The Coming Battle: RADIO vs. MOVIES
—Page 3

AMERICAN PROSPECTS IN SHOWBIZ EUROPE
—Page 4

WHO PAYS THE BILLS ON 4-NET HOURAGE!
—Radio Dept.

ELLA FITZGERALD
"Going Dizzy" (See Music)
WE'RE GOING TO BE THE SINGING STARS ON TWO OF RADIO'S TOP SHOWS!!

WE'RE GOING TO BE THE SINGING STARS ON TWO OF RADIO'S TOP SHOWS!!

AMOS 'N' ANDY NBC TUESDAYS STARTING OCT. 1

JOAN DAVIS CBS MONDAYS STARTING SEPT. 30

THE DELTA RHYTHM BOYS

Current DECCA Hit
My Buddy's Chick
Walk It Off

Soon To Be Released
For Sentimental Reasons
It's A Pity To Say Goodnight
With Ella Fitzgerald
Squeeze Me (Don't Tease Me)
By Duke Ellington and Lee Gaines
Hello, Goodbye, Forget It
By Lee Gaines and Rene De Knight (of the D.R.B.) and Jimmy Mundy

P.S. Thanks to the William Morris Agency for going outside their broad precincts in the interest of their clients — a rare gesture, highly commended, deeply appreciated.

MANAGEMENT: PAUL KAPP
400 MADISON AVE. NYC.
Cheap Seats Go A-Begging
As 33-Day Rodeo Opens in N.Y.

By Jim McHugh

NEW YORK, Sept. 28.—Customers filled all but a chunk of seats in the rafters at Madison Square Garden Wednesday night (25) for the opening of the 31st annual "World's Championship" Rodeo to watch 218 contestants vie for $150,000 in prize money. Top ride was Autry, singing cowboy star, and his horse, Champion. Action-filled program lasted better than two and one-half hours and contained enough hard spills and near corings to send the customers away happy. In all 53 matinee and evening shows in this schedule are run through October 27.

While times were slow, and only one contestant in every five made it, the entire contest managed to successfully complete his chores, the statistical side of the picture was of little interest to the average spectator who paid a $6 top for the possibility of viewing real living thrilled riders. Lively stock, a necessary contribution to the latter, was available throughout the 33 days. Brought in by Everett Colburn, veteran managing director, were 280 bucking broncos; 105 bulls, 7 steers and 100 calves, with 110 other acts from Autry, Republic Pictures and Columbia Broadcasting System star, made two appearances before the friendly but not over-enthusiastic audience. Recently discharged from the army, this was his first appearance here in four years, Roy Rogers was being in the stellar spot during the Autry hiatus. Champion was put through his paces to the delight of the little noticeable cuing from Autry. Cowboy came on alone later in the program to warble three songs. (See N. Y. Poke Fans on page 46)

Pitt Showbiz Loss
Due to Power Strike
Put at 250G-500G

PITTSBURGH, Sept. 28.—The cavernous City Arena circuit—a brownout, reminiscent of wartime dimouts, struck Pittsburgh this week when the utility strike on Thursday caused a sharp curtailment of power. With outside lights out, the Golden Triangle was merely a dark blotch which showed the only bright spot. In an effort to bolster morale, Mayor David L. Lawrence asked entertainment agencies to stay open.

The paraletic bolt, which in the four-day-old strike already has cost industry an estimated $15,000,000, nicked the amusement biz for a claimed $250,000-$500,000. However, local cops could tag themselves lucky that the bite hasn't been as deep as it might have been, considering the circumstances.

Nixon Fair 62G

Pitt's legit, for instance, hasn't suffered badly. Follow the Girls, at the Nixon, raked in a fair $260 in the h. o. for the two days, with only the Wednesday and Saturday mat. Eddie Kaplan, manager of the theater, reckoned that Girls would have pulled $2G-II if the strike had not started.

The Casino, local burly house, was off about 30 per cent. Ops figure that the cut has been about 50 per cent, with the exception of Lois De Feo, who is a local face.

Several road cars were running Wednesday and busses Friday, niter have taken it in the neck, biz dropping off 20-90 per cent, depending on attractions and auto traffic. Club Belvedere (which depends on auto traffic because it is in suburban McKeesport), which opened Friday (See Pitt Strike Loss Big, page 14)

Radio-Film Wax War Next?

Trip Crimping

MIAMI, Sept. 28.—Neil Fontaine and Phyllis Coit, popularly known as Mr. and Mrs. Saturday morning showmanship at the Olympia, are working at deb of the new show at Kitty Davis, the former Miss Chicago, by Vic Perry, who does an English playlet act, broke his leg. Perry, who sustained a compound fracture after a fall from a step to stage during an Olympia appearance, wanted to go on for his preem at Kitty Davis's, using crutches and with his leg in a heavy cast. Doctor nixed the idea and they tried to call Vic's replacement, Jayne Manners to pinch-hit. Failing this, he hunted around and found Fontaine and Phyllis Coit.

Spots Count Up Their B. O.
K.O.'s as Holly'd Strike Ends

HOLLYWOOD, Sept. 28.—Week-old walkout of members of culinary workers' and bartenders' unions (five AFL locals) ended Wednesday (26) after failing to resolve the following problems: 

1. Reimbursement of the hotel and motels, which opened at 10:00 a.m. Saturday. But hotel reps will be here to return to the spots while unions resumed negotiations last week were held liable for paying food spoilage, acts and musicians pay. (Walkout was considered wildcat by both American Federation of Musicians and American Guild of Variety Artists, hence employers were held liable for paying for such services, although they were dark.)

2. Closed, Billymore Hotel's Reservoir and the Bowls, led $8,000 and $14,000, respectively.

3. Palladium, which kept its doors open while dine-in spots were dark, claim no appreciable loss in number of admissions, however, says it lost $25,000 worth of knife and fork trade and an additional $5,000 in food spoilage. Since Palladium relies on admissions more than on eatery trade, its figures appear out of line with those given by other spots. However, dancery explains that each ticket buyer spends at least $1 on drinks and food, hence last week's $25,000 payees would have spent that much.

Biz Backs Up Vets' Tribute to Jolson

NEW YORK, Sept. 28.—Top showbiz names from all phases of the biz are on the sponsoring end of the American Veterans' Committee testimonial dinner to Jolson, set for Tuesday (1). Dinner, a tribute to Jolson's commanding service as a friend of the servicemen during World War II, and in appreciation of Jolson's many USO tours, will be held at the Hotel Astor. Entertainers and execs from radio, stage, sports, music, screen and industry fraternal orders will be present.

Among the prominent Broadway names on the committee are Robert Lewis, Irving Berlin, Ed Kocak, Niles Trammell, Mark Weeks, George Hetter, Matt Shelley, Billy Rose, A. L. Bernard, William Morris Jr., Manie Rappaport, Louise Taylor, Jack Mills, Jack Robbins, Rocco Voccio, C. C. Moskowitz, Jack Cohn, Ned Depinet, Hal Horne, Howard Deitz, Harry Brandt and A. J. Babban, Restaurant and Hotel owners will be Leo first to get Reuben and Robert (Astor) Christenberry, Branch Rickey and Mike Jacobs are the sports reps.

The star's biggest tribute is via the film, The Jolson Story.

Interlocking

Television Big Factor

By Joe Golda

NEW YORK, Sept. 28.—There is a distinct Jules Verneish flavor in the long-running show business and the radio networks in the making of television program. The moment these predictions are based on something more substantial than the well-worn "we are leaders in the field" talk. Corporation of America is the parent company of both National Broadcast, CBS, and RCA-Victor Records; Columbia Broadcasting System and CBS, is in the motion picture production, and Metro-Goldwyn-Mayer has a record company rapidly shaping up.

To these known values they add speculative factors built around the probability that Paramount Pictures (See Radio-Film Wax War, page 18)

Here's Another 'Nat'l Theater' Training Base

NEW YORK, Sept. 28.—Groundwork for realization of the much-heralded "National theater" has been laid by George Martin, book publisher, and Wolo Mayo, musical and one-time conductor on the late Major Bowes' air shows. With them are associated a working group reportedly comprising Ruth Chatterton, Orion Welles, Canada Lee, Katherine Dunham and Ralph Forbes. Project is called The Theater Arts Founda- tion and aim is establishment of a training academy here in every branch of theatrical arts and the servicing of the profession over the country with technical, legal, concert and ballet training.

Set-up of Martin-Mayo brainchild calls for a non-profit org financed via a public drive. Como says it is prepared to foot the expense up to $100,000, and TAP will be incor- porated and on its self-sustaining feet.

TAP plans to go farther than anything dreamed-up in the past. Academy will admit students via auditions and those unable to pay tuition fees will be granted scholarships, which may be paid back later out of earnings. The second point is that all graduates will be backed up with full year's pay at Equity rates, part time in org's workshop or with road units. The workshop will be used not only as a graduate training (See Nat'l Theater Base on page 16)
For Discrimination

CHICAGO, Sept. 28.—Chicago's attempt to use entertainers as agents to bring about better inter-racial understanding and also its attempt to bring about better human relations in various branches of the business, continued this week with the announcement of plans in the next two weeks by the city's Juvenile Court Committee when the public has been informed of a new pattern that would provide penalties for show business color discrimination. Prima appearances follow the pattern set by the Juvenile Court's newest additions, headed by Thomas H. Wright, of entering entertainers such as Frank B. McNutt, Secretary of the Chicago Parks Department and others to promote group racial understanding. Among these, for instance, he has one that he feels is so important that he's planning to use in a show. Saturday night, there will be a show that has been planned for many weeks, and it will be a success, he said. The show will be a success, he said, because it has been planned with the help of the Chicago Police Department and the Chicago Fire Department.

A LETTER received by the circulation department and sent to us for possible use in the next issue, tells us that the receiver looked like a man, and he was probably a thief. We knew him, he said, and he probably still has a big enough hand for the show business. Our old friend Sam Prestise, whose managing editor was New York, was a gathering place for a lot of characters, many of whom were and many who were not. There were wild stories in interpreting Shakespeare and Hope, and many who looked like an actor himself and probably a thief in his youth. He was, very pretty wife had served for a long period in the legitimate theater, and he was in semi-retirement at the time of his death. He was 15 years ago. They could discuss anything, from the Old Testament down to sex. He was a very good fellow who could stop for the next highball. Their colonial mansion hard the Thanes served as an ideal spot in which to sound off on such matters. Some stories about Joe Minchin, of Paterson, N. J., who travels thousands of miles a year. How Mortician Minchin manages to bring his travel to a close to his business, and how he obtained a steady look at the world of sawdust and spangles is being told by Minchin this week and year out, come hell or high water and the tax collector at the door. It shows what an otherwise in- teresting man is good for when he comes to the entertainment he is mad about.

It seems the circulation manager of The Billboard, B. A. (Bernie) Bums, during an exchange of salutations, manifested an interest in the letterhead of "The Old Reliable Charles G. Blake Company, Maus- leums-Monuments." Of Chicago, Don- ald P. Blake, president of the com- pany, explained it thus: "I do not blame you for being in- trigued by my letterhead and my in- terest in The Billboard Encyclopedia of Music. My great interest in The Billboard is that I have been involved in one of the organized musicograph record collections in the world. I have more than 5,000 records, which are completely indexed and cross-in- dexed. The collection has received national publicity, and many artists have come to our home from time to time to enjoy the services of our companion ship and our hobby. It may well be that from music to music, and from music to music, there has never been a collection of records that have been used as much as this one has been used."

Obviously people dealing with the saddest aspect of life find tremendous release in the gladdest aspect—show-business.
Chicago AFM Lea Test Cues
A Wide National Interest; No Decision Before Spring

Restrictions OK Where Picketing "Illegal," Gov't Pitch

WASHINGTON, Sept. 28—Department of Justice, in going to bat against James C. Petrillo next week in Chicago on cost of the legality of the Lea-Vandenbarg Act, will uphold the right of Congress to restrict free speech where picketing is accomplished for "illega" purposes, it was disclosed here as John S. Pratt, special assistant to the Attorney General, prepared to take over direction of the government's prosecution and submit government's brief. Contention will be designed to counter the charge by American Federation of Musicians that the Lea-Vandenbarg Act restricts free speech because it restricts picketing. In view of the nature of the argument the prosecution is expected to gain in national interest, providing one of the most significant court tests of the decade in labor legislation.

AFL's brief calls the Lea-Vandenbarg Act a violation of the First, Tenth and Thirteenth Amendments to the Constitution. A labor union claim that the anti-Petrillo law violates the Fifth Amendment by defining the crime in "vague" terms, Justice Department attorneys will argue that the law is definite.

To counter the Petrillo argument that the act contravenes the Thir

(See Chi AML Lea Test on page 16)

UOPWA Victory at CBS Ok'd by NLRB

WASHINGTON, Sept. 28—National Labor Relations Board this week refused to upset the Radio Guild of United Office and Professional Workers of America's recognition of the collective bargaining election held on behalf of the Columbia Broadcasting System employees. Involving objections by both the International Alliance of Theatrical Stage Employees (AFL) and IBEW on grounds of election irregularities, the case was

(See UOPWA Victory on page 8)

WASHINGTON, Sept. 28—U. S. delegates to the United Nations Economic and Social Conference, which meets in Paris in November, will push for a world-wide network, according to the directives outlined at the four-day meeting here this week (23-26) by the National Commission on Educational, Scientific and Cultural Co-Operation.

Ignored earlier in the report of a special committee on the ground that it was a UN matter, NCESC, urged by Brig. Gen. David Sarnoff, Radioguide to the UN, America prep'y, and Assistant Secretary of State William Sullivan, is preparing a detailed proposal for UN or UNESCO radio ops.

General Sarnoff argued that he didn't need the agency, UN or UNESCO, got the radio net going but that he is convinced that some international org should undertake the job.

Assistant Secretary of State Benton Day, who went out of his way to take a slam at the special committee for side-stepping the issue of a world-wide radio net.
WALKING, Sept. 28.—-Long delay in Federal Communications Commission findings until this week on the American Broadcasting Company’s $85,800 purchase of Kind-Trendle Broadcasting Corporation (WXYC, Detroit, and WWOOD, Grand Rapids) has been ruled, but on order July 17, is being explained by Commissioner, where the close downs of Commissioners Walker and Durr were delayed. Despite the apparent concern with DJ at AM and radio buggies in general, he insisted, because it would retard development of FM, discourage new-comers in radio, and offer an inferior FM.

Dissenters underscored the fact that the Kind-Trendle sale is the first in which a Commission has heretofore approved the entire condition of any broadcasting station, and that it includes certain outlets.

Walker and Durr go on to show that the price agreed upon is more than twice the book cost of all ABC fixed assets.

Alto the heavy price bothered the commissioners, their major complaint against the sale was due to its effect on FM. Walker and Durr, citing testimony of ABC Press Mark Wood, argued that value of WXYC, $2,800,000, when the $85,800 resale price of WOODC, are deducted from the over-all selling price, would deprecate as the net contemplated value of the station.

From this the commissioners concluded that ABC is willing to make the investment in the AM stations to provide “inferior coverage,” because “it may or may not threaten its interest,” with FM taking a lesser role in the broadcasting picture service.

One of the commissioners called it that ABC is willing to make the investment in the AM stations to provide “inferior coverage,” because “it may or may not threaten its interest,” with FM taking a lesser role in the broadcasting picture service.

Aware of the precedent their views will set in the industry, Walker and Durr go on to show that they realize that the ABC course with reference to the utilization of FM may be little different from that being followed or contemplated by many other broadcasters.

The other four commissioners, taking cognizance of the dissenting opinion, okayed the terms of the sale following their July order right down the line. ABC, as FM said the commissioners, “ABC can be bought for $7,200,000.”

Taking cognizance of the sale price, the commissioners returned back to the situation that ABC is a large affiliate in Aviation Corporation, where the majority view held that FCC could not interfere in sale price of the stations.

NEW YORK, Sept. 28.—Martin Goodman, formerly of Music Corporation of America’s radio department, has left that organ to open his own personal management business. Goodman is handling Phil Baker, Len Salon, Arlene Franck and others.

KOVERAGE RESULTS

OUT-DISTANCES COMPEETITION

DIVIDED FROM ISOLATION

The popular CBS Station

EL PASO, TEXAS


WACO HOLDS TRUMP CARD

TO AIR PENNANT GAMES

BOSTON, Sept. 28.—Recent decision by WACO to drop baseball games next year owing is revealing. Mutual network commitments, is now regarded as the only smart move to be made under the circumstances. Particularly in view of fact that the three-year franchise with the Gillette Company to air the pennant baseball games during the baseball season will go to WHDH.

Jim Brit, ace sportscaster former-ly with WAG, is now joining the CBS outlet WEEI. Shuffle was due to fact that WACO has no place in its sked for Brit now that the Yankee station has given up its franchise so that if it had the time for baseball, Brit would be on deck.

Barn Dance” Segs

In Time Reshuffle

CHICAGO, Sept. 28.—First major time reshuffling in about 20 years of various seg of the WLS National Barn Dance will take place October 5. According to reports that Miles is midfield the show will not be sponsoring Barn Dance on NBC from 8-5:30 p.m. (CST). Be-cause of miles move will all of the Barn Dance will be aired lo-cal. Earlier, a new deal with the Finex Company, will start sponsoring a half-hour seg of the show each Saturday.

As a result of the reshuffling, three sponsors will be heard at new times, and this show’s trump card in one of three-year franchise with the Gillette Company to air the pennant baseball games during the baseball season will go to WHDH.

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COPS GRAB STATION EQUIPT.in Montreal

“Bingo-Zingo” Test

MONTREAL, Sept. 28.—In un-precedented move, the Montreal morality squad seized Wednesday night (25) all the equipment of a popular radio game called Zingo, which was sponsored by the station CKAC with a search warrant. Police seized occurred only a few seconds after a program that aired in the program was filed out of studio. Thursday (26) the surrendered two summonses, returnable next Tuesday (1), against Julian Hoppel, producer of the game, Windes, and Mary Moore of the dairy firm sponsoring the show. For the purpose of a test-case, the case was charged with operating a common gaming house.

This is the climax of the current agitation drive which was bingo forbidden even in church halls. Only five days before, a program which ran live, was banned by the of the dispersal of the show.

Accompanied by Provincial Facile, Chief Justice, Hurley, attorney, morality officers armed with a search warrant waited until the broadcast (8:30-9) had been delivered two summonses, returnable next Tuesday (1), against Julian Hoppel, producer of the game, Windes, and Mary Moore of the dairy firm sponsoring the show. For the purpose of a test-case, the case was charged with operating a common gaming house.

MEDIATION FAILS

NABET STRIKE TRIPS NBC’S INDIANA LEG

WASHINGTON, Sept. 28.—As a result of action taken by NABET engineers at NBC here Friday (27) the whole Indianapolis radio force is on strike for a six-minute period. According to the strike was called Tuesday (24) by NABET against the Westinghouse stations, WBBZ, WKY, Philadelphia, and KDKA, Pittsburgh.

According to A. T. Powley, head of NABET, the engineers at NBC here, who are also NABET members, organized not to feed network programs to the three NBC Westinghouse stations.

The principal reason for the action at NBC is because he didn’t see any rea-son why any of his engineers should be responsible for the terminations during the strike. NBC was able to get their order after a six-minute period, however, by hav-ing the telephone company long distance service set up in the circuit when the NBC master control room here cut the circuit.

NBC is under no formal agreement as to whether or not a different service cut would be ordered, but there is no doubt that NBC would do the same thing again. NBC relative to negotiations was that he was willing and ready to talk with the NABET people according to W. E. Evans, head of the Westinghouse station.

Strategy Far Reaching

CHICAGO, Sept. 28.—As a result of the action of the NABET engineers at NBC here, who are also NABET members, ordered not to feed network programs to the three NBC Westinghouse stations.

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Shortly, in this space we hope to call your attention to developments here at WINS during the initial weeks of ownership by the Crosley Corporation. We will list a number of responsible and representative advertisers whose confidence in the future of the station is being expressed in the tangible form of contracts for time and for programs.

A 50,000 Watt transmitter has already been installed and is being tested. A new rate card has been issued to take effect November 1, 1946. In some respects at least it represents a rather unusual, but we hope, sound concept of Independent Station rate structure.

No deletions have been made in the WINS staff, rather every effort has been, and will continue to be made, to strengthen it.

The station will stand on its own, with all the help we in Cincinnati can give it, but WINS will not be run by remote control.

New York is a big market... we know full well that we are dealing in terms of years, not months, of sound and constructive growth before either WINS as a station or our company as the licensee can consider that our obligation to the people of New York is being fully met.
Yearly Documentary Sked To Implement CBS Pubserv

NEW YORK, Sept. 28.—Recent appointment of Bob Heller to head a unit to produce documentary programs implements the public service policy of Ed Murrow, CBS exec in charge of public affairs. As indicated in previous issues of this column, Webb intends to follow in the tradition of sack one-shots, with themes of national and international significance. Operation Crossroad was a step in this direction. Now, all such programming will be channeled into the documentary unit, with the unit's staff doing nothing else but. Heller figures the unit will do about 10 or 12 such a year, all of them completely documented. For this purpose, unit has been empowered to call on all CBS facilities and talent, including newsmen at home and abroad, for aid. These segments will take the form of one-hour programs, or, if the material warrants, a show will be comprised of two 45-minute segments. Feeling at CBS is that even the remaining “globe” web documentaries have never had adequate preparation, and that this unit, which puts its personnel on the spot insensibly as they can devote their time to nothing else, is in the nature of a precedent.

All these lavish one-shot segments will be aired in prime time; and with so little time available the advisability of canceling commercials on the way is discussed, likely to be followed by CBS execs.

Heller feels at this point is to alternate the segs, so that a theme of national significance will be followed by another of international order. First on the list is a program on the Nuremberg trials. Difficulty on this order is that a federal law requires to pass sentence at the end of this month a trial may elapse between the sentence and its execution. CBS staffers are hoping for enough time to do an adequate job.

Nuremberg seg will be followed by one in June, with producer Bob Shayon skedded to gather data on an around-the-country tour, but no one knows when that permission will be given.

Thus far, documentary unit, in addition to Heller, includes producer Bob Shayon; Ruth Ashton, who was formerly the news department and did Feature Story, and Lane Blackwell, who will do research. Later, prior to the war, was with CBS's shortwave department. Others may be added, if budget permits, and, as indicated, CBS departments and newsmen may be called on, too.

Trout Sponsored on Full Web

NEW YORK, Sept. 28.—Bob Trout With the News Till Now, sponsored on 27 CBS stations by Campbell’s Soup Co., has been carrying the seg as a sustainer, goes full network Monday (30). Show is heard in the 6-9 p.m. slot, Monday thru Friday. Set by Ward Wheelock.

CBC "White Paper" Amended: Station's Pubserv Studied

MONTREAL, Sept. 28.—A.D. W. Dunton, majority exec of the CBC board of governors, announced board's passing an amendment to the CBC white paper on political and controversial broadcasting whereby parties without representation in the Commons will be able to make its opinion heard.

Committee had recommended a provision supplying for a license or renewal “should be required to submit an undertaking that it would faithfully perform its duties as a trustee of a radio frequency and would indicate the amount of time and power portion of its revenue it would be prepared to devote to other obligations of its community.” By passing another committee recommendation, board decided that “study should be given to the possibility of a second French net to provide alternative network programs to French-speaking audiences in Canada as are provided by the two CBC English language networks.”

UOPWA Victory (Continued from page 5) decided in favor of UOPWA with 25 of 28 sets in previous challenged ballots ordered by NLRB to be included in the count.

Favoring the city-wide white collar group came out solidly in favor of UOPWA, there is a chance that the previous decal will be upset. In the television director's unit, vote was five to five, UOPWA over IATSE, with the two challenged votes acknowledged in the CIO council, the undecided case is in the miscellaneous studio employee group where all nine votes were under challenge.

The Billboard 1946-'47 ENCYCLOPEDIA OF MUSIC
... now in preparation

The Billboard 25 Opera Place
Cleveland, Ohio

Please send ENCYCLOPEDIA OF MUSIC for which I inclose $5.00.

NAME

ADDRESS

CITY...ZON...STATE

NIGHTTIME TALENT COST INDEX

Based on “FIRST FIFTEEN” HOOPERINGS for Evening Programs and the “FIRST THREE” Sunday Afternoon Segments.

In the absence of continuous data on non-telephone home listenership. The Billboard cites evening telephone home audience measurements to local urban population.

