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VARIETY

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VOL. 145. NO. 5

NEW YORK, WEDNESDAY, JANUARY 7, 1942

PRICE 25 CENTS

Thank You Again,

**Greatest audience
display of Radio Drama!
this breaking year for
LUX RADIO THEATRE**

The Lux Radio Theatre again wins out the highest
rating dramatic hour on the air—and again says:
Thank you for making it possible to bring into
the home the best of radio drama. We are
pleased to know that you are enjoying it.

AWARDS by Lux Radio Theatre "For Best Dramatic Program" Hollywood

1937

Annual Poll of Hearst Radio Editors
Motion Picture Daily Poll of Radio Editors
Women's National Radio Committee
N. Y. World-Telegram Annual Poll of Radio Editors
Cleveland Plain Dealer Radio Poll

1938

Annual Poll of Hearst Radio Editors
N. Y. World-Telegram Annual Poll of Radio Editors
Women's National Radio Committee
Motion Picture Daily Poll of Radio Editors
Cleveland Plain Dealer Radio Poll

1939

N. Y. World-Telegram Annual Poll of Radio Editors
Motion Picture Daily Poll of Radio Editors
Radio Guide Poll
Radio Daily Poll of Radio Critics
Cleveland Plain Dealer Radio Poll

1941

N. Y. World-Telegram Annual Poll of Radio Editors
Movie-Radio Guide Poll
Cleveland Plain Dealer Radio Poll
Motion Picture Daily Poll of Radio Editors
Radio Daily Poll of Radio Critics

LUX RADIO THEATRE

NORTH VINE STREET, HOLLYWOOD, CAL.

**DIRECTED BY
CECIL B. DEMILLE**

LOUIS SILVERS, Musical Director

MONDAYS, 9 P. M. NEW YORK TIME, WABC
AND COAST-TO-COAST COLUMBIA NETWORK

THE modern miracle of broadcasting helps to balance forces, loose in the world today, that would pervert public opinion to unholy purposes.

In the very nature of radio's many-sided employment of man's genius as scientist, inventor, artist and entrepreneur is found assurance of democratic, free operation.

American radio, with its far-flung contacts with the minds of millions at home and in foreign distant lands, guarantees humanity its greatest victory.

Participation in so grand a task is the privilege of Kate Smith, her collaborator and her organization.

It makes us proud that this is so.

The pledge of our dedication to Americanism naturally suggests that we owe acknowledgment to the Columbia Broadcasting System and its station managements and personnel.

To our sponsor, our agency and our associates, thanks for the companionship, without which the progress of the past decade would have been impossible, but with which the future is bright in promise of better and kindlier human and artistic relations.

Jed Collins

VARIETY

Vol. 145 No. 5

NEW YORK, WEDNESDAY, JANUARY 7, 1942

212 PAGES

THE FIFTH FREEDOM

• • • —

NOTHING that has happened since Pearl Harbor subtracts from the ideal of 'The Fifth Freedom.' The business, or art, of diverting people at peace is a necessary part of national life. It is even more essential to a people at war. Hence, this fundamental necessity of diversion for an entire nation, any nation, and the freedom of those who provide this diversion in all its entertainment forms, has been named by this publication as 'The Fifth Freedom.'

• • •

THERE is no need for show business to hold itself lightly or have any self-doubts. Its function is a major, not a minor, role in the war to be fought and won. That the matter of diversion will often seem tepid and artificial compared to the realities of war should not persuade the stage, screen, radio, or other entertainment forms to feel that they are hopelessly unable to come to grips with the times or to attune themselves to the dimensions and tempo of the headlines. Modern war is also fought and won in terms of morale, and this is where the experts at entertainment are indispensable.

• • •

DIVERSION is an inescapable prescription for morale, and is why morale will need regular entertainment of all kinds. Including sports. But show business, all of it, will need to exert a positive, not a passive, attitude.

• • •

THIS freedom of self-expression is basic to the kind of show business and the kind of broadcasting that belongs to and is a natural expression of our American way of life. In normal times it is a self-expression that extends up to and across the border of politics, economics and the delicate questions of social reform. Our playwrights may treat of the issues of the day. They may bring the force of their craftsmanship to bear on controversial matters. They are not banned by Government edict from a whole range of subjects.

• • •

THE reactionary 'culture,' or dictatorship, is always easy to recognize. Among the very first fitted for a Government strait-jacket is entertainment. Showmen are intimidated and so, for safety, they go back hundreds of years to the classics. All contemporary vigor disappears. But even the classics must be discreetly selected in a

dictatorship so that out of the mouths of strong characters do not emerge remarks with offensive connotations to tyrants of the day.

• • •

SHOW business helps its Government in the United States, but show business is not an arm of the Government. It is not slavish or obsequious nor afraid to satirize the Administration. Nor is radio, despite its very license to operate being under Government control, bulldozed into meek compliance with bureaucratic orders. These are among the fundamentals of a democracy of great latent vigor, a democracy which will not, we believe, collapse or rot away.

• • •

WHICH is not to overlook the prospect that we may have economic convulsions after the war, and that political neurostenia and other trying experiences will tax our national strength and sanity.

• • •

TO preserve 'The Fifth Freedom' through this test and the post-war tests, it is first necessary to understand what is vital, basic, inalienable. It is necessary to understand that these liberties are and of necessity must always be distasteful to reactionaries, anti-democrats, censors, bigots and arrogant, power-made suppressors who have the souls and the mental attitude of the Inquisition.

• • •

IN recognizing what is essential to 'The Fifth Freedom' and not to be undermined, discounted, belittled or traded in for shiny, new, but false, political slogans, the entertainment world needs more imagination and perspective than some of its members currently reveal. Against this, however, part of the leadership and a considerable contingent of the rank and file of modern American show business seems well informed.

• • •

BUT before there can be a vigilant defense of 'The Fifth Freedom' there undoubtedly ought to be a considerable step-up in the level of the self-consciousness of those who benefit from it. In other words, show business needs to be more aware of what it now possesses that is precious, of who might or would like to deprive it hereafter of these privileges, and what type of agitation or proposal is a probable danger sign of a serious, as distinct from a frivolous attack.

SHOW business is not without faults. It should not deny them nor foolishly attempt to excuse the occasional chance-taker who badly oversteps the line of decency. Nor is there any need to quibble about decency being a matter of the year and the geography of the incident. Elsewhere in this edition readers may note that the gags that were offensive in the old vaudeville days are mild and routine stuff in 1942. Definitions of decency are often traps that common sense does well to avoid. 'Indecency' to the bigot, takes in everything. The opposite kind, in contrast (and who also lacks balance), admits nothing. The public will accept neither extremity.

• • •

AT any time American amusements are, of course, only relatively 'free.' There is no freedom to be pornographic, no freedom to be seditious, no freedom to incite to riot. The theatre and the screen and the radio may not indict whole races or creeds. They may not do violence to commonly accepted good taste or family traditions.

• • •

ALL this is of the essence of common sense. The reduction ad absurdum of liberty is anarchy. All liberty to be true liberty recognizes the other fellow. In this the democracies differ fundamentally from a Nazi ideology that exalts the 'liberty' of the leaders—not the masses.

• • •

ROUTINE criticisms of the taste of a given entertainment have, by themselves, no great significance. The excesses of reformers make them ridiculous and today the old style reformer is not much of a problem. Nor are the loose, non-specific damnings of radio programs, for children or adults, too serious, except that radio producers must never forget that public opinion is their master, not they the master of public opinion.

• • •

THE public, or any portion thereof, may in a democracy assert its disapproval of entertainment, comedy, jokes, lyrics, scenes, points of view, implications which they deem unfair. They are free to raise the hue and cry of 'propaganda.' We have an active literature of controversy in the theatre in films and in radio. We indulge in political quips and freely comment on all public affairs. Powerful men are lampooned. Even the President is not exempt from jibes.

• • •

WHAT is important, therefore, is that show business recognize these privileges, exercise a wise self-control of them, defend them, refuse to yield them and understand that these things are first things—not minor by-products—of a working democracy at war.

WOOD TATTLE

DOWN, BUT STILL PROUD

By Fred Allen

It was three a.m. Bendo, the little contortionist, who had just consumed a one-night stand at Stamford, scurried out of the Grand Central mated a horse-drawn sleigh, carrying his straw suitcase and seven dollars net. As Bendo turned west on 42nd street, he heard someone go "Pssst!"

Looking around he saw that, except for an old dilapidated horse and a battered hansom cab, the neighborhood was deserted. Bendo turned to go when he heard "Pssst!"

"Who's that talking?"

"It's me, the horse. Come here a minute."

Bendo walked over to the hansom cab and, sure enough, the horse was smiling.

"You don't remember me, do you?" said the horse.

"Well, your harness looks familiar," confessed Bendo, "but you I don't seem to place."

"I was on the bill with you in Buffalo," said the horse. "I was the juvenile with Pink's Stallions. I did all the comedy. Remember?"

"That's right," argued Bendo. "You once pantomime all through the act. And for the finish you stood up on your hind legs."

"That's a big American flag in my mouth," added the horse.

"You were a riot."

"Yes, those were happy times," mused the horse, "I still keep my scrapbook in my stall."

"Telling the horse's tattered harness and rundown shoes, Bendo felt sorry for his brother performer.

"What brought you to this?" he asked, "doing straight for a gutter gondola?"

"Well, you know what happened to vaudeville?" said the horse sadly. "They couldn't get any dates. The act split up. I hung around Belmont for a while, but I couldn't get anything. I finally had to grab this job pounding the streets with this cab."

"But today vaudeville's coming back," argued Bendo excitedly. "A talkin' horse. You'll be a novelty. They're lookin' for flesh. You can get plenty of dates."

"No," replied the horse shaking his head, "I'm through."

"Through nothing," argued Bendo. "Look, I'm going up to the Loew office in the morning. I'll tell Sidney Piernow you've got a great single. Why, a horse with 15 minutes of talk. You'll be all set."

"Please," begged the horse, "promise me."

"Halt!" said Bendo.

"Promise me you won't tell Piernow you saw me."

"Why?" asked Bendo eagerly.

"Because," belittled the horse, "I would rather spit dirt, battered cab over the lumpy cobblestones of New York 18 hours a day than play that Loew Circuit again."

"Understand," said Bendo. "The little contortionist picked up his straw suitcase and scurried away into what was left of the night."

Moral: You may see columnists on the Loew Circuit tonight, but you never see a horse.

Tommy Gray's Tattles (1917)

(Tommy Gray, a regular 'Variety' contributor and a great natural wit, was evidently the creator of many of the current war gags. His column of the early months of World War I disclosed humor that's topical today... and being used with but slight suitcases.)

Since the British Government has established a recruiting station in New York many fellows have suddenly lost their English accent.

As it seems to us, things in Russia are as peaceful as the rehearsals of a play with an all-star cast.

It's a poor cat that can't play three or four benefits a day nowadays.

Some managers are going to send shows to play near camps. It should be stopped. The soldiers will have trouble enough.

Jazz bands will not be hurt by the war. Nothing can hurt jazz bands.

Can't audiences claim exemption from:

"Gunga Din"

"My best imitation..."

"My latest composition..."

"English version of ragtime songs"

"Pictures that will stop the war"

"American flag songs"

"Haulian dancers"

"Talking acrobats"

"Jazz bands"

It must be great to hear the boys in the trenches singing all those songs.

A lot of 'School Acts' will be broken up by the draft.

Broadway mus. holler 'tights' at 'tights' every night. It will not be dark, however, as buck dancers' clothes are always in evidence.

War will make a big change in the drama. From now on all vil-

lains will have to be German, Austrian or Turkish. (Switch to Japanese and Italians; det. German—Ed.)

There are not so many arabos doing talking act. Maybe the dialects have something to do with it.

Let's hope the boy in the trenches have time to smoke all that tobacco.

It took the World War to make a man out of the wrist watch.

With the college 'boys' enlisting, it looks like a tough season for the chorus girls.

When you come to think of it, contortionism is not so bad. Besides the 'folds you love,' it also takes in authors, song pluggers, hotel clerks, baggage men, 't' reviewers, agents, chorus men, taxi drivers and female impersonators.

The conscription law made a lot of those 'boy wonder' violin and piano players tell their right age.

This is a great chance for the boys who have been writing war songs to volunteer and do some of the things they have been writing about.

See where the U.S. is going to have 30,000 aeroplanes. Looks like a great chance for acrobats to volunteer to teach the boys how to take falls.

More war songs would be written if the song boys could find a word to rhyme with 'khaki!'

NEED FOR NEW FACES URGENT

Exhibitors Decried Lack of Course on the Part of the Producers and Distributors to Build Up Stars—Present Marquee Crop Fast Fading—A Few Studios Have Dared

M-G MOST SUCCESSFUL

By ARTHUR UNGAR

Hollywood, Jan. 4.

Hollywood has a most serious problem on its hands for 1942 and thereafter. It must develop talent that will do something with the exhibitor and the public. Stars who have been in the popular foreground this decade have begun to start to fade as the years went by, and will continue to fade as the next few come along.

Both eastern film moguls and rulers of cinema's productive ground are not particularly speculative in the induction of new talent. It has been a byword throughout the nation, especially among the exhibitors, as well as in Hollywood itself, that the producers are determined to feed their customers what they choose and not what is best for them—new faces in abundance.

It's the old story here of 'let the other fellow take the chance' not Hollywood.

Hollywood has had new faces, new names, etc., in the past five years, but they have not been in sufficient numbers to give any company an edge in finding an easy way for its product, outside of Metro. That company for the past 10 years or more has been the leader in the industry from the standpoint of having a sufficient number of important and talented people on its roster who can adequately, as well as potentially, fill the cast of a picture. Metro, fortunately for itself, has been in a position to experiment and build up its talent. Lots of it has been kept under wraps for long periods, paid salary and never used until the opportune time. Then the company utilized it to fullest extent and to excellent advantage.

L. B. Mayer's Enterprise Has Paid Big Dividends

Louis B. Mayer can be given credit for that method of operation. He started it about eight years ago. He took people from all parts of the world—theatre, opera, cinema—and

(Continued on page 48)

Show Biz Mobilizing for All-Out War Effort; Its Record Is Already Bright

Deadline Jan. 4

This edition of VARIETY went to press Jan. 4.

Early deadline, because of the mechanical problems and the size of this issue, makes it necessary to omit certain standard departments this week.

Chorines to Stars, They Give Their All to Britain

London, Dec. 15.

Total war has come to mean total work for show people in this country. For more than two years now stars of stage, screen and radio have been putting in a seven-day week every week as their contribution to the war effort. With two-a-day the rule for most West End productions to beat the early blackout, practically every one of the leading players figure on a Sunday charity bill as well. It is impossible even to approximate the gross takings from these thousands of charity shows since September, 1939, but Bud Flanagan's (Flanagan & Allen) guess is probably as good as anybody's when he says they have raised more money than John Public would hand over for any cause but only buying a wreath for Hitler. The great majority of males of military age are, of course, in some of the fighting forces. In the numerous women's auxiliary organizations the hundreds of performers, from leading ladies to chorus girls. If most of these whole-time war workers enlisted because of the blitz of the second year of the war knocked show business for a loop, the fact remains that they have done, and are doing a great job, and are in for the duration.

Naming individuals in these circumstances is possibly unfair. Scores have made equal self-sacrifices in the common cause.

David Niven

Outstanding. If only because he was one of the first of British film stars to quit Hollywood. In the case of David Niven, now a major in the King's Rifle Brigade, an organization of crackshots and when last

(Continued on page 54)

The show business, in all its fields and phases, in concert and part and as a whole, is mobilizing for the common cause of defending America. Long stars have already been alerted by the profession to help ease relief charities that are bound to spring up. And the full picture of what the industry can and will do has not yet been drawn.

As an industry, it will unquestionably lead new ways in raising funds to pay for the war effort, either by conducting drives to sell Defense Bonds, or soliciting outright contributions for the many war relief charities that are bound to spring up. In World War I the show business got special commendation from the Government for doing more than any other industry to further the various Liberty Loan drives.

As a builder of morale, there's no more potent force than entertainment. It's also the most palatable as like means of spending and dispensing propaganda, even more so in the current strife than in World War I because now there's a highly developed radio broadcasting that was non-existent when Kaiser Wilhelm led the Hun.

Spurred by an urge to do more than just talk about defending the Fifth Freedom—and all the other freedoms, too—many a show business performer during the past year kicked over his straitlaced income to get in there and actively do his part to defend the world against Hitlerism.

To list those in the profession who during 1941 took the role of hero in the defeat of the Axis, would consume a volume. No other industry has been more generous of its time and labor; none has given a greater percentage of its personnel.

As in past years, show business is doing its full part. A great many of its workers are serving by merely doing their day jobs, but they are creating the entertainment that helps the war effort. Others are taking a more direct part. But as relatively few of those who are doing so, there's:

In the Service

Robert Montgomery, who gave up a Hollywood career at its peak to accept active service with the Navy. He's now in Washington after having done his day job in London in England as naval attaché at the American Embassy. Prior to the fall of France Montgomery was a volunteer ambulance driver in the war zone.

Robert Riskin, who quit his highly

(Continued on page 48)

VARIETY

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Happy New Year

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Season 1897-98

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

28 WEST 44TH STREET

NEW YORK CITY

December 15, 1941

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

OFFICE OF THE PRESIDENT

The Editor,
VARIETY,
154 West 46th Street,
New York, N. Y.

Dear Sir:

VARIETY deserves the warmest commendation of all who would preserve unimpaired, untrammelled, unsullied what you so brilliantly term "The Fifth Freedom - the freedom of self-expression in artistic terms".

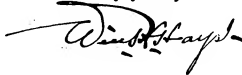
This is a never-ending fight. It does not permit of complacency or indifference or neglect. Those who would destroy freedom of expression sometimes move forward in frontal assault; more often they attack by flank, subtly, deviously, stealthily, raising, when the occasion suits them, false banners and slogans to entrap the unwary and the unsuspecting.

Freedom of expression is not a particular virtue of the screen, the press, the stage, the radio, literature and the arts. It is a basic tenet of our way of living. An attack on one is an attack on all. If one freedom falls, all freedom is threatened.

Our industry has always stood with those who have fought and won the many notable battles in behalf of freedom of expression. No challenge to that freedom will find us unprepared to do our share.

With kind regards, I am

Sincerely yours,



WENDELL L. WILLKIE
15 BROAD STREET
NEW YORK

December 4th, 1941

The Editor
"Variety"
154 West 46th Street
New York, N. Y.

Dear Sir:

My heartiest congratulations to "Variety" on its 36th Anniversary. The theatre, the motion pictures and the other forms of public entertainment, are an essential and indispensable part of what we, in general terms, describe as the American way of life. The freedom of the theatre, in all its form, from unreasonable and destructive censorship and political interference is indispensable to their proper functioning. "Variety" magazine's gallant fighting for what is so appropriately called "The Fifth Freedom" - the right of self-expression in entertainment - is performing a distinctive public service and particularly so at this time when every assault on any of the freedoms must be vigorously resisted.

My best wishes for the continued life and health of "Variety".

Sincerely,



'THERE IS NO ACTION IN DEMOCRACY'S SCREEN'

Director Garson Kanin Observes It's Time to End the Ostreich Act, Face Life's Realities, and Thus Help Perpetuate All the Freedoms

MASS FILM ENTERTAINMENT NEED NOT MEAN MASS REGIMENTATION

'Fight and You'll Win'

By Garson Kanin

(Now in Government service as Film Consultant in the Office of Emergency Management, Washington, D. C.)

Meaning Hollywood, Which Meekly Bows To Censors' Dictation

By Morris L. Ernst

[N. Y. attorney prominent in defense of civil liberties]

In these days we hear much talk about the Bill of Rights. Even the men who run the giant cinema corporations talk as if they are opposed to censorship. Mr. Hays is not without high-sounding phrases on the subject. But censorship is not won by words or even moving pictures. It must be won by action. It must be won day by day by struggle and contest against the forces of darkness, and in the entire American scene the film industry is the solitary sector of our national life that, day by day, prefers immediate dollar profits to the fighting post leading to ultimate freedom.

In the first two decades of this century the silver screen was little more than a gigantic football game for control of patents and domination of the market place. Hence, when several states established boards of pre-censorship, it was only natural for the Supreme Court to believe that films had little relationship to the spread of ideas. Reasoning on this line, the court permitted pre-censorship of films despite the First Amendment to the Constitution—the springs of free speech and free press.

And so for the first time in our history adverse Governmental control of ideas became legal. But today we know, even though some of the Hollywood magnates declare with a straight face to the exemplary boards of pre-censorship, that the film industry is not entertainment. No longer should motion pictures be analogized to a flea circus or a group of traveling vagabond players historically licensed by the Master of the Revels of old England. Since the first creation of state censorship boards in a half dozen states and many cities, much has happened in the struggle for artistic liberty. It is obvious to the owners of the press, the sage and the publishers of books.

From 1787 to 1870 there was no censorship of books or magazines. In 1870 a neurotic, distorted man named Anthony Comstock showed to a hypocritical Congress some tawdry post cards such as are still sold on the sidewalks of New York's capitals. The Comstock laws were passed without debate, clamping down on books and magazines. "From 1870 until 1915, a period of nearly half a century, there was censoring and bargaining between the publishers and the censors: 'I will take this out if you let this in.' But in 1915, the tide turned.

Publisher after publisher started to fight. After a few setbacks for the censors, the publishers realized that abject surrender to censors in the past had not been financially beneficial. It was cheaper to stand up and fight. And now, as a result, we are living in a society where any book openly published with a position in the important publishing house, openly reviewed by reputable critics, is immune from attack even after publication. Thus the publishers have put themselves in a position where they and the busybody censors, are the judges of taste and social effects no longer does the censor in the book field have the monopoly of deciding what is good or evil.

Cowardly Hollywood

But Hollywood is cowardly. In fact, it is the sole remaining receptacle of cowardice in the fight against the censor in America scene. Reversing a score of compromises, the inept shadow boxing by Hollywood state imitators, who even kind of a contest could not stand up to the censors. The Supreme Court, in a proper case before it, will reverse the censorship it has created under which the censors and the radio and newspapers are engaged in advance of publication. And if the magnates and the defenders of Hollywood's movies are distinguished by their courage, they are not. They should not combinations of the real creators of the pictures—the actors, the writers, the directors and the camera men—stand up and justify their cowardice. They should stand up in liberty against the combined standards of the censors and the defenders of Hollywood.

I am sure that the United American public will be on Garbo, Behrman, et al., if those creative people think that liberty is worth fighting for.

Washington, Jan. 4. That Sunday I was working in Washington. It was depressing. There is nothing glum about war when it comes to you. On Monday things seemed brighter. The automatic unity, the efficiency of the Government, and more than anything else, the messages. The messages which started coming early Monday morning, and which haven't stopped coming to this day. Writers, actors, even a wire from the president of the Screen Directors' Guild, all asking, "What can we do?" I think I know. If the following words seem bold, it is because this is a time for boldness. This is what I think. If anyone has another idea, or a better idea, I enclose a self-addressed envelope.

Garson Kanin It seems to me that now more than ever before the shadows must give light. Now we who make the shadows have a job to do.

Our job is to express the deepest necessity of America to all Americans. Our job is to keep America united and informed. Our job is to fight with the weapons we know best.

Hundreds of men of the motion picture industry have joined the Army and the Navy and the Marines and other branches of our Government. For those who remain on the Home Front there is the great weapon of the motion picture camera. The enemy is known and the target is clear.

For the job to be done, the workers in our industry must fail to like good soldiers, and accomplish their appointed missions with speed and effectiveness.

We welcome it, because it integrates our services with the total War Effort, makes more effective, opens our eyes to the enemy.

Out of the Victory for which we strive, the motion picture industry may hope for one achievement—FREEDOM OF EXPRESSION. This is the freedom which guarantees us a Free Screen. That's our stake in the outcome; to win it, we must devote our total resources and talents and energy. We of Hollywood frequently level the level of Hollywood to America. Because of timidity and outright fear, because of knuckling under to this kind minority and that presidential, Hollywood too often wretched on the job of awakening America.

The Day Is Past When . . .

The day is past when the German Embassy can order a great anti-Nazi work off the production schedule of one of our studios; and get away with it.

The day is past when the Japanese Embassy can forbid an historical truth in a Hollywood production and get away with it.

The day is past when the Hays Office advise a director to eliminate a scene from his picture which shows a motion picture audience hissing a newswriter of Hitler. You don't believe it ever happened? It happened to me. I will gladly show you the letter.

The day is past when Lindbergh, Wheeler, and Nye can attack a picture which built up a fast circulation in Hollywood, stifle the voices trying to arouse America to her peril, and paralyze the leaders of the industry into negation of facts.

The day is past, because in the past, because the industry now stand for it and America won't stand for it from us. Now we have to show guts, for all the guilelessness exhibited in the past.

Peace-time censorship is the strategy of special groups to defeat the majority. With threats and subtle pressure, the minority can build up a fast circulation in Hollywood, stifle the voices trying to arouse America to her peril, and paralyze the leaders of the industry into negation of facts. And boxoffice gains were head-on, because the industry now stand for it and America won't stand for it from us. Now we have to show guts, for all the guilelessness exhibited in the past.

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Censorship Is No Substitute

For Honesty or Frank Thinking

Some people wanted censorship because they were afraid of honesty. Some wanted it because they were afraid to fight, or because they were afraid somebody else would do it for them. Some wanted it because they were afraid they had ulcers of the stomach and wanted everybody else to have ulcers of the stomach.

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We need safeguards against the damage censorship can do, (Continued on page 50)

Topping the Toppers

Zanies of Club 18 (N. Y.) Are Irrepressible Insulters

By JACK WHITE and FRANKIE HYERS

In his own backyard, the street corner brawler feels sure he can beat the daylight out of Joe Louis. The street corner wit in his own opinion—and his friend's, too—is a lot funnier than Jack Benny, Fred Allen, Abbott & Costello and all the others.

Well, the 18 Club is our backyard or street corner as you will. The big-wild step into our place and we catch them with their pants down—without a script in their hands, if you want to be more polite about it. We call them up on the club floor to say a few words and then we throw our whole bulk at them.

Oh, yes, yes indeed, we top the top men—giving far better than we take. But don't take our word for it. All you have to do is check through the daily column of Broadway historians who have recorded these incidents as they took place.

We remember the night that Fred Allen decided to join the fun. He started out by banning the club, its size and odor.

"What are you trying to do," he was asked, "ouze up the joint?"

"No," Fred replied, "nature took care of that!" "Imagine," we fired back at him, "Fred Allen sounding like Gracie!"

The night Bob Hope came in he wasn't in the mood to get up on the floor, so we brought a microphone over to his table. Whereupon he said, "I'm a little nervous."

"Who's writing your dialog?" we asked.

After the laughter subsided, Hope pushed his mike over to Jerry Stiller and said, "I'm a little nervous."

We brushed him aside and told him: "Come on, Here, use our mike—it's better."

It was very crowded when Lam'l lit—the night Edgar Bergen was there. He got up to leave while the show was still on, but he didn't get a chance to say one. At this Bergen made some sort of crack.

"Let him go," was our parting shot, "we've walked out in the middle of the act."

Several years ago, shortly after Mussolini had ordered the Marx Bros' pictures banned in Italy, they visited the club. Groucho and Chico exchanged a few quips that didn't tickle the funnybones of this particular audience.

"The poor Marx brothers," we said, "over in Italy they can't laugh at them and over here they won't."

What We Did to Benny

We had a lot of fun with Jack Benny on his first visit to the 18 Club. Jack accepted our challenge to get up and say a few words, but he didn't get a chance to say one. We machine-gunned him without a letup. In desperation, Jack grabbed the orchestra's violin and started playing his comely version of 'The Bee'.

"We didn't know," he told, "that Joe Miller taught violin."

Joe Frisco makes the club his headquarters when he's in town. On the night Joe opened at Loew's State he was on the floor. He said he wanted to say one.

"Hi-here, little g-g-girl," Joe said, "I-take a picture of me s-stuttering. I wanna s-show my folks I'm w-w-working."

"Take one of him eating," we said, "if he'll better proof."

The first time we had a picture of the clubbier taken to the floor are usually directed at the club. Ben Bernie evidently had been thinking his initial remark over and over during the show. Because when he got up, Ben was all mixed up. A strange silence greeted his opening.

"Bernie," we told him, "you went over with a-huh."

"I'm not always all of us against one visitor. The night the Stroud Twins were in the fun was fast and furious as we taught the censors both. One of them, after his gag fell flat, said to us:

"Well, haven't you guys anything to say—you have a microphone and a horn and a piano and a piano."

"We're getting the same results as you by keeping quiet," we answered.

The other thing then cut in: "Aw, why don't you run away from home and go on the stage?"

We replied: "Why don't you guys run away from the stage and go on the stage?"

They both made faces at us, so we heeded: "To look at them you wouldn't think their parents would make the same mistake."

For a long time Milton Berle gloried in the rumors and reports that he was a big star. He had a grand time crossing water with the top men. However, we were topped, too, by the two. One-Round Jack Benny and Willie Grogan and lounge room attendees.

Understand? You can't answer what you can't understand. Understand?

PATRIOTISM IN PICTURES

Since None Has a Corner on Americanism, Why Can't the Screen Freely Express and Interpret Its Contributions to the American Way of Life?

WB PREZ DERIDES THOSE 'PROPAGANDA' PROBERS

By H. M. Warner
(President of Warner Bros., Inc.)

Hollywood, Jan. 4. Now is the time for Hollywood to come forward again, ready to do its full duty and fulfill all its many responsibilities to the nation it serves. Hollywood has always accepted its obligations to the country which fostered it. I believe it always will take care of its share of the continually heavy burden which it has.

H. M. Warner, early and late for the freedom of itself and all other worthy enterprises.

The magnificent history of our country, the people's pride in our institutions, our form of government and our belief in liberty, have been and will continue to be reflected in the product we make in our American system.

"In praise of liberty," as "Variety" so aptly puts it, Warner Bros. has produced pictures in which the proudest moments of our national story have been recounted and dramatized.

We have been proud of these "patriotic" films as they have been called, and we continue to thank Providence that we have, and that we have had, the freedom to make them and to display them to Americans and others who would like to follow the American system.

We do not think that this nation ever should hide its face from the bushy no matter what censorship that bushy represents. Certainly we have had the right to defend our ears from the criticisms of those who have shouted "propaganda" whenever we have gloried in the deeds of our heroes and the road it followed to get where it is. We went ahead with it, and we still believe that Washington, Lincoln, Patrick Henry and others had said nothing that which it would be good for present and future Americans and others to hear again.

Even though we have altered our views, even though others have altered their attitudes. No individual or profession has had or ever can have a corner on patriotism. It is the inborn right of all Americans to be proud of their nation and to say as much by and with every means at their disposal. Here in Hollywood, and at the Warner Bros. studios, in particular, we have used our best means of communication—the motion-picture screen—to tell the world of the pride we feel in the United States of America.

Particularly Proud

We are particularly proud of those pictures and of the response they have received from a patriotic public. We have not sought to glorify ourselves, we have only tried to honor our country and the men and women who stand ready, now as always, to defend it. God bless them, and so we see how we could do best!

Those who claimed patriotic pictures were "propaganda" are mistaken. In time of war, love of country is not a thing to be ashamed of. We hope we have helped build the idea in America that even in times of peace, patriotism is something of which we should be proud—which we should shout to the world as loudly and as often as we can. Why, in heaven's name, should there be "patriotism in pictures"? No one has ever attacked the idea of "patriotism in our schools" or "patriotism in our homes." Who can we believe that attacking "patriotism in theaters" is bad when all other theatres are admittedly good?

Warner Bros. has produced the so-called "patriotic features," voluntarily and proudly. We made a series of short subjects portraying the lives of American heroes. It was our own idea, and it has seemed to agree with the general public idea of good entertainment and good history. We are proud of those pictures and of the tremendous reception by audiences leads us to be-

lieve that our pride and confidence in America and Americans were not misplaced.

We were not the only voice, in individual or collective, raised against the Nazi menace before we were actually at war. But the motion picture had to bear the brunt of much of the senatorial displeasure during the recent, rather ridiculous, effort now that the war we believe was good Americanism, was only "propaganda" in disguise. Our right to express our beliefs was questioned, although homes, schools and churches were already making their own opposition to the Nazi way of life.

Nothing Stopped Us

"Nothing stopped us when we made 'Confessions of a Nazi Spy.' Nothing stopped us from cooperating with the National Defense Production Act which we look with such gratitude now, in making pictures during the eight years preceding the actual outbreak of war concerning our Army, our navy and our air force. We are thankful we had some small part in building up a greater public appreciation of them through our patriotic pictures."

Certainly "Sergeant York" truthfully can be called a "Patriotic picture." There can be no question of the patriotism of Alvin C. York. Neither can there be any doubt of the insight and good sense in his famous lines, spoken in the picture as it was in life.

"You do not fight to win liberty and democracy once and then stop," said Sergeant York. "Liberty, freedom and democracy

are prizes awarded only to those people who fight to win them and keep fighting eternally to hold them."

Thoughts we hold dear have seldom been so aptly expressed. There can be no good reason, I think, why motion pictures have been the focus of the dramatic material to be found in the current Nazi and Japanese governments when for eight years and more newspapers, magazines, radio and other news-disseminating agencies have been telling the story. Patriotism is not meat for one medium and poison for another. There is enough of it in America for us all to share! Motion-picture producers should not be denied their right to talk of liberty or seek a Fifth Freedom of their own.

We have consistently refused to censor plays of stories which we make into pictures to conceal from the American people what is happening in the world, or all eventualities. What have films been the truth, not propaganda, and those who would curtail the freedom of our industry know it.

In motion picture production we follow no "isms" except Americanism. We have fought, in our way, for the freedom of thought, of peace, of speech and of worship.

It is of vital importance to all Americans that we, as showmen, fight also for what "Variety" has called a Fifth Freedom of our own. Liberty is the right of free expression in all show business. Only with that right can we do our rightful part in safeguarding the other freedoms.

'Bugle Sounds' Will Get Louisville Prem

Louisville, Jan. 4. World drama "The Bugle Sounds," M-G-M drama, atmosphere scenes of which were taken at Fort Knox last summer, will be held at Loew's State, January 14. Louisville was chosen for the premiere because of the Fort Knox angle, according to George Hunt, manager.

Crew of technicians worked with Army officials at the Fort over period of weeks last summer, to give the film an authentic background. The filmization of the Armored Force had the benefit of the U. S. Army technical assistance. The War Department gave its full cooperation, and assigned Capt. Arthur W. Field, technician with a United States painter, color, to oversee the production and assure accuracy.

Studio Pay to Workers In Nov. Topped 736¢ Weekly

Sacramento, Jan. 4. Wage earners in Hollywood's film studios collected \$736.048 a week during November, a weekly increase of \$32.227 over October, according to figures published by the California Labor Statistics Bureau. Average individual weekly wages increased from \$47.67 to \$49.61. Working hours averaged 36.7 hours a week, an increase of 1.3 hours over the previous month.

A BUNGALOW, TOO

Hollywood, Jan. 4. Robert Cummings now only negotiated a contract adjustment with Universal but was upped to star billing in future roles. Actor, now working in "Saboteur," gets a bungalow on star row as well as a boost in salary.

AMERICA MUST GO ON

By Jack Lait

War is as old as the world. And through all wars the world has lived. And through this war Americans must and will live.

Every practical and psychological factor calls on us to exercise every wholesome function that remains within our reach. Every idea demands that we preserve our way of life as far as we can. Every action calls on us to carry on. The studies of our economic, social, religious and constructive lives must continue to flow, as our stout hearts must continue to clash through the blood of courage, confidence and faith.

The war is new. It came suddenly. The incalculable machinery of our institutions and our habits and methods were not built against war; they were reared in hope and contemplation of peace. Our schools, our churches, our public roads and buildings still stand unimpaired, unscarred, unchanged.

Jack Lait

And we are unchanged. Our crops, our food supplies, all the necessities and even most luxuries of normal and natural existence under our still free and floating flag are ours.

Our theatres are open for fun, romance and excitement. Broadway is still ablaze. Hollywood is still shooting. Wall Street is still buying and selling.

Our larders are full, our warehouses and stores are overflowing. We are prosperous. There is more actual wealth in circulation than perhaps the United States has ever known before. And it is our money—ours to spend, ours to enjoy, and ours to take from and return to the enormous theatre of human production, distribution and consumer which made America and must sustain America.

No one must profit by the war, but as few as possible should lose by it. The blessings of peace, the solemnity of the pictures of smiling, laughing faces, near or far—with whatever it may bring. Let us pray and let us prepare. Let us serve and let us give. But America must go on. We are America. We must go on.

British Carry On

Britain, for more than two years, has been in war as this nation has not yet been called upon to know war. For 15 months it was under murderous and ruthless bombardment, the like of which history had never known before. And yet we meet the pictures of smiling, laughing faces. Men play cricket. Women brew tea and cook and carry on as wives and mothers and sweethearts, whether in the security of rural retreats or in the shattered debris of bombed homes and gutted streets.

What they had to do for their nation they have done with great good will, with patriotism and with resolution. But those who were not shattered by the invading savages go about living with that splendid British combination of high sense of duty and level-headed serenity.

We have been blessed. War has not reached our mainland shores. It has reached the hearts of those who do not let the war take its own people who can take it—without panic, without themselves destroying those priceless portions of existence which the enemy cannot shatter. They are the people who are the most honest and happy than any less fortunate nations when they are at peace.

So let us see chin down. Let us live. Let us live intensely while we may, for though we have living with us, we have living with us the government and that our armed forces will bring us through to triumph, let us, without naive optimism, but with intelligent calm, make the most of the blessings that are ours.

Let us support our extraordinary emergencies by faithful pursuit of our ordinary necessities. America wants no faint hearts. America needs no heroes. But America expects its civilians to keep the nation on an even keel, as it expects its leaders, its Army and its Navy, to defend it.

What's Your Draft Rating? Now A Factor in Juvenile Pic Tests

P.A.s Beef U.S. Gives 'Em The Brushoff on Defense

Members of the Publicity Club of New York, rolls of which include some 300 press agents, are squawking that Government agencies gave them the brush last week when they volunteered their services gratis for any sort of public-relations work.

Also being that the Federal agencies refuse to give them consideration for the highest prize in the industry when they need publicity people.

Among members of the Publicity Club are some of the highest priced flacks in the country, including Steve Haganan and Tom Finkle. When they see a commotion to call on Mayor LaGuardia and contacted defense agencies, they were given short shrift, they claim.

The Government has squadrons of press agents, Club members complain. But when a professional publicity man seeks one of the jobs, even for free, he's treated like a leper."

L. A. to N. Y.

Richard Armour, George S. Kaufman, Dita Dunning, Eugene O'Neill, Judy Garland, James Grainger, Alvin Karpis, David Hempstead, Hal Horne, Alexander Korda, Leslie Lumsden, J. P. McDonough, Marie Oberon, Richard Patterson, David Rose, Lew Schreibler.

N. Y. to L. A.

Irving Berlin, Arthur Kelly, Laury Lawrence, Edward C. Rafferty, Russell, Alfred Wallenstein.

WILLIAM A. SEITER

William A. Seiter has directed one of his greatest pictures for 1941, "Appointment for Love," starring Margaret Sullivan and Charles Boyer. The nation's critics have given this picture the highest merit.

NATIONAL DEFENSE ANNUAL

POST-MORTEM OF 1941

rhymes Out of the B'way Nursery
For Variety's 36th Anniversary.

by Albert Stillman

1941 is over;

Lots of guys are under clover;
Lots of gals now rest in wax;
Lots of big shots got grow pains;
Lots of shows with growing pains,
Left at an early age for Cal'n.
F.P.A. left the Post, a rag
That is now without a gag.
I switched—thanks to the ASCAP fami-
To-fox, from Nova-Scotia salmon.

The word is mightier than the pen:
Censorship is back again;
The Times now keeps up the Daily Worker;
Broadway now wears a bit berserker.

A pretty penny the war coat cost us;
Cute little Finland double-breasted us;
New York is full of Counts and Princes
Stuffing themselves with Lindy's blintzes.
Of if shows which could not stand the pel,
The average run was a week, a half,
Variety went somewhat solemn
Via the Fifth Freedom (or Liberty Column).

The Center Theatre Ice Show was a hit,
Though the critics at first didn't care for it;
They seemed all right for 'Hellzapoppin',
Which grossed four million bucks before stoppin';
So in places of shows the boys don't care for
Beemer terrace smashes thereafter.

Jan Perce, the music-lover's pet,
Moved from the Music Hall to the Met,
His debut mark't from-page copy,
Near the death of General George Ford.
A comeback was not staged by vaude
Again this year, for which some think Gaud
Of Toe-work we can get an overdose
From the Ballet Theatre and the Ballet Joes.

No rival band caused either Dorsey
To dismount from his high-oratory;
Bessie a bang there was many a buyer
Of: I Don't Want to Set the World on Fire;
And he never had written a song before, had he?
I mean Bob Troup who authored "Daddy."
Leonard Stillman produced no show
So lots of angels saved lots of dough—

Shoff and Browne, two of B'way's best,
Were forced to leave town for a much needed rest.
There were two torcheros which lamented, in part:
"How green was my valley, how blue was my heart!"
In symphonies, ballets, concertos and pops,
P. T. Tchaikowsky got into the tops:
"Citizen Kane" doing heartiest great charity,
To pack more publicity than popularity;
His makers needed extra boost:
To get in receipts from "The Little Foxes."
The movies again made the fatal mistake.
Of not giving Flamingo a rest:
Mercer-Morris is minus Mercer;
Binks and Link, and vice versa;
Thinks to Van Schmus and Eysell. (Advert.)
Coryn Rose Lee of Ginkels glory
Is busy writing a mystery story.
Fed up with commonplace trivialities,
Helen reveals her true identity.
Pop wrote: "Stay 'way from Hollywood, son."
When Budd wrote: "What Makes Sammy Run."

Senator Nye of the A. F. Committee
Conducted a probe of Censurita;
And I can say to you, my
Nobody proved the A. F. Committee.

On Gloomy Sunday, December Seven,
Japanese bombs fell out of heaven,
Blackest blood on American soil,
Thanks, no doubt, to American oil;
And on Blue Monday, December Eight,
We sent Japan our Hymn of Hate;
And three days later Hitler got tough
And the Japanese war was Very Old Stuff.
And when interviewing the self-same day,
Charles A. Lindbergh had nothing to say.

"My Sister Ellen" had quite a ride,
Although a bit on the curvy side;
"Beautiful People" was fair, albeit
Not enough B. P. P. to get a ride;
A show by the name of "Viva O'Brien"
Fired a week, then started in dyin'.

1941 is over;

Lots of guys are under clover;
Lots of gals now rest in wax;
Lots of big shots got the axe;
Here's the point at which I drive
HOW DID YOU MANAGE TO SURVIVE?

Shifting Populations Prove a Bonanza for Some Defense Cities and a Downbeat Elsewhere

PRIORITIES GROWING ALSO

By Roy Chartier

New factor affecting both distribution and exhibition—the national defense program—has expanded importantly in significance during 1941 and for 1942 it has additional, more positive, bearing on business of merchandising film. That goes for the distributor in selling his wares to the exhibitor and for the latter in relating the pictures to his public, whatever it may be in the future.

Already the extent of shifting population has been great. At the same time, general business has changed with the tide of the preparedness spending and the allocation of Government contracts which favors some territories and almost ignores others.

The Supply Priorities & Allocation Board in Washington further changes the picture for the theatre operator by imposing severe restrictions on building and many basic materials required in construction or manufacture so that non-essential projects will not interfere with defense.

This, in itself, affects the exhibitor in many ways. At the outset the inability of local non-defense manufacturers and factories to obtain materials automatically thins the general business in his locality out of gear. Either manufacture is greatly curtailed or factories are forced to close, throwing a lot of people out of work and causing local decline. Then again, stores, home-owners and others curtail spending on repairs, maintenance, expansion, etc., because of the SPAB limitations. These will grow more severe as the defense program and war progress, it is believed.

Where the exhib is operating in a town not importantly exploiting on defense work, he suffers with his business brethren, including the stores, garages, and other local merchants. Meantime, the crowds of living are going up and it is still problematical how much of a bonanza increase the traffic will bear. There is hardly any other alternative for the hard-pressed theatre owner but to try to get more from the war-folks, however, and there is some fear that certain theatres will be forced to close. This would be especially true in situations where overspending conditions prevail. And there are plenty such.

GROWING SPAB RESTRICTIONS

Additional fright for the exhibitor is caused by SPAB restrictions which are expected to grow in intensity during the new year. Inability to get basic materials, notably all metals, stock building or the making of theatres which can be done without—but more importantly the theatres in operation are facing a number of harrowing prospects.

Very important among these is the likelihood that hundreds of houses will not be able to operate their cooling systems this summer. Very little remodeling or redecoration, since defense materials are needed, can be done. This means the exhibitors face difficulty in keeping up the proper maintenance, making repairs and so forth, to such great extent.

All of this also adds up pessimistically for the theatre operator. In addition to local business conditions that interfere for him, a shortage of hours in the summer, running theatre, squeaky or damaged chairs, etc., lessen the chances of maintaining satisfactory gross levels.

FLIGHT OF POPULATION

The flight of population is one of the most important factors resulting from defense spending, leaving hundreds of smaller towns in industrial as well as farming areas that are left with a sad and gloomy future. The cities, on the other hand, with such much defense work, stand to prosper as never before, with the increase in the more populous communities, where the grosser are at much higher levels again, no doubt more than offsetting the slack in the smaller towns. Nonetheless, in some large cities such as New York, where defense contracts are not so great, the numbers as Pittsburgh, Detroit, etc., the business at the b.o. is away under expectations.

Of New York's factories, for instance, less than 7% are in the column of primary industries listed by the Office of Production Management as essential to the nation's defense.

The draft has also drawn away from big as well as small towns many of the film b.o. potentials. Cities or towns near to army camps are losing a heavy, steady stream of people in uniform are pretty much bunched throughout the country. Aside from this, the lure of defense work has lured a lot of people of communities to the benefit of some states and the detriment of others. Even before defense and drafting got under full steam, the midwestern states lost a lot of people for instance, in the Great Plains area from North Dakota to Texas, for instance, lost more than 300,000 population in the decade from 1920 to 1940. Many of these people had to migrate to fight in the so-called dust bowl and migrated to greener pastures. The figure has no doubt grown considerably during 1941.

PROBLEM FOR DISTRIBUTORS ALSO

While shifting population is essentially a problem for the exhib who's losing many of his regular customers, it also is of much concern to the distributor. As the defense cities and communities are dropping, business for the distributor is higher in the defense centers and army camp towns but, when on the whole, the picture is that a distributor this season might run less in revenue than the same number of customers a season back unless the slack is taken up by higher rentals.

Obtaining higher rentals for film which he is selling to a smaller business, however, is something else again. And where pictures are on percentage, a distributor might even walk out of a theatre with a loss at 35% than he did with a comparable film a year ago at 30%.

The sales managers are giving much thought to the problem at the moment. The company Metro, for instance, has campaigns and considerable expense in an effort to help the little fellow build up his business, tap fan sources from which he isn't benefiting, make his advertising more effective, etc. One exhibitor forum has been held and others are planned at which smalltown theatre operators may exchange views, help each other, listen to ad-exploration experts, etc.

A HARD ROAD, BUT THE BEST ROAD

By GERTRUDE LAWRENCE

The funny thing about any freedom, the Fifth Freedom, included, is that we cannot enjoy any of it without imposing a sort of slavery on ourselves now and then. We either drive ourselves or some drove us and it is particularly true of life in the theatre where we find no period so hard on us as when we are "free" or "at liberty."

We work so hard towards our theatrical Holy Grail that freedom, which most persons regard as a sort of aimless relaxation, is almost unknown to us. But one cause in which we cannot go wrong, no matter what our nationality, is Patriotism.

I don't mean by this the conventional flag-waving patriotism, the pointing-finger-with-pride patriotism. I mean that hard-working, extra benefit-performance, singing-to-the-point-of-collapse patriotism which is inspired by the knowledge that others, less well known than ourselves all over the world, have made supreme and final sacrifices that we might live. And though we should not be proud of the chance to prove ourselves worthy of the cause others give their lives for.

For us to use ourselves because we have given one extra performance and so made a youth laugh once more before he went dead to die for us, is not a "sacrifice" on our part. It is an endeavor to give.

It follows that if we are to avoid an imposed slavery, we must rally our patriotic spirit to the cause of helping our way of living. This means that even entertainment manpower must be organized by leaders in the entertainment world, and if it is put at the disposal of the Government to be the most good where the elected authorities believe it will most help the morale of all our armed forces.

This involves a long-range and rather humble view of a profession not famous for hiding its talent under a bushel. Whether it is the American Theatre Wing, Entertainers for National Service Association (ENSA), or the British War Relief Society, or Bundles for Britain, or the British Actors' Orphanage, or USO Camp Shows, or the War Relocation Authority, or the Treasury Hour, we entertainers must do the best we can with what we have and place the best of it at the disposal of our government and our country.

Integrated into the general plan and a swift and decisive victory. And while so much of this English Nazi war has been going on in any way, our personal efforts are not of national concern.

You Just Can't Rest!

Yes, I thought I would take a vacation from "Lady in the Dark" last summer and went up to Cape Cod to rest. But the world was cracking up and I found that I couldn't, in all conscience, be on the beach and see my own countrymen were fighting time-bombs and living underground. There was too much to do, and in my small way, I did what I could. I planned to New York to keep up my weekly transcriptions to the Empire Service for ENSA. I kept in touch with the radio stars and the people who had to be looked after over here. I learned that there were American troops buried in the hinterland of Panama without radio sets, and I collected some while my own countrymen were fighting time-bombs and living underground. I learned that the Marines and Mudders would crack my ribs in gratitude for even so much as a set of transcriptions, if I would make just the additional effort of sending this personal greeting to these defenders of our outposts of freedom. They now receive my ENSA programs which are titled "Broadway Calling."

So I came back to work for a rest. We actors feel so intensely that it often seems as if we are oversteering the case. We know too, that nothing succeeds like excess. A new season brings new pleasures, new griefs. Your name goes up again in the lights—if you're lucky; and people grooping for an attitude about the war. The war has moved closer to their hearts, being gunning for you. To some you say "yes"; to others, because of previous experience, you say "no." To some you are a darling, a darling, the most selfish creature alive; to others you are impossible to reach. You have to take in the good and the bad, and the comforting yourself with the knowledge that in doing the best you can, you are doing all that even angels are able to do. You have to be a realist, never get too tenderhearted, and for after all, a world—our world—is at stake, and all this darting about and bumping into each other is part of the general plan of saving our world for our way of living in it.

Survival of Kinas—or Black Friday

Thus, what you finally come to is that what we are fighting to defend is the survival of the fittest in the world. Against these are hate and tyranny. It is an issue of the survival of Christmas or Black Friday.

"Variety" has chosen to make the freedom of self-expression in all branches of show business its editorial theme of this current fight in the theatre and the way the theatre appears, the compromiser. It never had to be told you can't do business with Hitler. It saw many incipient Hitlers try to snuff it out.

Many times in 28 years it has felt the pressure of forces which were Hitler as far as its life as the "Bible of Show Business" was concerned. But it never gave up. It fought all attempts to enslave it and it never went the way of the compromiser. It never had to be told you can't do business with Hitler. It saw many incipient Hitlers try to snuff it out.

So "Variety" will understand what I am driving at. If you want to be free, work it at every day. A talent neglected is like a muscle not exercised and it will atrophy. 200,000 people are determined not to let this happen to them.

Surely that is too big a public for any smart trouper to ignore.

NICE THINGS ABOUT MGRS. WE'VE MET Knowledge, Tool of Democracy

By George M. Cohan

We'll take a few of the old time variety managers, first of all.

B. F. Keith, started as an outside man with a circus—opened a variety theatre in Boston, changed the name "variety" to "vaudeville." Had a handkerchief moustache and a box office mind. One of the nice things about Keith was his son Paul—a fine fellow.

E. F. Albee first went to work for Keith as general manager at a salary of \$25 a week. One of the nice things about Albee was that he liked to tell everybody that fact.

S. H. Hodgdon, Albee's right-hand man, was originally a "vend-hand." One of the nice things about Hodgdon was his loyalty to the old-time variety performers.

F. F. Proctor was originally an equilibrist, juggled barrels on his feet. Broke into the managerial end and became Keith's greatest competitor. One of the nice things about Proctor was that he kept all the old programs of the bills in which he appeared as a performer and took great pleasure in them.

Tony Pastor broke in as a circus clown, then became a singer of topical songs. Opened his own theatre in New York. Made himself known as a manager, but still continued to appear as a singer of songs on every bill. One of the nice things about Pastor was that he admitted that he was absolutely stage-drunk.

Hyde and Behman, a couple of young fellows in Brooklyn, opened a little variety house in Adams street, and within a short time controlled practically all the theatres on the other side of the bridge. Their pet house, however, was always the Adams street variety theatre, where they first started. One of the nice things about Hyde and Behman was their private office where they served sandwiches and bottled beer to all visitors.

Mike Shea began his career as a manager in a combination variety theatre and saloon at Buffalo. It was a tough job, most of them not more than four or five hundred, but what shows he put on! Imagine Ward & Vokes, Lottie Gilson, Matthews & Bulger, Harrigan, the Juggler, and Yesta Victoria on the same bill. One of the nice things about Shea was that he spent most of his time backstage kidding with the performers. Mike was in a class by himself. Never has been one like him.

Kohl, Castle, Poi

Kohl, and Castle came out of the circus and dime museum business and got a come-on vaudeville in the city of Chicago. They had three houses there, the Olympic, the Haymarket, and Chicago Opera House. These were the wisest managers in America. It was murder for any act they didn't cotton to, but if they liked you, the town was yours. One of the nice things about Kohl and Castle was that every man on their business staff and every man in their stage crew was a great little guy.

T. J. Poi was a sculptor and made wax figures for places like the old Eden Musee. He converted a store into a curio hall in the city of New Haven where he kept his wax statues and entertained his patrons with a couple of variety acts. In a short time he cut out the wax works and booked straight vaudeville.

bills. Became a rich man, built theatres throughout the entire state of Connecticut and created a circuit of his own. One of the nice things about Poi was that if a little act happened to strike his fancy that particular act found some extra change in the envelope Saturday night.

These managers we've mentioned were the big shots and their theatres were the high spots when we stepped out of vaudeville in 1900. There were only two Pacific Coast houses of any account in those days. They were the Orpheum theatres in San Francisco and Los Angeles. The Orpheum Circuit grew up afterwards and Martin Beck had not yet graduated into a position of importance such as he later on occupied in the managerial end of the game.

Some of the Legits

Now then we'll look over a few of the old-time so-called legitimate managers.

Charles Frohman followed in the footsteps of his older brother, Daniel, and first came into show business as an advance agent for Harry M. Minsky. Became a producer of plays and within a decade from the time of his first production was conceded to be the most popular and most prolific producer in this or any other country. One of the nice things about Charles Frohman was "the independent and dignified manner in which he conducted his theatrical enterprises. He had his own way of going along and consequently went a long, long way."

One of the nice things about Dan Frohman was his devotion to the Actors Fund of America.

David Belasco started as a small part player in San Francisco. He quit acting in the early days and went in for stage direction. Followed this up with his own production of plays and became by far the greatest theatre mind of his time. He created an entirely new school of stage direction and so far as his pick of plays was concerned he had the happy faculty of hitting the public fancy nine times out of ten. One of the nice things about Belasco was that he actually loved the theatre and gave up practically all his time to the study of what he called "perfect production of plays."

William A. Brady, another young fellow and small-part player from San Francisco, became a star and toured the country under his own management. Like Belasco, he tired of acting and went in for play production in the early nineties. Bill Brady has always been and still is one of the most popular and best liked managers in America. One of the nice things about Bill has always been to give advice and the benefit of his long experience in show business to all the young fellows coming along.

William Harris, Sr., was originally the Harris of the variety team of Harris & Carroll, one of the best song-and-dance acts of the early days. Harris, like Belasco and Brady, broke away from the footlights when he was still quite a young man. He formed a partnership with Isaac Rich of Boston, and the firm of Rich & Harris developed into one of the great producing firms and theatre owners in the United States. One of the nice things about Bill Harris was his gentleness of manner, compared with a most likeable personality.

George C. Tyler began as an advance agent. Became the very successful production house of Leiber & Co. finally branching out as an individual producer on his own. He did things in a big way. Enormous productions with a record of successes second to none. One of the nice things about George Tyler has always been his honesty of purpose in the theatre of the old days, and his smile of sincere sadness when

(Continued on page 61)

By Robert J. Landry

There has been a lot of loose talk about "democracy" ever since the doctrine of stark brutality as exemplified by Mussolini's Blackshirts and Hitler's Brownshirts and Hirohito's Redshirts began to move so less frankly call freedom an illusion and liberals misguided dreamers incapable of the manhood and vigor needed to cope with facts. Democracy and dictatorship are, in part at least, matters of taste. But there remain one thing they both have in common. Both ideologies tend to torture, twist, pull and pummel words. It is, therefore, interestingly conceded by the thoughtful observers of our times and our problems that we need clear blueprints of what must be the tests and the goals of democracy after this war.

There are just now many treatises, pamphlets, proposed codes, yardsticks and abstracts in circulation. Among them is the "Education For Free Men in American Democracy," published by the Educational Commission, New York, and explicated by Edward Bernays, the public relations counsel.

One portion of this abstract is especially pertinent to the editorial theme of this special edition of "Variety." While referring to the responsibilities of the schools and school administrators of the nation the abstract is not inappropiate as a statement of sensible aims for all groups concerned with the "American way of life." To quote, in part:

- (1) Knowledge of the strengths and weaknesses of American democracy.
- (2) Knowledge of the lures, the methods, the results of totalitarianism.
- (3) Knowledge of the resources and potentialities of democracy. And we must... build national strength by emphasizing...
- (4) Understanding of the nature of democracy.
- (5) Arousing concern for our safety and a full recognition of the meaning of recent events.

- (6) Interest in the common welfare.
- (7) The secondary importance of personal success.
- (8) A resistance to the false propaganda of demagogues.
- (9) Strengthening common democratic loyalties.

(10) Discarding undemocratic traditions inherited from the past.

To defend ourselves we must ensure that we give our youth knowledge about these things:

- (I) Knowledge of their part in society, their relation to other men.
- (II) Knowledge of the history of mankind and the long struggle to free the human mind.
- (III) Knowledge of the sacrifices made over the centuries to secure present democratic benefits.
- (IV) Knowledge of the nature of the present crisis.

What has all this to do with show business or with radio? Everything. The educational ideals expressed in the above paragraphs provide the soil and the climate in which alone a free stage, screen and radio can flourish. What the educators say in "glittering generalities" Robert Sherwood, Maxwell Anderson, Bernard Shaw, Clifford Williams, Saroyan say in dramatic terms; Frank Capra, Walter Wanger, John Ford say cinematically; and Stephen Vincent Benet, John Lanchester, Walter Millis, Herman Wouk, Arch Oboler say in Mike's language.

The whole history of pedagogic ambition and literary eloquence is implicit in crying out against ignorance, intolerance, slavery.

Defense Bonds for Xmas Alerts Keep 'Em

Greenfield, Mass., Jan. 4. Louis Rosenzweig, manager of the Victoria, last week presented three of his older employees with \$25 defense bonds. He gave smaller amounts to other workers and entertained actors playing the Victoria with a Christmas dinner in the mansion house.

Albert Suhl, Willard Alden and Carl Stierle received bonds.

Big sport in business has been experienced by picture theatres in Army camps since the outbreak of war. With soldiers being held in camps in case of alerts, there's little else for them to do in the evenings and the War Department theatres have been repaying a lusty harvest.

Before the war started, it was the practice of camp commanders to allow their troops to leave the post every night and every weekend, except for a relatively few men who had special guard duty. Only limited number are now allowed to stray from the reservation. Neighboring bistros are squawking, as a result.

Upturn at the b.o. for the approximately 275 hours operation of the Army Motion Picture Service, actually started on Sept. 1, when a new agreement was made with distributors to give camps new pix at the same time they break in surrounding first runs. There have been virtually no bees from exhibitors in towns near the camps. It was the fear of competition from these theatres that had stopped the Army from getting up-to-date pix before Sept. 1.

Service Men Oakleyed

Asheville, N. C., Jan. 4.

All men in army, navy, marine and air corps uniforms entering cafe at Public-Bamford's during New Year holidays. Courtesy, offered by president Carl R. Bamford, included Plating Department, Paramount, State and Isles theatres.

Negro service men were allowed to sit gratis in colored balconies at Paramount and Plaza.

For several months Public-Bamford houses had admission service men only half admission.

INTERSTATE'S B.O. EDGE FOR 12-16 KIDS

San Antonio, Jan. 4.

In line with a recent suggestion in "Variety" to reclassify the age limits of youngsters, Interstate Theatres have taken action and according to E. E. Collins, city manager here, all local boys and girls 12-16 inclusive will get the "break" on admission prices.

Reduced prices will be put into effect at the Majestic, Astor, downtown houses for youngsters in the 12-16 age group. The new junior admission price will be 20c, plus tax, any day, any time.

It is especially that all Interstate houses throughout the state will put in a similar price policy.

Berlin Beat Again

Irving Berlin returned to the Coast over the weekend to wind up his "Holiday Inn" (Paramount) film-slim chore.

It's virtually completed, but the songsmith, who has an intense interest in the film, as he does on all such deals, wants to be around until the very end. He came only three weeks so Mrs. Berlin, who came east with him for the holidays, is recommending to New York with the children.

THE 'INSIDE' ON A PAST GENERATION

Oscar Hammerstein II Reminisces on His Grandfather's Feud with Koster & Bial—Sidelights on Adolph Zukor, Bunny Granville, Otis Skinner, DeWolf Hopper, Et Al.

TOLD BY SONS AND DAUGHTERS

Verboten of 1929

(BY THE KEITH OFFICE)

Compiled from 'Variety' Files by Joe Laurie, Jr.
Unnecessary suggestive position of man during show when girls sing. 'I'll kiss you.'
Business of girl raising skirt saying, 'I'm a Show Girl.'
'I'm not going to show everything at these prices.'
Red necktie bit.
Kissing girl in rear with book, girl reaching back saying, 'Oh, my nerves.'
Mention of Commissioner Whalen.
All references to Arabs.
In poem 'Mary Had a Little Lamb'—'who the hell wants to know.'
Looking skyward, then brushing off top of hat.
This dog does tricks all over the place.
Story of a girl in picture show with man, girl saying, 'Someone is fooling with my knee.' Man sez, 'It's me, and I'm not fooling.'
'To hell with him.'
Gag about a girl taking a tramp through the woods.
'Close those double-breasted lips.'
All references to Mayor Walker and LaGuardia; although innocently used, unfavorable comment has been received by our patrons.
Remarks about Daddy Brown and Peaches.
Taboo words cockeyed, dirty, Wop, Poland.
Thumbing nose.
Business of tearing off woman's trunks.
What's your name?' 'Murphy, and don't let the nose fool you.'

'Mother and father are fighting.' 'Who is your father?' 'That's what they are fighting about.'
'I'm going to be an actor in my hat.'
Eight babies Gloria Swanson promised the newspapermen when she married the Marquis.
Remarks about Daddy Brown and Peaches.
Hints to audience regarding applause.
Lord Esplan, Secretary of the Interior.
Girl lifting skirt to show vaccination.
Kicking maid in the rear.
'Is that another chin or a golfer?'
'What the hell are you hollering about?'
Kindly cover girl's navel.
There are no files on me, but there are spots where the file has been.
She had two children by her first husband, two by her second husband and two by her third beside two of her own.
Man kisses girl's fingers because she hurt them. Girl then takes part fall, stating she hurt herself again.
Girl whippers in mother's ear and moves around stage, mother stating, 'Go tell your father.'
'I bet her folks had Siamese intentions.'
'I do you think I am, a punlover?'
'I slept with twins but might as well have gone home in the rain.'
Giving 'the bird'.
Names of Pentages and Almer McPherson.
He had damplings on her hips.
'Going to the lively stable for doughnuts.'
'I'm a lady, dammit.'
'Mother is home sick in bed with the doctor.'
'Please stop moving your knee, you're cutting me.'
Will now sing William To-Hell.
Rubbish violin bow across rear of trousers.
'Didn't I meet you under the bed at the Astor Hotel?'
'I knew you when you didn't have a pot to cook in.'
'He's the father of a baby boy but his wife doesn't know it.'

'I'll never marry a girl who snores.' 'You're going to have a time finding it out.'
'If I could go on a date I could be made.'
Substitute 'stomach' for 'belly.'
'You're up spit for a dime.'
References to Kip Rhineclaire.
'Summer is ending, winter draws on.'
'There's nothing is sticking out again—f--- player.'
Tearing navel and father's daughter stories.
'Hurry, you're a little behind, Fanny.'
'I sat Felix, not a Bu-Zax.'
Advise to audience, 'Laugh right out loud and don't inhibit it and other similar remarks. Audiences resent such statements which are unworthy of an actor's or your caller's.
Girl walking on with pair of oars saying, 'I just made the crew.'

'Your father is in Kansas City. He isn't dead. Your mother's husband is dead, but your father lives in Kansas City.'
Kindly do not mention the name of the manager.
Slapping woman on stomach and kicking her.
'She calls her 'dog broker' because 'he does business in the cub.'
Did you pay a green fee? No we were in the rough all day.
All references to President Hoover and hard times.
Lousy.
'I'm 14 children and I'm afraid my husband don't love me.'
Hell, think of what might have happened if he loved you.
If he in the automobile business. He gave me an automobile last night 'I might be going to give me the business.'

[The following intimate closeups of show biz prominents are told by a successive generation, now also established in the amusement industry.]

How Oscar Hammerstein, Piqued, Almost Went Broke

By OSCAR HAMMERSTEIN II

The theatrical district was 14th street, but with characteristic perversity my grandfather chose to build a music hall on 34th street. Surrounded by meadows of vacant lots, the building rose on the site now occupied by Macy's. Eventually known as Koster & Bial's, it became a highly successful enterprise. Koster, Bial, and my grandfather were equal partners. He responsible for hitting the show and they took care of the restaurant and bar end of it—two things, variety shows were watched from tables, and the clink of glasses and clatter was part of the orchestration.
The crowd kept coming and the money rolled in and was split three ways in tall stacks and everyone was happy.

Cherches La Femme

Two new characters now enter the story—a wine agent and a French girl. The wine agents were important figures, especially to people who ran a restaurant. There was keen competition to have the best brands of champagne. The agents would take into a restaurant, buy quart after quart of their own brand and send the bottles, with their compliments, to whatever celebrities were present. The important thing was that their labels should be seen on as many tables as possible.
One day Koster and Bial came to their partner, Oscar Hammerstein, and said that a certain wine agent was 'interested' in a certain little French chanteuse. They had promised to put her in the show and let her sing a couple of songs. Now, my grandfather had heard the lady sing, and he told them that he would not let her sing. He didn't care who was interested in her, he knew the public would not be. He added some unprintable comments to the restaurant men about the wine agent's behavior and expressed himself with equal force on wine agents and their prologues. Having thoroughly and eloquently dealt with this intended assault on the ears of public, grandpa then pulled his famous top hat down tight on his head and stamped out of the lobby and away Broadway.

La Belle Vase an Omelette

He came late to the theatre that night, in fact, just in time to see a new face on the stage, La Belle Whisker. Her name—Was, the wine agent's friend. There she was, on his name, in a circle of limelight, warbling a popular song and making it more unpopular by the second. Koster and Bial had defied him and put her on. With mounting rage and grandfather's rage could mount with the speed of an anticraft shell—she rushed down the side of the house and took a seat in the stage box. At the end of La Belle's first selection only three people applauded, Koster, Bial and the wine agent. But against their applause was an ominous counter-melody. My grandfather was standing up in the stage box of his own theatre, hissing.
A half minute later he was out on the street trading punches with the wine agent. It was a no-decision bout. The cops arrived and locked them both up. When bail was asked, Koster and Bial put up the money to release their friend—the wine agent. But they refused to put up one cent for their partner. P. S. He spent the night in jail.

Comedy Becomes Tragedy

Here is the precise point at which this comedy becomes a tragedy. During those hours in jail, waiting for some friends to come and bail him out, Oscar Hammerstein worked up some rage that he would be satisfied to let him go, then the ruin of his partners. He vowed that he would smash them both within the year. And he did.
But he persisted in trying to buy the interest for \$300,000. That they were glad to do. Next, he bought a site 10 blocks north—44th street and Broadway. This was suburban property, as far as the amusement section was concerned. He then proceeded to erect a theatre which he called The Olympia. It was really three theatres in one: a music hall, a concert hall and a legitimate theatre. The 300 grand was a drop in the bucket and he had to borrow \$300,000 more from a life insurance company. When he opened this amusement center, with the most of Koster and Bial, he poured into it all the talent he could find, domestic and foreign, and it didn't make him a cent much it cost. Profits were not important. All that counted was drawing the crowds from 34th street to 44th. He so completely succeeded in drawing this traffic six months that Koster & Bial's was out of business and their personal fortunes had been consumed in an effort to save it. But this is not the end of the story.
Grandpop Couldn't Top Himself

My grandfather's effort to destroy his partners resulted in his own destruction. The public jammed his new house as long as he gave them super-atractions he started with. But it didn't keep his up. There weren't enough super-atractions in the world. When the shows simmered down to normal entertainment, the audience didn't come. The business failed. And fair business meant big weekly losses. It was more than one man's pocket could stand. It took years for this life insurance company could stand. They followed on him. He was out.
He sat in his office thinking of the futility of revenge

and wondering what he would do next. He looked down Broadway. There was a lively stable on the northwest corner of 45th street—what a place for a theatre—but how could he buy the land, tear down the stable and put up a theatre without money?

He did. But that's another story.

DeWolf Hopper's Casey Almost Never Got to Bat

By DE WOLF HOPPER, JR.

My first impression of my father was that of a man with murder in his heart toward all umpires and a sob in his voice for a ball player named Casey. How many times Pop was instrumental in fanning Casey I don't know, but the number was infinitely too great for him to concentrate on every recollection. Instead Pop, with his all-out love of baseball, was dwelling on the fate of the Giants and letting Casey's fate take care of itself.
If the Giants don't beat Dem Bums' (of another year), Pop would be thinking between stanzas; or, I wonder if the baseball scores are out yet?

Until his recollection became so long, the audience wondered if Casey would even get up to bat let alone strike. My mother, to whom Casey was as much a part of the household as Pop or I, noticed this and timed it. She informed Pop that Casey's striking out this time. She informed more than this. Pop was firm in his mind that this was not so and she told him to show him irrefutable evidence of same on the stopwatch. This so upset him that he went absolutely cold on it and Casey's fate hung in the balance while Pop hurried around and hunted up another copy and laboriously learned it all over again.

His Brushoff on Junior

My father viewed, from the third row, my debut on the stage in 'The Case of Carapace's play, 'Order, Please.' Backstage later, in a loud voice, he declaimed to the world in general how good I was. Later, over a quiet beer, I said, 'O. K., then, let's have it.' He said, 'I thought you were fine, son. I enjoyed you very much; but I would have enjoyed you more if I could have heard you sing.'

When Trouper Otis Skinner Sang for the Great Caruso

By CORNELIA OTIS SKINNER

My favorite play of all the Otis Skinner repertoire was Booth Tarkington's 'Mister Antonio,' a tender comedy in which he played a gay and lovable Italian and a gaudy man. One night I was watching from the wings, entered because Caruso was sitting in a box. There was a scene in which father used to hum a bit as he mixed a typically 'wop' salad dressing. This night I was horrified to hear him burst forth in a loud and quite incoherent rendition of 'Santa Lucia.' To my father's surprise, he sang it twelve times. When he came off I asked him what on earth had made him do such a thing. To which he replied that it wasn't every actor who had the chance to sing for Caruso, and he for one wasn't going to miss the opportunity. I elaborated on this episode in a memorandum I wrote for Harpo's Banquet, but I like best my Pop's appraisal of my own histrionics.

Even an actor is not exempt from having to sit through school theatricals. My distinguished progenitor first beheld me as Puckly not in Shakespeare's immortal drama, but in a little whimsy written by God knows who, wherein that wayward elf broke into a top-shod, water all the dolls with a coy kick and for about half an hour they all trolic about in a manner that's pretty hard on everybody.

Father endured my debut unhappily, but at the final curtain was heard to remark to mother in that voice that has thrilled thousands, 'Well, she certainly hasn't a ray of talent, thank God!'

Adolph Zukor Told His Son, 'Ideas Live Forever'

By EUGENE J. ZUKOR

(Lieut. Commander, U.S.N.R.)

'(Sweet are the uses of Adversity, which, like the load, only makes virtuous, seems yet a precious jewel in his hand.)
'That's not mine; it's Will Shakespeare's. I've always felt a special bond with him. I've never had anything to do with it; better than anything else, it beams my father's creed. What's the point in quibbling? My father is a great man. So is yours. But can you remember the exact moment in which you first knew his greatness? I can. It is a moment in which two important things are revealed, laid bare. A good man and a good life and the answer to that riddle of the ages, success through imponderable difficulties. The scene is in the Bar and the Bar is the old Knickerbocker Hotel... the year, 1913... the orchestra (Continued on page 99)

**LET'S NOT TRY TO BE FANCY!
LET'S JUST TELL 'EM
WHAT 20TH'S GOT!**



**ADVENTURE
AT ITS GREATEST!**

**TYRONE
POWER**

*in the towering triumph
of his acting career!*

SON of FURY

The Story of Benjamin Blake

with

GENE

TIERNEY

and

GEORGE SANDERS • FRANCES FARMER

RODDY McDOWALL

John Carradine • Elsa Lanchester • Harry Davenport • Kay Johnson • Dudley Digges

Produced by **DARRYL F. ZANUCK**

Directed by John Cromwell • Associate Producer William Perlberg

Screen Play by Philip Dunne

Based on the Novel "Benjamin Blake" by Edison Marshall

**20th
CENTURY
FOX**



*The low down
story of a
high-class
gal!*

**GINGER
ROGERS**

as

**ROXIE
HART**

with

**ADOLPHE MENJOU
GEORGE MONTGOMERY**

LYNNE OVERMAN • NIGEL BRUCE
PHIL SILVERS • SARA ALLGOOD
WILLIAM FRAWLEY • SPRING BYINGTON
TED NORTH • HELENE REYNOLDS

Directed by William Wellman

Produced and Written for the screen by Nunnally Johnson

Based upon the Play "Chicago" written by Maxine Watkins
and produced by Sam H. Harris



**GEORGE
MONTGOMERY**
...on his
way to
stardom!



All this...

and GRABLE too

**BETTY GRABLE
VICTOR MATURE
JACK OAKIE**

**SONG
OF THE
ISLANDS**
in **TECHNICOLOR**


**SONG
MAGIC!
DANCE
MAGIC!
LOVE
MAGIC!
IN THE MAGIC
OF
TECHNICOLOR!**

**Thomas Mitchell • George Barbier
Billy Gilbert • Hilo Hattie**
and

**HARRY OWENS
AND HIS
ROYAL HAWAIIANS**

**Directed by WALTER LANG
Produced by WILLIAM LeBARON**

Original Screen Play by Joseph Schenk, Robert Fress, Robert Ellis
and Helen Logan • Lyrics and Music by Mack Gordon and Harry Green



*Romance that hits
the jack-pot!*

Henry Gene
FONDA • TIERNEY

in

RINGS ON HER FINGERS

with

LAIRD CREGAR

**JOHN SHEPPERD • HENRY
STEPHENSON • SPRING BYINGTON**

Directed by Rouben Mamoulian

Produced by Milton Sperling • Screen Play by Ken
Englund • Original Story by Robert Pirosh and Joseph Schrank

20th
CENTURY
FOX



JOHN MAUREEN RANDOLPH
PAYNE · O'HARA · SCOTT

NANCY KELLY · WILLIAM TRACY · MAXIE ROSENBLOOM

HARRY BRAYSBURG · EDMUND McDONALD
 TED NORTH · KASIL WALKER · CHARLES TANNEN

Produced by **DARRYL F. ZANUCK**

Directed by **WILLIS GOLDBECK**

Adapted by **WILLIS GOLDBECK**

★
 "From the halls of
 Montezuma, to the
 shores of Tripoli...
 ★
 We fight our country's
 battles on the land
 as on the sea!"
 ★
 —Official song of the
 U. S. Marine Corps
 ★





A GAL
LIKE RITA...
PLAYING A
GAL LIKE SAL!