Vol. III No. 17E

(Report September 30, 1946)

<table>
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<th>Program Spots</th>
<th>15 Sets</th>
<th>1/2 Hour</th>
<th>2 Sets</th>
<th>1/2 Hour</th>
<th>Length and Weekly Rating</th>
<th>Talk Talent</th>
<th>Cost Per License</th>
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<td>WALTER WINCHELL--L. A. &amp; M. 200 hr.</td>
<td>Most Corin Anna—CBS</td>
<td>$6,000</td>
<td>$644.44</td>
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<td>MR. D. A.</td>
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<td>A.G. &amp; MBO 132</td>
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<tr>
<td>HOLLYWOOD PLATTERS 12.8 hr.</td>
<td>Dunst's Tab—Varies—MBS</td>
<td>$10,600</td>
<td>$820.31</td>
<td>$1.65</td>
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<td></td>
<td>Disc Jockey</td>
<td>BEDRO CBS 113</td>
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<td>SUSENPE 12.3 hr.</td>
<td>Lam &amp; Anna—ABC</td>
<td>$6,000</td>
<td>$487.80</td>
<td>$4.99</td>
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<td>Brandon</td>
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<td>MAISIE (12.8) hr.</td>
<td>Bixie—Varies—MBS</td>
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<td>$491.80</td>
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<td>EIO.</td>
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<td>KAY OXBY</td>
<td>Varies—ABC</td>
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<td>$696.72</td>
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<td>Col. Palm.-Peet</td>
<td>CBS 140</td>
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<tr>
<td>JUDY CANOVA</td>
<td>Varies—CBS</td>
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<tr>
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<td>CTV 22</td>
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<td>NBC 142</td>
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<td>Desert Skies</td>
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<td>CBS 142</td>
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<tr>
<td>CARRIE BACON</td>
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<td>MAN CALLED X 11.3 hr.</td>
<td>Current Time—Varies—MBS</td>
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<td>$919.04</td>
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<td>NBC 142</td>
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<td>THE SHADOW</td>
<td>Family</td>
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<td>CBS 142</td>
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<td>CARINEH CAIN</td>
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<td>$673.77</td>
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<td>NBC 142</td>
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<td>ONE MAN'S FAMILY</td>
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<td>SPM 142</td>
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<td>GLEN MEYER</td>
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### DAYTIME TALENT COST INDEX

**Based on "FIRST SIXTEEN" HOOPERA TIONS for Weekday Daytime**

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

**Vol. 111 No. 170**

(Rosetta September 20, 1946)

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Program</th>
<th>Network</th>
<th>Size &amp; Stats.</th>
<th>Morning</th>
<th>Rating</th>
<th>Week-End Date</th>
<th>Opposition</th>
<th>Talent Cost</th>
<th>Cost Per Point</th>
<th>Talent Cost Per 1,000 Listeners</th>
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<tbody>
<tr>
<td>PEPPER YOUNG'S FAMILY</td>
<td>BREAKFAST &amp; BROWN</td>
<td>NBC 5</td>
<td>819</td>
<td>Ladies Be Seated—ABC</td>
<td>$2,650</td>
<td>395.82</td>
<td>Winne Tali—CBS</td>
<td>Mary Margaret—WOR</td>
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<td>ROBERT T. HAYES</td>
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<td>Ladies Be Seated—ABC</td>
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<td>357.14</td>
<td>Winne Tali—CBS</td>
<td>Mary Margaret—WOR</td>
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<td>RUTH T. HAYES</td>
<td>BREAKFAST</td>
<td>NBC 141</td>
<td>346</td>
<td>Jack Bench—ABC</td>
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<td>Earl Ford—WOR</td>
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<td>307.02</td>
<td>Tom Neehey—CBS</td>
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<td>WHEN A GIRL MARRIES</td>
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<td>$1,800</td>
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<td>Various—WOR</td>
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<td>Various—ABC</td>
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<td>BREAKFAST IN HOLLYWOOD 6.1</td>
<td>BREAKFAST</td>
<td>NBC 202</td>
<td>240</td>
<td>Arthur Godfrey—CBS</td>
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<td>Fred Walker—NBC</td>
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<td>601</td>
<td>Distant Mirror—ABC</td>
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<td>Various—WOR</td>
<td>Various—WOR</td>
<td>$500</td>
<td>100.00</td>
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</tbody>
</table>

*In sufficient data.*

**4 NBC Co-Ops Add 14 Bankrollers**

NEW YORK, Sept. 28.—Four NBC co-ops have added a total of 14 new sponsors. Shows, with new bankroll- ers, are Kaftenbrook Edits the News, Monday thru Friday at 7:45 p.m., taken by Whipple's Women's Apparel Shop, Salt Lake City, over KDVE; City National Bank, Baton Rouge, La., over WJBO; Froster's Jewelers, Fresno, Calif., over KJMW; Mutual Furniture Company, San Antonio, over WOAI, and Washington Creations, College Park, Md., over WMAL. Robert McCormick, news analyst, taking Monday thru Friday at 1:45 p.m., has been taken by Robin Hood Flour Company, Davenport, La., over WSOQ; Weii's Department Store, Baton Rouge, over WJBO; J. D. Tevey Company, Charlotte, N. C., over WSOQ, and Durkee's Margarine, Grand Rapids, Mich., over WOOD. President Rand, New York, Feb. 14, 1946 The Takes Forth & Reg. NBC 141

**Quot Otson Around**

DETROIT, Sept. 28.—Russ Mulholland, doing an early morning show on WJR, pulled an Orson Wells stunt Tuesday (24), when he commented, in reference to the Pittsburgh strike, that the local transit system "might as well as on strike with the kind of service we're getting." Result was a flood of calls to the municipally-owned transit department as well as to the station, from listeners who figure there really was a strike, and how were they going to get to work? It was necessary to enlist the services of Mayor Jef- fries to straighten out the snow-balling report.

**Cutting Up Hourage**

(Continued from page 3)

beverage companies hits 99% or about 38 per cent of the total commercial hours on the webs. Drugs and toiletries follows this figure fairly closely, the four-web total ac- counting for 48½ hours. Mutual, incidentally, is the only web whose statistics show an ap- preciable amount of time sponsored by religious organizations — the breakdown listing three hours weekly.

Other categories still show the ef- fects of strikes and shortages, par- ticularly noticeable being time bud- ding materials, automotive, etc. It is significant that food and/or food beverages lead on all webs, ex- cept CBS, where drugs and toiletries are No. 1 in time sold.

**Strike Perils Pigeon Stars**

(Continued from page 3)

firm, since flickers will watch out for their own bird first, even if radio suffer. At Warner Bros. studio, radio ap- pearances are shelved for next two or three weeks only, with clearance beyond that date held up. Twentieth- Century-Fox, in anticipation of a possible strike, is working two shifts and won't okay radio shots for cer- tain stars currently at work. Prob- lem at RKO is relatively simple, since all radio shots are tied in with latest pic release, Sister Kenny, and only stars of that film are being spotted on air at present. Paramount, with heavy production sked to buck, is likewise treading cautiously in obeying radio appearances. Stewart is doing little current radio spotting and is therefore, relatively unaffected.

**Meditiation Fails**

(Continued from page 3)

Board gave an election ruling plac- ing the station under the jurisdiction of the new union. Previously, air- men were linked with the American Communications Association, CIO. This marks the second such ruling in local radio in recent months. Previ- ously, the ACA called a strike of announcers and engineers for Nov. 7, reaching settlement two weeks after the employers took a walk and dur- ing which time station officials op- erated the station.

BOSTON, Sept. 28.—Hub Westing- house stations, WBZ and WDBZ, were hit off the air Thursday night (24) for 34 minutes when 31 members of the unaffiliated New England Association of Broadcast Engineers and Technicians walked out of the studios at 7:30 p.m. with a five-minute warning. White col- lar workers got together and the stations back on the air. W. C. Swift, manager of the stations, said that the basic issue in the dis- pute is a demand by the union for increases in the existing $42.50- $81.70 scale to a level with a top of $127.30 for a 40-hour week, closed shop, compulsory arbitration, seniority and retroactive pay.

Station officials, commenting on the possibilities of settling the strike in the near future, said that no attempt to negotiate had been made by the striking engineers. Altho efforts had been made since June 10, nego- tiations broke down entirely in Phila- delphia a week ago. The walk-out at WBZ-WBZA, while expected, came without warning.

**700 on Your Dial**

THE NATION'S MOST

**MERCHANDISEABLE STATION**

Represented by
Adam J. Young Co.
New York-Chicago
Hearing In 6 Weeks Likely On CBS Plea

**CBS Plans To Revamp All Sustainers; Axing Weakies**

NEW YORK, Sept. 28.—With one eye on its current commercial show, and the other on forthcoming video sponsors expected when manufacture begins on the multiplex cinema and the & U. S. Tele Shows

18x24 Projection

NEW YORK, Sept. 28.—Big-picture projection television was demonstrated at the Westinghouse Telecom week (18) with showing of the NBC Louis-Mauritio film in Yankee Stadium. A 60-foot screen, a real film projector, and a complex electronic assembly that included a 21-inch at $1,250 (AM, FM, phograph), 15-inch at $1,485 and 10-inch direct view $114. The see "TELESHOWS on page 12"

DuMont Canned Video Plan Awaits Costs Clarification; Cramer's Plans Extensive

Lining Up Network Likely To Start in Mid-Winter

NEW YORK, Sept. 28.—DuMont's plan to take telecordinings off the screen and develop a web to use the canned productions may begin rolling this fall, according to reports by Leonard F. Cramer, DuMont vice-president, stated that the technical end of the work is virtually completed, and indicated that by the first of this recording live studio shows and remote. Costs of the operation are as yet uncertain, both from the mechanical and production ends, and Cramer indicates the appeal both to adver- and stations and would be dependent upon what kind of deal AFRA and other organizations, such as ASCAP, would propose for this type of operation.

Canned Vs. Live

DuMont plan has various facets, with chief angle predicated on belief that canned tele productions, shown on a circuit of various stations, could offer an advertiser more exposure at a smaller production cost than live tele. Sponsor buying the shows as an initial test show, which would be aired over WABD in New York, wardrobe, Photco's Phillips station, which often picks up the DuMont programming. This web for the show may be $250,000 per year, the number of more tele stations come into exist- ence. But in addition to the initial live airing, DuMont would be able to offer the client subsequent showings on various local outlets throughout (DuMont Canned Video on page 12)
**Variety Under the Stars**

Reviewed Tuesday (24), 8:15-9:30 p.m. Starring Bette Davis, James Cagney, Brass Ruben Company. Produced by American Broadcasting Company over WABD (DuMont), New York.

**Cleveland Air Races**

Reviewed Tuesday (24), 9-9:30 p.m. Starring Fred MacMurray, Jean Hagen, Stuart Erwin, Richard Dyer, Brass Ruben Company. Produced by American Broadcasting Company over WABD (DuMont), New York.

**Personality Previews**

Reviewed Friday (27), 8:15-8:45 p.m. Starring G. E. Smith, C. E. Denison, Personality Preview Associates and presented by General Electric over WRGB (G. E.), Schenectady, N. Y.

Video Associates' first showing of their new packaged show for G. E., Personality Previews, had its ups and downs, but technical and production values were enough to bring considerable talent and artists in various fields with emphasis on the amusement field. Featured in the show were Eva Deaca, modern dance interpreter; Dick O'Neill, pianist-singer, and model of a pre-fabricated post-war home—the latter which didn't seem to tie in with the rest of show—namely featuring talent.

Series of pop-up cards on tables were used to introduce acts. Cards were strictly on the amateurish side, but the idea's clever and eventually should be expanded to more of a concept. As it was, handling of the pop-ups was slip-shod and only served to annoy and distract the viewer.

Miss Deaca's dance in panantine seemed to be the major highlight of the show, as her background was interesting if only because she was able to get the audience interested in the half-hour show was Fuller who accompanied himself on the piano while she went through a rather weak spiritual. He looks like good video stuff and with a few more video shots he could have developed into a first-class television entertainer.

Model prefabricated house was dull scanning. As narrator explained the different phases of the build, show focused on model but since model was at the wrong angle, viewer was unable to really look into the rooms. Had the model been tilted, camera could have caught not only the lay-out of the rooms but the furnishings as well. Meaningless blueprints, too small and technical for the average man to read, also were shown.

General Electric paid $200 for production and advertisements, for what they got, they didn't get stung—much. Program is good, entertaining, and should be more planning, experience, and perhaps more co-operation from station, before they can be able to carry off those "for sale" sign on some good shows. Miriam Tulini is director of the agency.

that did not have the fluxes and mis-

Show opened with film taken at niteries, accompanied by jazz midway. Then Don McNeil and Sam Cowling, supposedly in the kitchen of a niterie. After some brief banter, two decide to pair up the video audience a look at the McNeil Dinner Club. Changes from inside the club, from which he produces another major highlight. From time to time models wearing Field's clothes walked on stage and McNeil made a few little jokes with them and with, and gave descriptions of the gowns that were being modeled in commercial shots. But a couple of times he went too far and his banter became too much, which would have made the door product stand out, but it wasn't made to be comical, but must have made the department store keep its presence wise a little amount because of the technical commercials. But a couple of times he went too far and his banter became too much, which would have made the department store keep its presence wise a little amount because of the technical commercials. But a couple of times he went too far and his banter became too much, which would have made the department store keep its presence wise a little amount because of the technical commercials.

Tough part about show was that it was witnessed at WKBK by a blue Herring gull. Despite the best efforts of the red-paper, no ironing press, department store exec audience. Television wasn't sold to these people as the influence on the business acceptance of the medium. In fact, one newspaper radio editor was heard to say as he left. "I still don't like television."
Chi Airline Spots Cue Future Sales

CHICAGO, Sept. 28.—Additional indication that radio stations and nets can play a major role in selling the airlines to the public was contained in the cue strike, which was given Friday by the WGN network. The WGN cue this week is to sell more air miles, plugging Detroit flights to Capital by Bill Wilson, ABC salesman, and are being aired as part of a 24-week contract calling for a pay to a gross time bill of $11,720. The WGN cue is built around Detroit three times a week, one a day. The Capital spots are unique in that they are being sold for specific flights on which there are openings. Time Flights Space vacancies have been occurring on various airline schedules on which have been available regulars with larger passenger capacity, and Capital plans to fill up. Judging by any of these flights by spots promoting the runs on which vacancies seem to be filling up.

Proof of fact that spots do the job required is way in which they helped sales on Capital’s 11 daily flights to Detroit. As a result of the cue in the week following the prospecting Detroit flights, the flights were sold out. The company, therefore, is planning to add flights, like the ones just completed, which plug-Detroit flights to and from spots selling trips to Grand Rapids, M.D.

Mrs. Jo Adamson, advertising chief for Capital Airlines, Inc., pointed out that Capital is concerned, the spots are just the beginning and that in the future spots would continue to be very helpful to her. Her theory is that the airlines have to get ahead of them to sell air travel as a type of mass travel. She reasons that whoever the lines have been trying to sell aviation to the mass travel class, but now with new equipment coming along and the society entering an age of air travel, the airlines’ job be to go and get in the market, and the spots should appeal to the mass market. The important thing is to have radio, since radio is the medium which she claims does the best job of reaching the masses.

Disk Jock Spots for WABC

NEW YORK, Sept. 28.—WABC, CBS outlet, is planning disk jockey spots, Julie Box Parade, Monday (28), 10:55-55 a.m., seven days weekly.

Dan McDaniel will be the disk jock Thursday thru Sunday, with Bern Burnett handling the platers Monday thru Wednesday. The spots will feature many of the regular personalities as Arthur Godfrey and Philadelphia station personalities. The disk jock spots will be in a long in a regular, daily time seg.

ABC is steadily building its Top Twenty in a 15-week drive with Samm Ey, show, CBS and CBS comes October 19 with a $50,000 promotion campaign move into the embattled Wednesday hours is Sammy Kaye, who on October 11 will be heard on this show. Kaye will Lead a Band segment from its current slot 9-10 p.m. to 9-10 p.m. on Wednesday, 9-9.30 p.m. Kaye will be followed by the Lewis-Howe opus. Kaye and the Lewis-Howe show will be used with Crosby on coming from 10-10.30 p.m. Henry Morgan then takes over to 11 p.m.

Starting October 12, Hollywood Star Time will have a permanent personality (a la Lux Theater) in Herbert Marshall. It has long been felt that shows of this type—where cost and production money from week to week accounts for a tie-in from one program to the next may carry stronger message. Lux stars, however, show tried to go along with "Guest Producers." Hollywood Star Time morning show, with the blessing of its tilt with AFRA. TIMING its power boost to take advantage of the World Series audience. WON, Columbus, is moving into the 5 kw. class Tuesday (11).

Y A N K E E Network key station, WOR, New York, will carry the new English football games this fall under sponsorship of Refining Company, with additional coverage over Providence and Worcester stations, Kodak, which features games which figure to outweigh local interest in the sectional games. . .

WYXZ, Detroit, is switching to WJBF where he will handle University of Michigan basketball games from Parade, starting Monday (30).

Airaid, Inc., of Stamford, Conn., has appointed Sherman & Marquette advertising counsel. WOR, New York, starting late in September, will begin a program named "About Town," 10:15-30 p.m., with host. Celebrity talent, and will be a part of set. So, talent, and very likely country's radio editors will be asked to suggest performers to appear at siters, theaters, etc. . .

Clare Stover, Jr., has resigned as vice-president and general manager of ABC to accept a partnership in the leases of a lease firm of Scter & Kerbeck. Richard A. Moore succeeds him. . .

William B. Greaves, president in charge of radio at Kenyon & Eckhardt, spending the week in Battle Creek, Mich., working out radio plans with the Kellogg Company.

Effective September 30, CBS music clearance department becomes the music copyright department, with Clark Harrington as manager. The CBS clearance department was transferred to program operations department.

WOR, CBS in New York, on Monday (30) will proceed airings from the courthouse at Nuremberg, Germany. Where the historic trial has been a major event, will start at 3 a.m., and at 7 a.m. station will broadcast summary of events occurring during the night. Classical music and commentary. At 8:15 a.m. Johnson will handle the trial. WOR will air movie broadcasting at 8 a.m. and 10 a.m. in the regular newa periods. From 10-11 a.m. will be on the regular newa period. . .

- John Olsen's Rumpus Room, on ABC, will probably land a soft drink sponsor soon. . .

Army air force's musical seg, on Winds of Song, featuring Glenn Dor- win, now a master sergeant, is being aired. . .

HEARING IN 6 WEEKS

(Continued from page 10)

in support of it by CBS is that it paves the way for increased number of channels as well as "true" reception.

Latest count at FCC shows six commercial black-and-white tele stations licensed, with 30 others on preliminary authorization. More bids are pending. On experimental side, two (Arthur Godfrey and Don Lee) have received FCC okay to operate experimentally with color.

Revival of the issue of color standards is expected to stimulate biggest show of public interest in years, by legal circles here since the celebrated stir caused last year by CBS's proposal to introduce color on television in midwinter by hearing the allocations and standards. With numerous video applications having pulled out on alleged grounds of wait-of see for color video, the new hearing is as much as possible leading the way toward a clearing of the air. However, some cynics in government by local merchants. Regardless of the issue may become more beclouded than ever.

DuMont CANNED VIDEO

(Continued from page 10)

country tying in with the DuMont plans.

Cramer has been talking with some 30 video applicants and claims interest in their plans for various reasons. (1) Beyond the initial cost of the live show, client will get more for the money than previously could be obtained. (2) The best of the most new video outlets are not geared for extensive producer use and will be used for the canned film, for instance, station needs only 16mm. projector equipment and a transcription to plug.

Should no kids develop in the DuMont scheme, company plans not to sell local outlets for possible sponsorships by local merchants. Regarding production of this canned video fare, Harry C. Millhouse, who has been in charge of the technical work for DuMont, says the recording is made for 15 minutes at 24 frames per second. A double exposure is used, with sound on film and sight on film. The two elements are put together to form a composite. Processing is rapid, and editing and splicing are done by machine, and Cramer, clever production work will be necessary to keep the stuff from being dated.

U. S. TELE SHOWS

(Continued from page 10)

soon plan to market a seven-inch table model beginning at $195.

According to UST, 150 video sets will be ready for sale at the New York department store, next week. The store plans to offer a complete video set for $200. In preparation for a $10,000,000 annual production rate expected in 1947, company has acquired a substantial interest in Zetel Lab cathode ray tube manufacturers.

Quality of the Louis-Maurielli flight is not to be underestimated, and not good by observers, altho there was a blue night. It was reported that engineers explained was caused by several video sets operating in the same area. It is planned for the next one viewing room, about 50-60 feet long, pix scanned from room to room with good definition and caused little eye
strain.
Lewin-Zucca Meadowbrook Up for Sale

Feeling Out Idea?

HOLLYWOOD, Sept. 28.—The Meadowbrook Gardens, ballroom-cum-concert hall which has been a favorite meeting place for every big name band in the country during the past 20 years, is up for sale. Owners Harold Lewin and Joe Zucca will not reveal exact reason for the sale, but they do say that they are merely feeling out the possible bids for the property, which also revolve around the entertainment industry. Lewin and Zucca have run Meadowbrook, known as the Casa Manana until a year ago, since 1939. They acquired it from Leonard Sebastian, who operated the spot as the Cotton Club in the 1920's and 30's. A series of ads in daily newspapers are being used to promote sale of Meadowbrook name is not mentioned.

Hot Up and Downs

Spot which has been handed down financially, all current operation with the biggest of big bands and change of ownership is expected to be extremely successful. Lewin and Zucca, who have been major dance bands and, spot is among the locations in this territory reported in The Billboard recently as considering $7,000 per week for a band a route figure. In addition, four weeks stretches at Meadowbrook included Xavier Cugat, Swingtime, Benny Goodman and Harry James following.

Lipsy West as Breyeleys Head Up Chi MCA

CHICAGO, Sept. 28.—Jim Breyeleys, head of MCA's Midwest band department, has departed for a western trip, which week was raised to head of the Chicago office, where Maurie Lipsy, who has been in charge of the MCA territories here for the past seven years, announced that he was going to California to work with the Variety Business. Lipsy is expected to boost his health.

Hot Money Quartet 5-Year WM Contract

NEW YORK, Sept. 28.—Joel Mooney has turned over the business's hottest current attractions, were signed to a five-year pact by the William Morris Agency this week. The no figures were disclosed, conservative estimates. One million for the first year, with guaranteed annual increases, are expected to be rolled up, too. They do a showing on WM, his WABC for the Storrs gig tomorrow (29), the Jack Smith Corydol show on CBS, the 30th, and the Chestersfield Supper Club, October 17. No record deal set as yet, but several have been discussed.

Adele Clark to Schubert

NEW YORK, Sept. 28.—Chirp Adele Clark, who just completed a summer air show for ABC, has signed with the Bernard Schubert office. Musickart just released a platter by her, with Don't Blame Me on one side and Where the Boys Are on the flipover. Milton Drake, singer’s personal manager and song plugger, is looking on a deal for a Coast commercial.

Jerome Apollo Music Head

NEW YORK, Sept. 28.—Jerry Jerome, noted songwriter, composer and orchestra leader, signed with Apollo Records this week as musical director for the indie label. Jerome's past is in line with the Apollo race and hot jazz policy.

Jockey Ditties

HOLLYWOOD, Sept. 28.—Dick Beneke's prominence has hit the realm of songs with not one, but three tunes, telling the tale of the record spinner due from Hollywood penmen. Writers Artie Malvin, Hal Dickinson and Jimmy Draper are at work on a disk jockey song which is expected to be cut shortly by Beneke's band for Victor. Music scribbler Jimmy McHugh is also reported at work in the disk jockey song fray and to climax the triangle, KFWB platter spinner Bill Anson and Songwriters' Federation. Worth are working on a tune titled "Jockey Ditties." The songs real deals calls for Anson and two other jocks in town, Peter Potter and Tia Cray, to record for Mastertone Records, with all three lending authentic personal touch to waxing. Slim Gaillard preceded entire mob several months ago via Atlantic recordings devoted to the spinning duties of music jocks.

Bierkamp To Hold McIntyre to Casino Gardens Nov. Date

HOLLYWOOD, Sept. 28.—Mix-up has developed in the Hal McIntyre band booking into Casino Gardens. McIntyre was skedded to go into the dance and November. Last week, no intimated Jack Archer and Jack Flynn, of the local William Morris office, and has decided to return east after dates played as far west as Salt Lake City, rather than come to the Coast at this time.

Kermit Bierkamp, manager of Casino Gardens, is holding pat on skedded dates. McIntyre, to Jack Archer, and subsequently to Bierkamp. In addition to Flynn's confirmation, Bierkamp is to have correspondence tied in with the November date for McIntyre and expects to go to the American Federation of Musicians to substantiate his claims.

Meanwhile, Bierkamp has penned strengthened announcements for Casino Gardens starting December 15, for six weeks. When Tommy and Jimmy Dorsey bands played the dancery, Bierkamp installed a seven-night-a-week policy, and is going to continue full-week operation, opening, with the main band playing the first seven nights and an alternative one by Frank Woolley, featured Thursday nights. Again, McIntyre will with Casino, has used the seven-night-a-week policy for years.

WBBM Remotes Off Midnight to 1 A.M.

CHICAGO, Sept. 28.—Song pluggers and baronets staked to work certain local nites and dances got an unpleasant shock this week when WBBM, CBS outlet, and WENR, AM outlet, announced a revision of their dance remote schedule, necessitated when WBBM execs had to clear their circuits from mid-July through November for the Barbol sponsored Midnite Reverser, which goes off Sunday September 28.

Because of the new one-hour disk show which will play six times weekly, WBBM dropped the Boulevard Room of the Stevens Hotel, a stand for commercial big bands; the New implicitly Room of the Board of Trade and Hotel, which plays cocktail quintets; and the Pump Room of the Board of Trade apartment, Dave We Linder's Sextet is a fixture.