20th brings to
the screen the
girl of a million
men's dreams!

Rita *Victor*
HAYWORTH · MATURE

in
THEODORE DREISER'S

MY GAL SAL

in **TECHNICOLOR**

with
CAROLE LANDIS · JOHN SUTTON · MONA MARIS

Directed by Irving Cummings

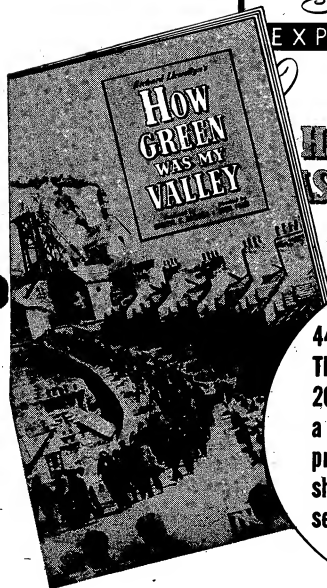
Produced by Robert Bassler

Lyrics and Music by
Leo Robin and Ralph Rainger



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REPEATING ON BROADWAY THEATRE AT
BOXOFFICES THROUGHOUT THE NATION!



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GREAT OPENING NIGHT
COLORFUL LOBBY
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44 pages of experience!
The biggest press-book
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EVERY REQUIREMENT AD-
PACKED INTO NEAT PRE-TESTED
MANSHIP TO GIVE YOU THE
OPPORTUNITY TO TAKE THE
ADVANTAGE TO THE MAXIMUM
ENTERTAINMENT OFFERED IN
HOW GREEN AS MY VALLEY

pre-testing have guided the preparation of these ads. They
do realize fully an every bit of the expanded budget you
for this outstanding lucrative attraction.

Chaplin Salutes Karno

Comedian Calls His English Mentor Greatest Of 'Em All

By Charles Daggett

Hollywood, Jan. 4. When a little boy of 17, foppish, cocksure, none too pleasant to be around because of his insouciance into the late Fred Karno's office in London back in 1890, he said he most certainly could play any role he was required to play, Karno was charmed enough by the kid's effrontery to give him a job.

It was fortunate for the world the unsufferable little boy was Charlie Chaplin.

At 17 he was, he thought, a seasoned trouper. He belonged to the cognoscenti of the theatre. The fact that he was far older than the boys did not detract from his feeling that he was a very important fellow. He had been on the stage since he was nine years old. He had even retired once—when work wasn't plentiful. He had remained in London, not only the cream of the acting profession played, turning down jobs that would take him out of the brilliant career of the theatrical universe. He had attended the funeral of Henry Irving. He was once a bowler with an air, a paddock coat, a cane he shouldered behind him and savorily.

"I was just the chess," Chaplin described himself at that time.

Although he is the leading pantomime in the world, Chaplin is high in his praise of Karno, whom he regards as the greatest of his "business" at the turn of the century. Karno was Chaplin's master and the little pleasure comedian recognized his debt.

Karno streamlined the traditional conventional pantomime, like that of the Drury Lane Theatre, and made it suitable to the tastes of the audience, Chaplin says. "He was an acrobat in the beginning and first appeared as a clown," Karno told him. "He was a gymnastic stunts he invented business, and soon sensed that audiences were attracted by his funny business and the spectacular acrobatics."

Karno's first piece in pantomime, "The New Women's Club," a satire on the duties of the daughters of the rich, rapidly followed were "The Mummies," "The Jail Birds," "A Night in the Shams of London," "The Gaily Birds" and "A Night in an English Music Hall," in which Chaplin reached the United States.

Panto to Music

"He was the first to synchronize pantomime with music," Chaplin said. "I spent one time he had 18 and 20 companies touring all over England and in many parts of the world. America, South America and Africa. No language was necessary, because the acting of the troupe was vivid and expressive enough to bring laughter from any race."

Of the piece, he did, as he remembered them, were cruel and brutal, filled with acrobatic humor and low, knockabout comedy. Each man working for Karno had to be perfect timing and to know the peculiarities of every one else in the cast so that he could, collectively, achieve a certain effect. It took about a year for an actor to get the repertoire of a dozen shows down. Karno required us to know number of parts so that players could be interchanged. When one left, the company had to be able to screw or a pin out of a very delicate piece of machinery."

Chaplin says that Karno made about \$100,000 out of his mass production of pantomime and that he tired from show business. He died last September in England, at the age of 65.

Other Comics Via Karno

Among other comedians developed by Karno, besides Chaplin, were Stan Laurel, Harry Wadsworth, Bill Reeves, Charlie Bell and Billy Ritchie. Ritchie, for a time, imitated Chaplin, using the derby hat, moustache and cane.

Chaplin says that his brother, Sid, was responsible for his getting a job in one of Karno's shows.

"Sid thought I was the greatest actor in the world," Karno got finally of hearing about Sid's brother. Sid wanted to leave the comedy world and asked to be given a chance. In order to save expenses Karno finally agreed and gave me a try.

villain. I was just there to feed the comedian, but I didn't know that at first. When I found out I put in some new business. The show opened at the Coliseum, in London. After the third night they started to applaud and I said he most certainly could play any role he was required to play, Karno was charmed enough by the kid's effrontery to give him a job.

In explaining the careful way in which Karno staged his pantomime, Chaplin used his entrance as a good example:

"I came on with my back to the audience. I was wearing floor coat and a great false nose. I went through all of the cliches of the villain and then turned round slowly, with all of the union in the world. I tangled my finger in my watch chain and I used a cane to good advantage."

"I never got rid of the cane."

Birth of a Technique

Chaplin is convinced that his work with Karno gave him the basis for his motion picture technique. Before joining Karno he had been with the "Whitby Lads," a group of stage dancers. He was nine when he joined that act, and stayed with it until he was 15. He was the chief champion clown (heavy clown) in these days. England, which made him in the third of 1901, he was the champion clown dancer in the world.

"When I was 11 I retired and rested on my laurels for a couple of years," he says.

Then he began making the rounds of theatrical agencies, always to have them reply in the negative when he asked for work. Suddenly a letter came from an agent, asking him to call about a page. Sid bought him a new pair of books.

"I lied about my age," Chaplin said in describing that interview. "I said I was 14." It was really 15. I made a big hit with the agent when I told him I had been in show business all my life. I looked about six years old and talked like a little old man."

"They offered me two pounds, six shillings a week. I told them I had never worked for anything less than five pounds."

Sid, when he heard about the negotiations, made him rush right back and take the job. The big brother, Chummy, had vision of opening a grocery's shop on that salary. The part was in a play called "Jim, the Romance of Chopin."

The show folded soon after opening, but Chaplin can still quote the theatrical piece of the day:

"Chummy had been vastly amused by Master Charles Chaplin, a bright and vigorous child actor. We have never heard of this child before, but we hope to in the future."

So says he was so impressed by this notice that he turned down a part with Mr. and Mrs. Kendall at the St. James Theatre. The Kendalls,



"G.M.M. is first with five distinguished shorts and for an ace-in-the-hole, the dependable, never failing PETE SMITH."

—Bess Short, Interstate Theatre, Texas.

Lubin Given Top Director Status By U. Pilots 'Squadron'

Hollywood, Jan. 4.

Arthur Lubin has been elevated into the field of top directors on the Universal lot. After directing the four Abbott and Costello films, which made him the top money director of 1941, he has been promoted to direct "Eagle Squadron," which Walter Warner is producing as his initial picture for U.

Eddie Cline will replace Lubin with A&C and direct their next opus to be released through U. "Parson My Son," This film will be produced by Mayfair Pictures, which J. Edgar Lewis is the head, and is a part of the A&C commitment with Universal.

at that time, were the leading players in legit.

"I had a sweet head," he says. "I turned down the offer. I didn't work for two bloody years."

After hitting the pavements for a long time Chaplin continued to go before going with Karno, with the juvenile lead in a play called "The Merry Major," which was U. The leading lady was 55.

In talking about his early career, Chaplin gives great credit to Karno for schooling him in the technique of pantomime. He reserves some credit for his father and mother, admitting that he isn't the original Charlie Chaplin. That was the name used by his father, who was a descriptive vocalist and appeared at Tony Pastors in 1884. His mother, who did impersonations, was billed as "Dainty Lily Harley."

Chaplin has developed pantomime from the point where Karno left it when he retired in 1910, but his early success in film is largely due to his long association with the first big-time mastery of mimicry.

THIS CHANGING WORLD

1941 Was the Annus of Shifting Execs in All Branches of Film Biz

By Herb Golden

In the history books of the film industry, alongside the 1941 notation: "The year that the great war began" will go "The year that the great changes began." Probably never in pleasure annals and industry more important exec changes—and more talk of changes—than in the 12 months just past.

And you ain't seen nothin' yet, is the motto. The industry's underground telegraph network has it that 1941 was only the beginning for what's going to come in 1942—unless the effect of the war is to remove executives from the production and the eyes of the companies themselves from their own relatively minor troubles.

Event No. 1 in the chain came on Feb. 4 when Buddy DeSantis, then named exec producer at Paramount, replacing William LeBaron, who not long afterwards arranged a post-war duel for himself with 20th-Fox.

The days later the great United Artists tumbler first made itself felt. The fifth Samuel Goldwyn pulling out of the company via the process of U.A. buying up the company's interest. Scrambled his distribution deal and hopped over to RKO. Come March 1941, the picture was found at virtually any other company, for his RKO deal is now final. And Sam ain't sayin' whether he'll take another hitch or not.

RKO

Meantime, rumbling started at RKO and preyed George J. Schaefer announced he was taking over all RKO production. The new president, named J. J. Nolan his assistant. Two months later, during the week of the RKO production of "The RKO Nolan" handed in his resignation.

By the time he left, he had a charge of low budget picture, quit four months before his past was up. "Promoted" to the RKO picture, "The Mount." John J. O'Connor, operating head of the RKO theatre circuit, took over the falling RKO. Universal. His chief buyer and producer, Fred Meyers, did likewise. Those events were preceded in the month by the resignation of William Mallard, v.p. of the RKO production company. He was replaced by Fox Nichols, v.p. of the company. The departure of Frank R. O'Connor, v.p. of the RKO production company, was followed by the death of Edward J. Merrill, v.p. and treasurer.

RKO wasn't finished yet. Month later Joe Green, who had been denying right along that he had never had a name RKO, as quick as you can say Floyd Oudum became administrator of the studio. Schaefer himself, all this while, and to this very day, was the center of an aura of rumors that he had departed. He's still in it, and he's going stick.

Just as a stage wall while the boys in the back room work at sharpening the axe again, it might be pleasant to note that while all this was going on, Loew's stockholders approved a new five-year contract for Fox Nichols, who had retired and collected all officers and directors. Likewise, at Universal, where management execs were banded in new seven-year contract. And at Paramount, Leonard Goldenson made chief of the theatre circuit without anyone else losing his scalp in the process. Sam Briskin was named production chief at Columbia the same way.

Then back to RKO long enough to install Sol Lesser as producer in charge of a picture, Harry Edington, who has been there only a little more than a year, hung around for a while longer before taking a job in deference to Leonard Green, who had been handed his job.

20th-Fox

Toe Schenck during this period was on trial for making such a statement charged were a few excessive deductions in his income tax return. He was found guilty. A couple days later landed in his papers as chairman of the board of 20th-Fox. He hasn't been heard of since. Herman Philip was moved up

to the new post of chairman of the exec committee.

Peace and goodwill entered the picture again a few days later, with Sidney Kent lined to stick around for 20th for another five years. That peace and goodwill was a little more, however, for a couple days later UA shouted "Bingo" and Murry Silverstein, chief of world-wide operations, was at no longer. Arthur Kelly, v.p., took over the reins temporarily.

UA owners, however, immediately placed the presidency on a platter and offered it to William F. Rodgers. Metro's sales chief, took a nibble and got quickly hauled back by the rest of his board, as suggested by Papa Schenck. Rodgers said he'd be good, and pop said okay, we'll make you a vice-president, so he did.

UA

Number of other execs were also nibbling, some wishing the bait would go a little closer. Meanwhile, David O. Selznick bought himself a fifth interest in UA, and was negotiating like mad to buy the company. He identified. He got a vice president in charge, Warner Bros. sales head, after some interest in UA, that resulted in Sears resigning from UA. Before he really had the job at UA, Chaplin was the assistant at UA. Warner, followed Sears to UA a couple days later.

Taking the presidency at UA was broad-shouldered Ed Raftery, who had served the company as counsel for some time. He was one of the other top officers were brought in at the same time, including Laudy Lawrence and George W. Brown. The committee is now supposedly running the company. It includes Raftery and Sears.

UA, prior to the re-org had been the theater trouble as well as some other studios—and Walter Warner had walked, the company was in a bit of a mess. Warner Productions. He later joined Universal. John M. Stahl, Bryan Foy, and Ben Kalman, who had been Frank Capra were among those who changed camps.

UA, naturally meant a hole at WB, which was promptly filled. Warner retained a few of the Warner's top people from theatre chief to v.p. and g.m. of the entire enterprise. Ben Kalman was brought in from the Pittsburgh district to head the theatre circuit.

Metro

Metro at this point lost eastern sales chief Tom Connors to 20th. Connors became assistant to Kent. Ted O'Shea was named eastern sales head at Metro, and Jack Flynn became general manager. Two days before the year closed, Edwin W. Aaron was designated assistant general sales advertising department.

Press

Publicity-advertising departments were in a bit of a mess, their difficulties either, starting on Jan. 1, 1941. That was the day Lynn Farrol departed Metro. She was replaced by Greer Greenblatt. David E. Wesner was imported from Philly, where he had been publicity chief of Hal Roach, to take Greenblatt's former job as exploitation manager.

At 20th-Fox, the executives were a bit more exciting, boss Charles McCarthy hiking in protest against Darryl Zanuck's name of "Hal Roach" to do special exploitation on important pic. Maurice Bergman, McCarthy's ad side, followed his boss A. M. Borzoford became the new chief.

Short distance at WB which returned to normal, minus Bob Taplinger, handling special publicity as assistant to Harry Conn, pre-press publicity. Alex. Brown, the new Coast p.a. topper at WB.

And so, as the sun sets and we take our leave of the year, let's list of Goona-Goona...boom! whose head was that?

L. A. Times, Jan. 4

Los Angeles Times midwinter Special issue carries a map showing the location of army military concentration camps in California. Understood Army authorities gave the check to the mail any place in world for 25c.

KITTY CARLISLE

Currently appearing in hold-over engagement at the Pevonia Room, Hotel Plaza, New York, following record-breaking stay at the Versailles.

AMERICAN TROUPERS, AS IN ENGLAND,
WILL CARRY ON FOR THE CAUSE

Hollywood, Jan. 4.

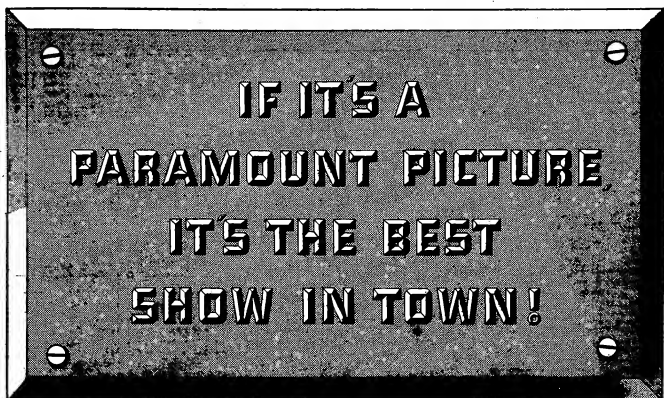
Importance of Morale

The full resources of the entire entertainment industry are represented on the board of directors of Camp Shows, Inc. Topflight names in the production end of the business are cooperating to make this project successful.

Another bright angle for films and the theatre is the prospect, after the fighting is over, of this war's 'What Price Glory' and 'Farewell to Arms.' The new Laurence Stallard and Ernest Hemingways, matured by fire, will write, much better, it is expected, for having known what a tough battle it can be to win and maintain that 'Fifth Freedom.'

'Come on Mary—'urry up!'
'Wait a bit,' cried Mrs. Brown, 'I can't find my teeth.'
To which Mr. Brown replied: 'What do you think they're

In closing, I would like to take this opportunity to thank you American people on behalf of my countrymen and myself for the splendid help you have given and are giving us. It has meant a great deal to know that you are sympathetic to our cause . . . and we are sincerely grateful.



A GOAL... A PLEDGE... AN AFFIRMATION!

As Paramount embarks on its THIRTIETH YEAR of showmanship, its famous slogan is more true than ever before. Today the public, the industry, and exhibitors everywhere are saying with us "IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!"



**TIME MAGAZINE
AFFIRMS IT!**

"PARAMOUNT IS PARAMOUNT AGAIN!"

TIME MAGAZINE, in its December 10 issue, told the world what the industry had known for some months; that Paramount was again the leading motion picture company in the business. Citing the gigantic upswing of Paramount's domestic receipts TIME said "Paramount stockholders are the happiest of a happy lot." Another way of saying "IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN!"

**MOTION PICTURE HERALD
AFFIRMS IT!**

"PARAMOUNT IS CHAMPION OF CHAMPIONS!"

Paramount emerged with SIX "boxoffice champions" pictures to the next-best-company's FIVE in the M. P. Herald-FAME annual checkup of Boxoffice Champions. The Herald poll cited "ALOMA OF THE SOUTH SEAS," "CAUGHT IN THE DRAFT," "I WANTED WINGS," "NORTH WEST MOUNTED POLICE," "THE LADY EVE" and "ROAD TO ZANZIBAR"!



SHOWMEN'S TRADE REVIEW AFFIRMS IT!

"PARAMOUNT TOPS IN B. O. CHAMPS!"

Results of the annual Showmen's Trade Review Poll of Box-office Pictures, just released, show Paramount with FOUR pictures in the top ten, to the next-best-company's THREE. Showmen's exhibitor-subscribers tapped "CAUGHT IN THE DRAFT," "SHEPHERD OF THE HILLS," "NORTH WEST MOUNTED POLICE" and "VIRGINIA" as tops. Four more Paramount pictures, "I WANTED WINGS," "ALOMA OF THE SOUTH SEAS," "ROAD TO ZANZIBAR" and "LOVE THY NEIGHBOR" were high up in the list of runners-up!

MOTION PICTURE DAILY AFFIRMS IT!

"PARAMOUNT IS PARAMOUNT ON THE AIR!"

Radio editors' poll of the MOTION PICTURE DAILY gives Paramount players **FIRST**, **SECOND** and **THIRD** in the coveted "Champion of Champions" listing. **BOB HOPE** takes first; **JACK BENNY** takes second, and **BING CROSBY** takes third. In addition, Paramount players, properties, or related shows take **THIRTEEN** wins in **NINE** classifications with Hope, Benny, Crosby, the Quiz Kids and The Aldrich Family sharing honors!

PARAMOUNT
PLEDGES IT
AGAIN FOR ITS THIRTIETH YEAR.



**IF IT'S A
PARAMOUNT
PICTURE,
IT'S THE
BEST SHOW
IN TOWN!**

IT'S A BIG CLAIM,
BABY, BUT PARAMOUNT
MAKES IT GOOD!



Join the mob some night and let them push you down one side of *The Street* and back up the other. Watch the Supermarket in full blast operation. Listen to the loud and uninterrupted song of silver on marble—then cry for 42nd Street if you can!

SAMUEL GOLDWYN'S "BALL OF FIRE" BROKE 12 NEW YEARS' RECORDS OUT OF A TOTAL OF 12 OPENINGS!

- | | | |
|---------------|------------------|----------------|
| 1. WASHINGTON | 5. LOS ANGELES | 9. KANSAS CITY |
| 2. BOSTON | 6. SAN FRANCISCO | 10. LOWELL |
| 3. CHICAGO | 7. PROVIDENCE | 11. SYRACUSE |
| 4. COLUMBUS | 8. OMAHA | 12. DES MOINES |

SAMUEL GOLDWYN PRESENTS

GARY COOPER ★ BARBARA STANWYCK

Ball of Fire

Directed by HOWARD HAWKS PRODUCED BY SAMUEL GOLDWYN

Screen Play by Charles Brackett and Billy Wilder



JOIN THE
MARCH
OF DIMES
Lobby collections
week starting Jan. 22

KEEP YOUR EYE ON THE "BALL"

THE BEST PICTURE OF 1941

.. is your best box-office bet right now!

"Citizen Kane" wins the big prize — selection by the New York Film Critics as the best picture of 1941 . . . a poll of national importance and interest, with award ceremonies to be broadcast over a coast to coast network . . .

National Board of Review selects "Citizen Kane" as the best film of the year in the 16th annual announcement of their choice.

TWO MORE BIG AWARDS added to the avalanche of acclaim already heaped upon the picture that has a place on every critic's list of the ten best!



ORSON WELLES

CITIZEN KANE

Place
your money on
THE
MARCH
OF DINES
Lobby collections
start January 23

THE MERCURY ACTORS

JOSEPH COTTEN • DOROTHY COMINGORE • EVERETT SLOANE • RAY COLLINS • GEORGE COULOUBIS
AGNES MOOREHEAD • PAUL STEWART • RUTH WARRICK • ERSKINE SANFORD • WILLIAM ALLAND





**THE HOLIDAYS
ARE OVER**

.... BUT
**HOLIDAY
BUSINESS**
CONTINUES EVERYWHERE
FOR

Walt Disney's

FULL-LENGTH
FEATURE

DUMBO

In Technicolor

DISTRIBUTED BY RKO RADIO PICTURES, INC.

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L.L. Houses Train Their Big Guns On Holiday Biz; Boots, 'Ball Fire,' 'Purchase,' Choc Soldier Soaring

Los Angeles, Jan. 4. New Year's eve and day biz up to date picturegoers here have been fairly keys and suburban houses hitting capacity rain and cold weather first run took the lion's share of in pictures possible to take the first run. The picturegoers' attractions represent largest total picture investments tossed out for simultaneous showings in many theaters. Hence, theatre managers look forward to a new combined high for a single week in some of the picture grosses.

Top attractions include 'They Died With Their Boots On' (U-I) at the Warner houses, and 'Chinese Soldier' at the State and Chinese. Also at the Fox at the State and Chinese. Hillstreet, which is now pencilled in for a second week, is now in its second week. 'Ball Fire' at the Paramount is so big on its second week, it will stay four weeks. 'Film,' was in its first in its initial starts. Third week of 'Dumbo' at the Carthy Circle and the Howells, all are rated satisfactory.

With police orders to give to refrain from street crowds and general celebrations of New Year's eve, theatres took full advantage to get a maximum income in the first week of ticket-buyers, nearly all picturegoers are expected to be as previous to regular attendance.

Estimates for Last Week
Carthy Circle (F-W-C) (1,516; 35-44-55)—'Dumbo' (U-I) (1,516; 35-44-55). Continuing to win the wickets at 12th week. Last week (G), profit \$11,500.

Chinese (Grauman-U-C) (2,054; 33-44-55)—'Chinese Soldier' (U-I) (2,054; 33-44-55). 'Ball Fire' (U-I) (2,054; 33-44-55). 'Purchase' (U-I) (2,054; 33-44-55). 'Ball Fire' (U-I) (2,054; 33-44-55). 'Purchase' (U-I) (2,054; 33-44-55).

Bowlsdown (WB) (1,600; 33-44-55)—'They Died With Their Boots On' (U-I) (1,600; 33-44-55). Last week (G), profit \$11,500. Last week (G), profit \$11,500.

Hawaii (G&S) (1,100; 33-44-55-75)—'Kane' (RKO) (12th wk). Reviving a rough holiday week, good week. Last week (G), profit \$11,500.

'Died With Boots' (WB). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Ball Fire' (RKO). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Purchase' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Ball Fire' (RKO). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Purchase' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

ROONEY EASY WINNER IN SOLID ST. LOUIS

St. Louis, Jan. 4. Off to a good start in the New Year and with the holiday hangover virtually gone, the film houses are looking upped 'n' good. Currently, 'Loew's' for the first time in many months is going along with one feature and shorts. Management figures 'Babes on Broadway' will carry on. New looks like biggest take here in years.

Fox Ambassador and St. Louis have new screen attractions.

Loew's (Loew's) (3,172; 30-40-44)—'Babes Broadway' (M-G) and shorts. Set for a first run in several areas. Last week, 'Tarnant's Treasure' (M-G) and 'Mafia Plot' (U-I), net \$18,000.

Ambassador (F&M) (3,000; 30-40-44)—'Remember Day' (U-I) and 'Don't Get Personal' (U-I). This picture is going along with one feature and shorts. Nothing But Truth' (Par) and 'Perfect Score' (RKO), satisfactory.

Fox (F&M) (5,000; 30-40-50-75)—'John of Blue' (U-I) and 'The President' (Par). Good and second week. Last week (G), profit \$11,500.

Missouri (F&M) (3,570; 30-40-50)—'The President' (Par) and 'The President' (Par). Good and second week. Last week (G), profit \$11,500.

'Babes Broadway' (M-G). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Ball Fire' (RKO). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Purchase' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

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'Ball Fire' (RKO). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

to a pleasant start. Likely ahead of last starts. Last week, 'Rise, Shine' (U-I) could hold big take and dip to mediocre \$9,000.

Midland (Loew's) (4,101; 11-30-44)—'Flying Cadets' (U-I) (2,285-55)—'Flying Cadets' (U-I) (2,285-55). 'Flying Cadets' (U-I) (2,285-55). 'Flying Cadets' (U-I) (2,285-55).

Newman (Paramount) (1,850; 11-30-44)—'The President' (Par) (1,850; 11-30-44). 'The President' (Par) (1,850; 11-30-44). 'The President' (Par) (1,850; 11-30-44).

Ball Fire (RKO) and 'Dale Falcon' (RKO). Goldenwyn film living up to its name at box office with big take likely. Last week, 'Dumbo' (RKO) and 'Weekend Times' (U-I), net \$18,000.

(Loeff) (2,110; 11-30)—'Siera Sue' (Rep) with variety bill. Last week, 'Siera Sue' (Rep) with variety bill. Last week, 'Siera Sue' (Rep) with variety bill.

Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I).

'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I).

'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep).

'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I).

'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I).

'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep).

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'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I). Last week, 'Life' (U-I).

'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep). Last week, 'Siera Sue' (Rep).

'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I). Last week, 'Swing Solids' (U-I).

'Green Valley,' Garbo, 'Babes' Augment Dinner, 'Swamp,' H.O.' To Lift Philly to Record Week

NEW YEAR'S EVE GIVES PROV. HEFTY BOOST

Philadelphia, Jan. 4. Record-breaking New Year's Eve business whose momentum is carrying over into the first week of the year, has a heavy-grossing sheaf for the start of 1942.

With many of the first-run locations, the picturegoers' attractions represent largest total picture investments tossed out for simultaneous showings in many theaters. Hence, theatre managers look forward to a new combined high for a single week in some of the picture grosses.

Aldine (WB) (2,103; 35-44-55)—'Green Valley' (U-I) (2,103; 35-44-55). 'Green Valley' (U-I) (2,103; 35-44-55). 'Green Valley' (U-I) (2,103; 35-44-55).

Armadale (Scholary) (600; 35-44-55)—'Armadale' (Scholary) (600; 35-44-55). 'Armadale' (Scholary) (600; 35-44-55). 'Armadale' (Scholary) (600; 35-44-55).

'Green Valley' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Armadale' (Scholary). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Green Valley' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

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'Green Valley' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Armadale' (Scholary). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

Record-breaking New Year's Eve business whose momentum is carrying over into the first week of the year, has a heavy-grossing sheaf for the start of 1942.

With many of the first-run locations, the picturegoers' attractions represent largest total picture investments tossed out for simultaneous showings in many theaters. Hence, theatre managers look forward to a new combined high for a single week in some of the picture grosses.

Aldine (WB) (2,103; 35-44-55)—'Green Valley' (U-I) (2,103; 35-44-55). 'Green Valley' (U-I) (2,103; 35-44-55). 'Green Valley' (U-I) (2,103; 35-44-55).

Armadale (Scholary) (600; 35-44-55)—'Armadale' (Scholary) (600; 35-44-55). 'Armadale' (Scholary) (600; 35-44-55). 'Armadale' (Scholary) (600; 35-44-55).

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New 'Blackie' Team

Hollywood, Jan. 4. Richard Lane and George E. Stone were joined by Columbia in a team in the next three pictures of the 'Boston Blackie' series.

'Valley,' 'Babes,' 'Ball of Fire' Give Frisco a Lift; New Year's Titts Help

San Francisco, Jan. 4. Flock of single bills on the street this week. Fox has 'Babes on Broadway' (M-G) and 'Ball of Fire' (RKO) and 'Ball of Fire' (RKO) and 'Ball of Fire' (RKO).

'Babes Broadway' (M-G). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Ball of Fire' (RKO). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

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'Babes' Leading Smash Seattle Holiday Biz; 'Purchase,' 'Hellz' Big

Seattle, Jan. 4. All first-run houses used to advance for New Year's Eve and an edited version of the picture, 'Babes on Broadway' (M-G), is leading the list. 'Purchase' (U-I) and 'Hellz' (U-I) are also big.

'Babes Broadway' (M-G). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Purchase' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

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Newark's houses are scooping in terrific coin this week. New Year's Eve admission prices were jumped 100 percent.

'Purchase' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

'Hellz' (U-I). Hit attraction here aiming for smash biz. Last week (G), profit \$11,500. Last week (G), profit \$11,500.

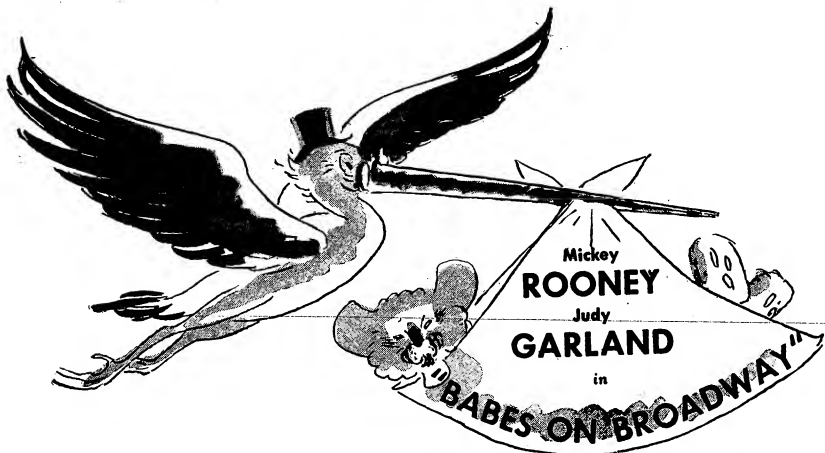
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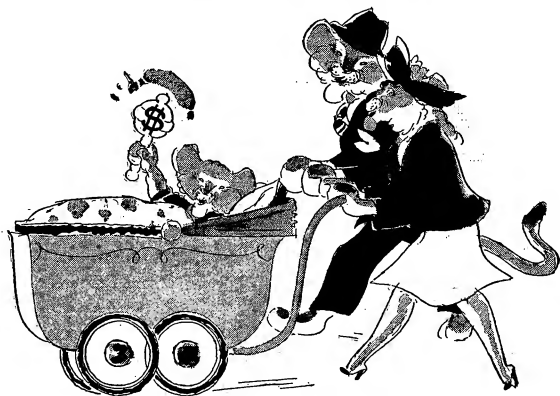
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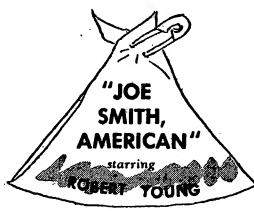
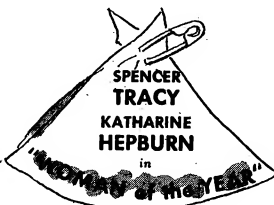
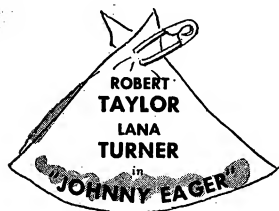
1942's FIRST BLESSED EVENT!

Mickey and Judy in "Babes on Broadway," their biggest show yet, is a howling success in 400 New Year's engagements from Coast-to-Coast! Clear the calendar for your hold-over!





MR. & MRS. LEO WILL KEEP 'EM ROLLING!



More! More! More! "The Vanishing Virginian," the Surprise Triumph with Frank Morgan, Kathryn Grayson • Ann Sothern, Red Skelton in "Panama Hattie" • Greer Garson, Walter Pidgeon in "Mrs. Miniver" • Eleanor Powell, Red Skelton in "Ship Ahoy" • Spencer Tracy, Hedy Lamarr, John Garfield in "Tortilla Flat" • Mickey Rooney, Lewis Stone and all the folks in "The Courtship of Andy Hardy." And More! More! More!





From Universal
in 1941-42

Alfred Hitchcock

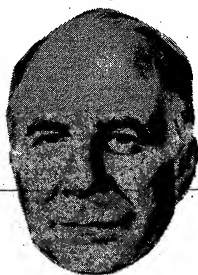
With Priscilla Lane and Robert Cummings starring. Mr. Hitchcock, noted for suspense mastery, is directing a picture of sabotage in America. This is a Frank Lloyd Productions, Inc., picture; Jack H. Skirball is the associate producer.



From Universal
in 1941-42

Walter Wanger

The incomparable excellence that characterizes all Wanger productions will gleam from his "Eagle Squadron," a topical drama of human adventure, the girls and the men in the R.A.F. fighting unit composed entirely of Americans. Screenplay is by Norman Reilly Raine from the Cosmopolitan Magazine story by C. F. Forrester, to be filmed by Walter Wanger Productions, Inc., for Universal release.



From Universal
in 1941-42

Gregory La Cava

Irene Dunne is the star of Mr. La Cava's production for Universal, entitled tentatively, "Sheltered Lady," which will be produced and directed by Mr. La Cava.



From Universal
in 1941-42

Frank Lloyd

Two more pictures which Mr. Lloyd will produce for Universal are "The Spoilers" and "River Lady." Marlene Dietrich, Randolph Scott and John Wayne are starred in "The Spoilers," the Rex Beach novel, which Ray Enright will direct with Lee Marcus as associate producer. Mr. Lloyd will personally produce and direct "River Lady," with Jack H. Skirball as associate producer.

Come Flood, Famine, Fire or War, and B.O. Drops, Up Comes the Same
Old Chorus: 'Give Us New Faces

(The following poem was an integral part of 'It's Fun to Be Free' rally staged in several cities by Fight For Freedom, Inc.)

CLINE'S 'WAKE UP'
Hollywood, Jan. 4.
Universal signed Edward F. Cline to a director contract, starting with 'Wake Up and Dream.'
Gloria Jean and the Andrew sisters top the cast.



BLONDIE GOES TO COLLEGE

Based upon the comic strip created by CHIC YOUNG with
PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS



JANET BLAIR · JONATHAN HALE · DANNY MUMMERT · ADELE MARA

Story by LEO BRISQW · Produced by ROBERT SPARKS · Directed by FRANK R. STRAYER · A COLUMBIA PICTURE

Typical of the 1941 crop of Nazi propaganda films was the UR film "The Battle of Britain" ("Victory in the West"), a feature-length film showing Nazi troops marching into London, a sequence which followed them, and designed to show the invincibility of the Hitler war-machine. The Anti-Nazi League undertook a campaign to prevent the film from being shown in America. Julius L. Goldstein, of New York, acting on the petition of Richard Rollins, the league's chief investigator, sought court orders to prevent the film from being shown in the city. This particular action is still under advisement in the Supreme Court division of the New York Supreme Court.

Had the Clark Committee been disposed actually to investigate the matter, it would have been able to testify that America in dangerous war of the kind we face today, it had its material ready to hand in such matters as those just discussed. It would have been able to testify that the propaganda, however, was never intended to become so interested. Its purpose was to coerce the motion picture industry into producing propaganda film, or at least to 'get' the industry to produce propaganda film.