The Boulevard Room was picked up by ABC, which in turn dropped the Edgewater Beach Hotel's Marine Room, which has been a mainstay of big local bands. The CBS outlet, WBBM, added three shots per week from the Martinique's new Southside bistro, which opens September 1 with Bernie Cummins' 15-piece.
Midwest Ork Buyers’ 1st Chance In 5 Years To Do Some Pickin’

By Johnny Sippel

CHICAGO, Sept. 28.—Ork buyers are making a second interest- ing foray through the Midwest, with new band-booking offices entering the arena for the first time in five years. Bands who had long-awaited to see real competition will finally join the parade this week with Mutual Enterprise Agency, organized by Joe Unser and Walter Gaillard, with offices to debut in Chicago, St. Louis and Minneapolis. These are the first bookings last year at this time, field where they have not played in a year. With the exception of a few one-night stands to keep them working, trade ob- servers at the local, find that there are more dates now than in the past few years. Bands that have played in the smallest cities is further complicated by presence of territory band- booking offices. There are now several organized to operate out of Omaha, and Francis Bigley, Mankato, Minn., band skeder. In the absence of the smaller cities, terri- tory bands get first consideration from orks, who feel that major agency bands ask too high a guarantee for them to gamble on, so they take end-of-night stays instead.

Chi Ops “Tougher” With Tootlers Than Before Scale Hike

CHICAGO, Sept. 28.—Recent hikes ordered by AFM, with orkes and musicians alike plenty worried, have led to that many of these opers came at a very unfortunate time. Effect of wage climb at this time, when in his Cement Mixer office, Sinatra has been to put plenty of out of work and opers are really bearing the brunt of the new rates, more from them now that they are being paid bigger boo.

Recently, orks reported that their offices are receiving far more baggage calls than ever before now that they are paying more wages. Percentors point out that demanding orks are taking just their contracted time between stops stop the back-bar lounge and, no longer, are paying out any loafing whatsoever. Cocktail music has always been rugged locally, for most spots demand a 9 p.m. to 4 a.m. stint, with units working half-hour to ninety minutes’ rest. Orks have always lagged a bit in getting back to the stand, but now find that traffic is slowed down considerably. Percentors continue to push the crowds back, and now that the bands are playing in first-class lounges rather than in ballroom, lounge owners are now taking more time to tell them exactly what they want. With the recent surge of music and wardrobe, music has become a very interesting job, making the push outside the union office.

Aches and Pains for Warner’s “Adjunct”

NEW YORK, Sept. 28.—Formation of Harry Warner Music Corporation of New York City, headed by C. Moskowitz, Robbins Music Company exec.

Warner’s is to serve as an adjunct to the Robbins outfit in partnership with Harry Warner, Charles Warner Jr., and has been named professional manager.

Mercury Crosses Border

CHICAGO, Sept. 28.—In their first appearance here, Mercury Records this week dispatched sales manager, Allan Park- ington, to London to investigate several possibilities for Mercury distribution through Latin America. A number of interested buyers by dealers and distributors in that area. Mercury has more of the U. S. A. because October 5 first album by Tito Guizar will hit mar- ket and should be hot in that terri-

Major Pubs Make Sinatra Fancy Offers

Mulls But Takes None

HOLLYWOOD, Sept. 28.—Practi- cally every major music publisher in Hollywood is rumbling to make a pro- posed Frank Sinatra on a pub- tie-in, with word (The Billboard, Sept. 21) that a new arrangement with Barton Music will cease pending legal clearance. Among those most men- tioned are Buddy Morris, Jack Robbins, Max Dreyfus and MGM film (Robbins, Feist and Miller), Sin-atra romancing by music publishing may lead the voice to reconsider utilizing his new film, Sinatra Songs, for his active outlet to push and promote tunes from various MGM flickers in which he is featured. However, so far Sinatra is reliably reported to be sticking to his gun to build his own firm to do the job without tie-ins. Deal with a major pub would still allow Sinatra 50 per cent of all business, but the future of the firms are understood to be offering him a deal beyond this standard set-up in order to get him. Meanwhile tunes from Sinatra’s forthcoming fourth album, The Soul of a Superman, is supposed to go ahead with release, some of the cuts in case the Brook- lyn score isn’t ready.

8 Fun Plus Territory Men

Where MCA, WM, GAC and FB were contending for Midwest band

Robbins Announces Warner “Adjunct”

NEW YORK, Sept. 28.—Formation of Harry Warner Music Corporation here, headed by C. Moskowitz, Robbins Music Company exec.

Robbins’ is to serve as an adjunct to the Robbins outfit in partnership with Harry Warner, Charles Warner Jr., and has been named professional manager.

General opinion is that the AFM’s new money was needed by the band leaders, not ballroom owners, to help them to get caught up. The affected bands, however, are split on the question of what they think they want. They want more of the orks, not more of the AFM, as they want to get caught up.

RKO Booking Office

Tito Guizar will hit market Oct. 5

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Jewel’s Race Disks; Dealers Killed Drug, Grocery Disk Deals

HOLLYWOOD, Sept. 28.—Ben Pollack’s Jewel Record Company is going into the race field and has penned Russell Jacquet’s ork and blues singer Numa Lee Davis as first entries.

Label has confined itself primarily to releases by the controversial Boyd Raeburn band, alto side by vocalists Kay Starr, Betty Bradley and Bob Graham were initial wares offered a year ago.

Pollack’s idea of distributing records via racks in drug, grocery stores and milk shops, announced in The Billboard last spring, took a nose dive when retail record stores throughout the country let it be known that co-operation from them in selling Jewel wares would be naught if he went thru with the innovation in disk distributing.

20th Century-Cosmo Pressing Deal Off

HOLLYWOOD, Sept. 28.—The 20th Century Record pressing plant here has ceased work for Cosmo Records after taking care of the platters’ needs since last May. Financial disagreement is said to have set in between 20th and Cosmo, with diskery reportedly still owing the pressing plant about $7,000. The pressery claims 7,000 records daily output from their 10 presses and Cosmo is said to have husbanded all that firm could turn out, supplying not only the West Coast, but also some of their eastern demand. Now Cosmo’s own eastern plant has to take care of all orders.

Since 20th devoted all their resources to Cosmo, plant is closed while negotiating for new customers. Decca Records said to have approached 20th with a deal similar to the one they have with Lee Record presses, another local indie outfit, but price difference held up matter.

Starr to MPAA?

NEW YORK, Sept. 28.—Talk was around again that Herman Starr might put his Music Publishers’ Holding Corporation firms into the Music Publishers' Protective Association. Warner group of pubs are not now members. Reason seemed to be that Sidney Wattenberg, attorney for the Music Publishers’ Protective Association and for the Music Publishers’ Holding Corporation group of pubs too, was occasionally likely to be placed in an awkward position during the SPA-MPHC-MPPA negotiations. No confirmation at press time.

Eckstine’s Alabam Date Ist Negro Name Location Job in Yrs.

HOLLYWOOD, Sept. 28.—Booking of Billy Eckstine’s band into the Club Alabam in L. A’s Harlem section marks the first colored name band location date hereabout since the Plantation played all the potent col-

Alabam has been operating with local bands (Ceele Burke recently featured) and shows, and nearest approach to names was engagement of International Sweethearts of Rhythm sometime ago.

William Morris office here set Eck-

tine into Alabam for two weeks starting October 16.

Heller Back on His Own

HOLLYWOOD, Sept. 28.—Increasing pressure from his own personal management stable has necessitated Seymour Heller’s departure from the Bert Gervis Agency. Heller went in with Gervis about two months ago after Gervis and his ex-partner, Jean Wald, split. Heller’s deal, however, did not call for partnership, but strictly an associated booking set-up, albeit he would retain his own properties. Gervis is looking around for a full-time man.

Meanwhile, Heller has the Bobby True Trio set at Billy Berg’s to follow Slim Gaillard shortly, and his Tremi Brothers act just opened at Berg’s. Heller also has the DeCastro Sisters, Al Russell Trio, Allan Cole, George Beatty, Charles Arlna, Depee Claire, Philharmonics Trio, Bob Hendricks and Frank Flynn Trio.

AFM Film Musicians Will Ignore Picket Lines at Studios

HOLLYWOOD, Sept. 28.—Approximately 1,600 musicians employed at Hollywood’s strike-bound motion picture studios will ignore American Federation of Labor picket lines to fulfill contracts. Labor crisis, arising from jurisdictional dispute between Conference of Studio Unions and International Alliance of Theatrical Stage Employees (both AFL), is expected to affect musicians unless it is settled soon. Should predictions of a prolonged fit be true, it would bring all pin production activity to a halt, thereby causing lay-off of musicians. Studios will not be held responsible by AFM to pay musicians should lay-off result.

13 Out of Top 20 English Tunes Are Yank Emanations

CHICAGO, Sept. 28—A look at England’s Top Twenty in the Music Popularity Charts (The Billboard, September 28, 1946) shows that 13 of the top 20 tunes are American numbers which have hit over here recently. Heavy score of English faves that boast American origin has been evident since the Top Twenty chart was added six months ago. This would seem to be best out the complaint of leading British songwriters who are reported combining in protest against what they describe as the “Americanization of musical programs” by the British Broadcasting Corporation, according to a dispatch carried this week by The Chicago Tribune press service. English tunesmiths claim their livelihoods are in jeopardy and are demanding that 50 per cent of all music on British airings be of British origin. The songwriters are reported meeting soon to draft a complaint for submission to BBC director general, William Hale. The story reports that “the popularity of American dance tunes has long been a sore point with composers here.”

Rialto Terperry’s Facelift

NEW YORK, Sept. 28.—Rialto Ballroom is being remodeled at cost of $40,000, according to Owner Mike Accardi. Alterations expected to be completed by October 15 when dance begins fifth season. Ballroom has been operating, during remodeling, Bandstand currently held by Frank Roth 12-piece orchestra with new rumba relief band due in. Dance will hold 3,000 on both floors.

MOST-PLAYED JUKE BOX OVERS FOLK RECORDS

Thanks to Art Lescher and Columbia Records

BILBOARD, September 19, 1946

AL DEXTER No. 1 Juke Box Favorite

They said he couldn’t do it, but he did it again

"WINE, WOMEN AND SONG" another sensational novelty hit

Published by
AL DEXTER MUSIC PUBLISHING CO.
and Hill and Range Songs
7154 Melrose Avenue, Hollywood 46, California
Radio-Film Wax War Next?  
Interests Cue Tangle Coming (Continued from page 3)  
will go into the disk business, as may 20th-Fox, RKO, Columbia, or more or other film majors. Over- long, it is mostly the radio interests that the factual interests of both the radio networks and the film companies over more than radio-films and commercial records. If battle lines are drawn, however, the networks will answer the bugle call, not of the record companies, but of television, electrical transcriptions or any other or combinations of business units.

Drawing the Battle Lines  
RCA, of course, is in the television broadcasting and the electrical transcription business, not to mention a host of other activities directly connected with the entertainment industry. CBS is also in the television and e.t. business. Decca, while it gave up its motion picture activities in the lead-up to the issue of the stock Warner Erro, held in the disk interests over the radio-business, and just completed a valiant the unsuccessful effort to get the job of publishing and the privations of having to write Corporation Bing Crosby show on wax. They lost that bit of phonograph business, but they still have a string of theaters, a couple of music publishing companies, and in the past two or three years tooled the disk business in a more-than-perfunctory manner.

GMG, of course, has the Robbins, Fein Mfg. Co., the publishing companies, the disk organization Frank Walker is shapping up for it, some rumhesp in with interests, and a bunch of theaters, among other interests. Twentieth-Fox may not have the international and other affiliations any- where tele connections, music publishing companies, but it has been mentioned, are considered reason- able competition for the big units.

The power-run-through of the far- reaching interests of the radio, film and music publishing companies, provoking an querry on why some of the Jules Verne's might turn out eventu- ally to be too far off the mark.

Caution Say 'Tim's So  
On the other hand, the more con- servative members of the entertain- ment fraternity in both fields both have a mine of strength and are able to work battle. Both factions, say this group, are so wrapped up in develop- ment of their particular field that they have little time to see the forest through the trees, even if they have a lock-down, drop-out tussle with their other-industry rivals. This grabbing explanations for the film ex- hibitor pressure against tele, and the film companies' generally uncoop- erative attitude toward TV, TV producers sound somewhat on the feeble side.

There is still a third group, which shakes its head about the inevita- bility of a competition. These are the showbiz giants, but cautions that such a thing is possible only if it will it only wind up in hurting both factions immeasurably. Group 3 offers the most hopeful solution, that of work- ing out a plan where film and radio executives will work together in harmony and to each other's mutual benefit in such joint-interest phases of the bit as television. No workable plans have come to light yet, how- ever.

Going Beyond Records  
The majority of observers do feel that if there is a battle it will be over the co-op cooperative promotions, and the tussle over the commercial disk bus- ness alone. And while Columbia RCA-Victor, and Decca never have used time on CBS and NBC, respectively, to promote disk sales, the networks have been and are out—co-operative promotional efforts. And the networks, if not have just lost their licenses, they may or not use their film facilities to promote the sale of their platters, the networks can do a much better picture job than the record companies and that somewhat too. Anyhow, the inter- resting efforts of the film and radio biggies, and how those inter- ests may develop, make nice food for thought. Most observers hope no one winds up with Indigestion.

Chi AFM Lea Test Of National Interest (Continued from page 5)  
expected to be the one on the stand opposing the First Amendment to Federal Consti- tution. The contest on this issue is expected to be of highest court in the land and final decision likely will set a model for other legislation in the future.

Pratt, in handing the govern- ment its decision, has said that it will be taking its first official public action as newly designated replace- ment for the last trial, in which J. Albert Wolf, who withdrew volun- tarily from the case after criticism had been raised concerning his relationship to Matthew Wolf, labor leader. Government brief points out that the L-V Act makes unlawful the sale of a radio disk (WAAT) to use more than number of em- ployees needed. Such coercion, ar- gues Pratt, is an invasion of the rights, and is illegal on the face of it even with the provisions of the Lea-Vandenberg Act.

Justice officials expect the union to lose on this point, but possible oral hearing is being postponed for a month.

The case is closely watched by the U. S. Supreme Court on a constitutional issue, and is another test of the adequacy of the strike. Among the best legal minds are expected to be present in court.

The Thornhill group at the Columbia Broadcasting system moves to secure a rehearing of the case, and the court decision is expected to be rendered this fall. The case was first heard May 18, 1946, and the record was reviewed August 13, 1946.

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MPPA Members To Wrestle With SPA ‘Study’ Document

(Continued from page 13)

signs the contract he is only considering the writer’s ‘offer.’ The offer can be accepted as ‘provided in Paragraph 7.’ Paragraph 7 says that the publisher ‘shall publish said composition (and secure copyright thereon),’ but the deal is only to the public a piano arrangement, in the form customarily employed in the general sale to the public of musical compositions, and shall cause stock dance orchestrations, and at least one vocal key arrangement to be made, printed, etc. If the publisher doesn’t fulfill all those terms of publication within six months, he is not accepting the writer’s ‘offer.’

The writer keeps the advance and takes the song to another publisher. Furthermore, the advance clearly applies only to the one song for which each deal contract is made. This forestalls publisher deductions from a hit on advances previously made to the writer on a dog. All that is covered in Clause 1, as related to 4, as related to Clause 7 under Section D.

Only for Copyright Period

And still one more important change is proposed in Clause 1. The changes are no less than the publisher only for ‘the original term of the United States copyright or for the period of 28 years from the date of first publication in the United States, whichever is shorter.’ This also covers foreign rights, so that where before a publisher might assign foreign rights for the life of the writer and 50 years beyond that, which is foreign rights arrangement in most cases, now the publisher would only have the right to assign the time to foreign interests, for 28 years or the length of the United States copyright, regardless of foreign country’s copyright law. (Reason to be noted reference through proposals to 28 years of length of United States copyright is that writers feel U.S. Copyright Law may be changed to cover a shorter term than the present one)

On the sliding scale of payments to writers on sheet music sold there is little to say. The scale calls for 15 per cent of the wholesale selling price on the first 100,000 copies but no less than 5 cents per copy; 20 per cent of wholesale selling price of copies sold from 100,000 to 300,000, but no less than 6 cents per copy; 25 per cent of wholesale selling price of copies sold from 300,000 to 500,000, but no less than 7.5 cents per copy; and 30 per cent of the wholesale selling price of all copies in excess of 500,000 but no less than 8 cents per copy. Publishers’ position in the scale negotiation may be weakened by the fact that some publishers, in eagerness to get certain writers or certain compositions, have already set a precedent for sliding scale agreements.

No Changes in E.T.’s, Etc.

There is no change in the writer proposals from the presently effective contracts, concerning mechanical, electrical transcriptions and synchronization. The clause stating that the writer shall pay to the writer ‘not less than 50 per cent of the statutory royalty, on each wholesale or partial use of said composition on each such part manufactured’ is still in the proposals and means that writers must get 1 cent or half the 2-cent statutory royalty rate from records less than 4 cents per copy; 25 per cent of the wholesale selling price of copies in excess of 500,000 but no less than 7 cents per copy. Publishers’ position in the scale negotiation may be weakened by the fact that some publishers, in eagerness to get certain writers or certain compositions, have already set a precedent for sliding scale agreements.

Django Rumored for States

NEW YORK, Sept. 28.—French guitarist Django Reinhardt, is almost set for a visit to the United States in December or the early part of next year. Rumors are flying thick and fast that the gitan would try to land a spot in at 52nd Street bistros. Django is probably the most publicized foreign jazz musician in the United States.

Adventure New Kidiskery

NEW YORK, Sept. 28.—Newest entrant in the kidisk field is Adventure Record Company, Brooklyn outfit, which released Pinocchio album and Gingerbread Boy, paired with Little Black Sambo in second album. Being distributed here by Favorite Record Company.

Ask 50% of Foreign Advance

In connection with foreign royalties, the writers want the publishers to pay them 50 per cent of any advance they receive for any tune or tunes. In the past, publishers weren’t required to make any accounting of foreign advances at all.

In clause under Section C, block or bulk sales or licenses are outlawed, without the written consent of SPA in behalf of each of the writers involved. If a publisher wanted to dispose of a catalog of licensing rights to a catalog, under the proposal, it would be necessary for him to secure SPA approval. The entire contract by the way, as specified above proposal 18 under Section D, would make all writer—publisher deals three-way agreements instead of two as herebefore. The writer, SPA and publisher would be parties to each contract signed.

Disposing of Foreign Rights

One of the more important proposals of all those made is that tabbed ‘foreign copyright,’ No. 8A, Section D. This says the publisher shall not at any time divest himself of foreign copyrights, directly or indirectly. Writers claim that if an occasion one of their members got rights to a song back from a publisher only to find that the publisher had already disposed completely of the foreign rights to the song. This would naturally make it tough for the clerks to find a new publisher for the tune.

Royalty statements and payments, the writers propose, must be made on specific dates, not ‘as the result’ as the present contract reads. Publishers also must itemize all lyric music, including records, etc., in minutest detail. There also are punitive measures suggested (cancellation of complete deal) if publishers fail to permit examination of books, supply statements, etc., on specified dates.

Joe Liggins and his Honeydrippers

"BREAKING MY HEART"

BACKED BY "TANYA"

No. 231

Exclusive on EXCLUSIVE RECORDS

ORDER FROM NEAREST DISTRIBUTOR

$100,000 jackpot totals better than a half million dollars annually, and since a fairly common publisher practice has been to get writers to sign a "filing release form" which entitled them to $125.00 every time a set of their lyrics is printed, it can be seen that the writers may be serious about pushing for this $250,000 bundle.

Their proposal to split it up works as follows: Say publishers get $10,000 a month for rights. To begin with, SPA wants half of that, or $5,000. Then say (just to keep it in round figures) that the lyric magazine publications that month published just 50 lyrics by 50 different SPA writers. Each writer member would in such a neat case, get $100 that month, . . . or his proportionate share of the $5,000.
NEW YORK:
Charlie Spivak will follow Claude Thornhill to Hotel Pennsylvania’s Cafe Rouge October 28. The following day Thornhill will open at Frank Dailey’s Meadowbrook at Cedar Grove, N. J., and will stay there until November 12, after which the orchestra will take to the road for a series of one-nighters. ... Johnny Moore’s Three Blazers will pay for any before-theater for a week beginning October 25.

National diskery goes on a new four-record-per-month release schedule beginning next month. Chief Music Lewis has had his original two-week engagement at the Blue Angel extended. ... Milo Stoll, Frankie Bong, vice-president, has been operating on a long-distance commuting basis between New York and Chicago. ... Ella Mae Morse and Freddy Slack are set for a tour of KBO theaters thru the East.

Miguelito Valdez goes into the Strand Theater November 1 at a bill with Ray McKinley’s orchestra. ... Norte Morales into the Embassy nitey during the first week in October, then heads South for the winter to appear at Miami’s Copacabana. ... Benny Carter will open at Chicago’s Royal Box November 7.

Ray Anthony and orchestra set for a Columbia short taken from Oknom to Broadway, and is also preparing to put his name on a Sonora recording post. ... The Dardanelle Trio has had its option picked up by RCA Victor. ... Yvonne Morris who goes into the Hotel Commodore, October 3, starts shipping for the Carnegie Hall pic October 6, and does its first CBS Camal-sponsored airshow October 12. He also plans to squeeze in a couple of record dates.

Peggy Lee turned down offers to take over singing spots on the Hit Parade and the Chestfield Supper Club air shows in favor of returning to her native California. It is rumored that she may land a spot on the new Bing Crosby show which originates on the West Coast. ... Current Collier’s story, Song of the Coast, gives Mills Music, George Frenz, recomp, vout, and Slim Gaillard a grooveroomy mess of plagiarisms.

CHICAGO:
John Stot, local songplugger, went to Los Angeles last week, where he was to marry Russ Morgan’s business manager, Betty Parker, September 29. ... Joe Kinch starting his 10th year as leader at the Vine Garden, Chi. ... Don McNeill’s Breakfast Club airer auditioning vocalists to replace Nancy Martin, with Alice Lenz, Texas network chiphop, following Dotie Doton, ex-Deby Courtenay, who worked last week on the show. ... Ozie Clark, currently at the Rainbo Ballroom, Denver, has added Joe Conley as vocalist. ... Jack Wensley, who goes into Hotel Utah, Salt Lake City, October 11, has enlarged his band from six to eight pieces. ... Eddie Howard cut six sides for Minnecia three weeks before last he sent his boys to West Coast for Casino Garden. Ocean Park, Calif. ... Tom Archer opened his renovated Sioux City (Ia.) Ballroom, calling it the Thunderbird. Clyde McCoy has served his p.m. attenance with Gus Edwards after an 11-year association. ... Millie Stewart, manager of the Harry Cook band, married Patty Moore, Tulsa oil man’s daughter, last week.

BOLLYWOOD:
Tenor saxist Vido Musso back to Stan Kenton after mulling band plans of his own. ... Freddy Martin has a music man at Walt Disney studio has set deal for Capitol Records to do Songs of the South album, featuring Johnny Mercer, Piep Pipers and a couple of characters from the flicker doing the Uncle Remus stories which the picture revolves around.

AMERICAN RECORDING JUMPING JUICE FROM 75 CENTS TO $1.05. ... West Coast McConkey office set first important big band opening, with Jack Dennis playing in Peter Lance orchestra at Frontier, Las Vegas, Nev. ... Ace trumpeter Roy Leon taking West coast run with Ben Benke crew for week. ... MCA-exited Russ Fonkovich to New York and remained with various platteries until this month and Glenn Miller’s revived orchestra did $7,000. Loting are sold booked for a repeat lease.
### Publishers' Record Release Dates

In an effort to help cut down to a minimum the number of misunderstandings between music publishers and record companies over the former's release dates on tunes, The Billboard publishes a list of songs on which publishers have set release dates. This list was inspired by Harry Fox, and is revised from time to time by a number of the publishers themselves. Fox has consented to forward to The Billboard additional releases when restrictions are placed on record releases.

The Billboard invites those publishers not represented by Fox to send in their own listings. This feature will appear in The Billboard until such time as the editors feel the need for it no longer exists.

<table>
<thead>
<tr>
<th>Name of Song</th>
<th>Publisher</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A GAL IN CALICO</td>
<td>Remick Music Corp.</td>
<td>October 23</td>
</tr>
<tr>
<td>(The Time, the Place and the Girl—WARNER'S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANOTHER NIGHT LIKE THIS</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
</tr>
<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANY WAY THE WIND BLOWS</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
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<td></td>
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<tr>
<td>COSTA RICA</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>FIESTA</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
<td></td>
<td></td>
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<tr>
<td>Gotta Get Me Somebody to Love</td>
<td>Edwin H. Morris &amp; Co.</td>
<td>November 1</td>
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<tr>
<td>(Deed in the Sun—UNITED ARTISTS)</td>
<td></td>
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<tr>
<td>GUILDLIA</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>HARVEST SONG</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>HYDE PARK ON A SUNDAY</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
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<tr>
<td>I Had Too Much to Dream Last Night</td>
<td>ABC</td>
<td>(Restricted until further notice)</td>
</tr>
<tr>
<td>I Happened to Walk Down First Street</td>
<td>Remick Music Corp.</td>
<td>October 23</td>
</tr>
<tr>
<td>(The Time, the Place, and the Girl—WARNER'S)</td>
<td></td>
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<tr>
<td>IF SPRING WERE ONLY HERE TO STAY</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
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<tr>
<td>I'll Know It's Love</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
</tr>
<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>IT'S A GOOD DAY</td>
<td>Capital Songs, Inc.</td>
<td>November 10</td>
</tr>
<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>LAS CARRETAS</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>MARACAS</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>MI VIDA</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>MY HEART GOES CRAZY</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
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<tr>
<td>OH, BUT I DO</td>
<td>M. Witmark &amp; Sons</td>
<td>October 23</td>
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<tr>
<td>(The Time, the Place, and the Girl—WARNER'S)</td>
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<tr>
<td>ON A RAINY NIGHT IN RIO</td>
<td>M. Witmark &amp; Sons</td>
<td>October 23</td>
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<tr>
<td>(The Time, the Place, and the Girl—WARNER'S)</td>
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<tr>
<td>PUNTO GUANACASTECO</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>RUMBA BOMBA</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>SO WOULD I</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
<td></td>
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<tr>
<td>SONG OF THE SOUTH</td>
<td>Santly-Joy</td>
<td>October 15</td>
</tr>
<tr>
<td>(Song of the South—WALT DISNEY)</td>
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<tr>
<td>SOONER OR LATER</td>
<td>Santly-Joy</td>
<td>October 15</td>
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<tr>
<td>(Song of the South—WALT DISNEY)</td>
<td></td>
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<tr>
<td>THAT'S THE BEGINNING OF THE END</td>
<td>ABC Music Corp.</td>
<td>November 1</td>
</tr>
<tr>
<td>(No Film)</td>
<td></td>
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<tr>
<td>THE AMPSTED WAY</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>(London Town—J. ARTHUR RANK)</td>
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<tr>
<td>THE THINGS WE DID LAST SUMMER</td>
<td>Edw. H. Morris &amp; Co.</td>
<td>October 15</td>
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<tr>
<td>(No Film)</td>
<td></td>
<td></td>
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<tr>
<td>THROUGH A THOUSAND DREAMS</td>
<td>Remick Music Corp.</td>
<td>October 23</td>
</tr>
<tr>
<td>(The Time, the Place, and the Girl—WARNER'S)</td>
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<td></td>
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<tr>
<td>UNCLE REMUS SAYS</td>
<td>Santly-Joy</td>
<td>October 15</td>
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<tr>
<td>(Song of the South—WALT DISNEY)</td>
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<tr>
<td>WIND &amp; MUSIC</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>WHY DO MEN BRING OUT THE</td>
<td>E. B. Marks Music Corp.</td>
<td>November 1</td>
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<tr>
<td>MOTHER IN ME?</td>
<td>(Carnival in Costa Rica—20TH CENTURY-FOX)</td>
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<tr>
<td>YOU CAN'T KEEP A GOOD DREAMER</td>
<td>Burke-Van Heusen, Inc.</td>
<td>November 1</td>
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<tr>
<td>DOWN</td>
<td>(London Town—J. ARTHUR RANK)</td>
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<tr>
<td>YOU'LL KNOW WHEN IT HAPPENS</td>
<td>Bourne, Inc.</td>
<td>December 1</td>
</tr>
<tr>
<td>(No Film)</td>
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<td></td>
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<tr>
<td>ZIP-A-DE-DO-DAH</td>
<td>Santly-Joy</td>
<td>October 15</td>
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<tr>
<td>(Song of the South—WALT DISNEY)</td>
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</table>
THE CBS SINGING STAR OF "YOUR HIT PARADE" (JOAN'S BACK ON THE HIT PARADE THIS OCTOBER)

JOAN EDWARDS

AND HER FIRST VOGUE RELEASES
THIS IS ALWAYS
BACKED BY
LOVE MEANS THE SAME OLD THING
RECORD 767

AND
MORE THAN YOU KNOW
BACKED BY
GO WEST, YOUNG MAN
RECORD 761
Accompanied by the VOGUE Recording Orchestra

VOGUE
DISTRIBUTORS
MODERN MUSIC SALES CORP.
10TH AVE. AT 45TH ST., N. Y. C.

VOGUE PLASTIC DISTRIBS.
1020 COMMONWEALTH, BOSTON

VOGUE TEXAS CORP.
4607 MONTROSE BLVD., HOUSTON
Hit Tunes for October

**BEST MAN, THE**
- **Vanguard**
  - By: Frank Sinatra

**BLUE CHAMPAGNE**
- **Encore**
  - By: Jimmy Dorsey

**COFFEE SONG, THE**
- **Valliant**
  - By: Louis Prima

**EV'RYBODY LOVES MY BABY**
- **Goodie**
  - By: Tex Beneke

**I GUESS I'LL GET THE PAPERS AND GO HOME**
- **Papaya**
  - By: Les Brown

**IT'S MY LAZY DAY**
- **Vivace**
  - By: Vaughn Monroe

**MISSION OF THE ROSE, THE**
- **Wemar**
  - By: Moderatrol

**MOON OVER BROOKLYN**
- **Philharmonic**
  - By: Cassius Myers

**TOMMY VEM**
- **Pomero**
  - By: Jose Morand-Apolo

**WHATTA YA GONNA DO**
- **BMI**
  - By: Helen Forrest

**WHEREVER THERE'S ME THERE'S YOU**
- **Republic**
  - By: Betty Hutton

**WHO TOLD YOU THAT LIE**
- **Stevers**
  - By: Connie Boswell

**WITHOUT YOU**
- **Tres Palabras**
  - By: Andy Russell

**BEST-SELLING SHEET MUSIC**

<table>
<thead>
<tr>
<th>Position</th>
<th>Song</th>
<th>English</th>
<th>American</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLUES YOU FOR BEING AN ANGEL</td>
<td>GAP</td>
<td>Sheeps</td>
</tr>
<tr>
<td>2</td>
<td>PRIMROSE LOVE</td>
<td>DREF</td>
<td>The Kings</td>
</tr>
<tr>
<td>3</td>
<td>DOWN IN THE VALLEY</td>
<td>EDD</td>
<td>Desilu</td>
</tr>
<tr>
<td>4</td>
<td>THERE'S A HARVEST</td>
<td>SNAP</td>
<td>The Kings</td>
</tr>
<tr>
<td>5</td>
<td>TILL THE MOON WOULD</td>
<td>HEB</td>
<td>Ray Heath</td>
</tr>
<tr>
<td>6</td>
<td>LAUGHING ON THE OUTSIDE</td>
<td>SCH</td>
<td>The Kings</td>
</tr>
<tr>
<td>7</td>
<td>THE 'AMPSTEAD WAY</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>8</td>
<td>CRAWLING THE RIVER</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>9</td>
<td>CAN'T BEGIN TO TELL</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>10</td>
<td>IN THE LAND OF BEGINS</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>11</td>
<td>NING AGAIN</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>12</td>
<td>JULY DAY</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>13</td>
<td>ALL THROUGH THE DAY</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>14</td>
<td>SOUL CITY BOUND</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>15</td>
<td>MONEY IS THE ROOF OF ALL EVIL</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>16</td>
<td>OLD FRIENDS</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>17</td>
<td>PUT ANOTHER CHAIR AT</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
<tr>
<td>18</td>
<td>LET IT BE SOON</td>
<td>WBC</td>
<td>The Kings</td>
</tr>
</tbody>
</table>

**PLAY STATUS OF FILMS WITH LEADING SONGS**

Songs listed alphabetically are in films currently showing or to be shown soon. Only tunes which have won a position in one or more of the other features of the chart are listed, since many film-scored tunes never reach any degree of popularity, and many others are never even published.

**SOMEWHERE IN THE NIGHT**
- Sung by Dean Martin
- Released in 1944

**THAT LITTLE DREAM ON NOWHERE**
- Sung by Betty Hutton
- Released in 1945

**PLAY STATUS OF FILMS WITH LEADING SONGS**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Sheet Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 22, 1946</td>
<td>BMI Pin Up Sheet</td>
</tr>
<tr>
<td>September 22, 1946</td>
<td>Sheet Music</td>
</tr>
</tbody>
</table>

**ENGLAND'S TOP TEN**

<table>
<thead>
<tr>
<th>Position</th>
<th>Song</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLUES YOU FOR BEING AN ANGEL</td>
<td>GAP</td>
</tr>
<tr>
<td>2</td>
<td>PRIMROSE LOVE</td>
<td>DREF</td>
</tr>
<tr>
<td>3</td>
<td>DOWN IN THE VALLEY</td>
<td>EDD</td>
</tr>
<tr>
<td>4</td>
<td>THERE'S A HARVEST</td>
<td>SNAP</td>
</tr>
<tr>
<td>5</td>
<td>TILL THE MOON WOULD</td>
<td>HEB</td>
</tr>
<tr>
<td>6</td>
<td>LAUGHING ON THE OUTSIDE</td>
<td>SCH</td>
</tr>
<tr>
<td>7</td>
<td>THE 'AMPSTEAD WAY</td>
<td>WBC</td>
</tr>
<tr>
<td>8</td>
<td>CRAWLING THE RIVER</td>
<td>WBC</td>
</tr>
<tr>
<td>9</td>
<td>CAN'T BEGIN TO TELL</td>
<td>WBC</td>
</tr>
<tr>
<td>10</td>
<td>IN THE LAND OF BEGINS</td>
<td>WBC</td>
</tr>
</tbody>
</table>

*Publisher not available as The Billboard goes to press.*

**BROADCAST MUSIC, INC. (BMI)**

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New York Chicago Hollywood
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CARIBBEAN MUSIC, INC.
A New Music Publishing Company Specializing in Latin-American Music

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Spanish Words and Music by ARMANDO CASTRO

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By RAFAEL RAMIREZ

SOY RANCHERO
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By ARMANDO CASTRO

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TALVEZ
By GABRIEL ESCOBAR CASAS

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By RAFAEL SEIJO

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By GUILLERMO POMARES

MY CONFESSION
(Confesion)
By JAIME YAMIN

CORAZON SE PACIENTE
By SAMUEL RIVERA

MIA SOLA SERAS
By JUANITA GOMEZ-JAIME YAMIN

A LA VUELTA
By RAYMOND USERA

SE FUE MI MULATTA
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JUANITA GOMEZ.................... Venezuela
JUAN PRATT MANIZANO........... Puerto Rico
ROBERTO "TITO" MENDOZA......... Puerto Rico
CHUCHO NAVARRO................. Mexico
GUILLERMO POMARES............. Puerto Rico
JUANCHIN RAMIREZ.............. Puerto Rico
RAFAEL RAMIREZ.................. Mexico
PETE RIVERA...................... Puerto Rico
SAMUEL RIVERA................. Puerto Rico
VICTOR A. RIVERA.............. Puerto Rico
RAFAEL SEIJO..................... Puerto Rico
RAYMOND USERA.................. Puerto Rico
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JAIME YAMIN, General Manager  NEW YORK 19, N. Y.
### HERBIE FIELDS

**AND HIS SENSATIONAL NEW ORCHESTRA**

**JALOUSIE**

*(Jealousy)*

and

**AMONG MY SOUVENIRS**

RCA VICTOR 20-1961

I GUESS I’LL GET THE PAPERS

(And Go Home)

Vocal refrain by Herbie Fields

and

THERE’S NOTHING THE MATTER WITH ME

(That a Kiss Can’t Cure)

Vocal refrain by Marianne Dunne

RCA VICTOR 20-1962

---

### VAUGHN MONROE

AND HIS ORCHESTRA

THE THINGS WE DID LAST SUMMER

and

MORE NOW THAN EVER

Vocal refrains by Vaughn Monroe and the Moon Maidens

RCA VICTOR 20-1972

---

### JAZZ GILLUM

Blues singer with Piano, Big Maceo; Guitar, Leonard Caston; and String Bass, Alfred Elkins

RECKLESS RIDER BLUES and LOOK ON YONDER WALL

RCA VICTOR 20-1974

---

### THE FORGOTTEN R&BSongbook (1946-1962)

#### SONGS WITH GREATEST RADIO AUDIENCES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER</th>
<th>WEEKS TO DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. <em>And Then It's Heaven</em> (R)</td>
<td>Remick-ASCAP</td>
<td>2</td>
</tr>
<tr>
<td>6. <em>Blue Skies</em> (F)</td>
<td>Berlin-ASCAP</td>
<td>2</td>
</tr>
<tr>
<td>17. <em>Come Rain or Come Shine</em> (M)</td>
<td>Crawford-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>1. <em>Cuban Pete</em> (F)</td>
<td>Fox-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>16. <em>Don't What Comes Naturally</em> (M)</td>
<td>Berlin-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>5. <em>Five Minutes More</em> (R)</td>
<td>Melrose-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>27. <em>I Don't Know Enough About You</em> (R)</td>
<td>Campbell-Porgie-BMI</td>
<td>1</td>
</tr>
<tr>
<td>19. <em>I Don't Know Why (I Just Do)</em> (F)</td>
<td>Feist-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>19. <em>I Get The Sun In The Morning</em></td>
<td>Berlin-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>10. <em>I'd Be Lost Without You</em> (R)</td>
<td>Advanced-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>1. <em>If I'm Lucky</em> (F)</td>
<td>Triangles-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>12. <em>If You Were The Only Girl</em> (R)</td>
<td>Mutual-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>2. <em>It's A Pity To Say Goodnight</em> (R)</td>
<td>Leeds-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>10. <em>Linger In My Arms A Little Longer, Baby</em></td>
<td>Bowne-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>5. <em>My Sugar Is So Refined</em> (F)</td>
<td>Capitol-Songs-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>11. <em>Pantherlilly Sky</em> (F)</td>
<td>Burke-Van Heusen-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>3. <em>On The Boardwalk</em> (In Atlantic City) (F)</td>
<td>Bregman-Voce Connect-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>3. <em>Rumors Are Flying</em> (R)</td>
<td>Oxford-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>2. <em>September Song</em> (F)</td>
<td>Crawford-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>7. <em>Somewhere In The Night</em> (F)</td>
<td>Triangles-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>10. <em>South America, Take It Away</em> (M)</td>
<td>Witmark-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>15. <em>Surrender</em> (R)</td>
<td>Santly-Joy-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>4. <em>That Little Dream Got Nowhere</em> (F)</td>
<td>Famous-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>24. <em>The Gypsy</em> (F)</td>
<td>Leeds-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>26. <em>They Say It's Beautiful</em> (M)</td>
<td>Birns-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>6. <em>This Is Always</em> (F)</td>
<td>Bregman-Voce Connect-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>11. <em>To Each His Own</em> (R)</td>
<td>Paramount-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>2. <em>Under The Willow Tree</em> (R)</td>
<td>Bregman-Voce Connect-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>6. <em>Whose Theres Me-There's You</em> (R)</td>
<td>Republic-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>4. <em>Why Do It Get So Late So Early</em> (R)</td>
<td>Harris, Inc.-ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>9. <em>Without You</em> (Tree Palabras) (F)</td>
<td>Peer-BMI</td>
<td>1</td>
</tr>
<tr>
<td>4. <em>You Keep Coming Back Like A Song</em> (F) (R)</td>
<td>Berlin-ASCAP</td>
<td>1</td>
</tr>
</tbody>
</table>

#### RECORDS MOST-PLAYED ON THE AIR

Records listed here are played on stations across the country. Each week's tally represents stations heard based on a weekly survey of over 2000 disks played throughout the country. Unofficial listings are not included.

#### Coming Up

- **I GUESS I’LL GET THE PAPERS (AND GO HOME)** Les Brown (Jack Haskell)  Columbia 37086
Retail Record Sales
Week Ending September 27

BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,000 dealers in all sections of the country. Records are listed numerically according to greatest sales. (F) indicates tune is in a film; (M) indicates tune is in a legitimate musical. The B side of each record is listed in italic.

<table>
<thead>
<tr>
<th>Position</th>
<th>Record Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>TO EACH HIS OWN</td>
<td>Eddy Howard</td>
<td>Columbia 37048</td>
</tr>
<tr>
<td>9</td>
<td>FIVE MINUTES MORE</td>
<td>Frank Sinatra</td>
<td>Columbia 37044</td>
</tr>
<tr>
<td>10</td>
<td>SOUTH AMERICA, TAKE IT AWAY (M)</td>
<td>Bing Crosby, Andrews Sisters</td>
<td>Decca 23689</td>
</tr>
<tr>
<td>7</td>
<td>PATIENCE</td>
<td>Frankie Carle</td>
<td>Columbia 37099</td>
</tr>
<tr>
<td>5</td>
<td>TO EACH HIS OWN</td>
<td>Freddy Martin</td>
<td>Victor 20-1927</td>
</tr>
<tr>
<td>6</td>
<td>FIVE MINUTES MORE</td>
<td>Tex Beneke, Glenn Miller, Orb</td>
<td>Victor 20-1922</td>
</tr>
<tr>
<td>2</td>
<td>TO EACH HIS OWN</td>
<td>Ink Spots</td>
<td>Decca 23615</td>
</tr>
<tr>
<td>1</td>
<td>SURRENDER</td>
<td>Perry Como</td>
<td>Victor 20-1857</td>
</tr>
</tbody>
</table>

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,000 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

<table>
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<tr>
<th>Position</th>
<th>Record Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Ink Spots Album</td>
<td>Ink Spots</td>
<td>Decca 477</td>
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<tr>
<td>4</td>
<td>Irving Berlin Medley Album</td>
<td>Wayne King</td>
<td>Victor P-159</td>
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<tr>
<td>2</td>
<td>King Cole Trio</td>
<td>King Cole Trio</td>
<td>Capitol BD-29</td>
</tr>
<tr>
<td>5</td>
<td>Glenn Miller and Orchestra</td>
<td>Glenn Miller and Orchestra</td>
<td>Victor P-140</td>
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<tr>
<td>9</td>
<td>Twilight Time</td>
<td>Majestic 1041</td>
<td></td>
</tr>
</tbody>
</table>

BEST-SELLING RECORDS BY CLASSICAL ARTISTS

Records listed are those classical and semi-classical records selling best in the nation's retail record stores (dealers), according to The Billboard's weekly retail record dealer survey. Records are listed according to greatest sales.

<table>
<thead>
<tr>
<th>Position</th>
<th>Record Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>Chepin's Polonaise</td>
<td>Jean Dubi</td>
<td>Victor 11-8948</td>
</tr>
<tr>
<td>51</td>
<td>Clair de Lune</td>
<td>Josi Iuchi</td>
<td>Victor 11-8951</td>
</tr>
<tr>
<td>18</td>
<td>Warsaw Concerto</td>
<td>Andra Kastelanetz</td>
<td>Columbia 7443-M</td>
</tr>
<tr>
<td>28</td>
<td>Jalousie</td>
<td>Rexon Pops</td>
<td>Victor 12160</td>
</tr>
<tr>
<td>42</td>
<td>Warsaw Concerto</td>
<td>Arthur Fiedler, conductor; Lee Lisine, pianist, Boston Pops</td>
<td>Victor 11-8863</td>
</tr>
</tbody>
</table>

BEST-SELLING RECORD ALBUMS BY CLASSICAL ARTISTS

Albums listed are those classical and semi-classical albums selling best in the nation's retail record stores (dealers), according to The Billboard's weekly record dealer survey. Albums are listed according to greatest sales.

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<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Rachmaninoff Concerto No. 2 in C Minor</td>
<td>Arthur Rubinstein, pianist, NBC Orchestra; Vladimir Katchaturian, conductor</td>
<td>Columbia X-281</td>
</tr>
<tr>
<td>59</td>
<td>Brahms in Blue</td>
<td>Philadelphia Orchestra; Eugene Ormandy, conductor</td>
<td>Columbia 650X</td>
</tr>
<tr>
<td>22</td>
<td>Rachmaninoff Concerto No. 2 in C Minor</td>
<td>Rachmaninoff, Philadelphia Orchestra</td>
<td>Victor DM-58</td>
</tr>
<tr>
<td>5</td>
<td>Music of Jerome Kern</td>
<td>Andra Kastelanetz</td>
<td>Columbia MM-622</td>
</tr>
<tr>
<td>21</td>
<td>Kastelanetz Conducts</td>
<td>Andra Kastelanetz</td>
<td>Columbia M-674</td>
</tr>
</tbody>
</table>
SEASATHAA/!
every seven a her, coast to coast,
Broadcasting wave 400 Alberto Collosal!

JB-510
TAKE YOUR BIG HANDS OFF and HE'S GOT A PUNCH LIKE JOE LOUIS!

JB-511
DON'T WANT NO MAN THAT'S LAZY and YOUR BREAD MAY BE GOOD, BUT IT AIN'T AS GOOD AS MINE.

STILL GOING STRONG!

JB 504 R.M. Blues . . . Rhythm Blues
JB 503 Milton's Boogie . . . Groovy Blues
By Roy Milton & His Solid Sonders

JB 508 PAT BOOGIE WOOGIE
By Ollie Jackson and His Band

JB 509 BABY GOT TO HAVE IT . . . YOU'LL MISS ME WHEN I'M GONE
By Ollie Jackson and His Band

JB-505 NOT ON THE FIRST NIGHT . . . THE LATEST GAL IN TOWN
FRANK and her BOYS

JB-506 THE BAILEY SWING GROUP

DISTRIBUTORS IN PRINCIPAL CITIES . . . OR
JUKE BOX RECORD CO., INC., 7 W. 46TH ST., N.Y. 19, N.Y.
Record Reviews and Possibilities

RECORD POSSIBILITIES

In the opinion of The Billboard music editors, records listed below are most likely to achieve popularity as determined by editors.

WHO'LL BUY MY VIOLETS?............ Dinah Shore with orch. directed by Mitchell Ayres............. Columbia 37140

This tangy teas of an earlier day is brought back in engaging style by Dinah Shore. Shore sings it in French, with a chorus to "Violetta" as singing on the English lyrics. And therein lies the disc's potential, apart from the fact that the band set forth a top sassy piping session. Revival of this 20-year-old melody marks a merchandising and promotion tie-up with Review's new show of "Violetta." (Continued on page 25)

TEX WILLIAMS (Columbia 37160)

Still another rock version of the famous Caravan bring a hit, for which master Tex sings with romantic richness and with vocal embellishments by the harmonizing Mandy. The Monroe men create a soft-bedazzling background for the singing maestro, and their efforts are just as effective for his singing of the noted "COME NEW THAN EVER," a new rhythm back also rich in hit possibilities.

ARTIE SHAW and HIS ORCHESTRA

WITH ME FOR EVERMORE

(Continued on page 28)

RECORD REVIEWS

Lightface portion of reviews is intended for information of all record and music users. Boldface portion is intended for guidance of those in the know box operators.
DENNIS DAY (Victor 20-1878)

The Whole World Is Singing My Song—FT; V.

April Showers—FT; V.

Literally pours his heart into the song and gives it with a sugar-coated tenor
which rates in its expression of both word
and melody, Dennis Day scores handsonely
—in the singing of the harum-scarum ballad
(No. 2937), "Blowtop Blues". His lyrical per-sonality makes it
brilliantly picturesque. All who else
are not an engaging, is Day’s
ditzy ditty with the
suggestiveness of the latter.

The revising of the everlast ing tune by
"Who’ll Buy My Violets?" It’s a major
revelation to be see ing li ne
with Revlon’s
lipstick shade
”ultra-violets.” Singing it
simply and with a personal aura, in
This iris changes the tunes ballad with a
vive voce in French. At a Boy Scout’s Eng-
lish lyric, makes it come out as
”ultra-violets” the extent of the music and
the spirit of the composition,
the platter. Both strings and wood-
wind under Mitchell Ayres’ direction lay
down a silky carpet for the chant. Con-
trasting, Man Shows sways to the swing style, and with rich rhythmic quality, in
proving it real p a rty for “I May Be Wrong
But,” from the old “Alma tenda” stage
core.

Cin cin could do in plenty with
”Violets” at the splashing note the
”ultra-violets” evening.

ERIKSE HAWKINS (Victor 20-1877)

After Hours—FT; V.

It’s Full or It Ain’t No Good—FT; V.

For the absence of only a fifteen cent
blue mood at the piano, the label is given
off a fresh plot of four hut bitters.
For a composition piece, Erikse Hawkins
has the band and other horns

includes a trumpet solo, food out a
noticeable “blue note” in this title.
However, interest is centered
largely in the slyly crafting of Louis
Washington, who gives the splashing its
only real lifting qualities.

The lasting popularity of the “After
Hours” name should result in the return
some noted soloists, particularly at the
rare spots, where the label will also find de-
light in the mated music.

TOMMY TUCKER (Columbia 20782)

I Love You—FT; V.

The Man That Comes Around—FT; V.

With sugar shortages, there’s ultra-
 america’s in the singing of the Violets
Three and the playing of the band for
Tommy Tucker’s identifying theme, “I
Love You,” which is re-echoed here. Mixed
is a c-r-a-w-l of the novelty ditty that first
brought attention to the masters.

The Man That Comes Around,” with Kerwin
Somewhere and the ensemble, singing the
spiritual.

Music man will set some added divi-
sions from “The Man That Comes Around.”

LIL GREEN (Victor 20-1857)

Blues Too Blues—FT; V.

It’s Bad With Your Man and Me—FT; V.

One of the most expressive range blues
singers of the day—he shooting swallows as
die as silky—Lil Green displays her vocal
feats in a series of rhythm and blues outsi-
les for Leonard Fairly’s “Blowtop Blues.”

Blowtop Blues bringing Mr. Fairly in her bosom.
In the same low-down groove, she gives it
her best in a series for Den Hemden’s torch
blue, “It’s Bad With My Man and Me.”
A large band of the full-blown sound,
full-bodied background figures.

The next location will show their pref-
erence for both of these sides.

BOBBY CAPO (Sosco 551)

La Lusa Eracomo—FT; V.

Que Se haga Nacer—(V.