Show Biz In World War

(Continued from page 2)

be raised for that society. The initial piece would be entitled "Once Upon a Time," and each season would relate that title with a new fairy tale.

Gene Walter was to adapt the fairy tales; Maxfield Parrish, the famous artist, was already at work on the sets, doing scenes in oil on wood and proposing to sell them later at \$100,000 each; Martin Davies and John Johnston offered to do the lead female roles by Wanger. It was figured that the fantasia would cost \$150,000 to produce and that it would be the opening attraction at the Capitol theatre, then being built on Broadway. Actually, the Wanger show never opened.

Also in the interests of the Red Cross, the Chicago agents put on a show Dec. 18, 1917, at Coban's Opera House in the Windy City, with the agents themselves as the actors in the "musical" first title—"Jes' Freeman (now of Variety) and his company of the end men, while "Tink" Humphreys and Morris Silver were among the billed singers. Jack Laff presented the show, which raised around \$5,000.

Also in December, 1917, Lady Duff Cooper appeared at the N. Y. Palace, presenting a fashion review. She received \$25,000 weekly for the show for this date and others to her sister (Duchess of Warwick) round for disabled English soldiers from the hospital.

Lady Cooper came over from an England, which was getting its first taste of air raids, and was probably reaching their peak in World War I during October, 1918. A news report that she was to be in London as the air raids had forced the closing of theatres at night, described the bombs and anti-aircraft guns as causing a din that "was nerve-racking and incessant."

Exploitation Via Theatres

From counter-espionage had uncovered a German plot to use the theatres as a base via the theatre and its artists. These secrets came to light after the arrest of Max Reinhardt. Mentioned in the news dispatch were the lavish Max Reinhardt productions in the cities of Bern and Zurich, Switzerland.

War tax on admission of be and was levied in Dec. 11, Nov. 1917, and around \$100,000 weekly from N. Y. theatres alone was being realized by the Government. The business was riding the crest of boom it was not despite the war, but because of it. It's believed, however, that the war would have been the first publication of "casualty lists."

In the fall of 1917, the Fifth Avenue theatre, N. Y., staged a "casualty list" and it was a boxoffice flop. Many of the publishers entered.

Charles B. Dillingham was called into active service as a Captain in the Aviation Signal Corps. He was sent to the War College in Washington.

San Salpatria was drafted into the service. He was a vaudeville sketch titled "Exemption from the Draft." He mobilized visioned a tremendous year for his Texas Institute-theatre—all of the towns have "mobilizing military" theatres in Dallas. Washington theatre of actors likewise looked to the theatre for the tremendous influx of out-towners.

In World War I Japan was an ally of the U. S. Britain and France, hence a German investigation late in 1917 of alleged anti-Japanese propaganda in certain Japanese theatres. It was believed that German agents had been active in those venues.

The N. Y. World late in '17 ran an expose of 'grafting' in certain war charities, and German agents in the U. S. seized upon that as an excuse to avoid playing those shows.

Shows that cost too much to stage, their receipts of one special show on Dec. 7, 1917 to the Red Cross. Vaude theatre played a special show for the war, while legit houses gave an active maline.

Seattle suffered severe blows. When the commander of the American Legion cantonment, where 40,000 soldiers were in training, was ordered to take them to his men. It was claimed that Seattle's vice conditions made it necessary to keep the soldiers from spending their leaves in that town.

Seattle's show slumped, but Tacoma, where was wiped out the ban, brought from the extra patronage. Elizabeth Brier and Charles King brought in "The World War" to the Century, New York, and the act split up when King enlisted in the Navy and Brier was assigned to official duty in Washington.

All the large theatres in the half-battlefront blew up in the harbor, causing the loss of several thousand lives. Smaller nabe hotels were seriously affected were turned into emergency hospitals, or for the wounded from the hospital.

Dr. Ernest Kunwald, native Austrian and director of the Cincinnati Symphony Orchestra, was arrested in Dayton for making treasonable utterances against the United States.

Charles Brier Example

"Variety" suggested editorially that legitimate theatre managements should express in their programs the patriotic war theme. Theatres of draft age were not in the service. Excuses were being made for the choros men, but not for the principal parts, and much adverse comment was evident.

"Variety" reprinted an editorial by Arthur Brisbane in the Xmas edition of the N. Y. Journal, in which he urged the theatres to support the war effort. He said, "The theatre means

to teach Jan. 28 with a color film entitled "The Gulf Between," that same Camp Pike's houses brought in "The World War" and "The Million Dollar Doll." Four of the other camps, including the War, were listed to open Feb. 2, while Camps Lee and Upton then were expected to be ready March 1.

It wasn't expected that all of the Liberty theatres would be ready by the end of the year, but they were to be ready and shows smoothly routed before late in the summer. The War Department Commission on Training Camp Activities denied the possibility of the theatres, but added that E. H. Sothern and Winthrop Festis and fully equipped to study what may be done to entertain the A.E.F.

At the end of January, 1918, "Smile Books" were placed on sale, with the buyers sending them to soldier friends or relatives. Books' coupons admitted the service men to all entertainments in the camps. The Military Entertainment War Service Committee, of which Marc Klaw was chairman, and another group known as the Entertainment Service, of which, appointed by Secretary of War Newton D. Baker, directed the sale of the "Smile Books" throughout the country.

Harry Beatty, then booking, was

Elsie Janis, solo, etc. Somewhere in France, April 28, 1918

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U. S. Brown on Peace Songs

Government began to take cognizance of the number of people being offered to music publishers. Officially asked professional management of the show, and concerning the "source." Federal officers in Chicago seized copies of the show, and the show was ordered to be a Hot Time for the Old Boys When the Young Men Go to War.

It was ordered the immediate elimination from act repertoires of any war songs. The service men too lightly. Those turns violating this rule were to be cancelled immediately.

Railroad congestion also placed the circus in a dilemma. Big shows had been unable to get Director General McAdoo to give circus passes over freight.

Liberty Loan Committees advised "What Are You Going to Do to Help the War?" the late show, and Robert Van Alstyne, as the official song to hype the third Liberty Loan.

One of the "wild" stories that resulted from the war concerned the "Coney Island into a huge shipbuilding center and the elimination of the war." Nothing ever came of it, of course.

After the war broke out in March, 1918, in the Military Entertainment Service, Marc Klaw resigned, and the show was taken over by the activities of William A. Brady in Washington. A general manager of the show, and the office was indicated. Malcolm McBride, a Cleveland businessman, succeeded.

Billy Sullivan, Keith-Albee booked, started routing bills to the service in the army camps theatres. Larger acts were being booked by the "big" name, while the smaller turns got regular pay. First U-bo-looked show opened at Camp Meade, and included seven acts and a three-reel comedy film starring Billy Sullivan.

At the end of the war, the government was presented in the cantonments to the exclusion of all others. The show for volunteers was to contain the A.E.F. met an overwhelming response at the first meeting of America's Entertainment Service League, held at the N. Y. Palace April 23, 1917. George M. Cohan presided. When he asked for volunteers, nearly the entire capacity of audience of professional and amateur speakers were E. H. Sothern and Winthrop Ames, who had only recently returned from the war, where they went to observe and arrange for the entertainment of the A.E.F.

Finding it impossible to register the volunteers, Cohan suggested that they file their applications with Ames. It was said that 70 or 80 distinct companies would be sent across. Ames said the performers would be uniformed in the Y.M.C.A. and a representative of the latter would be the one to handle the transportation and maintain the entertainers. Sgt. Guy Ensey, who was the "top" speaker, said that the gathering was to have to be the best entertainer in the world to please those boys.

At the end of the war, the marriage was Eleanor Robson, dramatic star, also spoke. She had been married from France, and expressed the wish that she might go back "very shortly."

Sept's Invitation

Sophie Tucker learned of a big show to be the first volunteer. "Sophie Tucker and her Jazz Band" were the first to be invited.

Cohan read a list of those who had volunteered by telegram. Included were the names of those who was already abroad, and wires from John Drew, Ruth Edwards, Ole Olsen, Billie Burke, Donald Brian, Louise Dresser, Ruth Chatterton, and others. Cohan, J. P. Thomas, Frank Craven, Grant Mitchell, James T. Powers, Frances Blanche, and others. Cohan, J. P. Thomas, Frank Craven, Grant Mitchell, James T. Powers, Frances Blanche, and others.

Liberty Loan Drives

The Theatrical Liberty Loan Division was optimistic of \$100,000,000 in the first year of the drive in the country. It was expected that \$25,000,000 would be sold in New York alone. But money was then manager of the Harlem Opera

House, reported a sale of \$188,000 in his theatre. Al Johnson's appeals at the Winter Garden sold a total of \$184,000 of bonds. Two successive Sundays, the singing star also going over to the Palace to help the drive.

Alexander Bremer, president of the New York musicians union local, was the first to be invited. Bremer, president of the American Federation of Musicians, for making disloyal utterances, was cancelled after hearing that Bremer had castigated England.

It was suggested that the scale for vaudeville at the "Liberty" theatres was too high at 25-30c. Cohan suggested that the scale be lowered in the cheaper seats than the shows at a disadvantage. A cut to 10c was suggested, but it did not meet effect.

You Know Me, A.E.F. musical acted and presented by the men of the 27th Division quarantined at Spantansburg, S. C. did sensational business at the Lexington Avenue theatre, New York, grossing \$85,000 in 16 days. The show was cancelled, but it and its total payroll was \$218 a night, the soldiers each getting \$12 after taxes.

Corporal M. H. Plant (Grant and), vaudeville's first war hero, was the first to be invited. General Pershing to help the Liberty Loan Drive. Plant wrote the Cruik Shanks, who was the first to be invited. General Pershing to help the Liberty Loan Drive. Plant wrote the Cruik Shanks, who was the first to be invited.

Bert Levy received word of the death of his brother, Lt. J. R. J. Levy, who was with the Royal Flying Corps and died when his plane crashed in France. The show was cancelled, but it and its total payroll was \$218 a night, the soldiers each getting \$12 after taxes.

Nora Bayne's "Billing"

Nora Bayne applied for service as an entertainer for the A.E.F. However, she was required to interview for the bill to the billing she would receive, and what position she would play on the bill. She was to be the first to be invited.

George M. Cohan's latest patriotic song, "The Hearts Are Over There," was the first to be invited. George M. Cohan's latest patriotic song, "The Hearts Are Over There," was the first to be invited.

Crossing the Big Bertha bombing in Paris intermittently for more than a month crippled the amusement business. The show was cancelled, but it and its total payroll was \$218 a night, the soldiers each getting \$12 after taxes.

Stagehands union in several cities passed resolutions that none of its members were to perform on the bill. The show was cancelled, but it and its total payroll was \$218 a night, the soldiers each getting \$12 after taxes.

Philadelphia lawyer, abandoned his private practice to become commissioner of the New York headquarters of the Military Entertainment Committee, of which Malcolm McBride was chairman. The show was cancelled, but it and its total payroll was \$218 a night, the soldiers each getting \$12 after taxes.

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WARNERS MEANS BUSINESS IN '42!

"SERGEANT
YORK"

"THE
MALTESE
FALCON"

"ALL THROUGH
THE NIGHT"

"INTERNATIONAL
SQUADRON"

"KINGS
ROW"

"ONE
FOOT IN
HEAVEN"

"THEY DIED
WITH THEIR
BOOTS ON"

"THE MAN
WHO CAME
TO DINNER"

"YOU'RE
IN THE
ARMY NOW"

"CAPTAINS OF THE
CLOUDS"



"DINNER" IS A WINNER!

No New Year ever started so happily! We're still counting up but—roughly—business is about 4200% over anything in history! You have to have a priority order to get a seat in the 414 theatres now cleaning up with "The Man Who Came To Dinner"—from WARNERS!



9:15 New Years Morning at the N. Y. Strand—They Went Without Breakfast To Get To "Dinner"!



“Unity”



There is a unity plan in the motion picture industry. It has been operating with growing success for some six years. Its name is Republic Pictures.



At the end of this fateful year of 1941, so torn with strifes, internal and external, Republic Pictures finds itself in happy and profitable unity with 12,000 exhibitor customers.



This attests to an understanding of mutuality between Republic, producer and distributor, the exhibitor and that great American public which goes to the box office for its money's worth of entertainment.



Good pictures == good deal == good business == that's Unity.

Republic Pictures



"YOUR HAND, PLEASE!"

It's a call you can't resist, the cry of thousands of little ones who are depending on you to enlist in their behalf in the "FIGHT INFANTILE PARALYSIS" campaign.

Their champion is President Roosevelt, sponsor of the campaign, who has not forsaken them despite the cares of his office. And the motion picture industry says: "Mr. President, count us in too!"

Please join the 10,000 theatres which will show the trailer (*supplied gratis*) and make lobby collections during the week of Jan. 22, 1942.

Please write today to MARCH OF DIMES, Hotel Astor, New York, and say, "Here's my hand. Count me in."

TELL IT— YELL IT!

★ You can't keep secrets in show business and expect the public to make a rush for your box office. ★ **Tell it! Yell it! That's the way to sell it!** Plaster your town . . . plaster your neighborhood. The show starts right in your lobby. ★ Use those press books. Plan your campaign like a general plans a battle. Every picture . . . big or little . . . is a battle to sell seats. Advertising is your ammunition. ★ Make it scream with entertainment-promise. Make it shout: Come in . . . look around. There's a good show inside. ★ Tell it—yell it—sell it—with

NATIONAL SCREEN SERVICE
Prize Baby of the Industry!



**STANDARD
ACCESSORIES**
**SPECIALTY
ACCESSORIES**
TRAILERS

Congratulations to **VARIETY**

and

Season's Greetings to the Nation's Theatre Owners

JESSE L. LASKY

Note: In Variety's 1941 Annual Survey of the Box Office Top
Grosser "SERGEANT YORK" rates as Number One

In Preparation:

The Adventures of Mark Twain
The Boy Scouts of America
For Warner Bros.

ARTHUR LUBIN

DIRECTOR

Present Releases:

"BUCK PRIVATES"
"IN THE NAVY"
"HOLD THAT GHOST"
"KEEP 'EM FLYING"

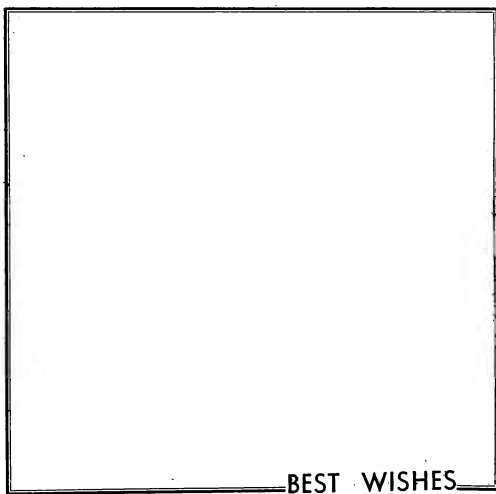
Coming Release:

"RIDE 'EM COWBOY"

IN PREPARATION

"EAGLE SQUADRON"

A Walter Wanger Production for Universal



BEST WISHES

Jimmy T. Barlow

MARLENE DIETRICH

PAUL JONES

PRODUCER

Current Releases

'THE FLEETS IN'
'SULLIVANS TRAVELS'

In Production

'MY FAVORITE BLONDE'
'THE PALM BEACH STORY'



Preparing

'ROAD TO MOROCCO'

BEST WISHES

RICHARD ARLEN

SEASON'S GREETINGS

+

Paramount Theatres Service Corporation

+

PARAMOUNT BUILDING
NEW YORK

WILLIAM H. PINE WILLIAM C. THOMAS

PRODUCING FOR PARAMOUNT

Current Release

"NO HANDS ON THE CLOCK"

Completed

"TORPEDO BOAT"

"I'LL BE BACK IN A FLASH"

Preparing

"WILDCAT"

Bing

Season's Greetings

WILLIAM LE BARON

Producer

"WEEK END IN HAVANA"

"SONG OF THE ISLANDS"

20TH CENTURY-FOX

Season's Greetings

UNA MERKEL



★ NATIONAL THEATRES AMUSEMENT CO., INC.

Spyros Skouras

★ FOX WEST COAST AGENCY CORPORATION

CHARLES A. SKOURAS

★ FOX WEST COAST THEATRES OF NORTHERN CALIFORNIA

A. M. BOWLES

★ EVERGREEN STATE AMUSEMENT CORPORATION

FRANK E. NEWMAN

★ FOX INTER-MOUNTAIN THEATRES, INCORPORATED

FRANK H. RICKETSON

★ FOX WISCONSIN THEATRES, INCORPORATED

HAROLD J. FITZGERALD

★ FOX MIDWEST THEATRES, INCORPORATED

ELMER C. RHODEN

MY SINCERE THANKS

TO

VARIETY

AND TO ALL

MOTION PICTURE EXHIBITORS

GARY COOPER

... — AND
STILL REHEARSING

**HORACE
Mac MAHON**

SCREEN
STAGE
RADIO
CHAUTAUQUAS
SHOWBOATS
SUMMER STOCK
CAFES
SUPPER ROOMS
AND OPERA
... — AND STILL
REHEARSING

**THIS YEAR...VISIT CANADA
YOUR FRIENDLY NEIGHBOR!**

No red tape at the Border . . . and your money
is worth more here . . . Canada pays a premium
of United States money! . . .

You'll find Canada's finest entertainment wher-
ever you go . . . Coast-to-Coast in Famous
Players' Theatres!

FAMOUS PLAYERS

CANADIAN CORPORATION, LIMITED

J. J. FITZGIBBONS, President

Head Office

ROYAL BANK BUILDING
TORONTO

*Holiday Greetings*

FROM THE STAFF OF

R. C. M.

OUR SPECIAL THANKS

TO

CAPT. JAMES ROOSEVELT**PRODUCTIONS, INC.****SAM COSLOW**

Executive Producer

OUR SPECIAL THANKS

TO

THE EXECUTIVES OF
MILLS NOVELTY CO.
and HENRY HENIGSON

Associate Producer ARTHUR DREIFUSS, NEIL McGUIRE
 Directors JOSEF BERNE, REGINALD LE BORG
 Production Manager HERMAN WEBBER

We Extend Our Thanks to the Artists Who Appeared in Our Soundies During 1941:

IVIE ANDERSON
 HARRY BARRIS
 JERRY BERGEN
 MARY BRIAN
 WALTER BYRON
 ZEKE CANOVA
 HOAGY CARMICHAEL

DOROTHY DANDRIDGE
 SHIRLEY DEANE
 DORN BROS. & MARY
 JOHNNY DOWNS
 DUKE ELLINGTON
 SKINNAY ENNIS
 THE FASHIONAIRES

TED FIO RITO
 JAN GARBER
 JACKIE GREENE
 MAXINE GREY
 BERNADINE HAYES
 MARY HEALEY
 DICK HOGAN
 CHAS. JUDELS
 SUGAR KANE

KING'S MEN
 HARRY LANGDON
 SUSAN MILLER
 CLIFF NAZARRO
 RAY NOBLE
 DONALD NOVIS
 WILL OSBORNE & BAND
 JEAN PORTER
 BUDDY ROGERS

DAVID ROSE & ORCH.
 GALE STORM
 SLATE BROS.
 MARTHA TILTON
 LIZ TILTON
 MABEL TODD
 CINDY WALKER
 "DOODLES" WEAVER
 AND OVER 100 OTHERS

FOUR R.C.M. UNITS NOW IN PRODUCTION
 Making Soundies for the 4,000 Mills "Panoram" Machines

FINE ARTS STUDIOS, HOLLYWOOD

MAINE AND NEW HAMPSHIRE THEATRES CO.

Pledges itself to continued service
to the Public in its duty to keep
civilian morale on the highest level

JOHN J. FORD

Loving Greetings to My Friends All Over the World

CHARLOTTE GREENWOOD



LEON LEONIDOFF

9th Year Director of Production
RADIO CITY MUSIC HALL, NEW YORK

GREETINGS

RUSSELL MARKERT

OF

RADIO CITY MUSIC HALL

NEW YORK CITY

GREETINGS . . .

NAT KARSON

Radio City Music Hall
New York

FLORENCE ROGGE

ASSOCIATE PRODUCER
and BALLET DIRECTOR

RADIO CITY MUSIC HALL—NEW YORK

BORIS MORROS
and
S. P. EAGLE

Producers of
"TALES OF MANHATTAN"

20TH CENTURY-FOX

*36th Anniversary?
Good!
Keep 'Em Rolling!*

RAY BOLGER

HOLIDAY GREETINGS

RADIO CITY MUSIC HALL
ROCKEFELLER CENTER
"SHOW PLACE OF THE NATION"

Congratulations **VARIETY**

BOB HOPE

HOLIDAY GREETINGS TO ALL OF SHOW BUSINESS

International Alliance of Theatrical Stage Employees
and Moving Picture Machine Operators
of the United States and Canada



RICHARD F. WALSH,
President

LOUIS KROUSE,
General Secretary-Treasurer

COMING—
HOWARD HUGHES'
"THE OUTLAW"

For 36 Years **VARIETY** Has Led the
Fight for Freedom of Expression

FOR 36 YEARS THE

W. S. BUTTERFIELD

THEATRES, INC.

HAS FOSTERED THIS SAME FREEDOM—A "HOUSE POLICY"

★ ★ ★ ★ ★ ★ ★ ★

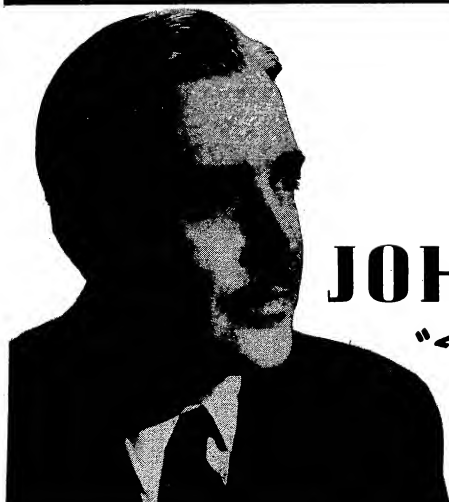
In every community where you find a Butterfield theatre,
you find THE meeting place for ALL the people.

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A Solid Front for Consistent Quality Entertainment Has Made Butterfield Theatres

A MICHIGAN INSTITUTION

The *finest* Picture MONOGRAM Has Ever Produced!



JOHN BOLES

IN
"Road to
HAPPINESS" *with*

MONA BARRIE ★ BILLY LEE
ROSCOE KARNs

Produced by
SCOTT R. DUNLAP

Directed by PHIL ROSEN · Screenplay by ROBERT D. ANDREWS
From the American Magazine Story "First Performance" by Matt Taylor



NORMA SHEARER

EDWARD EVERETT HORTON

FRANK CAPRA

PRODUCER—DIRECTOR

Current Production
"ARSENIC AND OLD LACE"
A WARNER BROS. PICTURE

BUSBY BERKELEY

DIRECTOR

MICKEY ROONEY

AND

JUDY GARLAND

IN

FIRST CAME

'BABES IN ARMS'

BOX-OFFICE CHAMPION 1940

AND THEN

'STRIKE UP THE BAND'

Boxoffice Champion 1941

AND NOW

'BABES ON BROADWAY'

IN PREPARATION

"GIRL CRAZY"

STARRING

MICKEY ROONEY

AND

JUDY GARLAND

UNDER CONTRACT TO

METRO-GOLDWYN-MAYER

**ROBERT EMMETT
DOLAN**

PARAMOUNT STUDIOS

Congratulations **VARIETY**

**We're starting our 7th year
as America's greatest home of
2-for-1 shows
with the first big hit of 1942...**

**"LOUISIANA PURCHASE"**

A Paramount Picture • in Technicolor

IN PERSON

GENE KRUPA and his orchestra

EXTRA ADDED ATTRACTIONS!

SHEA and
RAYMOND**DINAH SHORE**DEAN
MURPHY

NEW YORK
PARAMOUNT THEATRE
TIMES SQUARE

MARTHA RAYE

Mgt. WILLIAM MORRIS AGENCY

CONGRATULATIONS **VARIETY** AND SEASON'S
GREETINGS TO THE NATION'S EXHIBITORS

COMING SOON FROM

HARRY SHERMAN
"BAD MEN OF ARIZONA"

RELEASED THROUGH
PARAMOUNT

pat casey

Congratulations
On Your 36th Anniversary

JOHN M. STAHL

20th CENTURY-FOX

Alexander Korda

presents

"LYDIA" starring MERLE OBERON

with ALAN MARSHAL, JOSEPH COTTEN, HANS YARAY,
GEORGE REEVES, and EDNA MAY OLIVER

Directed by JULIEN DUVIVIER

Rudyard Kipling's

"THE JUNGLE BOOK"

in Technicolor

with SABU Directed by ZOLTAN KORDA

CAROLE

JACK

LOMBARD and BENNY

in Ernst Lubitsch's

"TO BE OR NOT TO BE"

RECENT RELEASES:

"THE THIEF OF BAGDAD" starring SABU in
Technicolor • VIVIEN LEIGH and LAURENCE
OLIVIER in "THAT HAMILTON WOMAN!"

BEN PIVAR

ASSOCIATE PRODUCER - UNIVERSAL PICTURE CORP.

Koerner Wants More Legits For RKO Theatres

Success of the legitier, 'Life With Father', in five RKO film houses early this season, has RKO with an eye out for possible follow-ups. Charles Koerner, the company's theatre head, said he would like to have more similar shows, although he can't offer as favorable terms as United Booking Office - controlled houses, usual homes of touring legitiers.

Battle between Oscar Serlin, producer of 'Father' and UBO resulted in the RKO deal. Serlin later settled with UBO and the show went back to its house. RKO's only hope is for someone else with a demonstrated strong legitier to get into a conflict with UBO.

Koerner is insistent that any legitier he books must have casts with some name value and must not have played the town before.

ESSANESS WANTS ITS 100G BACK FROM FIELD

Chicago, Jan. 4.

Essaness theatre, owners of the 54 West Randolph St. Corp., which has a 99-year lease on the Woods theatre and building, has filed suit against the Marshall Field Estate, owners of the building. Essaness, which is Ed Silverman, Emil Stern and Sid Spiegel, asks that Estate trustees return \$100,000 bond posted when Woods building was leased.

This \$100,000 was posted in 1938 as 'condition precedent for the right to assign the lease during the 99-year term.' Essaness (or the 54 West Randolph Street Corp.) has since voted to relinquish that right to convey the lease, and has asked for its \$100,000 which is being held in trust by the Continental bank.

Suit asserts that the request for the coin has been refused. In addition, the suit asks that the provision regarding conveyance of the lease be declared void.

Studio Contracts

Hollywood, Jan. 4.

George Holmes inked player pact at 20th-Fox.

Helen Fortescue Reynolds' player option lifted by 20th-Fox.

Gregory Ratoff signed Arnold Salzman, little theatre actor, to a personal contract.

MINOCO PRODUCTIONS

presents

STAR-SPANGLED GREETINGS

featuring for 1942

GENE KRUPA *** CAB CALLOWAY *** GWEN WILLIAMS *** CLAUDE THORNHILL *** COUNT BASIE
 *** BOB CHESTER *** BILL ROBINSON *** CHARLIE SPIVAK *** DICK TODD *** BARRY WOOD ***
 THE JESTERS *** MARY JANE WALSH *** MORTON DOWNEY *** GERTRUDE NIESEN *** LANNY ROSS
 *** JANE PICKENS *** WILLIE HOWARD *** THE ETON BOYS *** CAROLYN MARSH *** MICHAEL
 BARTLETT *** THE KIDOODLERS *** SYLVIA FROOS *** PATRICIA ELLIS *** THE CHARIOTEERS ***
 GUS VAN *** FIFI D'ORSAY *** THE LANDT TRIO *** BEVERLY ROBERTS *** MEN AND MAIDS OF
 MELODY *** EVA ORTEGA *** SMITH AND DALE *** KING SISTERS *** CONNIE MAXWELL GIRLS
 *** THE KORN KOBBLERS *** DELTA RHYTHM BOYS *** GINGER HARMON *** JOY HODGES ***
 CARSON ROBISON AND HIS BUCKAROOS *** WINI SHAW *** TAMARA *** FRANK NOVAK *** GRACE
 McDONALD *** MICHAEL LORING *** RADIO ROQUES *** MARLYN STUART *** BOB HANNON ***
 EMERY DEUTSCH GYPSY ORCHESTRA *** ESMERELDY *** THE MARTINS *** BENNY FIELDS ***
 MITCHELL AYRES *** HERBIE KAY *** DAVE SCHOOLER *** ALVINO REY *** JOHNNY LONG *** THE
 PATRIOTAIRS *** DEL CASINO *** ELEANOR FRENCH *** THE DEEP RIVER BOYS *** CAROL DEXTER
 *** THE STAR DUSTERS *** MILDRED FENTON *** LUBA MALINA *** CARTER AND BOWIE *** SUNNY
 O'DEA *** MARCELLA HENDRICKS *** CHARLES CURRAN *** ANITA BOYER *** NORO MORALES ***
 RUTH CLAYTON *** DIXIELAND BAND *** MILT HERTH TRIO *** TOMMY REYNOLDS *** WARREN
 HULL *** EVELYN BROOKS *** DAWN, DAY AND DUSK *** JOAN EDWARDS *** MARCHETA ***
 WAKELY TRIO *** FATS WALLER *** ARTIE CONROY *** THE ROOTIN' TOOTERS *** GAYE DIXON
 *** RICARDO *** CLARENCE NORDSTROM *** 'TEX' ALLEN *** JACK SHILKRET *** THE SARONOS
 *** LUCKY MILLINDER *** THE YANKEE DOODLERS *** SISTER THARPE *** VAL ALEXANDER ***
 TONY PASTOR *** BLUE BARRON *** LES HITE *** MAXINE SULLIVAN *** TEDDY POWELL ***
 And many others as announced featuring the top popular current song hits.

THE TOP NAME BANDS *** THE TOP RECORDING ARTISTS
 LEADING ARTISTS OF *** RADIO *** SCREEN *** STAGE

We acknowledge with thanks...

the splendid cooperation of — artists and their representatives — officials and members of the American Federation of Musicians, Local 802 — officials and members of the Motion Picture Studio Mechanics, Local 52 — Harry Fox and members of the Music Publishers Protective Association — Preston H. Pumphrey and publishers associated with BMI — Ralph B. Austrian, Hollis D. Bradley and the RCA recording engineers — Music Corporation of America — William Morris Agency — General Amusement Corporation — Consolidated Radio Artists, Inc. — A. & S. Lyons, Inc. — National Broadcasting Company, Inc. — Columbia Artists, Inc. — Alan Freedman and technicians of De Luxe Laboratories — the staff of Eastern Service Studios — members of the Scenic Artists Union — officials of the Screen Actors Guild — officers and members of A.S.C.A.P. — and — Gordon B. Mills, President, and the other officers and executives of Soundies Distributing Corporation of America, Inc. — and — the Panoram distributors and operators of the United States.

Jack Barry, President.

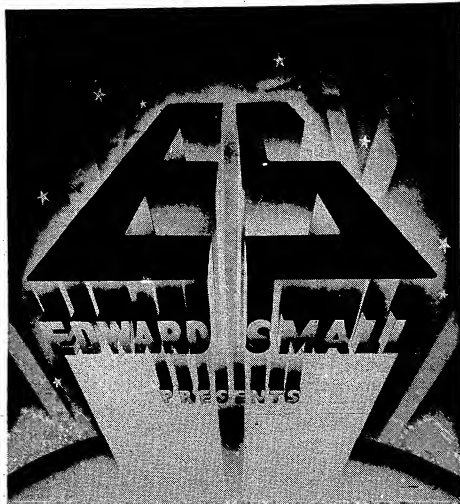
MINOCO PRODUCTIONS INC.

THIRTY-EIGHTH FLOOR

NEW YORK CITY

444 MADISON AVE.

1942



ALEXANDRE DUMAS'
"THE CORSICAN BROTHERS"

Starring
DOUGLAS FAIRBANKS, JR.

with RUTH WARRICK AKIM TAMIROFF

GEORGE BRENT JOAN BENNETT
MISCHA AUER

UNA MERKEL GLENDA FARRELL ERNEST TRUAX
"TWIN BEDS"

BRIAN DONLEVY MIRIAM HOPKINS
PRESTON FOSTER
"HELIOTROPE HARRY"

"ANNIE ROONEY"

Starring
SHIRLEY TEMPLE

"UP IN MABEL'S ROOM"
"THE LIFE OF VALENTINO"
"WINGS OVER CHINA"

— • —
In Preparation
"MY OFFICIAL WIFE" "TWO YEARS BEFORE THE MAST"
Released Thru United Artists

SEASON'S
GREETINGS

FABIAN THEATRES
CORPORATION

Suite 2101

1501 Broadway

NEW YORK, N. Y.

BEYOND ALL
COMPARE ME
CLAUDETTE
COLBERT
GREATEST ROM

Remember
the Day
with
JOHN PAYNE

JOHN SHEPPERD • ANN TODD • DOUGLAS CROFT
JANE SEYMOUR • ANNE REVERE • FRIEDA INESCORT
Directed by Henry King A 20th Century-Fox Picture

NOW PLAYING AT THE ROXY THEATRE, NEW YORK AND
SOON TO BE SEEN AT THE NEW YORK R. K. O. THEATRES

SEASON'S GREETINGS

from

ORIENTAL THEATRE
CHICAGO

Congratulations to VARIETY

from

HUNT STROMBERG

HOLLYWOOD IS ALL OUT FOR THE RED CROSS

ALL OF SHOWBUSINESS IS TOO,

SO IF YOU HAVEN'T DONE YOUR BIT YET

DO IT NOW!

CONTRIBUTE LIBERALLY TO THE AMERICAN RED CROSS

Best Wishes for the Coming Year

DOROTHY LAMOUR

Insurance Companies' Slant on Show Business

BY HERB GOLDEN

"Do people in show business live longer—or does it just seem that way?"

That's what one of the New York dailies called *Variety* to find out last week. It seemed a slightly impertinent but nevertheless rational question, worthy of research. And so this intrepid Stanley fared forth to consult the bookies who set the odds (actresses, they call themselves, for fancy) on whether J. Barrymore will still be eyeing a shapely gam at 82 or be tomorrow's candidate for a wreath.

Incidentally, speaking of bookies—always close to the heart of show biz—they rank close to bottom (190th) in a list of 200 occupations considered "desirable risks" by the insurance companies. Causes of the abnormally high death rate of the

show biz guys, in order of frequency, are 1. Suicide (twice as frequent as among average occupations); 2. Intemperance; 3. Heart attacks.

Answer to the original query, of course, is obvious. People in show biz do not live longer, they live shorter. And these dead-pan guys who make with pencil and adding machines offer figures to back that up. Also facts and figures on a variety of associated subjects, and Stanley came back with a barrel of 'em (assorted). Frinstance:

Death rate among legit and vaude actors and actresses (not including acrobats or circus performers) is 130% of average. That means that at any given age, an actor is 30% more likely to boot the bucket than a normal human being. Radio people are considered good risks—death rate believed to be below normal, although the industry isn't really old enough to give *Gabriel's* odds-makers enough figures for extensive tables. "They're good risks,"

an officer of the Metropolitan Life explained, "because the environmental hazard isn't as great as in the theatre." He said that last crack meant dangers to actors like sandbags dropping from the dais, although it was thought he might have other things in mind.

Hollywood OK

Film people are rated as 'choice risks' if of satisfactory habits. Hollywoodites usually go in for big policies and insurance companies make investigations of such things as how much and how often they are known to drink, how many times have they been married, do they sleep regularly, do they race around in fast cars and are they generally the kind of a guy or gal you'd want to risk your bankroll on. Insurance rates vary—if the company decides it wants a particular player at all—with what the investigator finds out. By and large, great majority of film people are considered very satisfactory by insurance companies.

Burley performers are charged extra premiums. "High moral hazard," the actuaries explain. Extra premiums are charged in those occupations where deaths average more than 30% above normal.

Nervous ailments are not a significant cause of death among actors. But among actors' wives nervous ailments cause six times as many deaths as among other wives. Actors' wives also have a 17% greater chance of dying from any cause than other women.

Musicians haven't been very well classified by the actuaries and they lump together everyone from first fiddle in the Philharmonic to a 32nd street swing shop. Death rate given in the tables is 117% of average for musicians and 110% of average for musicians' wives. These figures do not take into account numerous deaths recently among traveling bands who go from one night-club to the next by auto. Death rate among musicians from 1915 to 1938, in fact, was only 98% of normal.

Agents and managers now die with just about normal frequency, although prior to 1913 their chances of rigor mortis were rated considerably above average (138%). Whether actors aren't so tough any more or agents are just leading cleaner lives, the figures don't indicate.

Theatre owners and officials likewise live in a relatively safe world, with the mortality rate not so far above normal at 114%.

Prohibition threw off the figures on bar-owners and bartenders. It was pretty tough in pre-Prohibition days, however, with the bung-punchers popping at 185% above normal and bar proprietors at 75% above average.

Circus performers are rated by insurance actuaries according to their specialty. Guys like Zaccchini, for instance, who get themselves out of cannons aren't sold policies at any price. Trapeze artists are taken by a few companies, but not by most. Some performers are accepted at random rates if the life isn't dangerous and if they live right. Outdoor showmen apparently lead dangerous lives. They kick out at a rate 72% higher than bankers,

clerks, farmers and manufacturers of clothes-pins.

Film projectionists die at a rate close to normal (103%), but it wasn't always thus. From 1913 to 1926 it was 135%, the drop in mortality apparently resulting from more stringent laws and safer booth equipment.