Singling the Latin ballads with plenty
of fire in his expression, and with a
magnificent melodic voice in his baritone
parts, Bobby Capo is something to
have the attention in this spinning.
With Terig Thore’s CCLI trill making the melodies and
boiling rhythms all the more vivid,
Capo’s vocalizations result in the well-
rounded sound, particularly for his own
luscious baritone and an excellent
cd "He De Haerse?" ("What Shall I Do?"), Nor

is there melodic richness lasting for “La
Lusa Eracomo” (“The Moon is in Love”).
Where the Latin sides swing in the mellow
beats, the coin crop should be rich
for these sides, particularly for “Que Se
Haga Nacer”?

GLADYS HAMPTON QUARTET

Four Squares—FT; V.

Star Time—FT.

Gladys (Mrs. Lionel) Hampton not only
frets for the wax label but now takes an
artist’s position on the gramophone. Here’s
it’s quartet and not Mrs. Hampton that
will sell the sides, also in what way like a
better merchandising plan to bring forth the name of Herbie Fields, who
grating spark a fourrome that includes
beats taches of the 30’s, plus guitar and
and. In their solo efforts and in the fas-
bardly of story and keyboard, it’s ex-
iting improvisations for the speed ridering
in “Four Squares Only.” For “Star Time,”
the two seen emblish a blues theme with
coats as fluid in the subtile range as is in the higher registers.

For her last face, alike the come-
the of a Gladys Hampton on the sticker
will keep satisfied with “Four Squares
Only.”

MONTE EASTER (Sterling SB-107)

I Need a Girl Like You—FT; V.

Evenings—FT; V.

Leading a lively jam band with his
trumpet, it’s the burny Monte Easter that
classy cut that most counts in this cut-
ning, particularly for the swinging of a
flirty chick who leaves him only the
“Evening Blues.” At a Boy Scout’s English
lyric, with and the band boys singing in unison,
it’s delightful Falmouth, for “I Need a Girl Like You.”

Swell punning for the race spots on
both sides.

BERT HOWELL (National 2012)

Framm—FT; V.

My Love Will Die—FT; V.

Heralded as a face across the pord,
Bert Howell blows on these three
oviders Peter Van Steeden’s ballad sides,
“Honey,” and the chaster own ballad design, “My Love
Will Die.” Leads display”的 only hue,
and in good voice in this aming
for both acceptable tunes.
However, he lacks in the warmth and iden-
the romantic bary papers put into their songs.
Goes full instrumental, from the Skyliners, comparing orae,
ac-
and fiddles. But he sure a
impact in the higher.

Swelling here is without that vocal
charm that attracts cola.

SISTER ROSETTA THARPE

(Decca 48010)

There Is Something Within Me—FT; V.

Stand By Me—FT; V.

To her own guac, a.sister Rosetta
Tharpe impresses a richly sentimental to her
singing of the spirituals. There’s real rock
in her singing of “Stand By Me,” a fuer-
lich pitch in her vocal feeling for the spir-
ual. The setting is more centralised for
“Stand By Me”?

Where the gospel singers attract cola,
there is plenty of attraction in “Stand By Me.”

POPULAR RECORD REVIEWS

DIANNE TIDOL (Keynote E-635)

Zanzibar—FT.

You Can’t Have Your Cake and Eat
It—FT; V.

Not since the days when he did his
dicking with Kyle Elam more and
the remaining colors offered the same tones.
Tall gets out of the valve trombone.
Since with Harry James, Tall has rounded
up a capable crew of hot men, bringing
in Mills Smith out of the Ayeses and
also and Beulah Susine on tenor, and
with a fine rhythm section, comes out
more inspiring “Zanzibar” that features
teorical instrumental vibraphone and
faster cingle, ensemble kicks out in dill
taken for “You Can’t Have Your Cake and
But It,” with Smith ringing the ditty
when he should be playing his sax.

Not enough here to excite phone fans.

SPADE COOLEY (Columbia 20708)

Crazy C’cause I Love You—FT; V.

Three Way Bangin’—FT.

A spirited aggregation of folk instru-
ments, including piano, vibraphone,
guitars and fiddles. Spade Cooley beats out
for “Crazy C’cause I Love You,” calling on
Willis Williams to add vocal effects to
rhythmic cowboy chant. The instru-
mentals hold full sway in the eightfold
pattern cooed in an engaging Western style for “Three Way Bangin.”

“Three Way Bopper” may start an
eightfold rhythm to the bagel setting via
the music box.

(Continued from page 27)

FRANCES LANGLEY

Will Line ’Em Up a Mile Long To Hear
“I LIKE MIKE”

From the 20th Century Fox Picture “Three Little Girls in Blue”

AND

“MY WONDERFUL ONE”

Vocal Chorus by THE STARLIGHTERS With Earl Hugen Orceh.

MERGENCY POPULAR SERIES 3031-60e

* MERCURY RECORDS

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October 5, 1946

www.americanradiohistory.com
ADVANCE RECORD RELEASES

Records listed are generally approximated on the basis of the week in which they are expected to be ready in advance of actual release date. List is based on information supplied by participating manufacturers and is distributed weekly.

LARRY ADLER ALBUM...........Larry Adler........Deca A-488
Boogie with the Angels (John Kirby Ork)........Deca 2351
Blue in the Night (My Mama Done Tol’ Me) (John Kirby Ork)........Deca 2354
Chicago Blues (Lonnie Johnson)........Deca 2347
Hand to Mouth Boogie (John Kirby Ork)........Deca 2313
Blue Bluest (George Rhythm Boys)........Deca 2524
St. Louis Blues (John Kirby Ork)........Deca 2316
That Old Back Magic (John Kirby Ork)........Deca 2394

A FOOGY DAY...........Artie Shaw (I COULD)........Victoria 20-1932
AIN'T THAT JUST LIKE A WOMAN?Pat Flowers (HORIZONTAL)........Victoria 20-1980
ANNOBANDO...........Bobby Cape (Jesse Maruid Ork) (NE DICE)........Deca 80002
BLAME IT ALL ON FATE..............Smokey Smith and His Father (TURKISH)........Deca 1015
BLUE, BLUE EYES..............Jimmy Wickley (TOKYO TARMAC)........Deca 46017
BOOGE WOOGIE ON STRINGS..............Duggie Venable and His Bar X Ranch........Deca (YOU'LL FIND)........Western 1019
CAN'T HELP LOVIN' DAT MAN.............Artie Shaw (Imogene Lynn) (THEY DON'T)........Victoria 20-1931
CASBAH.............Artie Shaw (LAMENT)........Victoria 20-1932
DARLING, WHAT MORE CAN I DO?........Nancy Lawson (NINETEEN YEARS)........Western 109
DO YOU THINK IT'S FAIR?...........Pancake Pete Newman-Happy Hollow Ranch Gang (IT'S HARD)........Cowboy CR-102
DON'T WANT NO MAN THAT'S...............Alberta Hunter (YOUR BREAD)........Juke Box JB-511
EAT ME LOVE..............Artie Shaw (I CAN'T)........Victoria 20-1934
EITHER IT'S LOVE OR IT ISN'T............Tony Pastor (Tony Pastor) (I WANT)........Western 106
ENGLISH VODKA (Moon), PART I...........Carmen Cavallaro........Deca 2912
FANCY FREE ALBUM..............Ballet Theater Ork-Leonard Bernstein, Dir........Deca 2896
Big Stuff (Prologue) (Billie Holiday)........Deca DA-2463
Devon Variation........Deca 2368
Gee! Variation and Pinch........Deca DA-2468
Opening Dance........Deca DA-2462
Put Me Down........Deca DA-2465
Secret at the Sea........Deca DA-2464
Hit the Compositions Better......................Deca DA-2460
Wall Variation........Deca DA-2455
FILOLINO BABY............Texas Jim Robertson and The Panhandle........Punchers (RAINBOW AT)........Victoria 20-1925
PLEA AND A FLY IN A FLU....................Louis Prima (NOSY BODY)........Majestic 1076
1 Love You FOR SENTIMENTAL REASONS............The Brown Dots (IT'S A)........Majestic 1080
2 Love You FOR SENTIMENTAL REASONS............Elia Fitzgerald-Delta Rhythm Boys (IT'S A)........Majestic 1086
3 Love You FOR SENTIMENTAL REASONS............Charlie Spivak (Jimmy Saunders) (IT'S A)........Majestic 1087
GOOD MORNING, HEARTACHE...............Billie Holiday (NO GOOD)........Deca 23876
GRAYBEARD BLUES...........Luka James, His 5 Joe SMUPLIN........Atlas LJ-122
GUITAR POLKA..............Fred Aiken and His Bar X Ranch........Deca 23674
HEAVEN KNOWS..............Faye Lord and His Bar X Ranch (I'M GONNA)........Western 1021
Cannon Ball (Woody) (Blue Flames) (NO, DON'T)...........Cannon Ball 7004
HE'S GON'T A PUNCH LIKE JOE.............Alberta Hunter (TAKE YOUR)........Juke Box JB-510
HORIZONTAL.............Pat Flowers (Buntly Pendleton) (AIN'T THAT)........Deca DA-2340
HUGGIN' AND CHALKIN'............Hang Carmichael-The Chickens-Vic Shogen Ork (1 MAVY)........Deca 23876
HUGGIN' AND CHALKIN'............Kay Kyser-Jack Martin-The Campus Kids (THE OLD)........Columbia 37005
HUMORESQUE.............Guy Lombardo TALES FROM PARIS........Deca 23876
I CAN'T GO ON THIS WAY.............Bob Will and His Texas Polka Ork........Deca 18019
I CAN'T ESCAPE FROM YOU............Artie Shaw (KEEPIN' MYSELF)........Columbia 37007
I MIGHT HAVE KNOWN I'D LOSE............Curt Barret (The Lieutenants) (YOU'LL LOVE)........Hear REGRETS........Apollon 100
I WANT A BEAUTIFUL DOLL FOR Tony Pastor (Tony Pastor) (EITHER CHRISTMAS)........Deca 23876
I'M GONNA LASSO THAT GAL FROM...........Duggie Venable and His Bar X Ranch........Gang (GUITAR POLKA)........Western 1021
I'M MAYBE WRONG, BUT I THINK...........Mona Maris (THERE'S)........Deca 23876
IT HURTS SO GOOD...........Artie Shaw (I'M GONNA)........Columbia 7004
IT'S ALL OVER NOW............Charlie Spivak (Jimmy Saunders) (FOR SENTIMENTAL)........Deca 23876
IT'S A PITY TO SAY GOODNIGHT...........The Brown Dots (FOR SENTIMENTAL)........Deca 23876
IT'S A PITY TO SAY GOODNIGHT...........Elia Fitzgerald-Delta Rhythm Boys (FOR SENTIMENTAL)........Deca 23876
I'M BEEN SO LONG, DARLINGS..............Jimmy Lawson (IT'S)........Decca 1059
I'M HARD TO SAY GOOD-BYE...........Pancake Pete Newman-Happy Hollow Ranch Gang (I GO YOU)........Cowher CR-105
IT'S JUST THAT SAME OLD LINE..............Jimmy Lawson (IT'S BEEN)........Western 107
I'M HERE TOMORROW..............Sister Rosetta Tharpe-Black Poodle (JONAH)........Deca 48013
JONAH.............Sister Rosetta Tharpe-Black Poodle (JESUS IS)........Deca 48013

(Continued on page 30)
NEW Sterling RELEASES

SR 110 YOU CAN GET A LOT FOR WHAT YOU GOT and YOU GOTTA MAKE A CHANGE.
This is a sleeper with plenty of spice, the vocal by Max Johnson, well known in the record circles, accompanied by Austin McCay and his Sextette, gives the kind of spice that makes living inside because it's a scaled nobile and a profit grabber.

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1502 TWELVE DISCIPLES & YOU BETTER RUN By The SUNSHINE QUARTET

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on his COLUMBIA RECORDING

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(Continued from page 29)

JOURNEY'S END—Sunny Smith and His Feather Merchants (YOU'RE MY)
JUST FLOATIN' ALONG—Artie Shaw (NO ONE)
KEEPIN' MYSELF FOR YOU—Artie Shaw (I CAN'T)
LAMENT—Artie Shaw (CASBAH)
LET'S SAIL TO DREAMLAND—Hilary Geenstreet (Visto) Case Ork (OLE BUTTERMILK)
Lucky Number Shaw (Visto) Case Ork—Victor 20-1937
Ella Logan Album—Ella Logan (Frank DeVol Ork)

NEW! NEW! NEW! 30
1502 boogie SR 111
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NEW! NEW! NEW!
gives
NEW! NEW! NEW!

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This end MUSIC
TWO NEW
TRAVEL
Hill and the Satisfiers (Ranger Ork)

FOR

30-8002

NINETEEN YEARS OLD—Jimmy Lawrence (DARLING WHAT)
NO, DON'T STOP—Walter Herman (Walter Herman)

Choirs KNOW—Decca 37094

NO GOOD MAN—Belle Holiday (GOOD MORNING)
NO ONE BUT YOU—Artie Shaw (MISTY FLOATING)

RAINBOW AT MIDNIGHT—Texas Jim Robertson and the Scrub Punters (FILIPINO BABY)

RUMORS ARE FLYING—Paul Douglas (TAVERN TALES)

Tales of the Viennas—Guy Lombardo (HUMORESQUE)

Tales of the Viennas—Guy Lombardo (THE VRIEND) Decca 23655

TAVERN TALES, I, "THE FACE ON Paul Douglas (TAVERN TALES)

Tavern Tales II, "DOWN IN Paul Douglas (TAVERN TALES)

LEINH VALLEY—Texas Tornado—Sunny Smith and His Feather Merchants

Texas Tornado—Jimmy Wakely (BLUE, BLUE)

The Cask of Amontillado—Sydney Prima (FLEA AND)

The Cask of Amontillado, Parts 1 and 2—Sunny Smith and His Feather Merchants

The Cask of Amontillado, Parts 1 and 2—Texas Tornado

The Gentle Grifter—Artie Shaw and His Gramercy Five (SCOUTLEBRURY)

The Old Lamplighter—Key Kyser and His Orchestra (THE CASK OF AMONTILLADO)

The Things We Did Last Sum'Blue—Cracky-Jimmy Dorsey (SWEET LORRAINE—Decca 23655

These Foolish Things Remind Me of You—Artie Shaw (TIME ON) Victor 20-1930

They Don't Believe (THAT) Artie Shaw (WELCOME)

Thrill of a Lifetime—Artie Shaw (LUCKY NUMBER)

Time on My Hands—Artie Shaw (THOSE FOOLISH THINGS)

Typical Latin American Melodies Album (2-12")—Las Andineras (Alpha 12-12)

Buenos Aires September;urr; Valencia; Granada; Recordos...Alpha 1298

Tango Verde; Andalucia; Tito Pico No Puba; Alma Llamera...Alpha 1297

Under Hawaiian Skies Album—Barnie Kaal and His Hawaiians

Drum of Love—Hawaiian Lei of Love...Major 1065

Le Lauleo...Major 1066

Le Aloha (Flowers of Love)...Major 1067

Mr. Punchi Loo (Oh How Happy)...Major 1068

Steel Guitar Boogie...Major 1069

YEARS AND YEARS AGO—Dick Wynne—Jackie Ork (SEARCHING WIND) Decca 18920

YOU TOOK ALL MY LOVE—The Brown Doves (HUMORESQUE)

YOU'LL FIND THERE'S NO...Manny 1040

ONE TO CARE—Hands (BOEGE WOOGIE)

YOU'LL REGRET—Curt Barrett (The Troublemakers) (I MIGHT)

YOU'LL SEE WHAT A KISS CAN DO—Dick Jurgens Ork (Jimmy Castle)

YOUR BREAD MAY BE GOOD, (PAUSE) —Majestic 1038

Write B. A. Bruns, Circulation Manager, 25 Opera Pl., Cincinnati, Ohio, for single copy or group order combination. Billboard and ENCYCLOPEDIA subscription offer.

THE BILLBOARD 1946-47
ENCYCLOPEDIA OF MUSIC...
**ALBUM REVIEWS**

JEANETTE MacDonald's OPERETTA FAVORITES (Victor M-1071)

Altho the album billing may indicate that Jeanette has gone Metop, these Red Seal sides spin out vocal gems from the light operettas. And with colorful instrumental and vocal assist provided by the orchestra and chorus directed by Russ Case, the soprano pipes of Miss MacDonald bring out all of the charm and vivacity of Victor Herbert's Sweetheart Waltz and Romany Life as well as for Rudolf Friml's Donkey Serenade and Giannini Mias. However, the lyrical charm doesn't carry over to her solo efforts for Jerome Kern. In Your Eyes and They Didn't Believe Me, completing the set. An attractive choirm of the soprano for an attractive frontispiece, with the inside cover packed with printed bio material.

LOUIS JORDAN and HIS TYPANY FIVE

(Decca 439)

Considering that Louis Jordan has reached the top of the ladder only in recent years, the label now arranges to repackage the most of the maestro's earlier sides, when his attraction was largely confined to race buyers. Suggesting out eight earlier sides, each having the characteristic Jordan chanting, there should be extra dividends in this new peddling of Knock Me a Kiss, I'm Gonna Move to the Outskirts of Town, The Chicks I Pick, Are Slender, Tender and Tall, What's the Use of Getting Sober, Is You Is or Is You Ain't? FiveGuys Named Moe, It's Low Down Dirty Shame and Mama Mam Blues. Face photo of Jordan and figured cuts of the instruments making up his Tympany Five make for a conventional cover design. To help the selling along, sets include a four-page brochure with the usual run of success story.

VICTOR HERBERT (Capitol Album RS-30)

Fourteen-year-old Lois Butler plays her sweet soprano voice to good advantage here, interpreting eight selections from Victor Herbert. (Continued on page 100)

Chi Disker Aims at South American and South African Marts

CHICAGO, Sept. 28.—Gold Seal, Chi's latest entrant in the disk derby, this week thru Prexy Leonard Klein announced that it had inked its first two artists, Arthur Leake and Negro nitery singing star, and Robert Crud, modernistic pianist who has already cut an album, and was now recording a list of artists which will include entertainers whose work would be something new in the way of platter fare. Klein, formerly with United Broadcasting's recording division, told The Billboard that Gold Seal will center attention on the South American and South African markets. The diskery has contacts in these two foreign areas since it is lining up tunes and arrangements which have not been heard in the U.S. GS will record them for primarily foreign consumption.

The firm is already preparing its first releases for the South African market already, and has lined up a major distributor of radio-phono units there to peddle the pressings. The Latin market is currently being surveyed by personal contacts of Klein and advertising agencies which have serviced that area for years, preparatory to GS's first pressing for the south-of- the-border area. First pressings will feature American musicians doing the native tunes of the foreign countries, but Klein said he had already received releases in the foreign countries and process them in the U.S. He has an Atlantic Coast and Midwest printing plant available and is hunting a West Coast press plant.

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LEXINGTON PRESS, INC., DEPT. 12
1650 BROADWAY
NEW YORK 19, N. Y.
Lounge Ops Into Chi’s Big Band Biz

CHICAGO, Sept. 28—Tony De-Santis and Walt Baldizzi, co-ops of four lounges located far out on South Michigan here which use ‘bombo music to pull payers, expand into the big band biz October 1 when they preem their Martinique, 300-seat bistro located at 97th and Western.

Opening band is 15-piece Bernie Cummins’ ork, which has been set for a four-weeker. Spot will have three-time-per-week half-hour shots via WCBL. Spot, which formerly housed a tavern, has undergone a major renovation job costing ops a reported $25,000.

Feinberg Sets 7-Year

GAC Face With Art Money

NEW YORK, Sept. 28.—General Artists Corporation signed Art Money to its standard seven-year pact. Money ork’s most recent date was a summer engagement at Palmades Park, N. J. Band records for Vogue.

GAC’s Bill Feinberg engineered the deal.

YANK ENTRY DELAYED

(Continued from page 4) war yen for Yank acts, especially novelty and comedy turns. However, the new Europe wants are the names it knew in 1940 and 1941, not the newer headliners who have sprang up since then in the U. S. such as Frank Sinatra, Danny Kaye, Dick Haymes and others. These newcomers don’t pack the pull of, say, Laurel and Hardy in Europe today.

Before he quit Europe, Duffin had plenty of time to scout civilian locations during his talent hunts and reports that top places are now open or will be soon. Among them are Cirque Medrano, Paris; Schuman Circus, Copenhagen; Knie Circus, Switzerland; Lido, Bal Tabarin, Chataignes and Les Ambassadeurs, Paris. Among the resorts open or soon to open are at Monte Carlo, Biarritz, Chamonix and St. Moritz in Switzerland. However, several major niteries and resorts are still in G. I. hands, but will soon be turned over to civilian ops.

HOTEL, BISTRO BOOM

(Continued from page 4) will be set aside for patrons known to the management. It is these “set-aside” rooms that the boys will battle for. If you’re not a patron, perhaps you’ll be able to get somebody who knows somebody to front for you. If you can’t do that, why not get yourself a trailer and live under the George Washington Bridge. That’s what the Vagabonds, a four-person act, are doing.

ELLA FITZGERALD

“Going Bizzy”

This wisest-voiced singer of peps is the latest convert to be-bop. With the hope of becoming nationally known as leading fem be-bop chanter, she is planning a tour, starting November 1 from Coast to Coast with Dixie and the Pitchers. For 12 years Miss Fitzgerald has been chipping in all kinds of styles and vocals, from rigid swing to torchy ballads, from nursery rhymes to West Indian folk songs. Her phrasing has caught the fancy of both crix and public and has put her in a rank of fem singers. From waildom in an up-tempo to top disk singer is briefly, her story. She caught the attention of the late Chick Webb, who swung her to stardom on her horn. She bow out a simple after Webb’s death and hit the high spots with her tune A-Tisket. A-Ticket. Today she is still a hit wherever she stops.
Chi Showbiz Guns

For Discrimination

(Continued from page 4)

up against colored entertainers appearing in any show business project. He claims that the follow thru on that would be for more progressive colored entertainers (by effective he means topnotch) to get into show business and also for show business and the public to create opportunities for these effective entertainers to succeed.

Double Penalty

The anti-discrimination ordinance was introduced in Chi earlier this month. It is an attempt to apply on the local governmental level a State anti-discrimination statute that has been on the books for years. The penalty for discrimination or preventing admittance to anyone because of his faith, race, or color, would be double: (1) Any person denied admission to public spots or interior theaters, roller rinks, cafes, etc., will receive from the person making the discrimination $25 to $500. (2) Those guilty of violating the law will be given a fine not to exceed $500 and a prison term not more than a year or both.

Chi's work along these lines is typical of what is going on in other cities, but Windy City has been pioneering especially in the use of entertainers and in the attempt to pass laws that could end discrimination in entertainment spots. Official mayor's committees also function in Brooklyn, Cincinnati, Cleveland, Detroit, Minneapolis, New York City, Seattle and Toledo. There are quasi-official or citizen committees on race relations in 17 other large cities through the country.

Weight and other officials close to the problem here say that the trend to bring about better human relations in fields allied with show business is just beginning to grow, and that either mentioned before will carry on the same kind of fight now under way here. There is talk that a group of about 20 top enter-

What! No Gray?

NEW YORK, Sept. 28.—Here's one for the book. A letter from band leader Johnny Long, addressed to Alan Courtney, ex-WOY disk jock, was received by Fred Robbins, who took over Courtney 1260 Club program. Letter was addressed "Dear Martin—"

Ross Sig's Promotion Mgr.; Heywood Album Due Soon

NEW YORK, Sept. 28.—Signature Records added a new sales promotion manager to its staff this week, Jerry Ross, formerly with RCA-Victor's jazz department.

In the Groove publication, has joined Bob Thiele's firm. Signature is preparing an album of 78-inch disks, featuring Eddie Heywood, for release before the end of the year. Album caused a slight frown from Decca, who now holds Heywood's recording pact, but the affair was settled amicably, since sides were cut before Eddie moved over to the major diskery.

Lawrence's Five Midwest

Cap and Gown Dates

CHICAGO, Sept. 28.—New Elliot Lawrence ork makes its Midwest tour bow auspiciously, playing five important college projects over three week-ends, starting October 26 at the U. of Michigan, Ann Arbor. Remainder of dates, set by Paul Bannister, local GAC one-nighter talent, are: U. of Iowa, Iowa City, November 1; U. of Nebraska, Lincoln; 2; Ambrose, Davenport, 7th; and U. of Minnesota, Minneapolis, 9th.

Stations of radio, stage, screen and night clubs are going to band together in the near future into an official organization that would spearhead the human relations fight now being undertaken by some show business people.

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Chi CBS Drops Last Unit

CHICAGO, Sept. 28—Cocktail combos, in general, will have to do plenty of revising of their libraries and instrumentation before they start to crack radio, both thru commercials and remote spots they are working, in a survey conducted by station directors and remote exec disclosed this week. Talk of combos’ future in radio was stimulated locally when CBS dropped the new Horizon Room, of the Hotel Roosevelt, one of the spots which used small units, from its roster of remotes.

Bill Barth, CBS remote exec in Chi, said decision to pare last cocktail combo-using bistro from program schedule came after doing a survey of station libraries, which resulted from spots inking units which had very little value. WGN, which has had the biggest combo, CBS had cut out Glass Hat, of the Congress Hotel, for same reason.

Cocktail combos’ greatest need, Barth said, is more depth in their music units. Units, usually no bigger than five pieces, play libraries full of scorings that too often emphasize just the rhythm section. Result is plenty of musical letdowns for air audiences, he said. He urged combos to play more songs andöz surf for radio use.

In many cases, he pointed out, the lack of depth is due to poor instrumentation.

Often an accordeon replacing a lead instrument like fiddle or banjo, or a lack of a proper brand of music, for instance. Barth optimistically commented that cocktail combos are more natural for radio if they iron out these kinks, because it’s much easier to set up a good reproduction balance on a four or six-piece than it is to set up four miles to pick up the average 17-piece jump crew.

Claire Olsen, remote chief for WGN, mentioned that the station had discontinued using small groups three years ago, finding that they lacked the interest for bigger bands. So the station tried a two-piece combo, but found that the station found that lounges were usually very noisy and small stage made it very hard for radio reproduction.

Should Have Novelty

A unit must have something unusual in the way of instrumentation or presentation, said Howard Wegman, of WIND, independent outlet which airs the Kentucky Lounge and Glass Hat, of the Congress Hotel, for combo use.

He could not see the feasibility of using a purely instrumental small combo via airwaves, pointing out that he was currently airing the Novelties, a threesome from the Kentucky Lounge, because he considered

New York:

Henny Youngman goes back to the Capitol either October 17 or 24.... At Paramount, October 17, due out a new one November 20.... Miquelito Valdez gets the All-Nighter October 19.... Deutch-Jacks Robbins deal hit an air pocket.... King Cole Trio, due at Paramount, double into Blue Angel.... Lilly Ann Carol (ex-Prina canary) opens at La Martinique October 25th and plays with Mr. Saguare (ex-Song of Norway) at Carnabesta October 3.... Moke and Dole, of the P.C.H. Club, go to Club Marystow.

Jackie Harvey, daughter of Paramount’s George Harvey, opens at Accordion Lounge, Lynchburg, Virginia, fiddle and dancer with vaude unit.

Mouse, recently of the Cape Society presents the Skipper, and Alla France September 25 to do a film.... Ivy Gerson, the saleswoman, well known as Ollie’s brother of Choues, has opened his own store next to Radio City.

Ex-Yellow woof of Loew’s State October 10.... Rosebloom, Beer date at the Club Charles, Ballton, at Deauville and Billy Vince goes in instead. Two Maxxes have agreed not to play any other Boulevard Club and instead are going to the next comic to get La Martineque.... Harvey Stone and the Vagabonds held over at La Martineque. Donald O’Connor starts his next vaude at the RKO-Boston October 3.

Chicago:

Charley Chaney, lounge single making his nitey debut at Helsing’s of 17, breaks into a two-week gig here.... Ralph Berger, of local Latin Quarter, III at the Beverly Wilshire Hotel, does just a musical combo. Mesmerized for the performance.... Sheer, ex-PF booker, now road manager, of the old Alla France.... Mary Jane Dodd now handled by Tom Kossack.... Sonya Bright, for five years secretary in Charles E. Hagan office, Chi, mar- ried last week and replaced by Belle Kissock.

Clown Carl Marx celebrates a 10- year continuous run at the College Club, as was his brother Sherman, who started on 9. Gus Van celebrated 40th anniv. in show biz with party last week at Colomoto’s, where he is starred.... “Chicago Sun” has added 2,500 square space to its coverage of Chi nite life.... By Twy re- memb e r, Doug Newman does lunch at the Oriental Theater.... Jack Irving to N. Y. for 10 days for important huddle with AGW execs.... Imogene Baker in critical condition in Paris hospital after third operation for abdominal condition.... Jimmy Lyons transferred from Associated Orchestras’ 6 to McCookay’s, Inc., where he covers local bistro book-

ing.... Bob Weems and Buddy Howe, of Chi’s gag office in Mitchell, have opened Palace show which they booked.

Philadelphia:

Danny Richards, Vic Sanders and Unabelle Howard Dancers usher in the grand opening of the newest Quartet alternating with Dave Stanley’s rumba unit at Carlota.... Tommy Dowd, Billy head of WIP studio, revue at DiPinto’s.... Jackie Gleason set to light up new Macomba niter at the Metropolitan, Tommy Dowd, Harri- bow at Loew’s downtown bar,.... Four Kings Brothers open at Lexington Avenue.... Three Belles take over at Joe Cassano’s Hit.... Little Miss Joe-Jove Bulli added start- ers at Old Casino, new name for Sommers Casino.... Ted and Carolyn new at Weber’s Hof Brau.

St. Louis:

Imogene Coca opens October 4 at Crystal Terrace of Park Plaza.... Jimmy Dorsey due October 25 at the St. Louis Hotel.... Tune of the month.... Booking includes dates for Hal Mc- Intyre, Louis Prima, Ted Weems, Duke cress, Tony Pastor and Tommy Dowd, Gene Krupa.... Connee Boswell and Montclair open at 400 Club, along with Jack Waller and Doryce Drew.

Frankie Masters heading current revue at the Fort Wayne Club, for Derrek Bes- sly’s Myles, Alphonsr Bege and Gil Newsome. Three pitchers coming down from Cincinnati, Club Continental, Hotel Jefferson.... Maxine and Her Men now playing at the St. Louis Rendezvous.

Norman Nasar from Top of the Town here to Club Bondy, French Quarter. Jack Shobak, long- мерely publicity director of Hotel Cor- onado, now resident manager of Park Hotel and Fountain Room.... Alan Jones in an one-sightier at K.S. Auditorium Octo- ber 7.

Atlantic City:

The Freschmen with Frankie Day take over at Traymore Hotel’s Sub- marine Grill. .... Sunny Stamey and Flame Moore now at Erin, which returns to musical bar policy for post- season.... Bert Miller and Jo Smith take over the lead at Cligot Club.... Lenny Rogers and Trio at Andrew Jackson Club.... Captain Poppo and will emerge at Paddock Interna- tional, with Jack Grant at City Theatre, to the Hiasheh.... Carmen LeBrun heads line-up at Hotel President Monte- de, and Wolf Hotel, returning to the return of Pedro Albani’s rumba unit.

West Coast:

Bobby Breen, ex-kid star, making comeback with opening at Chef Paree, Chicago, for eight-week stint closing October 7.... Ben Blue doubling nitey chorus at Branch Maxie, Hollywood. Double-headed resident in Warner’s My Wild Irish Rose. Tommy Dorsey plays his first date set for October 7, in Las Vegas, starting October 7.... Al Overend’s ork going into Coliseum, under Bat title.... Cooper and his quartet opening Grand Cafe, Phoenix, Ariz., .... Bev Venn and his six-piece combo at Melbourne Hotel, St. Louis, end of one-nighters, to open at Grand Cafe, Phoenix.

Frankie Poi Trio going into El Capitan Club, Redding, Calif. .... The Counts and a new 8-8-8-8 at Bowl Lounge, San Francisco, beginning of month.... Joy Mitchell into Sham- ola C. and Western, San Francisco, with her Milton band. now on one-sighters, set for Enmore’s Fairmount, starting middle of October. Six-piece crew getting $5,000 weekly guarantee.

Chi Silver Frogs Goes Semi-Nitty With Acts, 2½G Nut

CHICAGO, Sept. 28—The Silver Frogs, West Cedar Rapids, Iowa, which grew from an insignificant tavern into a dancing lounge featured inside type units since Ben Orloff took over three years ago, teed off on a semi- nitey club policy a Holmes-Yodell Lounge Friday (27). Bistro which is boltered by John Buck Ross, of Mutual Enterprises, 41 Agency, Chi, has boosted seating capacity by putting Second Avenue taking off over use of space and stage is now 12x16 and has been moved from box to bar and wall.

Current talent report, nearly reported over $2,500, includes: Ada Lynn, co- singer, singer, and Lynn Shirley, dancer, together with Don Pedro’s cocktail combo, which is a holdover from Frogs’ old days. Spot will present three shows nightly, with a fourth on Saturday, Duke Groene’s Trio will work intermissions. Orloff said that he intends to hike budget if policy catches.

Det. Showbiz New Hangout

DETROIT, Sept. 28—Another central hotel room, the Cafe Burduny, was opened last week in the Fort Wayne Room at the Hotel Burduny. Cafe star has been under a form small bar and larger restaurant, to give a range seating capacity of about 150.

Policy is an orchestra for dancing alternating with a piano-vocal team for interludes. ’Dardanelle and Her Men of Band are booked, with Evelyn Waters, vocalist, and Gibson Rok- child, pianist, alternating. Show was booked by the Larry Lawrence agency.

Owner is Peter Parker, who formerly operated Parker’s Restaurant, which drew a good show crowd, Lo- cation in the Fort Wayne makes it a natural for showbiz people, as this hotel has long had a heavy following. John Fisher is handling publicity.

Face-Lifted Spot Relights

TROY, N. Y., Sept. 28—Newly refurbished Night Club, recently re- opened here Wednesday (25). Nility was enlarged at reported cost of $70,000. Other changes include the addition of Tim Welsh orch handles dance chores with Mallory Scott quartet and Larry and Adeline, piano team. Original cocktail lounge on ground floor features Tedd Swanson, piano and Tucker Sisters, instrumen- tal trio. Spot operated by Frank Vacarella.

Sincere appreciation to E. E. Bowell, R. B. Stocking and Lloyd Carroll of the Sherman Corp.
How Does the Recent Wall St. “Break” Compare With 1929?

By Bill Smith

NEW YORK, Sept. 28.—If showbiz wants any clues or ideas of what’s ahead, it can find the partial answer in the recent stock market break.

The strike inCzechoslovakia, two kinds of money and the war inflated wages and the black market dough. The first is gone or going. The second is the sort the stock market makes a dent in. What is left is what has been being swallowed by inflation or thinking of backing, the after-dark spots will now have to pull out or stop mulling ideas of going into the niterie biz. If that becomes the case, the business will go out.

Up to the time of the market break an attractive gimmick to bring money into the operating end of a cafe was the belief that if the dough was lost it was deductible. That phase has been in a few true a few weeks today. The gent with excess dough doesn’t have to worry about it.

This will mean that niteries operating with short cash will have to find their dough some other place. It will also mean that many of the spots bidding for top attractions simply won’t have it. In other words, the dough is going to have to go. Of course, the ready answer is that business will come in and give the ops the dough. But if the market means anything, it means that there will be few shows going on, and therefore spenders around in the near future.

Back in 1929 the stock market crash which affected so many people and made such a show was about such a niterie. They didn’t want a room for sleeping or jump- ing up with a hit of a day was practically non-existent, hence no comparison can be made. The concept involved was that of a precursor to the depression. Wall Streeters fear the same kind of thing now. And so does okay and second was to put at least two picture companies thru the wringer (Para- mum, the Czar, the Century Fox).

Flicker companies are well heeded today, thus the chances of a repetition except on a smaller scale. (How Does the Recent on page 40)

Flippen Saves Day By Buying Piece of H’wood Chez Cobar

HOLLYWOOD, Sept. 28.—So that the show could go on, Comic-Emcee Jay C. Flippen bought into newly opened Chez Cobar Club. Paul Har- ris and Alec Weiss found the location a restaurant and sold spot to G. E. Stockeley. Latter secured Flippen to work up show for day. Day before club was to open, Stockeley failed to meet escrow payment. And to make things worse, show house had been rehearsed and ready to go. Flippen wanted to have his club run when he was about to ship deal with Harris and Weiss whereby he would invest a third of the amount so that spot could open.

Dayton RKO Back to Vande; One-Week Name Policy, Orks

DAYTON, O., Sept. 28.—RKO- Keno, as usual, was able to return to the local week bills after absence of many years. In preparation, Manage- ment booked the Al Cabe Sales Sale to stock backstage dressing rooms. First bill will be week of October 24, with a nine-day series of shows, including Three Stooges, Fred Lowery, Dorothy Lefury, Herb Shriner and pic, Lower Come Back. Other bills booked so far are Louis Prima, November 7, and Gene Krupa, November 28.

Deutsch Heads AAB; Gets 50% and Keeps Acts; Robbins Ass't.

NEW YORK, Sept. 28.—The mild-Buddy Robbins deal, which was off last week, is on this week with the opening of the Deutsches and finally signed. Under the terms of the pact, Deutsch becomes the managers of the Artists Bureau with Jack Robbins’ son, Buddy, remaining with the old Deutsch organization.

Deutsch gets 50 per cent of the company, which holds contracts of Mabel Murphy, Fred Allen, Tony Canzoneri and Benny Carter, Red Seum- ders and Chubby Jackson.

Yiddish Act Policy When Miami Mocombo Rights

NEW YORK, Sept. 28.—Mocombo, which is the scene of the Yiddish booking policy of the Day with new policy. New owners will be Michael Rosenberg, Yiddish impresario of the New York City Lenkinh. New hand, not yet decided, will be either the famous manager in a name associated with Romania.

Show policy will be Yiddish acts that need no necessarily limit it to Yiddish. Molly Plon and other performers of similar caliber will be brought in. Budget is estimated at $2,500, probably not running over $2,000, and will include a gypsy band and a rumba outfit.

Joey Adams Goes Literati

CINCINNATI, Sept. 28.—Comedian Joey Adams, who with his sapphire pinstripes, is a Cincinnatian, became the manager of the True Sons of the Union, concludes a four-week stand at Glenn Schmidt’s Glenn Ren- dezvous, Newport, Ky., Thursday night (28), premiered his new book, From Gags to Rhythms, with a cock- tailed party at the Netherland Plaza here Wednesday afternoon. News- paper people public officials, and business and professional men attended the party which was given by the AGVA. National Bazaar of the book is slated for October 3, but today Adams did graphics, at Shillito’s, a leading local department store. Adams claims an advance sale of $5,000 copies, with 18,000 copies al- ready bought and paid for in this territory. Published by E. P. Dutton, Inc., New York, book bears a $2.50 price tag.

AGVA Claims Sunbrook Owes Beebe’s Bears $400

NEW YORK, Sept. 28.—Larry Sun- brook is in hot water with AGVA because it’s publicity campaign for $400, which union says he owes Beebe’s Bears.

Act was bought to open for him September 13 in Cinci, but allegedly was canceled. Union says contract called for pay or play.

NIGHT CLUBS-VAUDEVILLE

Communications to 1564 Broadway, New York 18, N. Y.

Mass. Issues First Agent License Under New Statewide Law

BOSTON, Sept. 28.—The first license to be granted under the new law was approved by the last session of the Massachusetts Legislature, which shifted licensing of bookers and entertain- ment to the department of public safety, was granted Monday (23) to Para- mum, the State Head, formerly of the Boston State Bureau.

The bill is passed over the desk of Attorney General John Stokes, papers for persons booking, acting, music and entertain- ers of all kinds were handled by the licensing board of Boston.

Grabor Naming New Room for Manners

NEW YORK, Sept. 28.—Layne Manners will have her own room in Florida starting December 1. The room is located on the Grabor at the top of the Park Avenue Club, Miami, and will be opened for Christmas, and will be called Janny Manners.

Deal is unusual, as contract peri- od runs for only two weeks at other niteries, not in competition with Grabor, while she is supposed to be in Miami. Contract also says that while she is away from the club her salary will go on.

Part of the deal calls for Grabor furnishing Layne with a limousine and a chauffeur costumed in white. Date starts December 1 and her name will be Room 55 in the Park Avenue.

Len Romm Named GAC Theater Chief

NEW YORK, Sept. 28.—Leonard Romm has been upped to the head of the GAC theater department on a permanent basis and has been given the title of vpee in charge of the department. Romm rejoined the of- fice last spring when his brother, Harry, quit to make like a picture producer. Leonard was with a chain, (27) originally was on a tentative basis).

There were lots of rumors that Harry Romm would not get his job back when he returned to New York after his flicker venture layed an egg. On Monday, August 31, Leonard Romm’s promotion was made official by Tom Rockwell, GAC prexy. Max Tishman was named as Romm’s assistant.

Kenton, Cole Trio & Murray Para Date Moved to Oct. 16

NEW YORK, Sept. 28.—The next show in the Kenton-Tour is October 16 instead of October 25, as originally planned, bringing in Stu Kaschman, Dave Newkirk, Joe Colom, Don Morgan and Blue Stiles.

Kenton, out on one-niter, had to cancel in order to make the Para- mount date. Band goes in for a nine- week guarantee.

Madrigura Burns While Law Fiddles Over L.Q. Opening

DEPTOT, Sept. 28.—Fire of the Latin Quarter, at 257 W. 55th St., remained unsettled with hopes for an opening late this week, as the manage- ment, head of Vogue Recordings, sought to secure legal approval. Meanwhile, Ernie Madrigura and his ork laid over, awaiting opening originally set for October 3.

Madrigura held a four-week contract, coming in after a week at Al’s Cave and then a date at the Al’s Cave with Weiss, at $8,000 per week. Manage- ment was paying Madrigura, but neither he nor Weiss reconciled to the idea of getting paid at all for their time. Several re- hearsals were held in the interim.

Mean time, he had to turn down an offer for the Earl Theater, Philadelphia, opening October 3, because of the Detroit engagement.

The shows were suspended recently when Tony Morelli, manager, disappeared, proving how hard it is to own a club. State License Commission refused to release license and burn manager (Bill Bound, the (Bill Bound, September 21).

New Yorker’s Ice Show Heave Due to Trouble With Tank

NEW YORK, Sept. 28.—The recent show switch for the New Yorker Ice and Ice show happening early September 14, folded before it even opened. Main fault was Schuette’s new ice plant, which claims to be capable of producing 100,000, but didn’t make ice. The 19 stick, in point of fact, was 10 short of 20, and about a half inch thick, so the order to ice show policy is contemplated until hotel can find a new tank.

Stranded Icers Paid With $2,500 AGVA Bond

NEW YORK, Sept. 28.—Ray Schulte and his Ice Rebels, skidded to open their show, Sept. 15, September 14, folded before it even opened. Main fault was Schulte’s new ice plant, which claims to be capable of producing 100,000, but didn’t make ice. The 19 stick, in point of fact, was 10 short of 20, and about a half inch thick, so the order to ice show policy is contemplated until hotel can find a new tank.

AGVA stepped in and paid off the performers’ hotel bills, gave them a $2,500 bond cash, and wired to New York. Meanwhile, the union uses Schulte’s cash bond of $2,500 to pay the performers their week’s salary. Money was paid Friday (27) in cash to the performers in the presence of Clifford L. Meyers, of- ficial of Ice Rebels, Inc.

Greshler Bags 2 Industrials

NEW YORK, Sept. 28.—First indus- trial show in Rochester since 1940 preme, the package, Ladies Be Seated, sponsored by the Rochester Home Corporation, opens, Sept. 28, and will cost about $8,500. Package, booked by Abby Greshler, is owned by William E. Haggard, general man-ager of the air program of the same name.

Albany Home Show, sponsored by The Keininger-Kerley Bros., also will be run by Greshler. Show, a one- weeker, opens November 2 and will cost about $4,000.
WILFRED MAE TRIO

"HOOPS, MY DEAR"

Zanzibar, New York
(‘Friday, September 27)


Returning after 3 years’ consecutive touring with U.S.O. Camp Shows

Personal Representative
BILLY DELL, 1560 Broadway, N.Y.C.

Available for all dates starting in November

Famous comic, dancer, and trickster act. Will star in Six O’Clock Show.

Cotillion Room, Hotel Pierre, New York
(Thursday, September 26)


Showman Tom Gerun has come up with a show that clicks from the word go. George and Gene Bernard star, with the Triplets, and Helen Austin (of Zanzibar Martini) and Helen Hughes.

Cotillion Room, Hotel Pierre, New York
(Thursday, September 26)


Opening show has just one act on the bill, a departure from previous policy which called for a cast of distinctive acts. Single performer is Irene Hilda, who has lost weight since last caught and has hyped her routines to the point where she is now a personality and not just a Gallic-Americana canary.

In addition to her songs, gal has acquired some comic touches which show better-than-average possibilities. Her intro by Barry Melba pulled a big welcoming hand. Made her thank you in French and in English, getting milts from the caricature trade who understood her parley vous Francal.

Opened with Paris in the Spring, giving it a satirical twist, and then suddenly jumped to a rhythm tempo. Followed with a French song during which she made as a stroller. Elegy wasn’t good because spotlight is fixed so that when she walked out of range she couldn’t be seen.

Came back for a calypso in which she had the help of Los Fanchos (three lads, voices and gait), who made with the background stuff. Walked off in a sort of conga line with the three boys for a good hand.

Came back for a series of take-offs on Charles Trenet, Lucienne Boyer and Maurice Chevalier. Her mimicry was excellent and suffered only slight cause of its brevity. Next tried with an over-arranged South America, Take It Away, for comic effect.

Show also had the Los Fanchos on for an opening quickie. Three boys have pleasant voices and blend effectively.

Stanley Melba’s ‘orid did a good job of show backing.

Circle Lounge, LaSalle Hotel, Milwaukee
(Monday, September 23)


Beginning its name policy with the King Cole Trio in first Milwaukee lounge appearance, Francis De Lopet’s Circle had people waiting outside for the privilege of paying $2.50 to hear the world’s finest. Devotees of Cole Trio hung onto every note. Fast effortless fingerwork of the three continued without pause between numbers. Renderion of Best Man brought appreciative titters from the listeners. My Sugar Is So Refined got biggest hand.

Belief trio—The Three Naturals—did a competent job with the help of light-voiced vocalist, Dorothy Dee, and the piano, but still sub-par voice of Dick Knight.

Bal Tabarin, San Francisco
(Friday, September 20)


Showman Tom Gerun has come up with a show that clicks from the word go. George and Gene Bernard star, with the Triplets, and Helen Austin (of Zanzibar Martini) and Helen Hughes Dancers and Bill Clifford’s orchestra.

Helen Hughes Dance trio opened in Blue Danube number. Gorgeously-gowned girls showed plenty of pulchritude and top abilities. Showman Gerun now tells on next with terrific juggling, plus side cracks and a song. Solid dude.

This was the initial Western appearance.
La Conga, New York  
(Tuesday, September 24)

Talent Policy: Floorshows at 10:30 and 1:30. 
Operator, Monte Gardner and Jack Greenz. 
Prices: No minimum, no covers.

New show had plenty of audience appeal to judge from the palm splitting, whipping, and yelling that greeted everyone as he went off as well as the exit. Package tees off with Machito band doing "Four and One Half" with leader on floor for a maraca-wielding bit.

First act was Lynn Fader, America's first woman to do a nice job with an imaginative routine. Opened with "Chico From Porto Rico and followed with "Please No Lean on the Bell." Crowd called her back and this time with "There's No Business Like Show Business." Gal can sing, but despite the good reception she can do better at filling different rooms. Showed voice qualities which call for her notice. As the La Conga customers are mostly Latin.

No. 2 on the bill was a rumba dance team, Estella and Dimas. Couple did the usual tricks, one footed walk around straight and squat, but the way the crowd reacted was amazing. Some of them yelled themselves into a state of hysteria. In one number gal bent over to give herself a kiss around her derriere and did a slow grind and a series of bounces and the place was in a bedlam.

Closer and headliner was Miguelito Valdez. Previous acts got socked, but the boy Latin singer tore everything apart. Mob shrieked as he went off and couldn't get to work. Finally tied off with Bruce Moseup accompanying himself on the bongo drum and singing to his familiar Bobble and a walk off. Yells brought him back and this time it was a medley and a smush Rhumba. He finally staggered off soaking wet and beat to the socks to bellow and shrieks that must have been heard in the streets.

Lighting is done capably by Pupi Campo.

Silver Frolics, Chicago  
(First, September 27)

Talent Policy: Continuous music and floor shows at 8:30, 10:30 and 3. Owner-manager, Ben Orloff. Co-manager, Harry Miller. Prices: Drinks from 50 cents up.

Ben Orloff unveiled what is undoubtedly the smartest niterie in Chi when he opened his Silver Frolics as a vaude lounge in a Hellsing's. Orloff put $50,000 into a four-month renovation job of turning the lounge into a niterie, and one look convinces that he's money's worth. Spot is ultra-ultra.

Current show needs plenty of straight-out. Outstandingly new lacks balance, with Don Pedro, ex-radio personality fronting a four-piece band with his fiddle, drums, trumpet and piano. Heavy drummer makes the band sound as if they were working a strip joint and not a snazzy nite bar.

Mickey Sharp has G.I. experience as a comic, but needs more work before civilian audiences. Material mostly routines heard before, but he shows possibilities.

Toro dancer Lynn Shirley is great for this room with its smaller stage. Opportunities confines her kicks and bends to a small area and gets hefty response. Gives the customers some eye-appealing rhythmic gymnastics.

Cathy Cole pushes her voice too hard with the result that it sounds far away and metallic. Her voice is only secondary, for she does a top job in the lyric and the band is solid. Rated a medium mitt.

Ada Lynn, who put in a stint as princess in the recently closed Foliesbize, is back to the nite circuit with Impresario and zany carryings on. She is lost when the four-piece band didn't sound like the usual 14-piece crew which her book of scenarios is written for and muffed several good chances to score more solidly. Still she rated scattered yells and a pretty sustained mit at closing.

Frank Palumbo's Cafe, Philadelphia  
(Monday, September 23)


Lighting up for new season, this spot maintains its enviable position as city's leading mass appeal attraction after dark. Production revue is something to occupy the attention. Apache act of Mazzone and Abbott Troupe (four feds and male) is an after-dark thriller that makes for maximum enjoyment. Troupe takes Apache maybe seriously, providing own colorful stage setting that is knocked around as much as dancers themselves. Since niterie setting here includes a regular theater stage, eye appeal of attraction is heightened. Dance is breath-taking, to say the least.