4th Estate's Surprising Longevity
Newspapermen are the surprising guys, however. With them it doesn't just seem that they live longer, but they actually do. Despite what Hollywood would have you think of the dangers of being a reporter or the state of apoplexy editors always seem to be nearing. Mortality rate is only 92% of normal.

Baseball players are pretty much the average fellows, their death frequency being rated at only 103%. There are no figures available on football players. (Actuaries figure that they must have cases adding up to around 50,000 years of life before their tables really mean anything and are worth quoting.)

Using census figures of 1930, average death rate among all people between 15 and 64 is 8.7 per 1,000. Among actors it's 12.38 per 1,000 and among 'showmen' it's 13.93 per 1,000. There's a peculiar mixture of talents included under such tags as 'actor' and 'showmen', actuaries lumping various associated occupations together either because they don't know better or there aren't enough individual cases to give a satisfactory cross-section.

Frequency of death among actors, incidentally, came down 15 points between studies made in 1913 and in 1937. They were 45% above average in the first survey and only 19% above in the second. Actresses and female artists were even better off. Since it's hard to tell, as the facts and figures box now throw male and females all together.

Significant causes of death among

actors, comparing them to the population as a whole, are respiratory tuberculosis, 38% above normal; cirrhosis of the liver, seven times above normal; violent accidents, homicide, suicide, 44% above normal; heart, 32% above normal; respiratory (except bronchitis) 65% above normal; gas and stomach—but don't ask why), 94% above normal.

Between the ages of 25 and 35, actors die only 90% as frequently as the general population (always rated at 100%). Between 55 and 65, however, they jump to 197%.

Many of the figures quoted above are English statistics. They're much more complete in Britain than in the United States because there the government tallies them, while in this country it's all left to private organizations, most of them maintained by insurance companies.

Korda Pictures Thrive Despite War in Britain

Hollywood, Jan. 4.

War in Great Britain has not hurt gross for Alexander Korda. On three pictures released during the war he has grossed more coin than ever before on a like number of films. The take on *'The Thief of Bagdad'*, *'That Hamilton Woman'* and *'Four Feathers'* was 75,000 pounds. Latter picture was released during the first week of the war in 1939.

Korda plans going to England within the next month, taking with him prints of *'Jungle Book'* and *'To Be Or Not to Be'*, latter directed by Ernst Lubitsch, starring Jack Benny and Carole Lombard. Latter pic is now being edited and cut. Title may be changed.

OFFICE OF THE PRESIDENT

AFFILIATED WITH ALLIED STATES ASSOCIATION MOTION PICTURE EXHIBITORS

ALLIED THEATRES OF ILLINOIS, Inc.

1325 SOUTH WABASH AVENUE CHICAGO

January 3, 1942.

'Variety',
44 West Randolph Street,
Chicago, Illinois.

Gentlemen:

There is a famous saying that 'music soothes the savage beast'—what that really means, what it really refers to is: MORALE.

WE of the motion picture exhibition industry have a distinct duty on our country, to our industry, to ourselves. We cannot say, "keep 'em flying" or "keep 'em rolling", but we can say, "keep 'em smiling".

The morale assignment of the motion picture exhibition business is to keep the folks at home happy, to help them forget a thousand cares and worries.

To this task we have vowed to devote our efforts, our thoughts and our energies, our resources and our theatres.

As war's strain and "victory grow pains" will be an even greater need for proper relaxation, places where all can come to renew their mental reserves, to let themselves for an even greater and better job on the work that lies ahead.

Very sincerely yours,

JACK KIRSCH, President,
Allied Theatres of Illinois, Inc.

Chairman,
Motion Picture Theatres Division,
Chicago Commission on National Defense

Temporary Chairman,
Motion Picture Industry
Conference Committee.

HOLIDAY GREETINGS

from

THE
NICHOLS
BROTHERS

Back on the Home Lot for
20TH CENTURY FOX

Direction—WILLIAM MORRIS AGENCY

"Every Happiness to the Guys I Miss"

Mark Hellinger.

Season's Greetings

Comerford-Publix Theatres Corp.

JULES LEVEY

Wishes Everybody a

'HELLZAPOPPIN'

of a Year

RICHARD BLUMENTHAL

ASSOCIATE PRODUCER



Current Release

"THE REMARKABLE ANDREW"

Just Completed

"THIS GUN FOR HIRE"

BIRTH OF VARIETY CLUBS

'Catherine Variety Sheridan,' Abandoned Pittsburgh Waif, Gives Rise to a National Organization

By Harold W. Cohen

Pittsburgh, Jan. 4. 'And a little child shall lead them.' Practically every after-midnight for years the same group of 11 showmen had been gathered at Child's on Fifth avenue for coffee and cakes. On the evening of Oct. 10, 1927, one of the men, John H. Harris, had an idea. Why not rent a room at the William Penn Hotel where they could more completely enjoy each other's company? They did. But a room number was such a cold thing, how about a name to tack on the outside. Variety was picked because each of the 11 men represented a different branch of the industry. And so the Variety Club was founded and John H. Harris has headed it from that day to this. But then, more than 14 years ago, there was no intention of expanding, no thought of taking in new members. The club had no charity, was committed to no ideal. It had no particular responsibility to society, in fact, its only reason for existing at all was for the purpose of good fellowship.

Such groups are organized and

dissolved in city after city year after year, and there probably wouldn't be a Variety Club today had not fate intervened. On Thanksgiving Day, 1928, a distraught mother left her one-month-old baby in the nursery of the Sheridan Square theatre with a scribbled note pinned to its dress. The note read: "I cannot afford to keep this child. Her name is Catherine. I have six others. She was born Oct. 24 and I am leaving her in this theatre because of what I have heard of the charity of show people and with a prayer that you will take care of her. (Signed) A. Heart-Broken Mother."

The little group of 11 men saw a definite responsibility placed on show business. They accepted it but still the die wasn't cast, for these men didn't feel they were doing anything exceptional in taking care of a child. She was merely placed in a home and instructions were given that she should receive everything she needed. The tot was named Catherine Variety Sheridan. Catherine, her given name Variety, for the club and Sheridan for the the-

atre. The men supposed they had done their job but they hadn't. Something came over them. Others in show business wanted to help. In three months the 11 men were 106. Visits to the institution to see the baby called attention to the needs of the other children and the drive was on to aid them.

So overnight, an unsought obligation and responsibility voluntarily assumed the life's blood of Variety. It was the inspiration that saw chapters eventually established in 22 cities. So because of little Catherine Variety Sheridan, the Variety Club of Pittsburgh had a reason for being; because of her other tents were organized all over the country, and because of her more than 500,000 children annually receive aid from the Variety Clubs of America.

EXPANSE—All to Charity

For more than seven years now, it has been an organization on a national scale. In that time, the Variety Clubs have raised almost \$1,000,000, every cent of which has gone to some local charity and always one where children are looked after. Each tent has its own pet project. One undertakes a boys' camp for underprivileged children; another a Preventorium for tubercular kiddies; still another a Premature Birth Station. Milk Funds, infantile paralysis victims, refugee tots, special hospital rooms, in fact, every charity that has for its aim the improvement of tots can count on the Variety Club for help. Here are just some of the things the various tents have done. Philadelphia has cured and made

new again at least a half dozen paralysis victims.

Columbus (O.) installed a complete hydrotherapy equipment in the Columbus children's home.

Baltimore purchased an iron lung for the poor of the city.

Detroit supplied 247,630 lunches for school children in one year, supplied 25,047 reconnoitred garments and shoes, 1,912 eye refractions, 1,995 new eyeglasses.

Indianapolis has established a blood bank and convalescent serum station available to the whole state of Indiana.

Dallas built a hospital wing known as the Variety Clinic and has operated on thousands of children.

Memphis established a milk bank for the use of the entire United States.

Although the Variety Clubs have laid out only a few millions in actual cash on these charities, their contributions in reality have amounted in several times that through solicitations on the outside and donations. In short, this group of showmen, stretching from one end of the continent to the other, has come to look upon as the heart of show business, a motto etched in truth.

Thirteen years ago, the Variety Club adopted Catherine Variety Sheridan with an idea of just helping her, but instead she made the club a national organization, made its members and permitted the amusement industry once again to prove it will never forget or neglect its responsibilities.

Chaplin Shutdown To Enlarge Studio: For Other UA Producers

Hollywood, Jan. 4.

Charles Chaplin is closing his studio temporarily after completion of the scoring job on "The Gold Rush" to enlarge the plant for increased production in the future. Plans call for new sound stages, cutting rooms and film vaults, to be used not only for Chaplin product, but for pictures by other United Artists producers in case they cannot find space elsewhere. In accordance with the new UA policy, he is dissolving the old Charles Chaplin Film Corp. and will produce independently under the UA banner.

Employees who have been of the Chaplin payroll for years have been given holiday bonuses large enough to carry them during the shutdown. Scoring on "The Gold Rush" will require another weeks' work.

W'S REGULAR PFD.

Warner Bros. declared the regular quarterly dividend of 80c, on its preferred stock last week, maintaining the regular \$3.85 annual rate. Company resumed payments early last year.

Divvy is payable March 1, to stock on record, Feb. 13.

TWO RECORD BREAKERS USHER IN THE NEW YEAR!

ARNOLD PRESSBURGER presents

THE SHANGHAI GESTURE

AT THE ASTOR THEATRE

and

WALTER WANGER presents

SUNDOWN

AT THE CRITERION THEATRE

RELEASED THRU UNITED ARTISTS

Variety Clubs, Engineers Shift Meets From Coast

Hollywood, Jan. 4.

War jitters caused the shifting of two show biz conventions, slated for this spring, from Hollywood to somewhere in the east or midwest. Shifters are the Variety Clubs convention lined up for May 13-17, and the semi-annual gathering of the Society of Motion Picture Engineers, a week earlier.

Dates were arranged last fall, but conditions have changed in California since Dec. 7.

Lieut. Stewart Now

Hollywood, Jan. 4.

James Stewart is hoping to join the officer class of the Army air arm and is now second lieutenant after serving as a corporal at Moffett Field.

Stewart had 325 hours of solo flying to his credit before induction into the Army.

The Same Old Greetings From the Rialto, New York City

Arthur Mayer

HOLIDAY GREETINGS

From

M. S. BARGER
RIALTO THEATRE
CHICAGO

RAOUL WALSH

— DIRECTOR —

"THEY DIED WITH THEIR BOOTS ON"

WARNER BROS.

Management
SAM JAFFE AGENCY

"We'll Light the Way to Victory"

WHITE WAY

ELECTRIC SIGN & MAINTENANCE CO.
CHICAGO

•

We, of WHITE WAY Family, are proud to be members of the Amusement & Recreation Division, Chicago Commission on National Defense, and we pledge ourselves to our Country's cause.

THOMAS F. FLANNERY,
Chairman, Executive
Advisory Board, Chicago
National Defense.

ARTHUR HORNBLow, JR.

Recently Produced for Paramount:

HOLD BACK THE DAWN

Starring Charles Boyer,
Olivia de Havilland and
Paulette Goddard.

NOTHING BUT THE TRUTH

Starring Bob Hope and
Paulette Goddard.

In Preparation:

THE MAJOR AND THE MINOR

Starring Ginger Rogers and
Ray Milland.

Court Orders Union to Reinstate Ousted Member; Significant Ruling

Los Angeles, Jan. 4.

Superior court ordered reinstatement of Edwin Bush by IATSE Set, Electricians Local 724, marking the first time the courts have interfered for a craftsman, set down by his union as a disciplinary measure. Judgment also carried full pay for Bush from Oct. 4, 1940, at time he was expelled, amounting to approximately \$3,000.

Bush ouster was impelled by charges he attempted to collect part of death fund benefit from a widow on the ground he could get payment increased. He appealed to court reinstatement after I.A. executive board turned deaf ear to plea.

Decision is held certain to have a far-reaching effect and be the means of 15 other expelled workers getting their cards back and reimbursement for time lost. Unless appeal is successful, members will be assessed to pay judgment.

Films Show the Way

Hollywood, Jan. 4.

For years, if you are a western film fan, you have heard the sheriff tell his posse: 'We'll cut through the canyon and head 'em off,' whereupon the riders were foiled, the ranch was saved and the cowboy faded into the moonlight with a blonde.

For years the film industry has hired location scouts to prowls the countryside, hunting hidden short-cuts, nooks, crannies, gulches, arroyos and other lurking places in the hills and valleys. As a result, the U. S. Army has a perfect war map of Southern California, worked out to the last detail by location hunters.

New 306 Prez Stalls Any Showdown in N. Y. Until Loew Test Case

Because of the failure of Joe Basson to be reelected to the presidency of Local 306, Moving Picture Machine Operators, the union is not expected to take immediate action in interfering with supply of film to Greater New York theatres that are in the opposition Empire State camp or use other non-306 operators. It is also not a remote possibility that no action will be taken at all since it is believed in some union circles that the threat of a strike against major distributors was an election move of Basson.

In any event, with a new president in the union, Herman Gelber, it is likely that the union would at least wait until Jan. 13 when application of Loew's for a declaratory judgment to define the legality of the threatened 306 move is heard.

In negotiation with distributors on a new contract for operators in booths of screening rooms, the 306 move against distributors was based on that in an attempt to stop handing of film by exchange workers that went to theatres not using 306 operators, totaling around 80.

Local 306 several years ago sought to bring the non-union houses around by getting the exchange workers to go on strike, but on that occasion the Department of Justice scared it off.

BILL FORMAN'S TWO LATEST; 9 IN CHAIN

Seattle, Jan. 4.
Bill Forman, who four months ago formed the United Theatres Corp., of which he is president, now has one of the largest indie-owned circuits in northwest, having just added two houses to the string, to make it nine. His company has purchased the State (900-seater) in busy Salem, capital of Oregon, where another house, the Grand, (700), is also operated by the Forman company. Former owners of State were Red and Al Adolph. United Theatres this week opened its newest, a 900-seater, the Longview theatre, at Longview.

Tobruk Siege Inspires Colman to Pic Salute

Hollywood, Jan. 4.
Ronald Colman and Harry Cohn, chief of Columbia Pictures, are indulging over 'Salute to Tobruk,' a tale of heroism based on the war in Libya. British actor has expressed his willingness to play one of the top roles.

Story of the besieged garrison originated with an air program by the British Broadcasting Co. Columbia researchers are working on the proposed film, with writers, still to be assigned.

AMERICAN FEDERATION OF RADIO ARTISTS

Chicago's Membership
Pledges
All-Out Support
For the Defense of America

CHICAGO THEATRICAL PROTECTIVE UNION

Our Manpower and Facilities
Stand Ready to Serve

International Association of
Theatrical Stage Employees

FRANK OLSEN, Secretary and Treasurer
LOCAL 2

C. M. P. O.

Just as we have always served show business,
we will serve our country.

We'll win the war.

MOVING PICTURE MACHINE OPERATORS UNION

JOHN P. SMITH, Business Manager
CHICAGO LOCAL 110

A. G. V. A.

The "V" in Variety Becomes Our
Victory Slogan

AMERICAN GUILD OF VARIETY ARTISTS

JACK IRVING, Executive Secretary
CHICAGO LOCAL 3

B. P. & B. U.

The Brush and Bucket Brigade
Are in the Front Ranks for
Civilian Defense

BILL POSTERS and BILLERS UNION

HARRY GUNDERSON, Secretary
CHICAGO LOCAL No. 1

New York Theatres

The Rivoli Theatre

NEW YORK

Ace Run Time
of the Country
Presents its
Best Wishes
to Variety
for the New Year

"HELLZAPOPPIN"

A Universal Picture
New to its Second Week

UNITED
ARTISTS
Open 8:30 A.M. MIDNITE SHOW

Held Over
2nd Week
Garbo in M-G-M's
"Two-Faced Woman"

PALACE

HOW GREEN WAS
MY VALLEY

Walter Pidgeon-Margaret O'Brien

2ND WEEK

"THE MAN WHO CAME TO DINNER"

Werner Drew, His Wife
Betty Davis & Ann Sheridan
Monty Woolley & Jimmy Durante

Presented by
JIMMY DORSEY AND HIS
ORCHESTRA

STRAND 8'way & 47th St.

15TH WEEK

DUMBO

ROADWAY
2nd to 8th Broadway-CG-6-335

Popular Prices—Open 8:30 A.M.
Mid. Each Reserved in Advance

W. M. PULMAN, Inc.

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THE NEW WORLD OF TOMORROW

Firth Shepherd, London Legit Producer, Visions Show Business Will Be Part of Radical Post-War Changes

By Firth Shepherd

These London, Dec. 15. In these days of America-at-war, it is undoubtedly as difficult for American showmen to envisage post-war conditions as it was for us in Britain in September, 1939. The fact remains—and we in London are now beginning to realize it—we are going to wake up one of these days to find ourselves in a new world.

This new world will be strikingly different from anything mankind has ever before imagined. Much less so as revolutionary as the transition from stagecoach to railway transportation is a ridiculous understatement. Actually, for the first time in the life of man, space and time will be found to have become negligible quantities.

When we have Hitler and his fellow gangsters in 'the tomb prepared for him'—to quote Mr. Churchill—America and Britain will find themselves in possession of more than 100,000 aircraft, more than 100,000 men and more than 100,000 tanks. For obvious reasons these planes will not be scrapped, the pilots and navigators will not find themselves jobless. If I may be permitted to borrow the Americanism of the hour?

"Just this. A New Yorker will be able to do a Broadway flight and get on to supper afterwards and be checking in at its London hotel in time for lunch. And he can be attending a West End premier and go away at West End night spots until dawn and still be back at his desk in New York at 8 o'clock that same morning!"

"In a word, London and New York

will be as near one another—in the New World of Tomorrow—as London to Manchester, New York and New London are today.

"I remember—in the one occasion when I visited New York in 1931—on years ago—I was struck by a railway advertisement slogan—"a train on hour on the hour between New York and Philadelphia. I am certain in the days to come air travel between the two countries will grow to dimensions that will require the use of dozens of planes in each direction every hour of the day and night."

Transporting Productions

"It is possible a day will come when a show will close its London run on the Saturday night—and open with the Sunday matinee in Chicago! I have it on the highest authority there will be no difference in the way of transporting a whole production, far-reaching plans by both British and American agents having already been perfected to transform bombers into freight carriers. After all, a 2,000 pound bomb represents a considerable amount of weight, and scenery and costumes are no exception."

"Another angle. What could be more intriguing, more spectacular, more profitable than the interchange of casts of a simultaneous West End Broadway smash hit? At the moment, for instance, visiting Americans are being kind enough to tell me my production of George S. Kaufman and Mordecai Hart's brilliant New York success, 'The Man Who Came to Dinner', is as slick and as good as it can be. No one else. All I can say on this point is, in my opinion, every part is played superbly."

"Would a Broadway audience agree?"

"Would London decide the New

York cast and production did equal justice to the play?"

"Under existing conditions there must be academic questions, but when victory crowns our common cause I am certain there will be such interchanges of productions. And, as in show business, so shall it be in other business. Annihilation of time and space will serve to cement in that New World of Tomorrow the bonds of our present military alliance against the Axis powers."

"The New Yorker in London, like the Londoner in New York, will no longer be in a foreign city. Imagine it! Both of them—when they sit down to breakfast—will find their port morning paper beside their plate! And it will be no early-to-bed 'bulldog' edition! It will be as down to the minute as the local newspapers themselves!"

"As for conditions in the theatre in Britain at the moment—leaving what some of you may consider a flight of fancy for a consideration of facts—they are astonishingly good. Of course, there is the ever-present possibility of your discovering your playhouse has become a heap of rubble over night; there is the blackout and its accompanying restriction on evening performances; there is the almost insurmountable difficulty of obtaining the necessary staff—front and back; there is the need to break with its drastic cut-back of the necessities of dressing a show, demanding schedules which leave such items as a handkerchief!"

"But we have been through so much already to emerge into the present period of raid-free nights. Out of our joint experience we have learned one lesson of value—the importance of money as such. After all, the very elements of the producer, what does it really matter if I have (as I have) three boxoffice winners now running in London.

clear how much better things are now, my experience with 'Sitting Pretty' may be of some use."

My Best Musical

"I had very good reason to believe this was the best musical I had produced. It had a cast of top-notch favorites and music by the American composer, Manning Sherwin. 'Sitting Pretty' opened at Blackpool on the August Bank Holiday, 1938 to record-breaking critics. A week later, the London critics greeted it with lavish praise. I made a library (ticket agency) deal guaranteeing me the sterling equivalent of \$15,000."

"But 'Sitting Pretty' lasted exactly 11 nights in London! With the outbreak of war every theatre was ordered to close. And that, for a time with lavish praise. I made a library (ticket agency) deal guaranteeing me the sterling equivalent of \$15,000."

"But 'Sitting Pretty' lasted exactly 11 nights in London! With the outbreak of war every theatre was ordered to close. And that, for a time with lavish praise. I made a library (ticket agency) deal guaranteeing me the sterling equivalent of \$15,000."

"Well, we passed through those trying times to emerge into the present period of raid-free nights. Out of our joint experience we have learned one lesson of value—the importance of money as such. After all, the very elements of the producer, what does it really matter if I have (as I have) three boxoffice winners now running in London.

Leaving aside 'Dinner', my other two productions are paying into the cooperative scheme in the sum of \$275,000 in the past 12 months—in entertainment takes alone.

"I understand much has been written about the 'poor artist' working for \$25 a week, but in the case of our favorites and music by the American composer, Manning Sherwin. 'Sitting Pretty' opened at Blackpool on the August Bank Holiday, 1938 to record-breaking critics. A week later, the London critics greeted it with lavish praise. I made a library (ticket agency) deal guaranteeing me the sterling equivalent of \$15,000."

"But 'Sitting Pretty' lasted exactly 11 nights in London! With the outbreak of war every theatre was ordered to close. And that, for a time with lavish praise. I made a library (ticket agency) deal guaranteeing me the sterling equivalent of \$15,000."

"At the end of the week we deduct from the gross all operating expenses, including the \$50-a-week guarantee to the stars and the guaranteed salaries of the other players. The remaining profits are then divided among the stars and the 'A' shares."

"The total hardship this has worked can be seen from the fact that many of my artists actually receive a lead of \$100 a week over pre-war salaries on the run of the play."

"It is still night-minded New York

it may seem a drab sort of entertainment world in which curtains

ing up at 4 in the afternoon—

around the customers out into the

scandal before 8 o'clock. But in

actual fact, Londoners have reacted

splendently, and in spite of the black-

out for the continents on the subject

statement regarding show business

generally. It is, indeed, astonish-

ingly good.

YANQUI SEEKERS BIZ SHAPES COUNTRY

Not so long ago an ex-U. S. diplomat, with trunk covered with baggage stickers from knocking around the globe and an ear bent from listening to inside stories, opined that Hitler needed to take over South America was to pick up his phone in the Wilhelmstrasse, dial the right number and tell the boys the time had arrived.

The portfolio carrier might have been right—opinions on just how strong the Nazis are in Latin-America depend on who you are and where you get your information.

Today it's beginning to look as if the shadow of the swastika routh of the border is no longer a shakedown of the faded lights of the spotlight of Pan-American solidarity, with the Latins almost 100% behind Uncle Sam. Most important is that there's not so much gab about it these days; there is action.

The sudden 'discovery' of Latin-America by many Yanquis, 40 years after Chris Columbus and his troupe arrived, didn't stop inter-American pictures. 'Yanqui Doodle' is the radio and standing up on platforms in Washington, New York and throughout the U. S. to talk about 'closer understanding' and 'let's lose the Nazis out didn't do anything to help in the beginning.

Past year has seen a slowing down of this abrupt romancing of Uncle Sammy's good neighbors. There's still a lot of time-wasting, puff-blasted word nonsense coming down to our hemispheric co-tenants and from once-over-lightly visitors and hemisphere-minded gent who've never even been here. But the high pressure seems to be off, and to Latins that's definitely an important step in the right direction.

Yanqui U. S. entertainment industry is taking an important part in this. It's been carrying the ball for a long time and it looks as if it will be in there punching for quite a spell.

FILM BIZ'S SERENADE

Film biz, most notable representative of the Northerner, am, entertainment and industry, and the Rio Grande, has been doing the serenading of Senor and Senora Juan Q. Public for the greater part of a year. The picture is the radio and standing up on platforms in Washington, New York and throughout the U. S. to talk about 'closer understanding' and 'let's lose the Nazis out didn't do anything to help in the beginning.

Those who do lots. But it has no magic formula and good-will doesn't come in telephone conversations. It's the fact that those local radio, the disc biz, concert and theatre fields also have understood for a long period that there's plenty of opportunity for the picture biz to add its part to hold an important spot in achieving actual Pan-American solidarity. They also know, by bitter experience in some cases, that high-pressure salesmen and their agents have in fact, put many Latins on guard against anything labeled 'made in U. S. A.'

Which brings up the point: are the Americans any closer as a result of all the good will wooing efforts that have taken place in recent years? The answer is definitely yes. F.D.R.

Roosevelt and Democracy—That's the Keynote in North and Latin America's War on Hitler

MUST BE WARY OF SENSITIVITIES

By RAY JOSEPHS

is top man in practically every Latin-American Republic. He is a man of great energy and initiative, and is primarily responsible. They have brought to South America a living picture of the President. Latins by the millions listen to his voice on the radio, and they are all in the same way. They don't understand what he's saying until the Spanish translation follows, but they can tell by his voice and by the emphasis he puts on his words that he is a man who is united in the battle for democracy," he means it.

"F.D.R. in the newsreels—and he appears with increasing frequency—has been a great help to the cause of the Latin American people. They can't tell what would happen when Hitler's pan appears because, except in private showings, Goebbels' head don't even enter their flash der in front of the public. They know that the people down here are solidly pro-democratic even though in many a Latin republic the government and the upper classes are still fence-sitting or frankly Axis-inclined."

RADIO HASN'T DONE AS WELL

Radio, which was expected to do miracles in shaping up hemispheric close harmony, hasn't done as well as the films. The radio has been a great help to the cause of the Latin American people. They can't tell what would happen when Hitler's pan appears because, except in private showings, Goebbels' head don't even enter their flash der in front of the public. They know that the people down here are solidly pro-democratic even though in many a Latin republic the government and the upper classes are still fence-sitting or frankly Axis-inclined."

Does the average Latino feel any better toward Uncle Sammy these days? Here again the answer is yes. The guy with the red-white-and-blue top hat has been in the most Latin minds. But the younger generation is definitely more and more Yankee-minded. Ninos and chicas who grew up in the United States are more and more the flickers are looking at old idea of the Yank as a peeing-around, milre-hair-headed, overbearing, and stupid to sweep up the mess and then come home on the boat back.

In all this, however, there's one paramount fact. It was best expressed to this correspondent by a U. S. film man long

experienced in Latin affairs. "If Hitler wins," said he, "all the goodwill efforts in the world won't be any good. If he loses, we can forget a lot of the things we've been doing."

This opinion doesn't give the whole picture, but it does provide a lead. U. S. efforts, especially in the field of entertainment industry, are to prevent Hitler from winning here even before he makes that takeover telephone call. U. S. general policy has now been shifted to show Latin-Americans that the democracies have the strength and force to win. And, furthermore, that lost European markets can be replaced in part at least by hemispheric trade.

Specifically what can the U. S. entertainment industry do to help?

Major General J. G. Harbord, speaking before the American Scientific Congress in Washington not long ago, declared that the role of Pan-American broadcasting is no longer confined to the field of entertainment. It is a tool for the conduct of our foreign policy. Facilities for rapid communications between all parts of North and South America now have a role of defense for the continents on the subject of the war and the peace, he said.

No sharp distinction can be drawn between commercial and cultural relations between the United States and Central America. General Harbord pointed out. Economic and cultural influences overlap, he added. What Harbord didn't say was that what officials here have in mind is the better the communications between the Americas, the more powerful is hemispheric defense.

Radio from the U. S., while it has improved considerably, still has a long way to go. The use of Latin stations for re-broadcasting is most important in the opinion of informed observers here.

Films, by sticking to a graphic pictorialization of life in the U. S. and its closer understanding of the Latin American mind, across a valuable message to Latin-America. Newsreels and short pictures are especially important in showing U. S. general policy has now been shifted to show Latin-Americans that the democracies have the strength and force to win. And, furthermore, that lost European markets can be replaced in part at least by hemispheric trade.

Concert field and interchange of personalities is also bringing about a closer understanding and ideas from Philip Barbour, music director of the Rockefeller Committee, to get more S. A. artists to the States, and more States warblers and instrumentalists here, will be put into practice, give your tip to these industries.

Entertainment industry can also help. Talking too much goodwill and doing good is a thing that has been a part of the attitude. Pieta which hold U. S. Army life up to ridicule or give an unfavorable impression of the States are also thin ice. Noblesse oblige to follow the lead of the States in everything in the Waterland look risky. But, nevertheless, there's a point beyond which film stogging of U. S. affairs gets dangerous.

ARGENTINE FILM SHOW SIGNS LEAVING SPANISH FIELD

Production of Over 100 Pix a Year Is About Six Times That of Spain and Mexico—Expect Even More Next Year

LOOK TO THE U. S.

By RAY JOSEPHS

Buenos Aires, Dec. 26.

It's all a far cry from Hollywood, but Latin America's film industry—especially in Argentina—has in the past year showed increasing signs of pushing ahead to a position of first-rank in the Spanish-producing field and becoming increasingly a competitor for Latin screen time.

Industry here is currently producing close to 100 feature pictures a year. About three times that of Mexico or Spain Argentine industry, which follows the U. S. pattern, both in production and distribution, still lacks sufficient market and adequate business organization but has achieved basis of stability that indicates it at least knows where it's going.

Events of the season just ending—its summer here when it's winter in the U. S.—emphasize a desire of leaders in the industry to get together to work out some of their own problems. Number of producers anxious to tie up with U. S. companies in joint efforts like those existing in England and France, have talked along this line and set one new goal. It's being closely watched as a guide to further action.

Local producers are also hoping to increase their distribution throughout Latin-America, 75% of the films produced here now get a play outside the country. But handling is still weak and the profits, which sometimes run to 100% on nationals, often are dissipated, without backers getting much to make them want to try another investment.

Academy Was Biggest Step

Formation of the Argentine Academy of Motion Picture Arts and Sciences, made up of leading actors, directors, producers, technicians and critics on the past year, was the most important step of the past year in the industry's bootstrap movement.

Instigated by Chas de Cruz, top film commentator and editor of the trade paper *Revista Cinematografica*, and Manuel Pena Rodriguez, film editor of *La Nacion*, Argentine Academy expects to unite all branches in the industry, select best films and performances, and attempt "to push ratings within the country and abroad. Organization is entirely non-commercial and constitution guarantees non-interference in labor, political and religious disputes.

It is due to the Academy that the Argentine film foreign films outnumber locals 8 to 1. And that in judging pix it's therefore necessary to have writers, who are the only ones to have seen all.

Association *Productores Peliculas Argentinas* (APPA) Producers' Organization also has taken steps during the past

year in an attempt to improve conditions and cut down what they consider excessively high cost. Group put a salary ceiling on stars and directors' salaries but Miguel Machinadri, owner of the indie *San Miguel Studios*, and also his investor in the Casino at Mar del Plata, has already breached the agreement by contracting top star Libertad Lamarque at an above-par figure. Dr. Jose Guerrero, Lumion head, who is chief of the APPA, insists other producers will stick to the agreement.

The U-Type Slog

Following the same system that inaugurated United Artists in the States, group known as Asociados Artistas Argentinos (AAA) was formed as a direct result of the APPA pact and has already started production of its first pic. Which includes four top actors and Director Lucas Demare, is a profit-sharing organization pledged to make half a dozen above-average features in the next Argentine. Full-time business manager of France, and more recently with Generaline, is handling finances for the new setup.

Triup between Lumion, one of the Big Five local producers, and Columbia, whereby U. S. company will distribute the Argentine product throughout Latin-America and possibly in the States, was followed by a similar deal between U. S. United Artists and the recently formed *Sun Art Film*, Columbia-Lumion deal, in the wind for some time, was consummated during the visit of Columbia Foreign Chief Joseph McConville.

First houses also secure U. S. showings of Argentine-mades in art houses also get under way late in the year, with Mel Shaefer, now agenting, importing two of the outstanding national, *Los Soldados*, *Quedados* (Tuesday, *Gracias*) from Lumion and *Historia de una Noche* (Friday, *Historia de una Noche*) from Columbia. If movie circles, it's likely to be taken up by others.

South American Picture Corp. in New York, headed by Edmund St. Strahl, has also been o-o-ling local films and announcing to allocate 10 feature films five shorts in the States. All moves to secure showings of Argentine-mades in the U. S. have met with handicaps from localities who insist the Argentine program will never be complete until it becomes a two-way street.

Spain, in the past year, has renewed attempts to woo Ar-

gentine biz but to the pampa lands, it's still so much hot air. The National Spectacle Syndicate of General Franco's fascist government has been again dangling juicy bait for Argentines in order to get more showings of Spanish-mades here. But local producers, whose films must face a big tax hurdle in the Old Country as well as what practically amounts to a coin freeze, haven't been too happy about the prospects.

Mex Pix Get More Showings

Mexican films have been getting more showings in Latin-America during the past year, but the Association *Productores Cinematograficos de Mexico* hasn't been too successful in Argentina, richest of the Latin markets, and is likely to slap some sort of new duty on local pics before long.

Within the Argentine industry itself, Hollywood continues to show increasing influence. Every new trend in U. S. pic finds a reflection here. It's pressed up against the wall for local use but majority of directors, who are the leaders in the biz, admit frankly that Hollywood, being the film center of the world, is their inspiration and they see nothing wrong in following it as closely as possible.

Cost of production is still a tenth of what the Hollywood product looks like. But considering the cost, Argentine-mades are surprisingly good. Weakness of training of some of the directors, stars and technicians is frequently noticeable but observed fact situation is constantly improving.

Push For New Equipment

Pointed out by the new *Baires Studios* opened this year in suburban Don Torcuato, have already helped by causing other studios to rush into the business of buying new equipment. Studio was the dream of the late, great Natalio Bolano, publisher of South America's leading afternoon, *Cinemas*, and shown in the new field.

Bona Film, which has just announced a dozen full-lengthers for '42, estimates that it is dominant position in the industry for the coming year. It is the only Argentine film company under management of Angel Bolano, Bolano's brother. Studio has been subjected to raids by other outposts but shrewd distributors and organization keep it on top.

EFAP, Argentine Film Exporters' Association, the biggest exhibitor in Latin-America, has also come up strongly in the past year, especially in its comedy following the Hollywood screwball

PAMPA, owned by cattle baron Olegario F. Ferando, has been shattered for some little while because of financial troubles. Outfit tied in with the Argentine Film Exporters' Association, distribute *Bolano*, but deal failed to click and has since been called off.

FOREIGN PIX DEBACLE

Market in the U. S. for foreign-language pictures just about evaporated during 1941. Although the number of even passably strong old films, is proving the greatest handicap. Former distributors and exhibitors who did well with French features tried to make a go of Spanish and Italian productions, most of them from the Latin-America, but none measured up.

Several attempts were made to fill the gap with Scandinavian product but to little success. Renewed interest in Russian product took place for obvious reasons.

Lisbon Paradise After Restrictions Elsewhere in European Capitals

By Joseph D. Ravotto

Lisbon, Dec. 1.

Been here now a fortnight after a 10-month assignment in Madrid for United Press. It was no easy job getting here, for it required some 12 weeks and the Portuguese reluctantly and issued me a visa.

I'm quite happy to have been given this assignment. You see, it makes a difference if you arrive in the metropolis capital from the east or the west. In the case of Lisbon, it was a host of others passed through the U. S. and I was not very visibly impressed with what they had to say. Having the great privilege of fortifying living and working in the States, where the whole picture may have been discovered, these fellows naturally found Lisbon dull and unexciting.

We who have lived in Europe these few years and found it getting progressively worse and at a distance that—see things through an outside eye. Consequently, Lisbon looks quite differently from what we see. We who have lived in Europe these few years and found it getting progressively worse and at a distance that—see things through an outside eye. Consequently, Lisbon looks quite differently from what we see. We who have lived in Europe these few years and found it getting progressively worse and at a distance that—see things through an outside eye. Consequently, Lisbon looks quite differently from what we see.

Frame of Mind

The only reason for writing this is to explain the frame of mind in which I am writing. I am writing from the inner points on the Continent. Lisbon has its shortcomings. Prices are high, the weather is bad, the apartments, hotel rooms, foreign products are getting up in the air. It is not the States as a comparison.

It does the heart good to see shop windows in the States, a couple of foreign toilet articles, good clothing,

good liquor. It does the heart good to be able to buy eggs, coffee, tea, sugar, potatoes, meat, bread—without a ration card, which, as in Spain, does not always mean you'll get what it calls for. It does the heart good to be able to have a Martini or a key and sock without getting bankrupt in the process. It does the heart good to walk up to a counter and get out a package of Yankee smokes instead of alighting down some side street and paying some impossible price (shooting price in Madrid, \$1.80) and then wondering if the poor bloke who sold it was a genuine Yankee shot for selling contraband. It does the heart good to get a simple hot soup or chocolate soup. It does the heart good to be able to buy an American or British paper or magazine. In Germany and Italy, all these are very much in evidence. There are no French or Spanish public relations men. It does the heart good to buy good quality lipstick, nail-polish, rouge, powder, or any other thing. It does the heart good to buy good quality soap, to see a good quality film. I've been here but a fortnight, and already eight new pictures of Americans are being released. Some are not exactly new, but they are American—which is a big thing. I've seen the last two weeks the following American films have been premiered: *"That Night in Rio"* (they've taken to Carmen Miranda as a fish out of water), *"Arizona"*, *"New York, New York"*, *"My Darling Clementine"*, *"The Little Criminal"* and *"Citizen Kane"*. They're not really new.