Also adding much to production aura, and a delight to optics as well, are terp routines of Holiday Dancers (7), who place as much emphasis on flash as on hoof. Girls kick off the show with sprightly rhythm stepping to which they add colorful phosphorescent effects. Make fetching formations with their graceful manipulations of feathered fans for a second stand, and add a comedy can-can kick to set the stage for Apache tropes.

On a comedy level, Eddie White, perennial juvenile, clicks solidly with songs and patter, particularly with, "I'm Sam the Man Who Made the Pants Too Long." For more serious singing, Ann Lamotte's soprano pipes, ringing clear, project the ballad and Latin lullabies with equal effectiveness.

Howard Reynolds, whose band (9) provides pleasant and potent rhythmic dance sets and gives production excellent musical support, ties the show together effectively with his straight-forward act introductions. As a result, show runs smoothly and with plenty of pace.

Freddie Baker Quartet keeps the music flow continuous with attractive vocal and instrumental efforts. Palumbo's for local night-lifers has become an institution and as usual, continues big.

Persian Room, Plaza Hotel, New York  
(First, September 27)

Talent Policy: Floorshows at 8:30 and 1:30. Owner, Earl Reynolds, Plaza Hotel; publicity, Dorothy King. Prices: $1.50 cover after 9:30.

Some great dance teams have come and gone, but the DelMarco's continue to stay on top, not so much for their dancing, which is still excellent, but because they continue to use their imagination in creating patterns based on the average customer's ability to understand, and spice it up with such friendly chatter that the appeal is almost instant. Here and there, Tony and Sally throw in a few lifts, but they don't make a fofa of them. Result is that the surprise moment is always there and good for sock returns for practically every number.

They opened with a fast dance to Holiday for Strings and closed with a chatter bit the audience ate up. Between, they did 40 minutes of solid dancing, mixing it up with exquisite Viennese waltzes, first as eight then as a double; rhythm number based on a tap routine, sans music, but full of intimate chatter which won delighted chuckles. Even nobs to people in the audience were handled with taste and decorum. Some of their numbers called for considerable dance cues, i.e., "Under My Skin," which were done very well. Light and music faded out as tempo dropped and went up as beat reached a crescendo. Fest at close for that solid powering. It was that way all the way: If it was dancing, you could (see Persian Room on page 38)
VAUDEVILLE REVIEWS

Loew's State, New York
(Thursday Afternoon, September 26)

Paul Whiteman has been turned into a neat bright package, with a nice balance between chirping and comedy. Louis Bancroft, in the pit potatoes, comes thru. Ork does an okay show as usual.

Opener is a smooth and skillful acrobat by Don and Phil King, who have a good show of their handstand feats and rate top mixing. As a mimic, young Neal Stanley does a splendid job of getting up there fast with the best of theimitative bums. His act doesn't show much of the distinctive豪华, but the mixture of standards and rags is well worked over and well stocked with good laughs. Opener, Jerry Colonna, and the Rusty Colman numbers are excellent, as is Sidney Greenstreet. While his Churchill is an okay job, Paul Whiteman is too little solemn of a type of showing. Closer of Cagney as George M. Cohan is tops. Had to be}

The Coleman Clark table tennis scene was a good show, with enough gags and gimmicks to keep the siders watching and mixing it up. The illusionist is Hamilton Coleman, West Coast pro champ. Tom Coffey adds to the table tennis fun by his clever coin tricks. Chipper Danny ONeill, debuting at this house, is another who had to be on his toes. His numbers are two and two and two and two, and they mix well with the pianist. From the footlight.

Tommy Riggins with his Betty Lou voice act still rates big reception from the audience. He always a good one to look, and material for the strains for yocks, but the over-all presentation remains good for frequent chucks.

Bill ends with a dance team, Enrica and Tito DelPlano, who do a nifty job of spins and lifts and some neat Latin terping of a samba and paso doble. Film, Easy to Be. Biz good.

Oriental, Chicago
(Thursday Afternoon, September 26)

Del Courtney's done plenty of polished stage presentation. It's a 14-piece crew (3 brass, 4 sax and 7 track, 3000 seats seen in a one-week engagement.

Instrumentally, band has more precision and addition of electric for trio of tunes. Better than Hawaiian, makes ork sound real, and the Blondie Gains is a good addition. For thirty dollars.

Johnny Strong from strip section offered a real takeoff of Durante and featured an effort to heftily do some clever double-entendre Hawaiian number. A nugget that needs shining is Courtney's Dixie Chicks. They have a potentially great parody on the horde of redheads now afoot. But, with Courtney as quimster in masterly gag, has high spots but they're too few and come at the end of the act. Other Courtney addition that adds to the work is her crooner, very effective because of his intimate-style delivery that punches above the footlight. The Barretts, young tap duo, offer varied routines, with their jitterbug bit at the end being a big hit. Pair's precision work really snappy.

Chris Cross got robbed of a nice bow-off hand, when time schedule effect from a studio audience. Louie, cowboy dummy, pulled yocks. Jayne Walton, once with Lawney Whiteman, was debuting. Her hair was turned out for her stage savvy, winning lusty palmings from the crowd. South America, Take It Away and Los Chacarreros. Mexican clapping (See Oriental, on Chicago page 4)

Capitol, New York
(Thursday, September 26)

With Paul Whiteman's sparkling the show, current flesher packs plenty of audience appeal. The 45-piece band adds a lot to regular voices, doesn't go in for blasting effects with current pop. It limits routines to two numbers, the white man standard, Rhapsoity in Blue, and Stevie Ray, Staccato. For the most part, Whiteman sings a lot of new material, the highest of which Whiteman got a lot.

Sidney men an extremely competent group every act, but one oddity in their presentation is the music which boys dished out. The songs are a lot of fun, with the one of the names around plenty of tricks. His informal chatter, while simply standing up there mugging, is right out of the top drawer. Most ork names walk when an act comes leaving the conducting to 30 sideman. Not Whiteman. He was up there working with that stick all the time.

Harry Terrell opened with Give Me Five Minutes More, followed by The Angels Sing, I Walk Alone and Can't Help Myself (Love Me). Man. Came back later for South America, Take It Away, a show on stage with Whiteman for descent. In last number, forgot the lyrics, ran through the gags and broke it up. Audience, however, overlooked it, and Whiteman added a few more.

Rody McDowell's first two minutes were spent with Whiteman, both having bouquets at each other and at McDowell's last flicker, Holiday in Mexico. Then came a few minutes about Hollywood followed by a show of a tetra poem. McDowell shows up better than he did at the Roxy a few weeks ago. But material for his group set, one of those "Hollywood is wonderful, but I'd close to the dead of World War II and futures for generations. Background music, My Country Tis of Thee, was very effective.

Jimmie edmundson's Professor Backwards) had two, three new gags this time around, the most of his route consisted of the same old "Dixie" stuff every comic is using. His backbone wellbeing showed a bit, but material for the good with words such as scriptan and radar coming in for some appreciative laughter.

During the Rhapsody in Blue number, Whiteman gave the job to keyboarder Buddy Wee who did the solo. Boy also showed up capably on an arrangement of the Found a New Baby with piano work of an unusually high order.

Pic, Three Wise Fools.

SCENERY

Eyes Drop, Flat Sets, Cyclorama, Draw Curtains, Operating Equipment.

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BLACK-OUTS PARODIES


PAULA SMITH
200 W. 50th St. New York 11

NOVELTY ACTS

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FOR ALL KINDS OF THEATRE-
Fun-Master Cap File, Nos. 1 thru 30, $5.00 Per Volume. One Hoss, Two Hoss, Daho (Double Hoss), $10.00, $15.00, Bldg. On demand sold Out of stock.

EX-SERVOMEN'S BANTAM, Band of Home Audiences.

PAULA SMITH
200 W. 50th St. New York 11

ROXY, New York
(Thursday, September 25)

New show has plenty of speed, lots of color and effective setting, and sells all the house for the first time. Starts off as a minstrel show, with Maurice Cooper as interlocutor at the piano making with his stand-up pianistics while the house staff came in and picked up a thing or two. Next off is Camptown Races, delivered with plenty of Dixieland zip by a top trio, and four gals, the Belle Aire. Show around Rococo sets him up in a Parisian night spot, Cloisters, in which boys and girls go thr an exciting modern ballet that ends at a fast pace and got a rousing reception.

Mary Raye and Naldi are still the best of the jive shows, with the last couple of weeks a thumbs up in a package that pulled yocks almost all the way. One of the most interesting and lovely summer's shows. Naldi loved her maude decade beer-weepers. New new one, I've been Waiting for the right Boys to break in. That gal Kaye is as commercial as a $10 bill.

Bros. were brought on with a flowery intro by Paul Ash which they had a tough time living up to. The boys opened with a Crosby-Sinatra take of a song. This was a bit short, as some commercial hits and gags and finished with more-take-offs. Mimey was okay, but material for the show was mostly pretty bad. Kids make a nice appeal, but unless they have some ideas they need some gags if they want to go places.

Pic, Three Little Girls in Blue.

Olympia, Miami
(Thursday, September 25)

A '46 popper, this week's opening biz at mat rather light, which is unusual here. Bill is all Pat Henning, who has quite a week this week. He is doing as stealing it. He was in rare form. Still doing his impersonation of Ziegfeld and giving out a good time. Of note Dame, besides impressions of famous, is on screen stars. His white tie routine every week. Worked better than 22 minutes, which is a good sign.

Phylis Colt knows how to sell her songs. Scored heavily with Blue Skies and Drives What Comes Naturally. For encore gave impression of a kid on his first date, following Pat Henning. Got by nicely with some acrob handstands, balancing and whirling to Is This Love. Pic, Two Gus From Milwaukee.

Million Dollar, Los Angeles
This is one of the weakest stage offerings house has scraped together this week, and it looks all necessary. Things are of difficult steps. Opened with a show that is as weak as well be omitted. Heavy milt.

Wayne Marlin Trio, fem and two men, had the first date, following Pat Henning. Got by nicely with some acrob handstands, balancing and whirling to Is This Love. Pic, Two Gus From Milwaukee.

www.americanradiohistory.com
COMING SOON

MILLION DOLLAR

(Continued from opposite page)

four) as well.
unbalanced.

with two heels on

on the screen. (Jesse James, The Return of Jesse James), starring.

a Western kick.

staging.

Card and Travis came on in business.

in its second week.

Los Angeles.

and Charlie Brick.

in August.

a fine score. Guitar solo is greeted with polite
crowd. Warm up with a little " somebody over there" voice of Nina Bergin.

Desprie stage's Western setting, both

Card and Travis ran on in business.

ments.

54,000.

stars.

of New Mexico.

Billboard 4917.

Hoffman Realty Co.

Cincinnati, Ohio.

FRANK WALKER

is now General Manager

of the Alexandria Hotel in Los Angeles, California, having just closed a successful four

year run in Cleveland at The Olmsted. Frank

looks forward to seeing you all in L. A.
ICE FOLLIES OF 1947
(Opened Thursday, September 19)

PAN-PACIFIC, HOLLWOOD

An ice skating extravaganza in two parts and
produced by Gilmore M. Ziegfeld, Jr., and
Oscar Johnson and Roy Shipstad. Directors,
Frazer, Nagle. Vocal director, D. E. Davis.
D. L. D. Kahn. Costumes designed by Helen
Birkenhead, George M. Kelly, Co., Dadie
Walter Rudolph. Orchestration, George

A division of the Follies is the first of those
rented parking space under the George Martingale,
and that is where the four guys live.
They boast of having all con-
veniences with both the telephone
and movies. What with being
booked way ahead (open at the
closing of the Miami season in
February of 1948, 12 weeks after they
finish at Martinsville), a phone
they say would only keep them
awake.

Frisco Ops Await
Bonanza as Legion
Gathers for Gab

SAN FRANCISCO, Sept. 28—San Francisco legionnaires by the
thousands began pouring into town this week to see the
opening of the wartime Legionnaires' Convalescent Hospital and its
national conclave here Monday (30).
Showbiz, expecting a stagger-
ning turnout, warned hotel
owners that if they did not
spread their rooms, they will
stay open and operate with
swing shows and bands.

Most news stories have been booked
to recalled to and all of the
hotel rooms will not be required
for this meeting of veterans
will remain on duty to prop-
by this precaution, night
night spot operators are taking no

We're nailing everything down,” one
op said.

Liquor Laws Stay
Liquor law enforcement will not
be relaxed. Package stores must
stop selling for 40 days and night
28. night closing regulations will be en-
forced and lice will be lessened.

Hotels have booked aside 10,000
rooms for the convention. Other
thousands will be left with their
thousands who will be lodged in unused
army and navy barracks, most of them at Treasure Island. Tuesday
(1), city will witness its greatest
estimates are that it will
take 14 hours to pass a given
Downtown stores will remain open
during the parade, although
nothing is expected. School children
will be released from classes to see
the giant parade.

Icer for St. Regis, N. Y.
NEW YORK, Sept. 28—Blader
Carol Lynne will open new icer, Ice
Picture, open fall off the season at
Hotel St. Regis Irridescent Room
October 3. Show will also feature
George Wagner, Justine and
four-girl line. Lynne and John Breet
are producing and directing, with
conductor, Jack Lewis. Lynne and her show
and dancing will alternate be-
between orks of Paul Strapp and Thea-

Philadelphia QO Show Solid MCA
NEW YORK, Sept. 28.—The next
Philadelphia Casino show will be
strictly an MCA affair. Acts skedded
to follow present bill, October 28, are
Jan Murray, Nils and Nadyine and Judy
Manners.

How Does the Recent Wall Street Break
Compare With '29?
(Continued from page 35)

legitors are something else. Already
prices are down as much as 10%
for reaher were killed because the
backers didn't come through. One of the
banks that was hard hit is the
Mechanics Savings is in paper profits a month ago. As
result of the break the paper prof-
it was reduced to about 12%;

Box office has also been hurt.
During the past summer tickets for hls
were impossible to get. It's true
that a flock of out-of-towners jammed the
city and that today they're not
able to get tickets. But box-office figures are no longer as
low as they were a few weeks ago.

The box offices are the only
houses still holding up. The answer
may be in the fact that majority of
customers aren't concerned with
market breaks or rises. In 1929 the houses
showing flesh didn't feel the pinch
until about a year later when unem-
ployment started to set in. People
were not able to book tickets. But this year if unemployment will set in again
this time, but they say that strikes,
the upturn will come and unem-
ployment will hurt just as badly.

Whichever way you want to look at
it, Wall Street is still in the
red. A show in showbiz, are pulling away trying to make a
market where they used to make their dough out of the
market and who are not a part of
the New York market. In addition, the
recession has forced a reduction in
spend. The outlook therefore is
hardly a rosy one for the coming
season.

August Levies Up
Despite Gen'l Drop

WASHINGTON, Sept. 28.—De-
spite a drop of nearly $80,000,000 in
over-all tax collections, August as
compared with the same month a
year ago, admissions tax receipts
failed to gain more than $3,650,000.
Other show business items continue
to fall off, according to the latest
figures of Internal Revenue
Bureau. Total tax intake for August
last year was $13,534,000,000, with
liquors, playing cars, radios, photog-
raphs, motion pictures, and club dues all
posting advances.

Radio spots, spurred by resumption
of productions, grew generally.
With the percentage-wise, up some 1,500 per
cent over 1945 with a $4,550,000 yield,
while records are up to $604,000, an
advance of almost $2,000,000 with an
intake of $3,597,000.

Stan Melba Leaving Piers;
Charlie Reeder To Replace

NEW YORK, Sept. 28.—Stanley
Melba will leave the Pierre Hotel
Cocktail lounge at the end of the West
Coast tour as musical director of
new radio show set to start about De-
ember 1, according to Melba's chief
assistant, Elsie Nilsson. Melba
except for about five years as a band leader.
Subsequently he was upped to the
Coddington lounge, where he made entertainment director and tal-
enet head since.

Charlie Reeder, society band maes-
tro, will get Melba's job. First show
he'll do with him will be in the Savile
Twinis and Alicia Roberts, due
to open October 15.
Burlesque

By UNO

Marlane, taken suddenly ill, closed on the Midwest Circuit. Replaced by Sheila Ryan. . . Franck Bryan's Cassino at Atlantic City, which has the road act, Milt Schneider being among those who want a special feature at French Casino, Chicago. . . Alan McPaige Trio making return engagement at St. Louis. The old west spoke, has Harry Stratton as a house comic. . . Milt Schneider to fill the bill at Atlantic City, whose op's paid to rest Bodem from making his state engagements. . . Eddie Lynch, producer, doubling between Empire, Keystone and Hudson, Union Gay, has not only supplied chorus quotes to many of the houses on Hirst Circuit, but also succeeded in upping showgirls to principal ranks. Among these promotions are Willy Marilyn, Bobbie Parker, Dorothy Denke, Nancy Colleen, Diane Hayes, Candy Du- reen, Lillian Bond and Kaye Davis. . . Bobby Vail, RD, Bubbie, and Abe Gore. . . Little Jack Little Joint, Enos, Floyd and company's new ensemble at El Patio, Washington, September 23. . . Lily St. Cyr tops an all-star bill by the comics, infanty, Montele, September 22. . . Globe, Boston, Hirst wheel spoke. . . Sadie, who was supposed in upstairs show in was the Max Ferman unit which disbanded with Ferman and Charles Elson. . . Jack Redd sent word that he was moving to the Grand, St. Louis, continuing on the circuit from there; Beverle is Cohen National. Damaged in a Min- tner, new house under construction at Hudson, Union City, is an Al Vale booke. . . In his first week, the dancer, new in burly on and Hirst Circuit, was formerly of the team of Carbon (Don) and Lamper t-jitters. . . Buster Lorenzo is sub- bing for selling Herbie Harris as stock comic at Star and Garfield, Chicago. . . Pat Broadhurst, now Mrs. Ben Riggio, is retired in Cincinnati.

Strikeminded 'Follies' Votes To Arbitrate

Hollywood, Sept. 28—Wildcat strike of 103 chorus of Shipstads and Davis corps in the Joe E. Brown 'Follies' working here, was averred Wednesday (25) when AGVA reps stepped in to handle the troubles. The number of halt- ers, by arbitration. Plans for strike were postponed when agreement was reached to accept mediation. Skaters' strike move was threatened following a long list of grievances and alleged violations of AGVA contract, plus demand to break the haze of work. . . Redress was the main issue. Showgirls to plot a walkout. Paul Sheedy, who has been the last representative of the Women's Auxiliary to the National Orchestra Service, has posted itself at Chicago's famous Gold Coast. The house is in the Biltmore, one of the newest, most potent houses in the city. The house is in a state of function, with a number of shows playing to packed houses. The house is in the Biltmore, a house of the highest class, with a number of shows playing to packed houses. The house is in the Biltmore, a house of the highest class, with a number of shows playing to packed houses.

Skaters' strike move was threatened in the Chicago area, as work stopped by the union. A number of shows were scheduled to open in the coming weeks, with a number of shows playing to packed houses. The house is in the Biltmore, a house of the highest class, with a number of shows playing to packed houses. The house is in the Biltmore, a house of the highest class, with a number of shows playing to packed houses.
NEW YORK, Sept. 28.—Signs and portents indicate an unusually hefty increase in post-war road leg, according to United Booking Office. Solid step-up in hinterland public demand for live shows has sparked desire by more towns to play them, and road features look brighter than in previous years. This change foresees no serious bottlenecks in bookings as the season advances.

Chief reason is huge backlog of hundreds of show openers available for treks. Such items as Up in Central Park, Song of Norway, State of the Union, Born Yesterday, Magnificent Yankee, Harvey, Dear Mr. G-man, Lute Song, Glass Menagerie, Bloomer Girl, etc., have been added to the roster of partly handicapped as Oklahoma and Here’s the Ticket. And these are all in addition to the usual annual Blossom Time and Merry Widow revivals. Hence, you bet these didn’t exist a year ago. Obviously, also, at least five such presentation hitches is an added incentive to making managers road-conscious.

Key City Booking Trap

Some booking trap resulting in the larger cities is admitted, but this is a necessary evil and will continue at this time of year, due to storm breaks. Practically all of the latter want major tryouts and deals with the national acts, and these are all in addition to the usual annual Blossom Time and Merry Widow revivals. Hence, you bet these didn’t exist a year ago. Obviously, also, at least five such presentation hitches is an added incentive to making managers road-conscious.

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Agents, Mgrs. Settle Pay Tiff, Layoffs, “New Blood” Clauses

NEW YORK, Sept. 28.—New pay scale agreed upon this week between the Association of Theatrical Agents and Managers and the League (Monday (30). League also will pay into ATAM treasury the difference between current salaries and increases retroactive to last Labor Day in case "lay-off" clause has been made on the "new blood" clause which has been stumbling blocks to signifying of new contract. Hereafter, management will have the right to pay into the new scale for the first 2 weeks prior to the closing of a New York run provided that the show takes to its feet. In addition, if it is now in road, the New York incumbent shall only forfeit one week's pay.

"New blood" clause will be restored to contract and ATAM will call for admission of five new managers a year to ATAM membership via League recommendation. ATAM, however, limits retroactive admission to one new manager and calls for the right of final selection in the case of new candidates.

Broadway Opening

'The BEES AND THE FLOWERS'

Opened Thursday, Sept. 26, 1946

CORT THEATER

The comedy, written by Louis Calhern in The Magnificent Yankee and Walter Huston in Apple of Discord, is the third at the Cort on the list not named yet.

For the opener, Grade Menagerie, he predicted a net (not counting taxes) of $300,000, which takes to its feet to stand (30-2) despite the fact that it opens the season early and initial reviews were unenthusiastic. However, expectations were met to expectations.

Menagerie officially kicked off the season. It is first of five offerings under Theater Guild-American Theater Society banner, although its run in Central Park came in August 28 (thru September 1), drawing a $55,000 net.

Real estate bidder will be Mr. O'Brien Moore in The Hasty Lady, a play by Louis Calhern in The Magnificent Yankee and Walter Huston in Apple of Discord. The third at the Cort on the list not named yet.

Doing its fifth separate show for the present season, the Cort is doing two more in the coming months. The first is a musical, for the opening of which is scheduled for September 26.

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 lease contract pay scale calls for an approximate 33-1/3 per cent increase over 1941 rates. New York union companies are operating with minimums of $168.60, Broadway agents are pegging Broadway managers (straight plays) $168.60 and same repaying union. Press agents on trek will get $210.

Sidney Cohn and Milton Weir, at- tendees at ATAM and the later show, are reportedly, are setting the final drafts.

Two More for Henry Adrian

NEW YORK, Sept. 28.—Following the Harry Thurber-Shaw-Alfred Golden script, How He Cate, will have its premiere on Monday, a play by Henry, with Rex Carlson as associate producer, will be Adrian's next show. Producer will put Another Day, play with music by Priscilla Stanton and directed by Hal O'Shaughnessy, into rehearsal beginning of 1947.

"More 'Heart'" Via Hendrik?

NEW YORK, Sept. 28.—Reports have John Hendrik's subbing for director, "Heart of the Desert" during later's current illness so successful via via via via. In this case, will keep operate lighted for at least another two weeks. Diving his titles and "Heart of the Desert" run, it is now in road, is now in show. MEETING will be held on October 11.

According to an Equity council member, nothing vital was on the table. In this case, with the right and left-wing factions were getting ready to throw their Sunday punches at each other, the last was Frank Fry of council was one of the matters high on priority list of the council and was expected to hit the floor yester-
OUT-OF-TOWN OPENINGS

HENRY VIII


PARK AVENUE

A musical comedy presented by Max Gordon, produced by Seymour Michaelson. starring Bert Lahr, Ethel Merman, Elisha Cook, Jr., in first national tour. arranged by Pernell Roberts. run of 3 performances.

COLONIAL, BOSTON

A melodrama presented by John Gordon, produced by Mr. Gordon. starring Miss Martha Pluth, Ethel Merman, Ida Tarbell, in national tour. arranged by Mr. Gordon. run of 1 performance.

BOSTON CRITICS TAB

Philadelphia Critics Tab


In this wordy tale of England's ecclesiastical and political history, the play is staged with grandiose pageantry, and a cast of a hundred and fourteen - including Margery, Anne Boleyn, Catherine, and Elizabeth - is an impressive number. The production is a success, and the acting is fine. The play is recommended for those who enjoy historical drama.

Boston Critics Tab

Musical received a four-and-three-quarter star rating from Leonard C. Eder (Theater). Byron Cryer (Globe). Leslie Webber (Democrats). No opinon. L. A. Steiner (Monitor). Alexander Wills (Boston Herald). The play is a success, and the acting is fine. The production is a success, and the acting is fine. The play is recommended for those who enjoy historical drama.

Presented by L. A. GETS BUNDLE

(Continued from page 22)

These two absolutely smash specialties: Don't Be a Woman, If You Can, sung with imaginative lehers by Martha Dehaven, Mary Whelan and Ruth Mattson. The other is The Land of Opportunity, a tremendous song number by Arthur Marmorstein, Charles Malcolm, Charles Purcell and others. The songs are fresh and original, and the performance is excellent. The production is a success, and the acting is fine. The play is recommended for those who enjoy historical drama.

The chorines are something new in show business. One has a chiffon dress, the next a cast in her eye, the third displays a Joe E. Brown mouth, while the fourth is downright dowdy. The two middle chorines, however, are ratherWLish, sing intelligently and pose nicely.

On the physical side, Tina Leser's costumes are startling the not always favorable eye. The chorines' costumes are a marvel of plastics and other post-war products and Eugene Lor-}

The of the other players could be mentioned.

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CIGARETTE MACHINES
REAL BARGAINS
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100 or More... $1.95

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(16-lb. Globe)

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100 or More... $3.10

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10c... $30.00
25c... $32.00

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SEND FOR COMPLETE LIST!

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609 SPRING GARDEN STREET

PHILADELPHIA 23, PA.

Big To-Do Over Candy Bar Prices

(Continued from page 92)

Billboard that all candy bar manu-

facturers "want to stay in the pop-

cultural game, selling their bars for

3 cents and a dime as they always

done.

An official of Mars, Inc., summed up a typical reaction expressed by more bar makers who were still wrestling with the problem of what course to follow.

"We are not in a position to say what will happen at Mars," the spokesman said, until a legal in-

terpretation of the order has been given.

The R. R. Holcomb, vice-president of

Wrigley, said that the new price

formula would not affect the size of the gum sticks his firm is producing.

"We have no thought of decreasing the size of the sticks of gum," Hol-

comb stated. "The sticks of Juicy

Fruit and Spearmint gum we are

marketing are standard — five — war.

NCA Helpful

Phil Gott, National Confectioners’

Association, said that NCA had sent
copies of the new price order

together with other information which

might help the manufacturers. Gott

said that some candy bar makers

may have anticipated the move and

pre-

pared new labels. He also pointed

out that some candy making ma-

chinery might be simply adjusted

to reduce the size of the bar by one-

eighth of an inch.

On the same day OPA took action

regarding candy prices, the agency

also issued a directive which will

allow users and holders of stocks of

sugar, and liquid sugar to use or dis-

pose of these old stocks without rati

oning. This action was taken, OPA

said, to ease the hardships which

resulted from the August 22 order

which tightened rationing of sugars.

OPA pointed out that the August

22 order which placed supplies

under the same rationing program as

sugar, caught many industries with

large stocks. These industries may

sell or otherwise dispose of these

stocks, or use them without rati

oning, provided a complete record is

made to district OPA offices before

October 15 and permission of the agency is

granted.

NAMA CONFAB SKEO

(Continued on page 93)

during the morning session. Follow-

ing J. R. Strain, an indus-

try representative as executive of

the American Locker Company, will
discuss NAMA Public Relations.

J. Renz Edwards, of the Coca-

Cola Company, is named as the

closing speaker. His address, Are You With It, is expected

to be of an inspirational nature.

Big social event of the meeting,

and final session, comes with the 10th

anniversary banquet Friday evening.

With Vincent Gottschalk as toast-

master, program includes presenta-

tion of NAMA’s traditional installa-

tion of 1946-7 officers and directors and

after-dinner dancing.

Aside from the convention program

itself, series of special events is being

planned especially for wives and

women guests of members attending.

Highlights include a visit to Don

McNeil’s Breakfast Club broadcast

in the Merchandise Mart, a luncheon

at Marshall Field’s with conducted

tour of the store, and a sight-seeing

tour bus trip through Chicago.

Riggio Heads Am. Tobacco

CHICAGO, Sept. 28—Vincent Riggio

gro has been elected president of

the American Tobacco Company, it

was disclosed here this week. Riggio

was named to succeed George Washington

Hill who died September 13.

Clintond Industries

Ups Stock Dividend

CLINTON, Ia., Sept. 28.—Clinton

Industries, Inc., producers of corn

syrup, sugar and starches in the

manufacture of candies, announced

recently the increase of its quarterly

dividend to 40 cents a share on com-

mon stock. Increased dividend

is payable November 1 to stockholders

of record on September 30.

Former quarterly dividend was 25

cents a share.
Query Shows 190 Schools

Service training set as industry fixture as juice service job gets bigger

By John Carlson

CHICAGO, Sept. 28—More than 190 juke box service firms with a combined enrollment topping 4,000 have been conducted so far this year by manufacturers and distributors, a survey completed this week reveals. And this does not include full count, since report of one firm was not received in time to be included.

Confirming the belief that service schools are becoming an essential and permanent part of the juke box industry, the survey also points to a trend in which the service man’s job coming of age as a distinct trade within the music trade itself.

It helps, perhaps, to explain why Radio News, a technical magazine for radio men, devoted five full pages this week to a detailed article on juke box servicing.

Impressive Attendance

Descriptive attendance figures disclosed by the survey, post-war service schools actually are just getting well started. Three manufacturers, together with their distributors, have yet to begin their instructions. Kansas City, Mo., have laid plans. Two manufacturers launched their programs recently as two months ago. And the firms which already have carried on an extensive program are planning on expansion.

A great deal of time and money has been spent by the manufacturers and distributors to make these schools attractive. One company says that 14 field engineers have been continuously engaged in demonstrating their machines to them. Another has had 12 service experts in the field, and the locations occur in the programs of the different juke makers.

Airloc Schools

Airloc Music Corporation, Ed King, service school chief for the company, opined that instruction for servicemen working with Airloc phonographs was even more necessary than for others, because it is the first juke box to be produced by the firm. King outlined the programs made in an educational way during past months.

Keynoters were two schools held at Airloc’s Kansas City, Mo. Following these, he said, approximately three schools held each quarter. He underlines the ownership of each distributor, and with the aid of factory service men.

Now, King said, schools are operated under a fluid set-up; that is, whenever and where they are needed. Big aim continues to be to help servicemen learn the machinery and the most they can about the machine.

AMI, Incorporated. Heading this firm’s program and service manager Monte West currently is on the West Coast conducting a series for Los Angeles, San Francisco, Portland and Seattle offices of M. S. Wolf Distributing Company. AMI is just getting up full speed on its schedule. West reports that he is planning for a number of sessions for the Western Fairs. Wolf would operate quickly as they can be fitted into the program.

He also said that he has found particularly helpful, in addition to the conducting of the school itself, the practice of taking time to make field trips from distributor offices. He and his party have been able to give individual help to operators in their home areas.

Billy Manufacturing Company, Herbert B. Jones, vice-president, said that the company definitely plans a complete program of service schools. (See Juke School Rolls on page 106)

Juke Box Sings at Sherman for Louis Prima Nickel - Free

CHICAGO, Sept. 28—Guests in the Sherman Hotel Executive lounge were entertained by the muted tones of music emanating from a juke box set in a conspicuous position. The juke box was in continuous operation on an 18-hour-a-day schedule, not a nickel entered the coin slot.

Juke box, an up-to-date Wurlitzer was on location to promote Loui Prima’s current engagement at the higher-end Bamboo Room of the hotel. Playing only Prima recordings, the juke box and accompanying displays was reported to have the maestro’s audience participation stunt, “Juke Box Night.”

As a feature of his show, the band leader selects members of the audience to engage in a quiz game. Two winners are presented with albums of the latest Prima disks selected because of their popularity on juke boxes over the country.

The joke box used in the promotion was supplied by the Chicago Simplex Distributing Company.

Ask Uniform Tavern Hours in Wisconsin

Assocation Wants Law

CHIPPEWA FALLS, Wis., Sept. 28—John L. Timmerman, Wisconsin boom city,冰 ask for legislation to enforce uniform tavern closing hours throughout the state. Said he had juke box operators wondering how such a law would affect their business in such locations.

Representatives of the page of 7,000 met here recently to discuss closing problems as well as other affecting government regulation of taverns.

That was pointed out that present local community regulation of closing hours have resulted in wide discrepancies among different areas. New for adoption of State legislation was started by the Waukesha County chapter of the association and accepted after discussion by the association in the form of a resolution.

May Shave Hours

Uniformity of closing hours might cut down the business day of taverns in some cities—and consequently make inroads on coin box operations, he said—to trading to spokesmen, but the general effect would be expected to be favorable to over-all tavern trade.

That is, a great number of communities have closing hours that are limited by local ordinances to short hours, might fare better under a State law.

The association also recommended passage of a State law requiring that all minors as well as adult men wherever a minor has mis- conduct under his age in order to get liquor.

Rejected was a resolution calling for increased liquor, the wartime amusement and liquor tax.

Hangartner To Operate Juke, Pinball Firm

SCOTTSDALE, Neb., Sept. 28—L. A. Hangartner, former Omaha was plant worker, has established the Modern Music Company here to operate jukes and pinballs in the western Platte river valley area.

Ten Holders, tripod, another Wurlitzer phonographs held an Allis Hotel Sunday (22) by the firm. Hangartner and his wife are handling the operation, which is associated with Central Distributing Company of Omaha, he said. Central is headed by M. H. Rosenberg, Pinball operator, Jack Gering, Morrell, Mitchell and Alliance as well as Scottsbluff.

Hangartner reports that there are plenty of locations available thru the territory, but he rated the Mexican can support field workers among his top music players. He said his biggest difficulty at present is rec- eiving many of which wear out long before they have given their full effect.

Establishment of Modern brings the number of music and juke box firms operating out of here to four juke box firms and one telephone music company.

Juke Distributors

Form National Export Assn.

WASHINGTON, Sept. 28—Juke distributors have formally organized an export trade association and commenced business by filing papers under the Act of 1946 of the Federal Trade Commission for exploring coin-operated phonographs.

Association, known as the American Phonograph Co-operative, Ltd., of Washington, D. C., will conduct the foreign trade.

Chairman is Homer E. Johnson, president of the company, and vice-chairman was established as the Washington Phonograph association and conduct the demonstrations. Company is a three-way partnership of Sherman, Johnson and Bert Alcott, salesmen for Central Distributing, also taking a hand.

The firm’s headquarters are at the firm’s Kansas City offices, 152 Grand, September 23, with the same room in the parking lot.

Officer charged with the association are Donald W. Clark, president; and M. H. Rosenberg, secretary.

Juke Box Men Attend Class On Wurlitzer

WICHITA, Kan., Sept. 28—More than 35 Southwestern Kansas juke box owners attended a juke box school on phonographs held in the Allis Hotel Sunday (22) by Fairway Distributing Company of Kansas City, Mo.

Bob Coshaine handled most of the servicing instruction at the all-day session, with Jerry Wilson and Bert Alcott, salesmen for Central Distributing, also taking a hand.

Similar sessions were held at firm’s Kansas City offices.

N. Y. Music Ops Banquet Oct. 5 At the Waldorf

NEW YORK, Sept. 28—Lastest gathering in the history of the organization will be present at the ninth annual banquet of the Automatic Music Operators’ Association October 5, according to Barney Schleng, eon officer and operator of the Waldorf-Astoria Hotel.

No tickets will be sold at the door, according to Schleng.

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tioneer Paul Weston's symphonic arrangements add greatly to the enjoyment, emphasizing a full-bodied string section. Songs included are When You Are Away, Romany Life, Italian Street Song, Kiss Me Again, Summer Serenade, Sweetheart, and Thine Alone. Girls sound prominent, providing a bell-like voice. Too often lyrics get lost in flashes of vocal pyrotechnics. This is particularly noticeable in Romany Life and Italian Street Song. Best of the lot are Kiss Me Again, from Mlle. Modiste and Sweethearts (from Sweethearts). Words come up little more clearly in the latter two. Tho the wax world is well stocked with better versions of these Herbert selections, the youthfulness of this song selection and richness of the orchestral accompaniment will get many to add this album to the home library. One particular drawing point shows girl on stage with pit orch in the foreground. Inside cover is devoted to large pic and thumbnail blog of Miss Butler.

Nothing here for juke spinning.

MOURNY WALTZES (Catalog BD-01)

There's pleasantful listening between these covers. For his first album Frank De Vol picks on eight American waltzes and puts them into semi-symphonic dress. Orch structure leans heavily on Strads, rounded out by reeds and harp-sub-duded brass (including French horns). Getting the lush treatment are Shado Wauts, One Night Of Lone, Three O'Clock In The Morning, Wonderful One, In A Little Russian Town; Jeanette, I Dream Of Lute Time; Paradise Boogie; and, I'll See You Again. Three-quarter beat is well-maintained, making sides suitable for dancing. Arrangements make for restful ear material, adhering to the melody, with orchestra holding little that's outstanding or of striking originality. Best of the batch is Moi D'Amour. Piano holding to background figure intro single violin carrying the melody, with orchestra following from there. Aimed directly at the cash register, this side-sales album should have little trouble hitting a bull's-eye. Waiting pair decorate the cover. Inside gives spiel on Maestro De Vol and the "eight timeless and ever-enduring melodies" to be found within. Mostly for the home shelf, ops will find sides suitable for plush-lined locations.


26 Monarchs, Rock-Ola's fine phonograph, refinished like new. Two Tone... $395.00
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1- Wurlitzer Rock-Ola, Remote original cabinet, 8 box boxes complete... $425.00
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5- Wurlitzer 4250 models, Fine shape, Real buy... $495.00
1- Windsor Rock-Ola, Remote original model, 8 box boxes complete... $495.00
3- Seeburg, Victory cabinets, 1943 style cabinet... $425.00
5- 61 Wurlitzer Counter Models... $175.00
1- 1939 Deluxe with adapter, Dial head, 5 wall boxes... $625.00

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S A M D O N A U H E (Catalog 293)

Put That Kiss Back Where You Found It--Scottie"--FT.

Topside's ditty is on a cute kick. However, there's little to get excited about one way or another in either Bill Lockwood's warbling or Sam Donahue's ork backing. Holding a moderate danceable beat, reeds and melody part of the sugar side, the instrumental backbone is straight from the filler drawer. Tempo here picks up... cranking the records is plenty time-worn, with not much originality displayed by either arranger or idiom.

Any nickel attraction here will be found on the topside."


Texas Tornado--FT; V. If It's What I Meant To Be Lonesome--FT; V.

"I've Wasn't Too Much--FT; V. Blue Eyes--FT; V.

There's a sweetness in River's pipes which makes this side easy listening. However, some Western fans will miss the nasal quality which makes the folk variety melodies of the wide open spaces. The Texas Tornado (piano, guitar, bass) generally slips out of character and get too groovy for authentic Western. River's easy-paced styl ing is at its best in Texas Tornado and You've Got Blue Eyes. Former is a River's original and has what it takes to become a topper on the folk ladder. Last one has already been picked up on another label."

Talk phono ops giving these two a try will find them interesting on Blue Eyes and Texas Tornado.

P E G G Y L E E (Catalog 293)

Aren't You Glad We Did--FT; V.

"Chip on Your Shoulder--FT; V.

Coupling two facets of her person here, Peggy Lee proves herself equally ear-fetching on both sides. The style is soft and intimate for play tuning, Aren't You Glad We Did! has a rather rhythmic interest here, heightened by the backing band which holds from soft to moderate.

In Texas and London, Peggy Lee sings like the French horns). You're the One is a 'deco' style, with Kenton en-

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Juke Firm Windows Smashed by Vandalists

CHICAGO, Sept. 28.—Vandals this week smashed 10 of the windows in the Melody Music Shop at 3800 Grand Avenue, according to the owner, Frank Padula, whose shop services juke boxes.

Captain of the Austin police station said the windows were part of 15 smashed in two shops on this street. The other five broken were in an- other store which has a large sign of the Melody Music Shop on the side of the building.

Claim Improved Wood Plastics

NEW YORK, Sept. 28.—Conversion of wood into plastic which will hold its molded form better than present plastic has been undertaken by the plastic division of General Electric, it was revealed this week.

New undertaking will offer increased production of plastics, ac- cording to General Electric executives. Under the present experi- mental set up, a tree can be ground up, subjected to high pressure and tem- perature and converted into plastic which is easily molded, making it ideal for use in panels of juke boxes.

Production jumps to almost any height needed are now possible, ac- cording to G.E. officials. Knowledge resulting from war-time construc- tion of plastic-resin bonded plywood products will accelerate the produc- tion of the product now, they stated. The product is fabricated from thin wood veneers bonded with plastic resins.

Juke Repairman Dies

As Second Victim of Indianapolis Killer

INDIANAPOLIS, Sept. 28.—A young juke box repairman became the second victim here of a club slugger, when he was found blud- geoned to death under Kentucky Avenue Bridge over White River in Southwestern Indianapolis.

The victim, George Foddrell, 25, was declared by police to have left his rooming house after saying he was going out on a date. Detectives disclosed that they could find no clue to the identity of the killer who claimed his first victim five days earlier.

The first victim was Alberta Green, 22, a student nurse who was also found clubbed to death. Police had found her at a hospital in the Indiana University Medical Center. Also slugged was another nurse, Miss Betty Overdever of this city, who is recovering.

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STATE CONDITION, PRICE AND $8 $8 $8 HOW MANY YOU HAVE.
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Boys Plane
Pancake Pete Newman, one of the shining lights of the Sleepy Hollow Gang, is daily on WAVE, Phila\delphia, and on the station's net\work Hayloft Hoedown, has applied to perform. While in town, the Sleepy Hollow Gang hopes to buy an airplane of their own to fly around the world to personal ap\pearance tours.

Elmer Newman, who heads the Sleepy Hollow troupe, has placed several of his original songs with Western Music Publishers. Newman and the Sleepy Hollow Gang have gone on a concert tour. The gang has been signed to record for Majestic and expects to cut its first date on the label early in October.

Frankie Adams, head of the Sep\phire Records Company, Philadelphia, has signed on Jack Howard to the Sleepy Hollow Gang. Adams, a former Ad\vena, May the One That You Love and Take Me Back to the Moun\tain.

Roy Rogers, in Philadelphia with a rodeo, along with the Sons of the Pioneers, featured in a special program September 16 on KYW. Rogers and Bob Nolan, who heads the Pioneers troupe, also visited the various hillbilly shows on WFL.

West of the Fourth Estate Square Club of Philadelphia left for a pilgrimage to Norfolk, Va., on September 21. Jesse Rogers, singing cowboy on WFL, headed the troupe of entertainers go\ing along on the trip.

Sammy Penn put on a 10 gallon hat while visiting the record shops and radio stations in Eastern Pennsyl\ania to promote the new Cowboy record label created by Jack Howard. "Busty" Keeter, of the Sons of the Pioneers, has written a novelty tune, "Cowboy Hymn," which will appear on the Hot Shots will introduce on records.

Dick Thomas, writer of Sioux City shows, has named his newest cowboy lilt, Ranch House Rhythm.

Sleepy Hollow Ranch, near Quaker\town, W. Va., has finished the recording of its program for September 15 with Jack Steck, producer of Hayloft Hoedown; Tex Marshall, "Sleepy Hollow's" songman and Johnnie Duncan, the Sleepy Hollow boys, and the Sleepy Hollow Gang. The Sunday previous, the Ranch featured Happy Johnny and His Gang who came in from WBAL, Baltimore.

Johnson Back
Gene Johnson, booking agent for WWVA, Wheeling, W. Va., returned recently from the army. When the war was over, he joined General Clark's headquarters in Italy as entertain\ment officer and had charge of all the entertainment for the American soldiers in Austria. He arranged for many coordinated shows, from legitimate stage to opera. His last show was Noel Coward's Private Life, in which he used Austrian talent, speaking the English language. This was a big success and played in Austria and Italy. He is now planning on taking the WWVA Jew\el tour through Ohio, Pennsylvania, West Virginia and Maryland.

West Coast News
Eddie Weiss, of the PRC Western pit player, last week recorded four num\bers for Majestic Records. Tunes are "I Don't Want to Be Left at Midnight," "Rockin' Waltz," "F'ry On My Pillow Tonight" and "I'm A Shame, Lone, You Can't Leave Me." Weiss, of the 6,000 tunes Eddie Albert can play on his guitar, many were collected while he and folk troubadou\r Brian Ives toured Mexico in search of native folk music items. After a four-year tour of the Western group Maddox Brothers and Rose and the Stamps, Lester "MOD" Modesto's (Cell) Station XTRB. Be\fore the war they were heard on the Cel\lendar Farm Hour. The group has been on the air for 48 weeks. Group consists of the four Maddox Brothers and their singer, Rose.

Additional bookings are being set up for Tex Ritter's current Texas tour. He will be kept on the road well into October, covering Austin, Dallas, Abilene, Wichita Falls, San Ant\onio, El Paso and Albuquerque, N. M. Barry Shipman was signed by cowboy Sonny at the opening of "Singing the Western Way," action musi\cal at the Dramatic Theatre, with cast fe\aturing Ken Curtis.

Texas News
Shirley and the Beeman Family, who have closed their tour with Interna\tional Theaters, are playing week-end dates in West Texas. The band will be in session. They have signed for a return date in the larger cities for the Christmas holidays.

Art Satherly, v-p of CBS, was in Dallas recently to see the first time how the show to feature Ted Daffan and His Texans.

Gene Autry was in Dallas recently for the opening of his new Beckley The\ater, which makes four in his local chain of neighborhood theaters. Last month he opened the Hill, and they had to call out the depart\ment to clear the traffic jam for Gene's appearance in the lobby to greet the audience and give autographs.

Melody Music of Dallas is the new\est firm to make the public announc\ement a hit. It is coming out with a folio called Hillbilly Oratorio, which lists the Hillbilly Hit Parade. The folio is now in its third printing.

I Got My Gal is the name of the newest song which has been aired on two networks, and Capitol Re\cording is using it in some of its new\est shows. Possibly Merle Travis and Johnny Bond will cut this number on his next ses\sion with Decca.

Hillbilly Serenade, by Jimmy Byster, will be released soon by Peer-Int\ernational.

Local News.
Kieley, promoter, has res\umed his weekly cowboy and hillb\ibilly stage shows at the Coloseum, Greensboro, and has added a third show. This week's show featured the Shady Valley Gang, which is one of the most important groups. Byerly is now cutting a lot of hillbilly material which he plans on releasing.

DIXIE MUSIC COMPANY
701 N. MIAMI AVE.
CHICAGO 11, ILL.
Tradio Distrib
Will Change to Larger Offices

CHICAGO, Sept. 28.—Morris Nozette, head of Bradley Distributors here, announced that his firm would move this week to new, larger head-quarters at 1650-54 North Damen Avenue.

Moving from cramped downtown offices at 32 North State Street, Nozette expects that the company's new home will make possible quicker and more efficient distribution of the coin-operated Tradio sets, for which he has the Illinois distributorship.

Damen Avenue location has a 100-foot frontage, comprising three store buildings, and affords a total floor space of approximately 6,000 square feet. Remodeling is planned to shape the property to the firm's needs.

Simultaneously with opening of new quarters will be inauguration of a service department, headed by Jimmy Johnson, ex-G. I., who had a radio job in the army and was engaged in the radio service field for several years prior to entering service.

Nozette said that radio sets which he distributes are now being operated by 15 coinmen in Chicago and down-State. Routes currently are set up in Champaign, Herrin, Springfield, Moline, Peoria, Rockford and St. Charles, in addition to Chicago.

He said that hotels were still top locations in this region, although tourist courts were running a close second. In Chicago, of course, hotels are predominant.
Juke School Rolls Top 4,000; Training Is Industry Fixture

(Continued from page 98)

He declined to elaborate on plans, saying that further announcements would have to wait until production of Bally music equipment is further along. Jones stressed the growing importance of schools as more new applications of electronics and radio research are built into post-war machines.

John Gabel Manufacturing Company, firm reports it is holding off on action regarding service schools and other promotional activities until the industry picture becomes clearer. It is expected that service schools will be a part of the company's program when machines are ready.

Mills in 1947

Mills Industries, Inc. "We expect our service schools to begin sometime at the beginning of 1947, when phonographs start to come off production lines," said Richard K. Law, advertising director. Saying that this is the tentative plan, Law reported that William Ambrose, head of firm's general service department, will plan and supervise all schools. According to present plans, he said, a national factory service school will be conducted here for distributors throughout the country in February. This school will be a semi-promotional event, also, spotted the week following the big CMI convention and show.

Depending on the number of service personnel who will be able to attend the Chicago school, the regional schools planned as a follow-up cannot be set too far in advance, according to Law. Some of the schools will be held, however, and they will be handled by distributors.

Packard Policy

Packard Manufacturing Corporation. L. G. Stewart, service manager, said that continuous training was the policy of his firm. Distributors thruout the country, he said, have contracted schools under supervision of a staff of factory service engineers, with the double aim of acquainting the company's entire sales set-up with its music products, as well as of providing specific training for servicemen.

Swartz explained that an entire new series of schools is in the works now, with as many individual sessions on schedule again as have been held to date this year.

Rock-Ola Readies

Rock-Ola Manufacturing Corporation. "You hit us too early," said J. A. Weinand, sales manager, phonograph division. Weinand emphasized, too, that his company is readying a full service school series. He explained that the firm's plan is to carry out a schedule second to none this fall, that and that further announcements would be forthcoming.

Seeburg Schools

J. P. Seeburg Corporation. Clyde Porter, manager of field division for Seeburg and supervisor of the entire service school program, revealed his firm's experience with the idea as highly successful. Plan has been to conduct a series of two-day factory field service courses under the direction of field engineers. These schools have been held in a large number of cities thruout the country. Purpose is to train distribution service personnel, so that they, in turn, are able to train operators.

A meeting in April, such courses continued thru June. Then weekly schools were inaugurated by firm's distributors. Usually four-hour ses- sions one day a week, these attempt in one meeting to cover a single subject, such as amplifier, speaker or mechanism.

Port said that sectional customs and preferences show strongly in the weekly schools. Always informal, they are held at the distributor's discretion. Majority of servicemen attending want them. Some decide on one course, others prefer to take an afternoon each. A few are being held on Sundays.

The Rudolph Wurlitzer Company. M. A. Bartels is general service manager for the firm, and is in charge of the extensive service training program carried on by factory, distributors and servicemen working with its machines. Since no specific data concerning the program was received in time to be included in the survey report, it will be reported at a later date.

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Single 20 Bally ......................... 59.50
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