It really does the heart good to go to a show and see a good quality film. I've been here but a fortnight, and already eight new pictures of Americans are being released. Some are not exactly new, but they are American—which is a big thing. I've seen the last two weeks the following American films have been premiered: *"That Night in Rio"* (they've taken to Carmen Miranda as a fish out of water), *"Arizona"*, *"New York, New York"*, *"My Darling Clementine"*, *"The Little Criminal"* and *"Citizen Kane"*. They're not really new.

The only criticism I've heard is against *"Big Privates"*. Friends say that it's not a very good picture. The pathfinders are having a chuckle at Hollywood's idea of the American army. (The writer, a European correspondent for the last 12 years, reverts to his native U. S. a couple of weeks ago.—Editor)

Rapid Decline in Yank Tourism Seen Result of War's Toll on Mex Show Biz

Double Feature

Mexico City, Jan. 4.

Local Police Chief Miguel Z. Martinez has lined up all his drive-in to adhere to his cinema law. He has ordered all exhibitors to post their regular programs, photos and records of dangerous crooks being sought. Each show screen showing will be accompanied by the legend: "Maybe this criminal is sitting right beside you. Take a look!" Campaign started New Year's Day.

Spanish Gov't Adopts Fascist Plan on Aid To Cinema Industry

Madrid, Dec. 15.

Patterning itself after other countries where the cinema industry is the instrument of the State, Spain has just set up the legislative machinery to financially help worthwhile producing work. The law, which sets aside an unspecified credit, also provides for the payment of 10 million pesetas for the best Spanish productions.

These measures are strikingly similar to those taken in Italy and Italy and, more recently, in Vichy France. In all of these countries, the industries have been given official stimulants such as State aid and encouragement have been necessary to the industry to prevent sterility and stagnation.

Medio City, Jan. 4. Outlook for Mexicans show this winter looks too good to be a result of the latest war situation.

Cinemas and the stage were the first to rise and hit their stride during the week of Dec. 7. There was an immediate slump in trade, around 50% of the cinema and up to 50% for stage shows. Circulations of the dailies shot up. Radio claimed the highest number of listeners in the history of Mexico. Niteries got quite a wallop, too.

It is true, his here last month was a third under that of December, 1940, and it looks as if it will progressively decrease, for with the slack of news that Japan, Germany and Italy might be victorious, the U. S. came of cancellations of most of the large American excursion parties coming to Mexico. It was a hard blow to a Merry Christmas and Happy New Year here. The way things are, it looks as if it will be a hard blow to a Merry Christmas and Happy New Year here.

The way things are, it looks as if it will be a hard blow to a Merry Christmas and Happy New Year here. The way things are, it looks as if it will be a hard blow to a Merry Christmas and Happy New Year here. The way things are, it looks as if it will be a hard blow to a Merry Christmas and Happy New Year here.

NEX PIC WORKERS RE-ELECT. National pic workers union has re-elected some of these executives: Salvador Carrillo and Secretary General Enrique H. Mayores. The union is active in press agent and organization boss.

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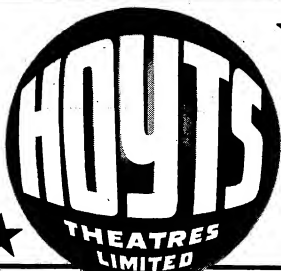
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Much in little about one who is much in little (I would have put "Multum in Parvo" but didn't think "Variety" readers would know what it means).

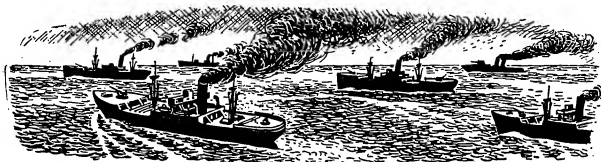
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script writer of a B.B.C. series called "Backyard Follies." With Dolly Harmer, doing a regular broadcast feature, "Mrs. Robinson and Her Son," stories of English home life. And together with many of the music hall profession organizing and appearing for troops concerts and war benefits as a duty and privilege. Thanks to all you American performers who are repaying our hospitality by buying British and giving us your support and prayers. Also for letting us keep Ben Lyon, Bebe Daniels, Kimberly and Page, the American Eagle Squadron, Jolo and Quentin Reynolds. Regards from Regensberg, Owen McGivney, Charlie Manny and the "Quality Inn."

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With hands across the sea, we wish our friends
where e're they be, a very happy Christmas, a
prosperous New Year and all the very best for 1942.

Syd Green, exploitation manager, Frank Jagger,
recording manager, Jimmy Bunting, trade manager,
Harry Stafford, orchestrating manager, Rhoda
Michaels, Belle Glassman and the rest of the boys
and girls here at Southern, London, have asked me
to include them in this heart-felt greeting to you
all.

With my personal good wishes,

Yours very sincerely,
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William Boughton
Director

BIG FILM SKED SET FOR MEX IN 1942

Mexico City, Jan. 4.

Efforts are being made by Mex-
ican producers to assure 1942 being
one of the best recent years with
regard to an output of pictures. Cur-
rent schedules of the top producers
call for at least 50 pictures during
the new year.

Jesus Grovas' firm heads this list
with 20 productions skedded. Filmex
has set at least 12 as its goal, in-
cluding a Mexican version of "The
Count of Monte Cristo" to cost
\$200,000 (Mex.) about \$125,000 U.
S., very big for Mexico. Felipe
Mier, ex-Warner manager here, is
to make six, possibly eight, pictures
in 1942. Five more is the schedule
next year for Mexico-Espana, head-
ed by Gen. Juan F. Azcarate, for-
mer Mexican minister to Berlin.
Fosa Films, president of which is
Santiago Reachi, of the old Mexican
family that has long been prominent
in amusement biz, is to make a bur-
lesque of "The Three Musketeers,"
featuring "Cantinflas" (Mario Mo-
reno), ace tramp comic, current in
the socko revue he is heading at
the Folies Bergere here.

Execution of this program, as well
as expansion plans by the studios,
is contingent upon sustained and
adequate supplies of film, other raw
materials and equipment from the
U. S. Entry of that country into
the war has rather complicated
things for the Mexican amusement
biz, particularly pictures. But the
film industry has hopes that it will
be able to get enough material from
American sources to go ahead with
its program.

Exhibitors have been cheered by
the news that Hollywood intends to
carry on in these war times. Amer-
ican pictures dominate this market
by at least 95% and there is a
growing liking for U. S. products
down here since the country defi-
nitely lined up with Uncle Sam in
his fight on the Axis. Yet the ex-
hibitors are wondering whether or
not they can correct the situation
that obtained for them in 1941—big
gross, small net—in the New Year.

London's 'Band St.'

Los Angeles, Dec. 15.
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brose and Maurice Winnick all oc-
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ing referred to as "Band street."

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FOR EIGHT WEEKS

Balcon Has Big Pic Prod. Schedule; Morley, Lockwood in British 'Alibi'

London, Dec. 15. — Despite scarcity of technicians and call-up for national service of all personnel connected with studios, Michael Balcon is preparing big-scale operations for next year at Ealing. Most of pictures scheduled are warlike, 'Life Line' dealing with all wells menaced by Nazis in the Near East, to be directed by Sergei Nolbandov (who made 'Ships with Wings'), 'Revolt', dealing with the 'V' campaign of oppressed Europe,

a naval story called 'Little Ships', about minesweepers and small craft, directed by Charles Frend; 'The Bells Go Down', based on the diary of a London Auxiliary fireman during raids. Another comedy around Tommy Trinder will probably be in the form of a sequel to his previous one, 'Sailors Three', with Claude Hulbert and Michael Wilding in support. Just completed is a story of the squeeze on industrial Germany titled 'The Big Blockade', which is partly documentary and made with

(cooperation of Ministry of Economic Warfare).

British Lion is set to make a film version of the French picture 'Alibi', which will be produced by Joseph Somlo at Ilkington studios. Margaret Lockwood and Robert Morley are star names to date, and Brian Desmond Hurst will direct.

British National has six more subjects lined up, following completion of 'One of Our Aircraft' and 'J. S. Priestley's 'Let the People Sing'. First listed is a story of evacuees titled 'Children in Exile', directed by Lance Comfort; another topical theme will be 'Saboteur at Sea', to be made by Leslie Hiscott; a filmization of Priestley's play, 'When We Are Married', a further comedy in the Old Mother Riley series and an un-named comedy and large-scale musical complete the program.

Too Much Realism

Mexico City, Jan. 4.

War enthusiasm got so much the better recently of a bunch of extras and Pedro Armendariz and David Silva in a hand-to-hand combat sequence of 'La Isla de la Paz' ('Paradise Island') that all 24 engaged in the fight were wounded, more or less severely, and picturing had to be suspended.

Picture is being made at Acapulco, historic Pacific port-resort, by Mexico-España Films, S. A., backed by Gen. Juan P. Azuara, former Mexican minister to Berlin.

London County Council has banned performances by dangerous animals within area under its jurisdiction, as no adequate precautions can be taken to safeguard the public in case of enemy action.

Gable, Davis Top B. O. In Australia During '41

'Hardy' Pic Nice 74¢ In Dull Buenos Aires

Buenos Aires, Dec. 30. — Despite holiday season which generally brings 'em to the ticket windows, this past week has been disappointing in all of Buenos Aires' first-runners. There are different reasons for every house, but that doesn't help much when the books are balanced. 'Life Begins for Andy Hardy' (M-G) at the Rex did a nice 30,000 pesos (\$7,500), but perhaps the most unusual draw was the British-made, RKO-distributed 'Convoy' which gathered a hefty 25,000 pesos at the Opera, proof of a strong pro-democratic sentiment.

Other estimates, all given in Argentine pesos, currently at about \$2c, follow:

'Ambassador' (Lautaret and Cavallo) (4,305); 2,500-2—'Bride Came C.O.D.' (WB). Disappointing 1,500 for third stanza.

'Meet (Lococo) (979, 2-2-50) —'Tom, Dick and Harry' (RKO). Fairish 14,000, hard to understand in view of good notices and Ginger Rogers' popularity.

'Reck' (Gardner, Cavallo and Lautaret) (3,305); 2,500-2—'Life Begins for Andy Hardy' Nice 30,000 although not as good as the previous in the series. Holding for a second.

'Normandie' (Lococo) (1,420, 2-1-50) —'Right Shoes' (U). Very weak 7,100. Broadway locale. Damon Runyan dialog and lack of marquee names responsible for failure to register strong here.

'Opera' (Lococo) (2,400, 2,500-2) —'Convoy' (British-made RKO). Clicko 25,000, but, unaccountably, not held over.

'Broadway' (Lautaret and Cavallo) (1,882, 2,500-2) —'Gone With Wind' (M-G). Satisfactory 1,000 for the seventh week. Running another.

Associated British Cinemas circuit raised \$20,000 for the Soviet Red Cross.

By Eric Gorrick

Sydney, Dec. 15.

The year 1941 will go down as one of the top in Australian exhibitor history as far as gross were concerned, with the increase in employment through war industries and the quality of Hollywood film product being major factors in the upsurge. Local payees continued to favor Hollywood stars. Number one male star fave with both sexes was Clark Gable, who has maintained a box-office tempo over a long period. 'Gone' (M-G), which sent Gable to the top in 1940, is still playing in this city.

Number one female star was Bette Davis. Not long ago, Miss Davis was considered boxoffice poison by the melos of local exhibitors. Warners, however, by spotting her in tear-jerker, got the frame lines.

Formby Among Tops

On the British side of the film fence, George Formby still maintained top position, hitting hefty grosses with his usual lokum.

Surprise click was registered by Jean Crawford towards the end of the year with Metro's 'A Woman's Face'. Miss Crawford had been on the downward trend here.

Other b.o. clicks were Deanna Durbin, Jane Cagney, Sonora Tracy, Jeannette MacDonald-Nelson, Eddy, Judy Garland, Mickey Rooney, Bob Hope, Charles Boyer, Ray Milland, Alice Faye, Judy Canova, William Powell, Myrna Loy, Rosalind Russell, Melvyn Douglas, Claudette Colbert and, of course, Abbott and Costello, with the biggest Australian boxoffice click of the year in 'Buck Privates' (U).

Other big b.o. pix during the year were 'Caught in the Draft' (Par), 'Dictator' (OA), 'Love Crazy' (M-G), 'Call a Cop' (BEP), 'Bride Came C.O.D.' (WB), 'Under Your Hat' (BEP), 'Topper Returns' (M-G), 'Sue Hopkins' (BEP), 'Lady Eve' (Par), 'In the Navy' (U), 'Sailors Three' (BEP), 'Devil and Miss Jones' (RKO), 'Andy Hardy' series (M-G), and 'Middle Watch' (U).

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Still TAILORING to the Best People in the Show World

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They started coming
as they looked
that could!

THE Australian-wide organisation of

Exhibitors that first secures, for its patrons, the Public, the super hits of the day and then sells them for its clients in the G.U. super way.

NORMAN B. RYDGE

Chairman of Directors,
Cinema Union Theatre Pty. Ltd.

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Including

LOU HOLTZ, DAVID BURNS, DIAMOND BROS., CONDOS BROS., GEORGE GIVOT, FOUR FRANKS (including MAMA FRANKS), BILLY DE WOLFE and OSHINS and LASSEY.

PLANES, SHIPS, TANKS, MUNITIONS and LAUGHS are Helping Us to Win This War

AM RUNNING SHORT OF LAUGHS

All Kinds of Material and Gags Welcome

WHAT ABOUT IT FELLAS?



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**METRONOME MUSIC
CORPORATION LIMITED**
(General Manager DAVID TOFF)

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FOR PARLOPHONE

REGULARLY FEATURED BY THE BRITISH
BROADCASTING CORPORATION WITH
THE DANCE ORCHESTRA
and
THE CONCERT ORCHESTRA

"HELLO AGAIN!"

FROM

GERALDO AND HIS ORCHESTRA

BRITAIN'S NUMBER ONE RADIO, RECORDING, AND STAGE BAND

SINCERE GOOD WISHES TO MY
FRIENDS AND WELL-WISHERS IN AMERICA
—AND THANKS FOR THOSE GRAND SONGS!
YOU SEND THEM OVER AND WE'LL PLAY THEM!!

"GERALDO'S OPEN HOUSE"

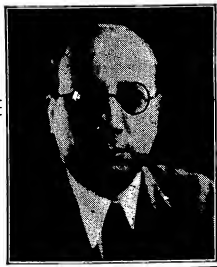
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"UP WITH THE CURTAIN" • "ALL THE FUN OF THE AIR"

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PRODUCER

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TO ALL

HAROLD FRENCH
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Adapted From the Play by Aimée STUART with
MICHAEL REDGRAVE and BARBARA MULLEN

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SHAUN TERRENCE YOUNG

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Adapted from the Novel by Anthony Gilbert
STARRING BARBARA MULLEN

TALK ABOUT JACQUELINE

Adapted from the Story by Katharine Holland
• IN TECHNICOLOR •

MARCEL HELLMAN PRODUCTIONS • DENHAM FILM STUDIOS

UA SNAGS DEAL ON LONDON THEATRE

London, Dec. 15.

A. E. Abrahams is dickering with Jack Hyton and Jack Taylor to take over the London Pavilion, with Abrahams prepared to spend \$20,000 on backstage reconstructions if H. & T. will agree to a three year lease. If deal goes through, Hyton and Taylor take possession in April and open with revue staged by Charles B. Cochran.

Sung in the deal is United Artists' lease on the house, which was for 15 years on percentage basis and which has eight more years to go. Two years ago, UA would have been prepared to forego lease and compensate Abrahams to extent of \$40,000. But business has picked up since, with UA quite prepared to carry on. Understood Harry Buxton, provincial theatre owner, who originally had backing to acquire the Pavilion, has forfeited his deposit of \$10,000.

Abrahams' other house, the Regal, Marble Arch, held under lease by Associated British Picture Corp., in which Warners has recently acquired an interest, is also being nibbled at for change of policy. Hyams Bros, among others, would like to take it for vaudeville.

ABPC, whose lease still has six years to go and pays weekly rental of \$2,500, has been losing steadily \$200,000 per annum. Latter would gladly give up the lease, especially because of its connection with Warners, which gives them Warners' theatre for West End prelease spot. Very doubtful if house will change its policy, as Abrahams is asking at least \$120,000 for release.

British Equity, Gov't In Pact on Chorus Service

London, Dec. 15.

An understanding between the Ministry of Labor and Equity affects over 3,000 chorus girls who are of war service age.

The girls must report to labor exchanges, but are exempt if they produce a letter from Equity that they are essential to a stage production.

Men employed by ENSA (Britain's Entertainment Nat'l Service Assn.), who thought they were immune from calling up for military service, have now been notified their individual cases will come up for review, and it is unlikely they will be exempt.

BEST WISHES FOR A HAPPY NEW YEAR

NELSON

MARIE

CLIFORD and MARION

STILL DODGING THE BOMBS IN ENGLAND
AND MAKING THEM LAUGH ON STAGE AND RADIO

Representative: ARCHIE PARNELL, 11, Golden Square, London, W. 1, England

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FORSYTHE, SEAMON and FARRELL

We Stayed and England Remembered

Featured in Gainsborough Films' Picture "I THANK YOU"

3 Radio Series: "Quiet Please," "Mint Julip" and "Frisco Bar"

Now Starring in Pantomime "Cinderella"

41, Queen's House, Leicester Square, London, Eng.

THE DOLINOFFS and RAYA SISTERS

Just Concluded 9 Months in George Black's "APPLESAUCE", at the London Palladium, and Now in Tom Arnold's Pantomime, at the Wimbledon Theatre, London
GREETINGS TO ALL OUR FRIENDS IN AMERICA

SEASON'S GREETINGS From

JACK HYLTON

Presenting and Representing

ARTHUR ASKEY and FLORENCE DESMOND
IN**"JACK JILL"**at the
PALACE THEATRE, LONDONSTANLEY LUPINO in
"LADY BEHAVE"With SALLY GRAY, PAT KIRKWOOD,
HARTLEY POWER and JUDY KELLY
At HIS MAJESTY'S THEATRE, LONDON

IN ASSOCIATION WITH DANIEL MAYER CO.

"PETER PAN"With BARBARA MULLEN, ELIZABETH ALLEN,
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At the ADELPHI THEATRE, LONDONThe
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 HOWARD DE COURCY "Deceptionist"
 DOLLY ELSIE New Radio Star
 FREDDY "The Funny Man"
 ADELAIDE HALL Crooning Blackbird
 DICKY HASSETT "Large Lumps"
 JACKIE HUNTER Radio's latest fun-maker

JOE KING Always Jo-King
 PAT KIRKWOOD First War-Time Star
 CELIA LIPTON England's Judy Garland
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 GODFREY WINN Famous "Sunday Express" Correspondent

ON TOUR

"LADY BEHAVE" With Bobby Howes and all-star cast
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AT THE B.B.C.
 THE DANCE ORCHESTRA and
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"SECRETS OF THE B.B.C." With Bryan Michie and "Youth Takes A Bow"
 By arrangement with the B.B.C.
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(Lyrics)

WISH YOU A MUSICAL NEW YEAR

CURRENT LONDON PRODUCTIONS:

George Black's "GET A LOAD OF THIS," London Hippodrome

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DeLeon and Killick's "RISE ABOVE IT," Comedy Theatre

Firth Shephard's "FUN AND GAMES," Princes Theatre

Firth Shephard's "UP AND DOING," Saville Theatre

and

No. 1 Musical Picture of the Year—Gainsborough's

"HI GANG!"

THANKS TO FRANCIS, DAY AND HUNTER, LTD., FOR THEIR MAGNIFICENT CO-OPERATION

SEASON'S GREETINGS AND BEST WISHES TO ALL OUR FRIENDS IN THE U. S. A.

FROM

VAN LIER

KEITH, PROWSE & CO., LTD.

42, Poland Street, LONDON, ENGLAND

Mexican Film People Behind Outfit That Would Aid Latin-Am. Solidarity

Mexico City, Jan. 4. Extension of membership to other Latin-American countries, interested in a central film organization, such as the proposed Mexican Academy of Cinematographic Arts and Crafts, is the objective of producers, players, technicians and a wide sector of labor here. Outfit is expected to materialize early in 1942. The President has been assured the support of the Mexican government by President Manuel Avila Camacho.

Get-together would be part of the continental solidarity program. Luis Manique, one of the newer Mexican producers, is one of the moving spirits in the Academy and Spanish-American picture solidarity. Julio Bracho, who has also come to be anore in a merger in Mexico, is another prime spirit behind the group. Mexican-American companies are being enlisted for the internationalization of the Academy. It's understood that the proposition will be discussed on films between Mexico and certain other Latin-American governments, particularly the Argentine. Mexican distributors have long been working on this angle. They say there is a 'disparity' on duties of Mexican and Argentine pictures, that Mexico charges little but the Argentine socks Mexican products.

Mexican players are highly enthusiastic about this continental unity. They are already busy lining up Cuba, the Argentine, Chile and Venezuela for the organization of the international association. A like move is expected to be started soon by Mexican picture labor. It wants a lineup with film workers of those countries.

British Best Sellers

(For Week Ending Nov. 28)

London, Dec. 1.
 Yours Maurice
 Russian Rose Dash
 World on Fire Wood
 Sister & I C-C
 Kiss Boys Victoria
 Last All Clear Dash
 Rains Before Rainbow Chappell
 St. Mary's C-C
 Maria Elena Southern
 Sand in Shoes Victoria

HOYT'S SHAKEUP IN AUSTRALIA

Sydney, Dec. 15. Realigning of Hoyt's theatre circuit personnel pushed J. Cecil Graham, at one time Paramount manager in Great Britain, in as board chairman, and Ernest Turnbull, formerly general manager for 20th-Fox, as managing director. Graham joined National Theatres with no specific title last fall. National, a 20th-Fox subsidiary, has controlling interest in Hoyt's.

Herschel Stuart will have charge of theatres and film buying. He was formerly with National in the States. G. Reichenback, local attorney, becomes director, together with Monte Simpson, representing National stockholders.

Maurice Sloman has resigned following a payoff of his contract, which had three years to go.

New Mex Theatre

Mexico City, Jan. 4. New revue theatre, the fourth here, is being readied for inauguration in January at San Angel, historic suburb, by Roque Castillo. Theatre is to specialize in typically Mexican revues and comedies at pop prices.

'Argentine Way' Clinks In B. A.; 'Offensive' Parts Re-Edited by 20th-Fox

Buenos Aires, Dec. 30. With only a few professional hecklers on hand to give out with the boot on the Normande here without much trouble and seems set for solid biz despite not-too-enthusiastic notices.

Pic, entitled 'Al Compas de Dos Corazones' ('Rhythm of Two Hearts'), had a test boycott early in December at the General Paz in Cordoba, and fact that there were no difficulties there convinced Sidney J. Horan, managing director in Argentina, that the Ameche-Grable technicolor epic was satisfactory for localities.

Care in re-editing which went into the film after original reports from the States concerning lack of authentic details in the film, caused widespread adverse comment in the local press, was notable in the revised version, all first-string writers noting 20th's desire to please and schooling made after local preem.

The boos and catcalls at the Christ-mas Eve opening were traced directly to troublemakers by house spots especially placed for the purpose. Some guys also booed and hissed when shot of FDR were run during the newsworld preceding the feature. Their attempt to cause trouble flopped when the audience refused to pay any attention to the provocative demonstration, and afterwards it was noted that the audience, aside from quibbling over a few features not strictly authentic, liked the film.

Best evidence of reaction was the way biz picked up after the first day. Pic had been deliberately underpublicized so as not to arouse too much advance attention, 20th rightly figuring that if the package was good, word-of-mouth would hype biz quickly enough.

As screened here, Pic opens with an intro in Spanish in which 20th explains the cordial purpose it had in making the film. Plot stuck to the original, but ideologues which were considered likely to offend local sensibilities were skipped and attention concentrated on the Brazilian star, Carmen Miranda, who is popular here.

A benefit matinee is being sponsored by Noel Coward and the Green Room Club at the Palladium, London, Jan. 18, for Edmund Knight, stage and film actor, who lost his sight during action against the battleship Bismarck while he was serving aboard H. M. S. Prince of Wales.

Clare Gwyn, who has been under the management of Brian Linnet & Dunfee, London theatrical firm, has joined the ATS (women's army service).

Aussie Talent Cry

By Eric Gorrick

Sydney, Dec. 15.

Dollar restrictions, plus government's refusal to allow foreigners to withdraw coin, compelled legit and vaude to fall back on local talent throughout 1941.

Hopes are held that the new labor government may unbend in '42 to permit the importation of U.S. acts and legit shows, together with a large percentage of coin take-away.

It's pointed out that U.S. film distributors are allowed to remit a percentage of coin from this zone; therefore, a similar percentage scale should be granted to those dealing in live shows. (U.S. districts are coin-frozen presently to the tune of 80%, with 37½% allowed to be remitted to the States.) In vaudeville and legit the government has clamped down on dollars set aside for boat costs, plus salaries on U.S. talent, and it's this problem that show sponsors want to overcome.

Need New Talent

Dealers today in flesh-blood are not kidding themselves that they can get away for long with home-brew talent, past experience teaching them that only a constant flow of new faces means the salvation of two-day-a-week and legit in this sector.

This zone is a top market for imported talent should the government relax its present coin holdback. U.S. acts have generally been offered a 10-week contract, with options (Will Mahoney has been around for over two years) plus free transportation and the right to accept dates from two pop pics for added playing time. There are no split weeks, no Sabbath shows, and acts generally stay in the one town around five weeks.

OVER-BUILDING HITS FILM BIZ IN S. AFRICA

By H. HANSON

Johannesburg Dec. 10.

Considerable strides were taken by the picture business in South Africa during the past year, but the tendency to overbuild now threatens to shatter some chimeras. The tussle between African Consolidated Theatres on one side and 20th-Fox and United Artists on the other has produced that situation.

African Consolidated (Schlesinger) constructed 10 new cinemas during 1941. Activities of United Artists and 20th-Fox resulted in the addition of 15 theatres costing \$400,000, or a total of 61.

African Consolidated Theatres now controls 155 theatres, and takes pictures from virtually all U.S. major distributors excepting UA and 20th-Fox. It even has product deals with Metro, which has cinemas in Johannesburg and Durban showing their own product.

While films from the States have been reaching here, efforts to import vaudeville and legit shows have proved unsuccessful because of bottling restrictions. Several acts and theatrical lineups booked by African Consolidated had to be cancelled because no accommodations were available. This gave South African native talent a chance.

The Office of Works, which has charge of all British Government property both in construction and repairs, has salvaged two valuable pieces of stained glass from the House of Commons burning last year and presented one of them to the Press Club of London and the other to the Washington Press Club.

WILLIAM MOLLISON

Sends Greetings To All His Friends In America

LAST YEAR'S OUTSTANDING SUCCESS:-

"LADIES IN RETIREMENT"

THIS YEAR:-

"LADY BEHAVE"

(In Association With Jack Hylton)

Permanent Address:-
 His Majesty's Theatre,

LONDON

SEASON'S GREETINGS

From

QUALITY THEATRES of LONDON

(Leicester Square: Regent Street, Etc.)

Who Proudly Announce

"STILL THE BEST COFFEE IN TOWN"

*Greetings and Good Luck
to
Our American Friends*

REGINALD BAKER

Managing Director

MICHAEL BALCON

In Charge of Production

Ealing Studios, London

WHAT TO EXPECT IN 1942

By LESTER GOTTLIB
Publicity Director, Mutual Broadcasting System

We all know that the war is going to affect sharply the normal operations of America radio. The industry is prepared and eager to cooperate in the all-out effort. But somehow I have the feeling that, for the most part, radio is going to continue its natural, pre-designed course in 1942, and that many things are going to be like they always have been. In short, the Radio City Music Hall will have the Rockettes dressed as bunnies during Easter Week and Variety's traditional anniversary shows will have a green cover.

I read so many lists of the 10 best and 10 worst in broadcasting, topped with an overview of the past 12 months and a peep look confidently to the future. So with a profound bow to professional prognosticators I don my prophetic chapeaux, remodelled from an old dunce cap from P. S. 161, and will take reasonable wagers at proper odds, that the following events will take place in the broadcasting industry:

Four thousand five hundred and sixty-two contestants will muffle the \$94 questions on 213 quiz shows.

'Variety' will pan 26 new soap operas.

Some innocent engineer in a radio station in Smalloy, Montana, will play a recorded aria from 'Madame Butterfly' and get railroaded out of town by the local Rotary club.

One major network will insist its top, unconfirmed news flash from Geneva got on the air 13 seconds ahead of the other major networks. This will be promptly challenged until each web's world's most honored watch is checked against an impartial observer's B.U.L.-O.-V.-A.

No. N. A. B. Demonstration

Some tenor will sing 'Jeanne With the Light Brown Hair' in a Cleveland night club during the N. A. B. convention without causing any demonstrations among the delegates.

Lucy Monroe will sing 'The Star Spangled Banner' 1,000 times.

Gabriel Heatter will be optimistic.

The Pearl Harbor and America's entry in the war and the inflow of this class of mail stayed bad for a week. Listeners will be screaming tie ball game with the Phillies, thus forcing WHN's all-night record program off the air.

A group of independent broadcasters will form an association of independent broadcasters not to be confused with 17 other similar groups.

Lewis Allen Weiss will make important trips to New York and the United States will name a train after him.

Five hundred and sixty-four radio comedians will make jokes about Hirohito but 10 years from now Gilbert & Sullivan's 'Mikado' will still be the only Tokio take-along anybody bothers to remember.

Special Features Men will have a comparatively peaceful year, thanks to the extinction of 'free air time' pressure groups.

Some new patriotic ditty will top the Hit Parade 14 consecutive weeks. I haven't the slightest idea who will publish it.

'Variety' will like one soap opera, and 'The New York Times' will like one soap opera.

Norman Corwin will try and top his 'Big of Right' program classic with a new one that uses Greta Garbo, Shirley Temple, Groucho Marx, Maurice Chevalier and Gertrude Lawrence as walk-on players.

Out-of-town radio exes visiting New York network exes will insist upon seeing Olsen and Johnson's new madhouse on each trip. Their polle hosts will make a hasty retreat after the overture and play gin rummy in the men's room.

Non-Talking Bandleader

A courageous young bandleader will make a unique attempt for popularity by adamantly refusing to announce his own remote broadcasts. This will start a new fad that will sweep the country.

Milton Cross will read a commercial on 'Information Please' that Clifton Fadiman forgets to check and a set of The Encyclopedia Britannica will be sent to the American Tobacco Co.

'Youcan't' will make one, more final, farewell broadcast.

Network gendarmes will seize a tiny, bespectacled member of an exciting student audience because the victim carried out with him an ominous-looking package. Contents turn out to be two dozen sample packages of some sponsor's product which the victim had won as a consolation prize on a quiz show.

Some statue press agent in a radio station will send out a publicity picture without a microphone nameplate in it and hear plenty from the boss.

A conservative lad will be given the assignment of running one of those all-night record programs and send out the country for a week or two.

Years ago, he will content himself with just announcing the titles of the songs and playing the records. This phenomenal style will win him 96 participating accounts and a host of The Encyclopedia Britannica.

A radio engineer will decide to clean out his desk one day and discover a facsimile machine.

THEY'RE THE ARMY OR NAVY NOW

Scores of radio announcers and engineers are already with, or about to join, the armed forces of the United States. This was expected due to the young years averaged in these two groups, and the new use of engineers, prior association with the National Guard or officer reserve, production and directors of radio programs run somewhat older in average, although many a striping is common.

A considerable number of radio advertising men have consultative or active posts in the armed services. As, for example, Vince Callahan, Charles J. Gilchrist, Jack Hart, Fred L. Lott, U. S. Army, department radio sections. Or the special assignments of Frank Stanton of CBS with the Office of Civilian Control, or the Aylesworth-Whitcomb team in the Rockefeller committee set-up.

Chicagoans in Service

Chicago, Jan. 6.

Partial list of advertising and radio men in armed forces:

Neil Gerson, formerly head WGN radio, army.

Oren Weaver, formerly news editor WBBM, army, I.R.C.

David L. Lott, U. S. Army, department radio sections.

Ogden Hines, Sherman K. Ellis.

Robert Wintercoore, J. Walter Thompson, marines.

Robert Wintercoore, J. Walter Thompson, marines.

Joe Calloway, J. Walter Thompson, army.

Grant Adams, J. Walter Thompson, navy.

Thomas O'Connell, J. Walter Thompson, navy.

James Ramsey, J. Walter Thompson, R.A.F.

David Lott, J. Walter Thompson, navy.

Bro. Hayes, J. Walter Thompson, air corps.

A. M. Jones, J. Walter Thompson, officer, army.

Not Many From L. A.—Yet

Hollywood, Jan. 6.

Checkup of agencies reveals that personnel so far has barely been scratched by war enlistments. J. Walter Thompson lost office boys. Ronald Ross (Navy) and Henry Oving (Navy), Presley Thomas, Christ, contact on 'One Man's Family', was drafted and is now at Fort Belvoir, Ind.

John J. Ryan, producer at Lord & Thomas, joined Army air force.

W. J. Rubiacum staff intact as are others.

Frisco's Contingent

San Francisco, Jan. 6.

The enrollment in service from here now includes:

KGO-KFO

King Harris, salesman, now Ensign in Naval Intelligence.

Curtis Keefe, chief engineer, splitting time with Naval Communications with rank of Lieutenant.

David McNulty, press, now in charge Public Relations, Mather Field, U. S. Army Air Corps.

Don McQuinn, engineer, now, sports, now Lieutenant in Naval Intelligence.

Ed Bertrand, producer, now Ensign, Naval Intelligence.

Bob Gray, page, now Corporal, Signal Corps, Camp San Luis Obispo.

Ed Callahan, engineer, now Lieutenant, Navy Communications.

Tad Fallaway, engineer, now Lieutenant, Navy Communications.

Buddy Sugg, engineer, now Lieutenant, Navy Communications.

KYA

Lon Hughes, daily financial newscaster, serving as Lieutenant in Navy.

KJBS

Willard Tiffany, chief engineer, now First Lieutenant, Army Signal Corps, Fort Lewis, Wash.

KQWC

Bert Buzlin, farm reporter, enlisted in Navy but not yet called.

KFRC

Ernie Underwood, chief engineer, in Navy.

Charles Concanon, engineer, in Navy.

Fred Crawshaw, salesman, USNR, Navy Intelligence.

Phelps McCann-Erison, salesman, time buyer, Ensign, Naval Supply Corps.

Phil L. Costal, medical and radio, Ensign, Navy Intelligence.

Fan Mail Returning to Normal, Dropped 40% After Jap Attack

Volume of fan and inquiry mail to radio stations is beginning to resume normal proportions after suffering a clearing house for the worst slumps in industry history. The breakdown came with news of the Pearl Harbor and America's entry in the war and the inflow of this class of mail stayed bad for a week. Listeners will be screaming tie ball game with the Phillies, thus forcing WHN's all-night record program off the air.

A group of independent broadcasters will form an association of independent broadcasters not to be confused with 17 other similar groups.

Carleton Young Is Bromo's Version of Ellery Queen

Carleton Young will play the title part in 'Ellery Queen' and the whodunit series returns to the air Saturday (10) for Bromo-Seltzer. Hugh Marlowe originally played it when the show aired as a CBS summer and later for Gulf oil. Marlin Shodoray, who created the part of Nicki in the original version, will play it again in the forthcoming version. Santos Ortega will be Inspector Queen and Charles Paul will play the organ and provide arrangements. Santos Ortega will probably be a member of the guest group trying to guess the solution on the first broadcast.

George Zachary, who worked out the original show with co-authors Frederic Dannay and Manfred Lee, will again direct. Lee Cooley will supervise for Ruthrauff and Ryan.

'Victory News'

Wichita, Kan., Jan. 4.

Radio station KFBI has new sustaining program presented each afternoon, six days a week, called 'Victory News.'

Meantime, Swallow Aircraft sponsors 'News of the Air,' war summary and highlights of air.

BBC MEN MADE LIABLE FOR SERVICE

London, Dec. 15.

Men employed by the British Broadcasting Corp. hitherto reserved the right to be liable to be sent up to the age of 35. This will affect 1,600 at the BBC. They have received an order to show cause why they should not be subject for draft by the forces.

It includes all classes of artists, news anchors, announcers, etc., but not, as yet, engineers who are still exempt from the age of 30.

If these men are taken to join the colors, it will be necessary to make greater use of gramophone records.

Goldmark to Show His Colors for Tele Group

Members of the American Television Society have been invited to attend the television meeting of the Institute of Radio Engineers and CBS at the Commodore hotel, N. Y., Monday Night (12).

Peter Goldmark, chief engineer of television of CBS, will demonstrate color television.

Includes WBBG, Canton

San Antonio, Jan. 4.

Distribution of Christmas bonuses to the form of defense bonds and stamps to all employees was made by Brush-Morrell Newspapers, Inc. Includes WBBG, Canton, O.

TELEVISION SOCIETY 'MOBILIZES' FOR WAR

American Television Society has set up a number of committees to include Don McCure, vice-president; Robert Champlain, secretary; Kay Barrett, secretary, and William Caro, Halley V. Barrett, George Wallace, David O. Alber and Olga Lee. Chairmen of the various committees are: I. A. Hirschmann, programs; Thomas H. Hutchinson, production; Olga Lee, talent; Don McCure, script; S. L. Leggett, film; C. Mather Desner, research; Charles H. Hutchinson, library; J. Raymond Hutchinson, education; George Wallace, publications; Albert, publicity; F. Fletcher, social, and Barrett, membership.

ATS has also established a new Service Membership, available without payment of dues to those wishing to help in television defense activities but unable to join as regular members.

WLOK, O.—Henry Stambaugh, from Toledo, Lima, O., now announcer at WTOL, Toledo.



ED EAST AND POLLY

TEN COMMERCIAL SHOWS WEEKLY, WJZ, N. Y.

KITCHEN QUIZ SHORTS—COLUMBIA PICTURES.

National Concert and Artists Corporation

Emil Dorer, G. Heuther Quit WWRL, Woodside

Emil Dorer, for the last three years co-producer of WWRL, Woodside, L. I., has resigned.

George Heuther, engineer at the same station, has left to join the CBS shortwave engineering department.

WBBG'S BIGGEST YEAR

Baltimore, Jan. 4.

Station WBBG, local Mutual outlet, announcing bonus for employees, claims its business is better in the station's history.

Outlet switched affiliation last fall from NBC-Red.

BIGOTS WILL BE BACK AFTER THE WAR

By ROBERT J. LANDRY

This special green-overcoated edition of 'Variety' has been dedicated to the editorial theme of 'The Fifth Freedom' (see lead editorial) and will serve to remind radio, along with the other branches of entertainment, that the censor is always with us but that this need not unnecessarily disturb us unless or until censorship exists without common consent, absolute, capricious, deny'ting all appeal from its decisions and all challenge of its justice. Indeed censorship is not always an evil. Just now military censorship is a positive virtue because it protects our soldiers and sailors and our whole war effort from needless risks. Even in normal times we have small censorships of assorted kinds, not all of them busybody or vicious in origin and motive. Some forms of 'censorship' are simply measures making it possible for families to live together, corporations to compete, points of view to be heard without creation of intolerable libels and incitement to dangerous manhandling of persons.

Radio is our most conscientiously conservative medium. It has to be. Programs cannot come blundering out into millions of parlors. Radio material must be pre-censored to take into consideration:

(a) A dangerous, ever-present tendency to hall-listening, in which there is implicit at all times the hazard of fostering false rumors and, through them, panic. The foreign language elements, millions strong, are imperfectly acquainted with English.

(b) The need for, under advertising sponsorship, general good will carrying with it a requirement not to offend the religious, racial, regional or other opinions of listener-consumers.

(c) The fact that children are conspicuous listeners and that the broadcaster must, since the Government or the parent cannot, pre-censor program content.

THE WITCHHUNTERS

But special differentiation needs to be made as regards the politician-censor, the witchhunter-censor, the loves-to-regulate-his-or-her-neighbors-censor. These types are natural enemies of radio. Most of them fortunately are on or near the lunatic fringe. Many of them are isolated creatures. But when a lot of them get together in a conspiracy of shared antipathies they do possess considerable powers of mischief.

In the statement announcing that this special edition would be devoted editorially to 'The Fifth Freedom' 'Variety' said: "... The censor, ever ridiculous, ever bigoted, ever intolerant, waits only for plausible occasions to ply his craft. Unabashed by defeats, unpunished by satire, unresponsive to the basic theory of self-expression he is ever and always the enemy of anything of which he disapproves. Since he begins from a narrow base nearly anything may be outside the meagre scope of his sanction. And anything he's agin he will try to stop."

It is worth recording, too, in these remarks on self-expression during 1942 that, for the first time probably in modern American history, there was a serious proposal that stage plays, motion pictures and radio programs ought not to concern them-



selves with issues of the day. The senators that enunciated this astonishing view did not allege untruth in stories concerning the Nazis. Rather they recognized that to examine the Nazis was to loathe them and to loathe the Nazis might break the enchantment of isolation.

Not daring to demand or expect that the playwrights, lyricists, actors, directors and producers of a democracy should praise Hitlerism, the isolationists seem to have been arguing that since it was impossible to praise, it was 'propaganda' to pan the gangsters of Berlin.

THE GREAT DEBATE

During the 'great debate' of 1940 and 1941 radio provided the forums for discussion of our foreign policy. In general its job was to equalize opportunity, to make real the democratic boast that minorities are respected. Actually radio may have been used, on occasion, by men and women and organizations that subsequent investigation will prove to have been pro-German and perhaps German agents. But while it was legal the American Nazis had their full chance, even though none of them had the courage to call themselves frankly and openly pro-German.

All that is now history. It remains only to record the obvious truth that radio did not, and could not, take the initiative that Hollywood could and did take. Radio was committed to a position of official and mandatory impartiality. It was true to its primary function, free speech for all. If at times radio seemed inert and sub-humanly restrained, if broadcasters took torrents of abuse from pro-German or anti-British committees and if, through the whole non-belligerency, radio seemed almost vacuum-sealed that is not a condemnation of radio but rather conclusive proof that the ideal of fairness was observed in everyday performances, not just in the speeches of industry spokesmen.

It was irksome through 1941, to many citizens to hear radio time apportioned, minute for minute, to the anti-democrats, the fascist-minded, the haters of progress, the Bundists. But that radio stuck to its policies will in the end undoubtedly prove something to be grateful for. Democracy has confirmed and established and conspicuously advertised the doctrine of fairness to all. It will be hard for would-

THE MURROW DINNER

Five days before war hit the United States between the eyes—from the east—11,100 persons attended a banquet given by the Columbia Broadcasting System to honor its Edward Murrow, home from London. It proved to be an evening of high intellectual and moral tone. To quote a few reasons:

William S. Paley: 'Freedom of speech is a safeguard for the great mass of men everywhere, an assurance that neither Government nor dominant interests of any kind shall further their selfish or sinister ends by deciding what the people shall be allowed to say or do.' Archibald MacLeish: 'You destroyed in the minds of many men and women in this country the superstition that what is done beyond 3,000 miles of water is not really done at all; the ignorant superstition that violence and lies and murder on another continent are not violence and lies and murder here... the black and stilted superstition that what we cannot see and hear and touch can have no meaning for us.'

Edward Murrow: 'I should not accept the terrible responsibility for the lives of soldiers and civilians that would belong to a news commentator in a country at war without a system of official censorship.'

be tyrants of the future to kid the American people that radio is under a 'taint' that needs to be purified. Radio actually went so far in fairness that it exposed itself to the taunt that the Goddess of Liberty was doing a back-bend.

PRO-GERMANS

The pro-Germans, who said they weren't, did their best on the air. Their arguments proved weak and phoney. The advocates of the Germany-means-no-harm-to-us viewpoint said all they could think to say. They persuaded few Americans and events have now spoken louder.

Gradual as the great debate progressed with all its deadly repetition and essential unreality the temptation of the radio microphone overcame the prudence of many of the speakers. Lindbergh at long last revealed himself in 1941 as just the plain garden variety of anti-semitic. The American people had the democratic opportunity to study and to make up their own minds about the motives of many of the don't-help-England boys and girls. The Axis on Dec. 7 removed all doubt as to who was who.

As to radio's more positive contributions to democracy in 1941 there was no lack of fine programs. The events of December overshadowed the other 11 months, but on the whole there were, throughout the year, many fine programs that helped the United States have (1) a public well informed on current events and (2) a public appreciative of the differences and reconciled mentally to the inevitability of conflict between democracy and fascism. The following is an arbitrary list of

THE GREAT BROADCASTS OF 1941

Winston Churchill in U. S. Senate, Dec. 26.
President Roosevelt on Pearl Harbor, Dec. 9.
Norwin Corwin's 'Bill of Rights', Dec. 15.
Carleton Beals' 'The Case of Robert', May 18.
Archibald MacLeish's Introduction of 'Murrow', Dec. 2.

Fourth Game of the World Series, Oct. 4.
Stephen Vincent Benet's 'Nightmare of Noon', May 18.
Treasury Hour, Aug. 20.

Implicit in the above list is a variety and a vigor of democratic self-expression that is worthy of a little general reflection in the trade. During 1942 it will fall to radio to perform a many-sided job of morale building and morale maintenance. The pattern for future programs is partly suggested in some of the items listed above. The ending of the farce of 'neutrality' and the ending of the courtesies to the pro-Germans will simplify things enormously. Radio can now go to town. It has discharged its duties, split every leg-hair. It may now become an arm of the fighting forces.

FAIR, FAR AWAY

Looking backward radio has reasons for satisfaction. It has already demonstrated a sophisticated talent for self-discipline and self-censorship. With Manila burning, with taxes piling mountain-high, how far away seems the picturesque, goat-wearing 'Doc' Brinkley of early radio and the copy-sorry incident of Mae West and Don Ameche.

One thing is sure after the war: Our bigoted world will be in a force. They cannot be converted, sweetened, enlightened or jollied. They are attached to their hatreds and their prejudices and would feel lost without them. Their zeal to infect their fellow-men with religious and racial virus will drive them on, when the time is again opportune, to attempt further exploitation of the airwaves.

'MY FAMOUS GOAT GLAND OPERATION WILL FIX YOU UP!'



Throwing out the Baby Along with the Bath

CRITICISM UNFORTUNATELY HAS STOPPED, NOT IMPROVED, CHILDREN'S PROGRAMS—POLLS AND SURVEYS PROVE ONLY THAT THE TROUBLE WITH KID SHOWS IS THAT ADULTS DON'T LIKE THEM—BUT THE KIDS DO—PSYCHIATRISTS CONCEDE YOUNG MINDS NEED EXCITEMENT—COULD J. M. BARRIE TAKE RADIO RULES?

IS U.S. GROOMING ITS YOUNG FOR DIFFICULT FUTURE?

By Josette Frank

(Lecturer, Author of 'What Books For Children,' Staff Advisor Radio Committee and Book Committee Child Study Association of America.)

There has never been a time when radio's service to children is as needed as it is today. The children are listening in on the reality of war and horror. This listening is both profitable and right. It should not shut them out from what is happening in the world around them. Nor should we want to, yet children are entitled, also, as we children are, to good radio entertainment of their own. Are they getting it?

Children are important as a listening audience—that is one thing we may as well learn from the dictators who have seized this audience and made the most of it for their own purposes. In the democracies our generation will make the peace, perhaps, but it will be the children who will have to keep it. To groom them for that task we will have to take the time to give them the high time radio began to take children seriously. It's high time we began to use this powerful medium to its best advantage.

This seems the moment, then, to take stock of children's programs, to survey the trials and tribulations that have made up their history, to count the gains and the losses.

Probably no field of radio has drawn so much fire, and probably in no field has creative effort struck such hampering snags. To understand this, one must go back a few years—perhaps seven or eight. When the radio first became aware that children are also people, children's programs of all kinds began to be the late afternoon hour. They offered a wide assortment—good, bad and indifferent—and they held their young listeners spellbound. As one they became a target of attack from all sides. Broadcasting stations were subjected to a barrage of letters from anxious mothers (a few fathers, too) indignant teachers and representatives of all kinds of organizations. The protests ranged from sweeping condemnations of radio per se for the young, to attacks on certain programs as damaging to children, and to individual complaints that the particular program which was particularly Johnny chilly and feverish should be taken off at once. Even allowing for a laudic fringe in any movement, here was an amount of hysteria that could not be ignored.

Met Criticism By Ending All Children's Programs

The networks and the stations reacted to these attacks surprisingly, each in its own way. But the important thing is that they did react. Station directors, network executives and sponsors are also parents, with children, their own or other people's. They were, therefore, decidedly sensitive to this particular accusation. Their forms of response, however, were not altogether fortunate. Some decided to divest themselves of children's programs throwing out the baby along with the bath. Some strenuously endeavored to give juvenile programs downward—that is, to remove anything and everything which might give rise to parental criticism—and thereby took the heart out of some of the best programs from the children's point of view. A few listened politely, noting to show that they had heard, and went mainly on their way making money and incidentally educating children, placing the burden of proof on those who claimed any damaging effects.

The result of all the sound and fury has been, for the most part, on the negative side. We have fewer

bad children's programs but we have also fewer children's programs of any kind. Some very good programs suffered in the general demerit, too. Almost no new programs of importance to children have appeared. The result is that children who crave entertainment in the late afternoon hour now have to choose between fairly limited and stereotyped juvenile fare and adult heart-throb drama or news program.

Whether or not today's news makes ideal bed-time stories for the kiddies is beside the point. It is not suitable to attack on that ground. Death and destruction at Manila, thrash and mowed down by machine gunned; frozen bodies in the snow; the dying piles lying on the streets of ravaged cities. No children's drama could or would dig up so much accumulated horror. Yet whether we approve or not, this is what the children now go to sleep on.

Everybody seems to agree that something is done about children's programs. But what? Not, certainly, more surveys of children's preferences. We already know by their inactivity on the air which programs children like best—even though parents are unwilling to believe the evidence. And programs they don't like we needn't worry about, since box-top inertia brings them to an early end.

Please, No More Surveys; Get To Problem's Root

What is needed instead of surveys is an honest inquiry into the causes and cure of the present state of children's radio, a facing of the facts with no axes to grind. Such an inquiry must get down to the real problems, and attack their solution without prejudice but with courage and intelligence.

Such an inquiry would begin by asking the people in a position to know: the networks, the sponsors, the advertising agencies, producers, and the writers of children's programs, as well as educators, psychologists, psychiatrists and critics. The problems as seen by each of these, and a composite of all of them, should throw a very considerable amount of light on present difficulties and point the way to things that might, or must, be done to give children what they have a right to hope for on the radio.

What, then, children's radio? If



Josette Frank

you ask the networks they will tell you it all boils down to the question of money; that children are a limited purchasing audience; that sponsors therefore prefer to spend their money to reach adults. Besides, they will tell you surveys show that children habitually listen to adult programs—suggesting that they therefore do not need programs of their own. Enough for that, I thought lies in both of these statements. It's true that many so-called adult programs are written to a 12-year age level, and are heavily listened to by children, though immune to attack as children's programs. And yet there remains the obvious fact that certain sponsors have found children's programs definitely profitable—it is safe to assume they will not want to keep their programs on the air these many long years unless the flow of box-tops had indicated profit. And while children may listen to, and enjoy, adult programs, they will also listen to and enjoy programs more suited to their own age and interests—if the programs are good. This is, however, an important 'if'.

Trouble With Kid Shows Is Adults Don't Like Them

The advertising agency that sees the same problem from a different angle. The trouble with children's programs, they will tell you, is that

parents don't like them; and that the inevitable headache a children's program brings to a sponsor isn't worth risking. So why bother with children when you can sell the same amount of cereal in a morning program of chili-cat for mothers? It is true that the advertising agency bears the brunt of the headache that comes from dual control—that is, the fact that children control the success of a program, from the listener standpoint, while the parents control the purchasing power that will satisfy the sponsor. But that still does not explain why children's programs should be vastly profitable to some sponsors and not to others. It still doesn't remove children from a potentially paying and an important audience.

From the parents' point of view the trouble with children's programs lies in the programs themselves. They are too childish, too much noise and excitement, too much unadventured, not enough educational content and too little good English diction. Program directors and script writers, endeavoring to meet the high C.A. standards, come up against some pretty real question on these points which must be answered.

Psychiatrists Concede The Need For Excitement

For example: If children don't find satisfying doses of the excitement that is high C.A. in the programs of their own, how may they find it? Under getting the excitement of adult programs intended for such young ears? You can hardly deny adults the privilege of listening to these thrillers, and there seems to be ample proof that many of them do. Nor can you reform them to make them safe for the children. There is the further complication, then, that psychologists and most psychiatrists concede children's need for excitement and adventure, even vicariously indulged in by radio. It is well known, too, that children love noise, however their parents abhor it, and that they seem to stand quantities of it—either their own and other people's—without visible strain. Particularly in the most peaceful, quiet homes they welcome radio's loud blast.

Sanity, moderation, even violence are a part of the elemental makeup of children's life. We find these elements in the Bible; our folk literature abounds in them; the makers of children's programs, quite naturally ask, then, on what basis must we consider these things bad for children? The answer probably lies in that somewhat intangible matter of degree. There is a difference even between murder and a certainly unexcited noise and continuous feverish excitement with no relieving light and shade in had for anybody—and bad drama becomes bad.

Some children are to be sure, more sensitive or more easily upset than others, and their needs in this respect are therefore special. Paraphrases are notoriously prone to judge base their by their own child, and out of the millions of children in radio's audience. It is likely to draw radio to key all its children's programs to the sensitivities of the individual children or of any one exceptional child. Years ago we have known children to have a playmate in the childhood of history. Little Eva to Heaven; to lass and scamp and shoot in patterns suggested by the Indian or Buffalo Bill. We have not therefore condemned Uncle Tom's Cabin as vicious or clannish or unwelcome cowboys from our literature. If we know children we know they do have a right to the excitement that has so little sense of reality as to fly out of a window enacting Superman, has already been in need

of special care long before this could have happened.

Does every children's program have to teach geography, science or grammar? The best educators are willing to allow children interludes of pure entertainment. We may expect a well-written, well-audited script not to murder the King's English—except in its character parts. We may expect a sincere program to present an authentic geographical background. But we need not ask it to teach anything. If scientific facts come into the program content, we should ask that the program be accurate. To most children are enthusiasts for quiz programs, lapping up bits of unrelated information with delight. Others prefer pure entertainment—a mystery or a fantasy—undiluted with any serious intent.

The writers of children's scripts should be heard, too, for theirs is the practical problem of trying to write creatively, to order. And the order is a considerable one. For the creator of children's programs must write to please two audiences at once—adults and children. The adults are miles apart. He must satisfy his sponsor—that is, he must meet the high C.A. standards and ratings—so he must, presumably, please the children. But he must also, of course, please the adults. To be must leave out or take out many of the things children are most likely to like. Under getting the excitement that is high C.A. in the programs of their own, how may they find it? Under getting the excitement that is high C.A. in the programs of their own, how may they find it? Under getting the excitement that is high C.A. in the programs of their own, how may they find it? Under getting the excitement that is high C.A. in the programs of their own, how may they find it?

If It Is Too Loud To Take That N. A. B. Code?

This last seems to state, quite bluntly, what is perhaps the most difficult of the whole matter. For usually there has been an appalling absence of concern about the creative side of writing programs for children. On the contrary, there have been codes and censors, fear and prejudices, don'ts and must's, all looming so large that we have failed to see the child. Mr. Barrie had set out to write 'Peter Pan' to the tune of the present N.A.B. code. He would have had to leave out everything that makes his play a masterpiece for children. In fact he never would have written it. And that, unfortunately, seems to be the case with many of the programs for children—they don't get written. We have sufficed creative writing with the safe. What really creative artist feels impelled to write for children with so many odds against him? If we are to have sincere and fine and artistically valid programs in this field we will have to invite creative artists—artists who care also for children—and then give them freedom to write. It would be better to have a few more artists better than to content ourselves with the present dramatic sterility. It is easier to tear apart a program than to build one up. True, critics are not expected to be creative. Intelligent criticism and criticism is needed. But there is a crying need for experimentation and for the creative imagination which will give us programs based on millions of young children's minds. We need to get good programs for children while we persist in the blue-ink approach.

The broadcasting business has already shown that it has enough integrity to meet the real needs of the child. It is doing so every day. It makes mistakes, but it is not a failure. It is a powerful opinion; but it has still to learn to differentiate between public and private. If we are to have children are likely to be safer in the hands of commercial broadcasters than in the hands of the public. It may be, then, subjected to a hysterical or uninformed lay censorship. (Continued on page 140)

BEN GRAUER

Sustaining—See photo above. Commercial—Walter Winchell for 'Argents' in 'Battle of the Sexes' for Mole—Judy Kuyers for 'Lucky Strike' and 'Smile for Clark Gable'.

NATIONAL BROADCASTING COMPANY

ENTERTAINMENT AGENTS SHOW UP DURING 1941

The year 1941 may be described as marking a sort of turning point for commercial programming. Advertising agencies stopped nagging around for screwball gags, giveaway stunts and sensational publicity for their clients, and instead paid for space and fauna and got back to fundamental principles of radio entertainment, namely the use of professional artists and allied experts, who also could offer their big news commentaries.

One newcomer of the year that captured favorable recognition from the trade was the Mutual for Debuting its first of the summer season on CBS. A summary of advertising showmanship during 1941 as observed by 'Variety's' staff members follows:

Harvey, Moore & Wallace: Can point with pride to the survival of the oldest half-hour dramatic show on the networks, namely, "Famous Players," grand-daddy of this particular form. Also is doing a workmanlike job with "Famous Jury Trials."

W. Arer: "The Telephone Hour" is now its lone kinship with network radio, and the agency every once in a while infuses that musical with an arresting idea.

Ted Bates: New agency and uneven record for its first year as far as radio is concerned. Started off with "My Marriage Club" and that folded out of innocuous desuetude. Struggled hard but ineffectively with "Clay Desk" and finally resigned it with "Hobby Lobby." Hopped on the family script bandwagon via "Maudie's Diary."

R. B. & Co. (Bright Horizons and Armstrong Cork): During the morning "Theatre of Today" were new to the list during the year. Agency retained a glow with the perennial "Cavaliers of the Air," but has been unable to secure a sustained dramatic fare of its type. Agency is also due a pat for the way it has piloted the Phil Spitalny stanza ("The Electric").

Benton & Bowler: Its Maxwell House show, with Frank Morgan and Fannie Brice, continues to hold high rank for itself, smartly counteracting variety entertainment. It is rhythmically absent from Prudential's Sunday matinee musical (CBS). Agency has fared far better with its Saturday Lincoln Highway show. Also has been busy with its daytime serials, to wit: "Kate Hopkins," "Portia Blake" and "Dr. Malone."

W. Arer: Only program of this firm that had during the past year stuck to a straight and clicksome course is "Take It or Leave It" and one of the few quizzers that manages to hold steady its attention is "The Phil M. Group of Programs." It's been an almost constant shifting of policies, mostly toward dramatic efforts.

W. Arer: The story remains little changed with the pasting years. Plenty of shows come out of this shop, with "Easy Aces" the standout in quality. It has been in some definite danger of going for its American Home Products programs. Great success has created a great faith in money. Time dime same.

W. Arer: Hereafter associated in radio primarily with Texas, this agency may point to 1941 as its big year. Aside from controlling such packages as the Fred Allen and Metropolitan variety programs, it's the agency's specialty in being one of the outstanding clicks of the year, "Millions for Defense" (the summer version). It also brought back under a different label Mrs. P. D. Roosevelt's "The Day After Tomorrow" in what she had to say could be considered at its peak.

Clements: The source of those Sunday matinee prodigies on the NBC-Big, "Morgan Sisters" (Kendall-Kendall-Kendall) and Olivio Santoro (Public School No. 11's yodeler par excellence). They sell Philadelphia Strapple.

Clements: In the night-time radio with the puckishly entertaining "Truth and Consequences," and otherwise the catalyst for some of the more successful serials which are either written or wholly put on the outside. For Fred & Gamble they handle "Life Can Be Beautiful," "Vic and Sade," "The Goldbergs" and "Against the Storm." Later, Michael's place, attracts much professional attention.

D'Arcy: Has hit upon something that seems to be going places—the nightly Coca-Cola name-band series on Mutual. Of the six night half-hour session. As for the other Coca-Cola property it is a radio show, "The Coca-Cola Show" on CBS, the ingredients remain pretty and routine.

Sherman K. Ellis: Got on in the year's roster with a nine-week line-out of "Wax," "The Radio Show" and "The Radio Show" Edgar Bergen and Abbott and Costello took a vacation from Casa & Sanborn office.

W. Arer: From the showmanship viewpoint, the Esty programs of the past year as a whole rated below average. The seven network shows, two of them might be classified as complete, brooding "Partridge" and "The Radio Show." "Premiere," "Meet Mr. Meek," of dubious slapstick quality, was transferred by Levay Bros. to the Rohnrath & Ryan agency.

Gardner: Has just added Elia Maxwell to its payroll for a half-hour line-out of "The Radio Show" and "The Radio Show" the same intelligently grooved routine, turning out a pleasantly orchestrated Saturday Night Serenade (Pet Mink), and trying to kids with the design of "Tom Mink's Straight Shooter" (Ralston).

Gardner: Deserving of recognition for the standout job it has

done with merchandising "Dr. I. Q." and keeping the show itself crisply entertaining.

Harris, Bauri & McDonald: An unchanging pace in the retention of the popularity of the Tony Wynn and Bob Becker ("Tales About Dogs") brand.

Albert P. Hill: Moved into radio (NCC-Blue) this season as a market for "The Radio Show," a dullness batch of low-cost, heavy-handed entertainment making the rounds of the networks.

Ivey & Ellington: Radio output, this agency embraces (1) Cal Timney and (2) a daily Mutual series, "The Inside of a Soap."

H. W. Kator: So's "Knickerbocker Theatre" remained this agency's sole attachment to night-time radio, and while the production was hardly memorable, the series maintained a certain ingratiating quality.

Lesman & Mitchell: After fumbling with a couple quarter-hour shows, L. & M. substituted "The Thin Man" in behalf of Woodbury-Jergens, and the results on the mystery-comedy have been a heretofore unobtainable success. The series has lately been prescribed. It continues to get nifty returns, however, on Purple Winchell and "The Packer Family."

Lord & Thomas: Introduced a "Date With India" counterpoint to Henry Aldrich, as summer pinch hitter for Bob Hope, and the work never got much above pinch-hitter status. Attached to this Sunday evening series is Carter's Little Liver Pills, previously not allowed in the parlor.

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stantial rise in '41, moving in on the edge of blight with the Red Skelton comedy package it contrived for Brown & Williamson. Skelton follows Bob Hope, toughest spot on air. Or, at least, the popularity of the Tony Wynn and Bob Becker ("Mennies"), but it's the type of slapstick that a good script or two might be able to tilt into the click class. Agency's list also includes the "Radio Show" by "The Radio Show" with Basil Rathbone and Nigel Bruce, which it packages on the outside.

Sherman & Marguerite: So far this Chicago contingent has confined itself to daytime serials, but it has given plenty of indications of its interest in showmanship. It failed to push with the amateurish idea along musical lines, starring "Denny Tucker," and it's had about-improving sault with the variety series arranged by Frank Fay, Horace Heidt ("Treasure Chest") remains on tap. He's the holdover from the "Pot of Gold" rash.

Stark-Gale: The "Pot of Gold" agency is still searching for that rainbow that encloses radio. It failed to push with the amateurish idea along musical lines, starring "Denny Tucker," and it's had about-improving sault with the variety series arranged by Frank Fay, Horace Heidt ("Treasure Chest") remains on tap. He's the holdover from the "Pot of Gold" rash.

Street & Flancy: Popped up in network (Blue) radio with a hit-and-miss bogyman, namely, "Inner Sanctum Mysteries," starring "Denny Tucker," and it's had about-improving sault with the variety series arranged by Frank Fay, Horace Heidt ("Treasure Chest") remains on tap. He's the holdover from the "Pot of Gold" rash.

Sweeney & James: Perpetually in the running via "The Voice of Firestone." The musical format remains unchanged through the year, with the program moving around its orbit from week to week, with a minimum of fanfare and a maximum of unobtrusiveness.

J. Walter Thompson: As the year approached its end this agency was conspicuous for its lack of a major prize package, the Chase & Sanborn Hour, a program that it has seen through all sorts of vicissitudes in the 11 years of its existence. It failed to push with the amateurish idea along musical lines, starring "Denny Tucker," and it's had about-improving sault with the variety series arranged by Frank Fay, Horace Heidt ("Treasure Chest") remains on tap. He's the holdover from the "Pot of Gold" rash.

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MELTON WILL EMCEE AS WELL AS SING FOR COCA

James Melton guests Sunday (11) on the Andre Kostelanetz program for Coca-Cola. He'll make the program, Albert Spalding being absent, in concert, later on the same day. Melton will guest on the following week (12) on the program of Ray and Nadine Connor the following week (13).

James Melton is forming a show, with Patricia White and others from the Bell Telephone company, to tour army and navy camps.

Wichita, Kas.—Mrs. Lovina Lindgren has been added to news staff of KFL.

WALLENSTEIN FIREWORKS PROGRAM WILL COME FROM L. A.—Greets Film on "Sinfonietta"

During the absence of Alfred W. Wallenstein from the Coca-Cola "Sinfonietta" series on Mutual will be conducted on successive weeks by the following: (1) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (2) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (3) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (4) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (5) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (6) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (7) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (8) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. Entitled "The Symphony" (9) "Sinfonietta" by Lawrence, Wilfred Pelletier and Albert Sontag. 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Justice Department Sues in Chicago, Seemingly Contradicting New York Position on FCC and Networks

Washington, Jan. 4. Seemingly contradictory position of the Justice Department in court rowing with the national radio chains drives home to even the most optimistic radio industry observer the deep determination on the part of a certain reform element of New Dealers to break up the network as now existing and bring the entire broadcasting business to heel. The Chicago suit against RCA and NBC confirms all these fears.

The latest court assault is deemed more of a harassing affair than a real attempt to apply the Sherman anti-trust act. It all fits into the picture described several weeks ago when Thurman Allen, U. S. Fly suggestively said he didn't think the industry would be serious in fighting the criminal claims to have jurisdiction over network-affiliate affairs.

FCC Bating Average

Washington, Jan. 4. Perfect bating average in the litigation league was claimed by the FCC lawyers in an answer to the Justice Department's suit which ended last June 30. No reverses have suffered in cases which were finally decided.

The Communist barterers won 12 times in the courts, lost twice in the U. S. Supreme Court and twice in the district courts. At the end of the year, four suits were still in progress, three of them in the court of appeals.

From a purely legal viewpoint, the Justice Department is playing horse with the Federal courts and twice in two different jurisdictions. In New York the special master helping out the FCC are contending the Communications Act confers all the necessary authority to promulgate and enforce drastic commands; in Chicago, trust-busters are acknowledging in effect that the commission has no jurisdiction to lay down its stringent regulations. The Chicago suit is tacit agreement with the position taken in New York by NBC and CBS that the proper way to move against the industry is through a Sherman act complaint, not by grabbing questionable powers and laying down arbitrary standards.

Whether the special New York three-judge court will sit idle and let the trust-busters press a flank attack is one of the most intriguing questions. By starting a new action while one piece of litigation pending, the Justice Department has taken a step which implies distrust of the New York jurists and, some think, might be considered extremely disrespectful. It is, of course, possible some understanding may be reached to drop the New York action, this is thought likely in view of the pound-of-flesh attitude of the FCC majority. If the new reform insists on fighting both the New York and Chicago battles at the same moment, the industry must plead with the courts to help lighten the load.

Selection of Chicago as the site for the Sherman Act suit is a direct defiance of Senior Judge John C. Knox of New York. Months ago he wrote the Justice Department not to bring any more anti-trust actions in his court, because of the volume of work and the handling of the industry-communist issue is an implication that the trust-busters are entitled to a final adjudication of the question about FCC authority.

WHWO's Stress on News

Memphis, Jan. 4. WHBO is emphasizing newscasts with purchase of INS wire. Station has long been heavy on sports events, particularly football and baseball under Coca-Cola sponsorship, but hitherto laid off sport news coverage.

Will give news 'Every hour on the hour.' Periods to range from three to 15 minutes, some sponsored, some sustaining.

915 Stations in U.S.

Washington, Jan. 4. Birth certificates were given 68 new radio stations during the fiscal year 1940, the FCC stated in its annual report, bringing the number of transmitters to 915 by Nov. 1. Of the latter figure, 38 were operating, the other 38 being under construction. Commish engineers estimated over 50,000,000 receivers in use.

Irving Mansfield From Eddie Cantor's Entourage Joins Fred Allen Aids

Fred Allen show (Buchanan agency) has taken the third Eddie Cantor (Brizio-Moyers) staffer over, with Irving Mansfield now doing special-exploitation for the Texaco program. Both comiks oppose each other on the same night, Allen running an hour against Cantor's 30 minutes. The agency's interest lies in the G. A. B. ratings. U. S. Knight, who formerly produced the Cantor show, teed off this season as Allen's producer. (Bob Welch produces for Cantor.) Later Sidney Fields, one of the Cantor gemen was added to Allen's corps of comedy writers, but he went off the show with last week's broadcast. Mansfield joined this week. In turn, Cantor's Harry Von Zell was originally with Allen seasons ago.

Holbrook Joins The Blue Charles S. Holbrook is the latest addition to the NBC radio staff. He comes from the magazine publishing field.



DINAH SHORE

On the air for Bristol-Myers with Eddie Cantor every Wednesday at 9 P. M., EST, NBC Red Network, Coast-to-Coast and then again "Songs by Dinah Shore" each Sunday at 9:45 P. M., EST, via NBC-Blue, Coast-to-Coast.

Currently: Record breaking Personal appearance at the Paramount New York. Exclusive Victor Bluebird Recording Artist.

KNOB, Omaha, to Start

Omaha, Jan. 4. Omaha's newest station KNOB is already ready to go on the air. Ernest Bader is general manager; while Jimmy Ferris, formerly with KOL's continuity department and now with the Union Pacific Railroad will be commercial manager, according to present indications. The station goes into the field with 250 watt power and its spot on the dial will be 1490.

Poster May In Guatemala

Omaha, Jan. 4. Foster May, announcer of WOW, Omaha, is in Guatemala at present making transmissions for a local agency (Imperting house, the De Gallagher (Butternut Coffee). Deals are being used currently as color in posters for May's new series of "Man On the Street" broadcasts. Last year's client for this program was Chevrolet.

1941'S MOST STARTLING SUGGESTION TO ADVERTISERS CAME FROM BRAZIL

The recently announced policy of the Estado de Sao Paulo, Brazilian Government controlled newspaper, of deciding the justification of advertisers changing agencies without good reason or the consequences the agency was applauded yesterday by J. Russell Kierman of Frank Kierman & Co. That newspaper's decision to protect advertising agencies from the unjustified shifting of accounts, while drastic, focuses attention upon a problem that needs solution in this country. Mr. Kierman said, "I believe newspapers here might well consider some means of protecting agencies from the unwarranted loss of accounts which they have capably serviced."

New York Times
Nov. 23, 1941

NBC Continues With Separation Of Blue, Will Hold Chicago Huddle With Stations Despite D. J. Suit

Mumbling a Vice That Spreads Into Writing; Radio Hope of the Future

Detroit, Jan. 4. There's too much sloppy English being spoken and written in the United States, but radio may yet save the day. That was the idea of Dean W. W. Whitehouse, of Wayne University, who, in an address to the National Association of Speech Teachers, found Americans given too much lingual laziness which eventually would distort words out of their present pronunciation. What's more, the same sloppiness had spread to writing because of the number of speakers today who write "lingually," probably mumbling as they go.

However, precision of pronunciation and enunciation as heard over the American radio stations may accomplish a great deal in counteracting the present slipshod method of speaking. Prof. Whitehouse predicted.

NBC will proceed with the setting up of the Blue as a separate operation, but has not yet scheduled a meeting in Chicago to discuss the affiliates Jan. 15, despite the anti-trust suit filed by the U. S. department against NBC and CBS. NBC and CBS in the same town last Wednesday 12, the figures that the dis-voicement steps that it has taken with the Blue cover in part the very thing that the Government's complaint seeks to accomplish. The president at NBC is that Thurman Allen, assistant U. S. attorney general, is mainly desirous of getting the indicted weeds to accept a co-operation in the Blue. The 12-day position taken in either quarter that there will be no yielding on that design so long as it demands that the networks to give up the practice of optioning time on affiliated stations.

Action on the filing of incorporation for the Blue in Albany may come the latter part of this week. Suggestions for a new tag for the network now totals 20-odd. The Blue will operate as a subsidiary directly of RCA, which has been the network comes along. The Government in its suit asks that a receiver be appointed for the Blue. There are no indications when the Mutual Network will file its own triple damage action against NBC. The papers in this proposed litigation have been in the works for several weeks.

Nature of Suits

Chicago, Jan. 4. The two civil suits which the Department of Justice filed against NBC and CBS this week is intended to break up alleged monopolistic practices and restrain the networks from engaging in practices with affiliates which, the Government claims, gives the vice virtual control of these stations' facilities. The action against NBC also names RCA, David Sarnoff, Niles Trammell, William S. Hodges, Mark Van Dusen, and Edward J. Noble, all in charge of the NBC Artists Service. Named in the CBS suit are William S. Paley, Edward J. Noble, and Herbert A. Berg.

The complaint contends that the two networks use an exclusive contract to broadcast the broadest time of 288 of the 800 commercial outlets in the country and to shut out the 52-day channels. The Government demands that every affiliated station be permitted to make up own share of the network, and attacks the right of NBC to operate two networks. The complaint states that there are 45 cities having populations of 500,000 or over where NBC and CBS have a station, and that the networks are barring any other network from obtaining release of its programs. The complaint demands that a receiver named for all stations owned by CBS in towns where there are two CBS stations be appointed. It is also alleged by the Government that the networks practice of getting optioned time from stations served to give NBC and CBS a monopolistic control of these stations and to put the networks in a position of throttling competition.

Detroit.—Two members of WXYZ staff have newly joined the service of Hugh Houlder, announcer, chairman and partner in Fred Fye, who had become an Air Corps cadet. Bill Morgan has joined the station's announcing staff.

RADIO HEADLINES OF

VARIETY

IN 1941

JANUARY

'ARNOLD GROWS AT RADIO'
'GRINGO-HATERS RAP NBC'

FEBRUARY

'ASCAP YIELDS TO REFORMS'
'QUICK AIR PEACE UNLIKELY'
'QUIZ SHOWS IN C. A. B. SLUMP'
'WILLIAMSON'S SERIALS'
'WRITERS' GUILD SETS PACT'

MARCH

'MUTUAL SIGNS RAINBOW'
'FRANCISCO SUMS UP TRIP'

APRIL

'GENERAL FOODS TOPS C. A. B.'
'UNLIKE AIDS' RADIO IDEAL'
'RADIO ADS IN LATIN PAPERS'
'RADIO TO SELL WAR BONDS'

MAY

'TACKLE D. C. AIR PRIORITIES'
'TOWN HALL'S SELF-CLEANING'
'MILLER CHALLENGES FLY'
'NIGHT SHOW COSTS DOWN'

JUNE

'FLY A FORMIDABLE FIGHTER'
'ASCAP SAYS CBS 'INSINCERE'
'AZCARA ON BORDER'
'PUBLIC IS SATISFIED—PALEY'
'U. S. BONDS AS ACTORS' PAY'

JULY

'AD AGENCIES PLEAD FOR 26%'

'NOT-TO-CLEAR CHANNELS'
'QUIZ SHOWS OUT, ACTORS IN'
'SUDDEN RADIO TAX SOK'
'WLW ASKS 650,000 WATTS'
'GLG LOOSE HERE, BUT NOT THERE'
'COMPROMISE' SAYS 'WHEELER'

AUGUST

'CLAIM-ALL! SURVEYS CORNY'
'POLITICS BAIT PLY, RADIO'
'THREE WEBS MEET FLY AGAIN'
'WHO GETS WHAT FROM FLY?'

SEPTEMBER

'O'DANIEL'S NEW BISCUITS'
'WEBS NOW SABOTAGE-WARY'

OCTOBER

'NBC OKAYS DISCS ON WEB'
'CHURCH-IN-POLITICS ISSUE'
'MUTUAL-NBC BEER BRAWL'

NOVEMBER

'ADMEN NOW WAR-MINDED'
'THREE BILL TO DRAW FIRE'
'CHECK AXES HERE, 'OMISSA' HERE'
'ADMEN NIX ADLIB AD COPY'
'NBC DISCS FOR SCHOOLS'

DECEMBER

'WEBS \$107,500,000 YEAR'
'SLAP-THE-JAPS BOND DRIVE'
'WAR WARY C. A. B. FICTION'
'WOODS' KOBAB HEAD BLUE'
'IMMEDIATE OUTLOOK OKAY'
'KEEP COOL AND PLAY BALL'

The dawn of my respectability, apart from the Japs and Walter Craig's casting me in the star role for his Yuletide extravaganza, was implicit in my attracting, of all things, an advertising agent. My name, Monro, you know, has been on the air for years on WMMCA. I am now being paid. You need not tell me, I know it's sensational. My agent, Lillian Okun, still doesn't quite believe it.

Strass Stores has the honor of being the first American sponsor of a pseudo-British agent. And without my complying with the condition long advocated by WMMCA sales manager Sam S. Strass that I should be a British agent, my sponsors the moment you take out your all-purpose magazine.

1941 Saw F-M Go Commercial

Cooperative Network Formed with Jack Latham From American Tobacco to Head It

By Ben Bodec

ing one share, are: Carl Byolf, Gerry Swinehart and Vincent Lancaster, New York City.

Stuart K. Brandon, New York, filed the incorporation papers.

ACTOR, WRITER UNIONS IN '41

The year 1941 was a significant one for the unions of the radio industry, particularly the actors and writers. Both of the latter groups won various material concessions for their members, besides strengthening their positions strategically. Material gains, but nothing as substantial as the actors' war wages.

Actors and production men continue to be the only group in the industry without an organization to represent them. Cue-tossers at CBS formerly had the American Guild of Radio Announcers and Producers, but with that body's absorption into the American Federation of Radio Artists, more than a year ago, the only directors' group went out of existence. There has since been intermittent talk of forming a directors' organization, but nothing has actually been done.

AFRA's Diary

It was an especially notable year for AFRA. Among the more important of the union's achievements during 1941 were the following:

Renewal of both commercial and sustaining network codes, with each carrying an added clause calling for wage adjustments in case of a rise in the cost of living index. Sustaining code was renewed only after a narrowly-averted strike threat.

Establishment of a national translation code, the first of its kind in the history of the industry.

Establishment of a code and licensing system for agents. Also, though not effected by the union, dissolution of the network-owned artist bureau.

Settlement of the union's first strike, against WIBC, Cincinnati, and the subsequent arbitration agreement with the Mutual network. Collection of more than \$75,000 in claims of all kinds, including both network and local.

Signing of more than 40 renewals and new contracts with local stations.

Increase of membership from about 10,000 to nearly 12,000.

Radio Writers

Radio Writers Guild during the year gained the following objectives: Establishment of a code of fair practice with the advertising agencies.

Signing of contracts for all staff writers (including news) at CBS and dramatic and continuity writers at WIBC.

Contract for transcription writers on the Coast.

Formation of a Radio Writers' War Effort Committee to coordinate the work of authors for Government programs.

Settlement of the jurisdictional dispute with AFRA.

WEATHER BUYER TURNS TO PATRIOTIC MESSAGE

Pittsburgh, Jan. 4.

When weather reports, which department here was been sponsoring for the last five years, were ruled out by Federal authorities, instead of cancelling its contract with Hearst station, Rosenbaum's decided to utilize the spots for defense bonds, Red Cross and other urgent Government appeals. Messages are tagged this appeal is made by Rosenbaum's, etc.

Other local stations are selling same idea to clients who in the past have been backslapping weather signals.

Carl George's New Status

Cleveland, Jan. 4.

Carl George, program director of WGLB, Cleveland, for the last two years, has been appointed to the newly-created post of director of operations. Idea of the new George of detail program tasks and enable him to assist general manager John P. F. O'Brien, Cleveland, in administrative duties. He will coordinate the various departments of the station's program projects.

David Barlor, production manager, succeeds to the production duties of Wayne Mack, chief announcer, in become production manager.

LEON JANNEY "THE PARKER FAMILY"

WAR RADIO IN CANADA

By C. W. LANE

Montreal, Jan. 4.

Bulletins of the National News Service of the Canadian Broadcasting Corp., established a year ago, now account for about 26% of all broadcast hours of the company across Canada. Another 1941 venture of CBC was the setting up last August of a second, alternative, network consisting of more than 30 stations across the continent, including two 50,000-watt outlets, CBK, Watrous, Sask., and CBA, Sackville, N. B. This network is for English speaking coverage only and has already been looked by three national web sponsors.

Company aired an average of 35.45 hours daily during November, more pre-and-a-half hours a day above the corresponding month of 1940. Average includes regional, French and national programs, thus accounting for the fact that the broadcast time topped the normal 24 hour limit a day. Increase is said to have jumped in December, with the U. S. entry into the war, but exact figures are unavailable. Sponsored network time for November amounted to 428 hours a day, compared to 5.20 hours for the similar month last year.

News service was changed and the scope of the department was greatly increased in January of last year. News rooms are now maintained in Halifax, Toronto, Winnipeg and Vancouver, with a bi-lingual staff at Montreal to prepare bulletins in English and French. News is based on the complete services of the Canadian Press and British United Press and the foreign services of AP and UP. Services are free as are those of the U. S. CBC paying for teletype printers and loops.

Company also operates a mobile unit in Britain, with a staff of two commentators and four engineers. Commentators on the French front are Canadian, Charles Bory, Jean Sablon and others appeared on special programs. There were various news items in behalf of Government activities.

There were a number of technical advances the CBC during the year, accomplished despite depletion of the company's staff of 600-odd members by the demands for expert service with military, naval and air forces.

WGLB's Nine-Foot Barrier

Nashville, Jan. 4.

Banning all visitors from its studios, WGLB has erected a nine-foot gate separating studios from the offices and reception area.

Although WSM and WSIX have taken precautionary steps to safeguard their studios, the move is due to such drastic steps as taken by WGLB.

DALE CARNEGIE IN REVERSE

Or the Amateur Radio Press Agent

By ROBERT J. LANDRY

Just now there is a good deal of talk in the broadcasting trade concerning the need for better public relations. Very often this translates itself into press relations. At least press relations is usually a first step to, and perhaps the largest part of, public relations.

Press relations is therefore important. And it would seem a first requirement of good press relations by the radio industry that its senior officers be capable of something better than a Dale Carnegie in reverse.

THE PUBLIC RELATIONS

INCIDENT WHICH ANNOYS

THE EXECUTIVE

Story too short

Rival Gets Plug.

Columnist is Sarcastic:

Columnist Continues Sarcastic

Trade Paper gets scoop

Trade Paper is not obsequious

Trade Paper calls to check rumor

Trade Paper fails to check rumor

A leak is suspected

Paper publishes other side of question

Rival Web gets award

Advertising agency wants more free publicity service

Old photograph of V.P. used

Executive's Name Omitted

What can be done to improve press relations?

THE COMMENT WHICH REVEALS

THE EXECUTIVE IS AN AMATEUR

ON PUBLIC RELATIONS

'Why did you (the press agent) let him (the editor) cut the story? Why don't you make him run it the way you write it?'

'Why didn't you (the press dept.) prevent that?'

'Take him out to lunch and straighten him out.'

'Call up the managing editor and straighten him out.'

'Make them contact the press dept. That will stop them getting scoops.'

'Tell them we'll cancel our advertising.'

'I'm getting tired of their sticking their noses into our business.'

'Did I ever lie to you?'

'They use dictaphones in the walls.'

'They're anti-radio' or
'They're pro-Soandoo.'

'Why didn't you (the press dept.) do something?'

'Get them a picture in Time, or maybe Newsweek, and shut them up.'

'Why didn't they (the press) send over for my latest pose?'

'Threaten to shut off service to them unless they play ball.'

'We control the news. If they don't cooperate better, take them off the mailing list.'

JACK RUNYAN QUILTS AS BATES RADIO HEAD

Jack Runyan has resigned as radio director of the Ted Bates agency, effective Feb. 1. He has held the post for the past year, having previously headed radio departments for Lord & Thomas and Buchanan agencies.

He returns to New York next week after passing the holidays in Los Angeles with his family.

Mary M. McBride's New Ones Burnham & Morrell Co. (B & M Beans) and F. G. Voyt & Sons (Philadelphia Scrapple) have become participating sponsors in Mary Margaret McBride's daily series on WEAF, N.Y.

The program now runs from 1 to 1:45 p.m.

Mutual List Climbs, Now 194 Affiliates

Two more stations joined the Mutual network last week, KFRR, Reno, Cal., joined the Don Lee chain as of Dec. 31, operating on 1340 kc. and 250 watts, KTLG, Grand Forks, N. D., joined the North Central System effective Jan. 1, operating on 1440 kc. and 1,000 watts daytime, 500 watts night.

Brings the total affiliates to 194.

O'Keefe's Convention

Walter O'Keefe's first chore under MCA management is the National Show Convention which he emceed tonight (Wed.) in Chicago.

MCA has a radio show on the air for the comedian who was the alternate consideration for the Take-It-Leave-It program with Phil Baker, the latter getting the nod.

WWJ AIDS RED CROSS DRIVE FOR CASH GIFTS

Detroit, Jan. 4. Red Cross pledges averaged about \$3,000 an hour during a five-hour midnight program put on here by Station WWJ to help the Detroit Chapter attain its goal of \$250,000. Aimed at the rank and file of Detroiters, most of the heavy contributing came in the form of thousands of one-dollar pledges with top spot going to Sam's Cut Rate Department where thousands of employees came with \$1,950.

Every entertainer on the five-hour broadcast, which included most of the station's stars, every name band playing the Detroit theaters and galleries, came through with a contribution. The program, also aired by W4SD, FM station of the Detroit News, is believed to have set a local record for this type of broadcast with its grand total of \$18,000.

A First Report on CBS Television

(Those Who Filed Reports in 1941)

STAF

SINGERS AND DANCERS

Third, in the general field of an

Henry Taylor, the Director of the Metropolitan Museum of Art and members of the Metropolitan staff.

parts of the United States.

In the field of public events it

A public discussion of public affairs has, as far as we know, never been regularly made on television.

I believe that there never has been a regular daily program for

WNOX, Knoxville...5,000 & 500.
(10,000 Mar. 29)

WOW, Omaha.....	5,000.
-----------------	--------

WRC, Washington.....	5,000.
WRVA, Richmond.....	50,000.

WSM, Nashville.....	50,000.
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WTIC, Hartford.....	50,000.
WHNC Asheville.....	1,000

NEW APPROACHES

thing we have done in the way of

As a result of the physical situa-

(Continued on page 120)



Radio...all out for Victory

War puts gigantic demands on America's productive capacity and inventive genius. Research and invention have placed radio in the first line of battle.

COMMUNICATION—rapid communication—is a vital necessity, on land, at sea and in the air. RCA research and engineering developments in both radio and electronics are strengthening—and will further fortify—the bulwarks of our communications system. At Princeton, New Jersey, the new RCA Laboratories—the foremost center of radio research in the world—are under construction.

★ ★ ★

International circuits, operating on short and long waves, have made the United States the communication center of the world. Today, R.C.A. Communications, Inc., conducts direct radiotelegraph service with 49 countries.

★ ★ ★

Production of radio equipment is essential for news and timely information, for military and naval communications, for dissemination of news among foreign countries. The "arsenal of democracy" has a radio voice unsurpassed in range and efficiency. In the RCA Manufacturing Company's plants, workers have pledged themselves to "beat the promise," in production and delivery dates of radio equipment needed for war and civilian defense.

★ ★ ★

American life and property at sea are being safeguarded by ship-and-shore stations. The Radiomarine Corporation of America has equipped more than

1500 American vessels with radio apparatus and is completely engaged in an all-out war effort.

★ ★ ★

Radio broadcasting is keeping the American people informed accurately and up-to-the-minute. It is a life-line of communication reaching 55,000,000 radio sets in homes and automobiles. It stands as the very symbol of democracy and is one of the essential freedoms for which America fights. The National Broadcasting Company—a service of RCA—and its associated stations are fully organized for the coordination of wartime broadcasting.

★ ★ ★

New radio operators and technicians must be trained for wartime posts. RCA Institutes, the pioneer radio school of its kind in the United States, has more than 1,200 students enrolled and studying in its New York and Chicago classrooms.

★ ★ ★

When war came and America took its place on the widespread fighting front, radio was At the Ready... with radio men and radio facilities prepared to answer the call to duty "in the most tremendous undertaking of our national history."

David Sarnoff

PRESIDENT



Radio Corporation of America

RADIO CITY, NEW YORK

The Services of RCA: RCA Manufacturing Co., Inc. • RCA Laboratories • R.C.A. Communications, Inc. National Broadcasting Company, Inc. • Radiomarine Corporation of America • RCA Institutes, Inc.

Season's Greetings

JACK BENNY
AND
MARY LIVINGSTONE

Management
A. & S. LYONS

"THE ARKANSAS TRAVELER"
WAS A GREAT MAN,
I HOPE I AIN'T
LETTIN' HIM DOWN

BOB BURNS

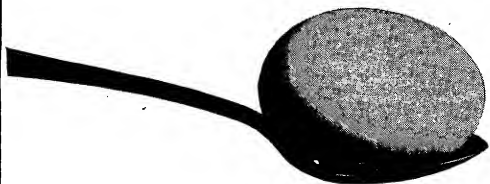
TUESDAY NIGHT
COLUMBIA NETWORK

•
•
•
•
•
•
•

AIR FEATURES
INC.

247 PARK AVENUE
NEW YORK

these are eggshell days



THE MORE SUCCESSFUL the business the greater the competition. This is age-old economic law.

It applies to stations.

But never has it been as easy for leaders to crack as it is today.

The kind of selling and programming strategy which has kept WOR a consistent leader year after year is not necessarily the kind that will meet the split-second demands of the present.

WOR is keenly aware of this.

Always a leader in news and news analysis, WOR is now devoting more time, care and man-hours to this increasingly necessary and valuable commodity.

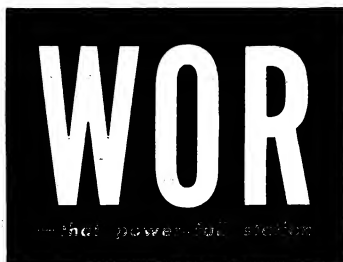
However, as the station to which more New York families — in every income group — listened to most during the day and evening from June through September*, WOR realizes that news is merely one responsibility.

Its duty, too — now more than ever before — is a morale one. Comedy and the light touch will come in for extra time and attention. No less will be the importance given to the pleasant gabble about shops, sports and life as it is lived. Here, too, will be the voice of a gay satirist, the laughter of children's hours, and music — from Stravinsky to Shaw — will be kept up near the top of the tube.

We believe that this awareness of change and quick adapt-

ability — a quality so unique to radio! — will bring to WOR's advertisers — present and future, institutional and otherwise — the greater interest and response of thousands of listeners who have always displayed an unusually high degree of both qualities.

It will be their acknowledgment of the greater information and pleasure they have every right to expect — and demand. Particularly in days such as these.



*from first 4-month analysis of 25,000 face-to-face interviews — with all kinds of listeners in all kinds of homes — made for the "WOR Continuing Study of Radio Listening in Greater New York."

"I'll Think About That Tomorrow"

It would be gratifying indeed if management men in American business could contemplate the prospect of solving tomorrow's problems as lightly as did Scarlett O'Hara in "Gone With the Wind." Planning for the future is difficult, for management's problems of the moment are of repellant complexity.

Under present circumstances, it is not surprising that the first thought of some business men is to curtail advertising, conserve resources. But business history proves that the man who reasons thus has not "found the philosopher's stone."

Industry's yellow pages turn up scores of forgotten names of honest products—forgotten because their makers failed to realize that the public is fickle only because its memory is short.

Yes, tomorrow's business faces fact—not fiction. Tomorrow's management men will be confronted once more with the problems of a buyer's—not a seller's—market. Tomorrow's salesmen will be

forced to meet the hard-hitting rivalry of small competitors grown rugged and healthy through defense expansion. Tomorrow's advertising must produce, as never before, more effective results from every last penny of the advertising appropriation.

To some, it might not seem the better part of wisdom to sell increased use of WLW when our schedules are so full—when sales of our facilities are the highest in our history.

But we aren't thinking about this month, or next—we're concerned with next year, and the year after that—when we return to the economy of the buyer's market and there is keen competition for the customer's nod of acceptance.

Moreover, we believe that the best time to advertise is when you have all the business you can handle, and that we should never miss an opportunity to leave this cogent thought—when you buy WLW, you buy at what is probably the lowest cost per impression in modern advertising.

Direct sales
improve value
K S O



Russ L. E. Cohen
of Des Moines

If you sell furniture, apparel, jewelry, hardware or home equipment of any kind, you know Davidson's of Des Moines, doing a statewide business in all these fields.

And Davidson's knew KSO, through a record of results covering more than four years. Quoting L. E. Cohen, Vice-President and General Manager:

"Since we began using KSO four years ago, we not only have had good results in the form of direct sales, but also have found it an excellent medium for institutional selling. Our experience shows that the use of top flight local talent, such as Andy Weinfries, plus short, well-planned commercial copy, adds up to effective radio selling."

On KSO and KRNT, national advertisers pay the same low rates as do local advertisers. So Mr. Cohen's statement is well worth remembering when you choose a station for air-selling to more than a million people in Iowa's No. 1 market—Des Moines and its extensive trading area.

WLW

THE NATION'S MOST MERCHANDISABLE STATION

KSO KRNT

DE MOINES

Affiliated with the Des Moines Register
& Tribune
Represented by The Kato Agency

SEASON'S GREETINGS

GUY LOMBARDO

AND HIS ROYAL CANADIANS

COLGATE-PALMOLIVE-PEET

SATURDAYS
8 P.M. EST
CBS NETWORK

HOTEL ROOSEVELT
NEW YORK CITY
NOW

Management—MUSIC CORPORATION OF AMERICA

RAYMOND GRAM SWING

Congratulations
VARIETY

R
I
C
H
A
R
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K
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L
M
B
A
R
O

"BRIGHT HORIZON"
The story of Michael West
CBS

Holiday Greetings

from

Eddie Cantor

"TIME TO SMILE"

each

Wednesday Evening

NBC Red—9 P.M.

"BANJO EYES"

Warner Bros.

Hollywood Theatre

New York City

any other night

WFCI
in
R.I.

PROVIDENCE

PAWTUCKET

BASIC Blue NETWORK IN 1942

Providence and Pawtucket . . . one vast metropolitan area, plus 145 other cities and towns, gives you access to over 1,000,000 people, in NEW ENGLAND'S 2ND LARGEST MARKET.

WFCI

PAWTUCKET TECHNICAL BROADCASTING CO., INC.
Owner: WFCI, Inc. (a subsidiary of) WFCI, Inc. (a subsidiary of) WFCI, Inc.
President: WFCI, Inc. (a subsidiary of) WFCI, Inc. (a subsidiary of) WFCI, Inc.
General Manager: WFCI, Inc. (a subsidiary of) WFCI, Inc. (a subsidiary of) WFCI, Inc.
WFCI, Inc. (a subsidiary of) WFCI, Inc. (a subsidiary of) WFCI, Inc.

From the Center of
NEW YORK



10,000 WATTS

Night and Day

Interstate Broadcasting Co., Inc.
730 Fifth Avenue, New York

Circle 5-5566

How Green Is My Valley?

PLENTY!

The Don Lee Broadcasting System has now completed the last important link in the Pacific Coast's only network covering every one of the 32 important Pacific Coast Markets, with the addition of station KFRE in Fresno, the biggest market in the rich agricultural San Joaquin Valley. NOW every important market on the Pacific Coast is

covered by a LOCAL Don Lee station. More than 9 out of every 10 radio homes on the Pacific Coast are within 25 miles of a Don Lee station. If you have a sales message for the radio listeners in Fresno . . . If you have a message for any of the 10,000,000 people on the Pacific Coast, buy the network Pacific Coast advertisers prefer* . . . Don Lee.

* Don Lee carries more Pacific Coast network business than the other three networks combined.

Mutual **DON LEE**

Thomas S. Lee, Pres.; Lewis Allen Weiss, Vice-Pres., Gen. Mgr.
5515 Melrose Avenue, Hollywood, California.

BENNY BAKER

(actor)

Because of

Buddy de Sylva

Vinton Freedley

Dorothy and Herbert Fields

Cole Porter

THANKS

CHARLES F. STEVENS

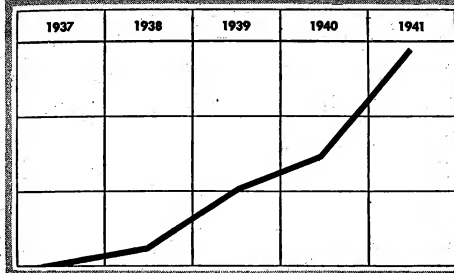
joins
The Earle Ferris Company
as
Executive Vice-President
Chicago

New York

Hollywood

Again the Biggest Radio Year in "R_{and}R" History

RUTHRAUFF & RYAN RADIO GROWTH 1937-1941



ONCE again Ruthrauff & Ryan has completed a record year in Radio advertising. Figures for 1941 far exceed those of any previous year in this Agency's history.

But even more significant is the fact that this increased growth has been due in large measure to the increased billing of our old clients—good evidence that Ruthrauff & Ryan methods make themselves felt in Sales.

In achieving this success, Ruthrauff & Ryan has not been wedded to any one formula, nor limited to any particular kind of show. Among our programs are included Comedy, Musical, Dramatic, Variety, Daytime Serials, Audience Participation and "Spot" Broadcasting.

Another important success factor is this Agency's sales-minded attitude toward "commercials." Our "commercial" writers are chosen for their salesmanship—for their ability to sell through the spoken word.

Would you like to know more about the radio background of Ruthrauff & Ryan—one of the few agencies in America with complete radio facilities in the East, Mid-West and West Coast territories? We shall be glad to arrange an interview at your convenience.

Ruthrauff & Ryan, Inc.

Advertising

NEW YORK

CHICAGO

ST. LOUIS

DETROIT

HOLLYWOOD

SAN FRANCISCO

SEATTLE

HOUSTON

NETWORK PROGRAMS

MAJOR BOWEN ORIGINAL AMATEUR HOUR

Presented by Chrysler Corporation for Plymouth, Dodge, Chrysler, Chrysler Trucks, Buick and Chrysler Motor Cars

EDWARD G. ROBINSON IN "BIG TOWN"

Presented by Columbia Pictures Company for Columbia Pictures

BOB BURNETT IN "THE ARKANSAS TRAVELER"

Presented by Columbia Pictures Company for Columbia Pictures

"THAT BREWSTER BOY"

Presented by General Electric Company for General Electric Company

"VOX POP" with PARKS JOHNSON, WALLY BUTTERWORTH

Presented by Emerson Radio Company for Emerson Radio

"GOOD WILL HOUR" with JOHN J. ANTHONY

Presented by Goodwill Trust Company for Goodwill Trust

LANNY ROSS

Presented by General Electric Company for General Electric Company

"GRAND CENTRAL STATION"

Presented by Radio Brothers Company for Radio

"QUIZ OF TWO CITIES"

Presented by National Chemical Company for National Chemical Company

"AUNT JIMMY'S REAL LIFE STORIES"

Presented by Radio Brothers Company for Radio Brothers Company

"ELDERLY CHURCH"

Presented by Radio Brothers Company for Radio Brothers Company

"BIG SISTER"

Presented by Radio Brothers Company for Radio

"ARE YOU A MISSING HEART?"

Presented by National Trust Company for National Trust

"THE SHARON"

Presented by Radio Brothers Company for Radio Brothers Company

"MEET ME HERE"

Presented by Radio Brothers Company for Radio Brothers Company

"A HELPING HAND" with JOHN J. ANTHONY

Presented by National Trust Company for National Trust

"ORPHAN ANGIE"

Presented by General Electric Company for General Electric Company

NETWORK PROGRAMS IN CANADA

"BIG TOWN" (to Radio)

"THE ARKANSAS TRAVELER" (to Radio)

"THAT BREWSTER BOY" (to Radio)

"VOX POP" (to Radio)

"GOOD WILL HOUR" (to Radio)

"AUNT JIMMY'S REAL LIFE STORIES" (to Radio)

"ELDERLY CHURCH" (to Radio)

"BIG SISTER" (to Radio)

"ARE YOU A MISSING HEART?" (to Radio)

"THE SHARON" (to Radio)

"MEET ME HERE" (to Radio)

"A HELPING HAND" (to Radio)

"ORPHAN ANGIE" (to Radio)

SPOT PROGRAMS

AMERICAN CIGARETTE & CIGAR COMPANY, Inc. for American Cigarette Company

BENTON OPTICAL COMPANY for Optical Supplies

BOWEN DIVISION OF CHRYSLER CORPORATION for Chrysler Corporation

DAVID G. RYAN COMPANY for David G. Ryan Company

EMERSON RADIO COMPANY for Emerson Radio Company

GALVESTON-HOUSTON BREWERY, Inc. for Galveston-Houston Brewery

GARRETT & COMPANY, Inc. for Garrett & Company

GILMORE OIL COMPANY for Gilmore Oil Company

GOLDEN STATE COMPANY, Inc. for Golden State Company

GOODALL COMPANY for Goodall Company

HYDRA-PARK BREWERY ASSN., Inc. for Hydra-Park Brewery Assn.

JOHNSON STEPHENS & SHIPLEY INC. COMPANY for Johnson Stephens & Shipley Inc. Company

KIMMEL COMPANY for Kimmel Company

LANDSHOFF UNITED BAKERS for Landshoff United Bakers

LEVIN BROTHERS COMPANY for Levin Brothers Company

QUAKER OATS COMPANY for Quaker Oats Company

QUAKER OATS COMPANY for Quaker Oats Company

QUAKER OATS COMPANY for Quaker Oats Company

QUAKER OATS COMPANY for Quaker Oats Company

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QUAKER OATS COMPANY for Quaker Oats Company

QUAKER OATS COMPANY for Quaker Oats Company

GREETINGS**RAY and EDDIE DOWLING****"WE THE PEOPLE"****PERCY FAITH**

Management: MCA ARTISTS, LTD.

Don Bernard

PRODUCER-DIRECTOR

"Meet Mr. Meek" (1940-'41)**VARIETY** says: "... a national disgrace"

But Crossley says: _____ 12.6

Variety also says: "Skillful and excellent direction."
Winchell says: "An orchid to Don Bernard's deft direction."

SEASON'S GREETINGS

PETER VAN STEEDEN**"MR DISTRICT ATTORNEY"**

Greetings

**BETTY
GARDE**For
PHILLIP MORRIS
Friday Night
CBSFor
CAVALCADE OF AMERICA
Monday Night
NBCFor
MAUDIE'S DIARY
Thursday Night
CBS**Goodkind,
Joice
&
Morgan****PALMOLIVE BUILDING
CHICAGO**Affiliated with
Raymond R. Morgan Co.
Hollywood

Hello Again :

on our Ninth Christmas Together

VIRGINIA PAYNE

and

"MA PERKINS"

FRIENDLY GREETINGS

BOB HANNON

DECCA RECORDS

CBS PROGRAMS

TUMS PROGRAM with

FRANK FAY—NBC RED—THURS., 10:30 P.M.Booking Management: MCA ARTISTS, LTD.
Personal Management: PAUL KAPP

SEASON'S GREETINGS

**DON
VOORHEES****JOHANNES STEEL**

INTERPRETS THE NEWS

WMCA

"VIVA ROOSEVELT"**XAVIER CUGAT**

Well I Swan!

VARIETY HAS THE WHOLE TOWN IN A LATHER*

SAYS

GEORGE AND GRACIE

(BURNS) (ALLEN)

* SO HAS SWAN SOAP

MANAGEMENT
LESTER HAMMEL
WILLIAM MORRIS AGENCY

JOAN EDWARDS



**YOUR LUCKY STRIKE
HIT PARADE . . .**

**CBS TELEVISION
LIBERTY RECORDS**

MCA Artists Ltd. 745 FIFTH AVENUE • NEW YORK
Watersham 2-8900

Congratulations to

VARIETY

Sincerest thanks to

the manager and staff of each of the
Theatres in which the Dr. I. Q. radio
show has played for their splendid co-
operation in making the Show a suc-
cess, and in further strengthening the
bond between the Theatre and Radio.

Grant Advertising, Inc.

Chicago • Dallas • New York • Monterrey • Mexico City

Guarantee:

**WXYZ will open Detroit
food and drug markets to
YOU.**

***Faster and at a lower
cost than any other
Detroit Station.***

address:

wxyz — king-trendle broadcasting corporation
1700 stroh building, detroit, michigan

(or any paul raymer office)

CHICAGO'S AND
CALUMET AREA'S

most complete . . .

...NEWS COVERAGE

ASSOCIATED PRESS	DR. GERHARD SCHACHER
TRANSRADIO PRESS	CAPT. MICHAEL FIELDING
ELMER DAVIS (CBS)	"BULLETINS FOR DEFENSE"

24 REGULAR NEWS BROADCASTS DAILY

Ask Us About News Feature Availabilities

W-I-N-D

STUDIOS

In Gary, the Heart of the busy Calumet
Steel Production Area, and in Chicago
at 230 North Michigan Avenue

NATIONAL REPRESENTATIVE
THE FOREMAN COMPANY

5000 WATTS

560 KILOCYCLES

AFFILIATED WITH CBS

AN OUTSTANDING
AUDIENCE
BUILDER . . .

...PAT FLANAGAN

(ACE CHICAGO SPORTSCASTER)

again Broadcasts the Cubs-Sox Games
exclusively on Station WJJD . . .

Pat Flanagan, who has broadcast sports to
"sports-conscious Chicagoans since 1929,
again gives play-by-play descriptions of all
Cubs-Sox home games in 1942, exclusively
over WJJD. . .

And in 1942, as in the past three years, these
broadcasts will be sponsored by the Walgreen
Company. . .

Just another WJJD "showmanship feature"
that wins listeners for this station. . .

WJJD

(20,000 WATTS)

230 NORTH MICHIGAN AVE.
CHICAGO • ILLINOIS
TELEPHONE STATE 5466

The nation's largest independent station

Our task now is

... to do our part towards contributing to the national morale by assuring that the American people shall continue to be the best informed people in the world.

We have formulated no new policies with regard to the war. It is of the essence of radio broadcasting that it should be swiftly and flexibly responsive to the ever-changing opportunities and ever-changing needs of a democracy.

Many of the patterns of peace will, of course, continue in our broadcasting, but with a new significance. Religious programs will nourish the deepened need for spiritual values in the trying times ahead. Listening to great music will have, for millions, a new and richer meaning in a nation at war. Light and gay music, as well as programs of fun and frolic, will have their place too—perhaps a stronger place than ever, because buoyancy and laughter play a vital part in winning wars.

Columbia will devote itself without stint to this opportunity to serve the nation.

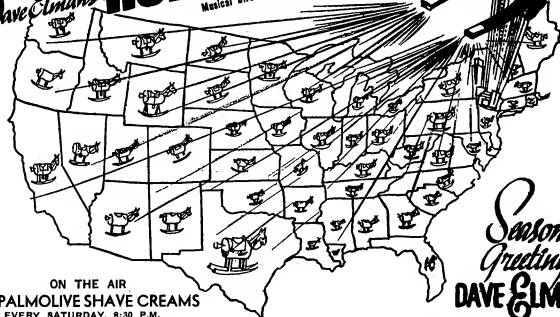
*From the annual statement of
William S. Paley, President*

THE COLUMBIA BROADCASTING SYSTEM

The Nation's Hobby

HOBBY LOBBY

Dave Elman's Medical Direction—HARRY SALTER



ON THE AIR
FOR PALMOLIVE SHAVE CREAMS

EVERY SATURDAY, 8:30 P.M.
AND REPEAT 11:30 P.M. EST
WABC, COLUMBIA BROADCASTING SYSTEM
ADVERTISING AGENCY
TED BATES, INC.

WILLIAM MORRIS AGENCY, INC.

NEW YORK • CHICAGO • HOLLYWOOD • LONDON

Season's Greetings
DAVE ELMAN

Gift-Laden Cars At Xmas Time Cue Future Use

Detroit, Jan. 4. — Holiday caravans to the nearby Army camps, sponsored by Station WXYZ here, were such a click that plans probably will be pursued for week-ends and other holidays during the year. Centering the activities originally on obtaining gifts for the soldiers at Great Lakes Naval Training Station, more than 300 miles from here, the station also plugged the idea of donors and friends getting up a motorcade to escort the gift trucks to the camp.

When the round-up was completed more than 100 cars poured out of Detroit on the long trip—in the rain—picking up several hundred other mobile well-wishers on the trip across lower Michigan. The station also shipped along its star entertainers to provide a show picked up for broadcast here. Because of the public response and the advantages in such tie-ups the studio proposes to sponsor added motorcades to other camps where there are Michigan men.

CBS PAGE BOY NOW AN EDITOR—AT CBS

Thomas C. Flynn, former CBS page boy, is newly entitled to describe himself as Colleague Editor. He succeeds Walter Murphy, who recently went to Boston as press agent in WEEI.

Holiday Greetings

MYRTLE VAIL

STARRING IN

MYRT and MARGE

11th Consecutive Year On CBS

Directed by....

CARLO DE ANGELO...

Wheatena Playhouse

The O'Neills

Mandrake, The Magician

Junior Miss

JACK MILLER

Musical Director

THE KATE SMITH HOUR

AND

THE ALDRICH FAMILY

Harry Von Zell

KATE McCOMB

"Mother O'Neill"

of

THE O'NEILLS

8TH YEAR

NBC-CBS

RALPH EDWARDS

AGAIN IN 1942 MAKES HIS PROGRAM
RADIO'S NO. 1 HALF HOUR PARTICIPATION SHOW



*** Top TRUTH OR**

Crossley ... in its field
CONSEQUENCES

* A COPYRIGHTED RADIO PROGRAM

MCA ARTISTS, LTD.

Affiliate of

MUSIC CORPORATION OF AMERICA

745 FIFTH AVENUE NEW YORK CITY

LONDON • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

147 American Families Received
\$801,690.00

Through The Research, Investigations, Administration
 and Dependable Public Service of the

BOARD OF MISSING HEIRS

(Beginning 3rd consecutive year on the air)

Authors

JAMES F. WATERS — ALFRED SHEBEL

IRONIZED YEAST
 Sponsor

"COURT OF MISSING HEIRS"
 By JAMES F. WATERS

RUTHRAUFF & RYAN, Inc.
 Via CBS Network

Published by MODERN AGE BOOKS

First Printing Sold Out
 Second on Press

WILLIAM MORRIS AGENCY, INC.

NEW YORK

CHICAGO

HOLLYWOOD

LONDON

Congratulations

VARIETY

on your 36th Anniversary

from

GERTRUDE BERG

and Her Beloved Perennials

"THE GOLDBERGS"

First of radio's script serials, which has
 just celebrated its 12th Anniversary

Sponsored by

PROCTER & GAMBLE for "DUZ"

CBS Network • Mondays thru Fridays

5:15 to 5:30 P.M., EST—CBS

8:15-8:30 A.M., EST—WOR (Transcriptions)

WNEW NEW BIZ VARIED AND HEAVY

Pointing to a record-breaking December as proof that commercial radio will not be unstabilized by the war, WNEW New York reported the sale of 1,849 quarter-hour periods, 52 half-hour periods and 5,468 spot announcements to 21 sponsors during the year-end month. With a single exception, all advertisers are national accounts.

New business placed at WNEW during December:
 Henaofoam Shampoo, starting Jan. 19, a total of 312 musical 15-minute periods.

Lucky Strike cigarettes, 63 two-minute announcements weekly, 13 weeks.

Marlin Razor Blades, three announcements weekly for 13 weeks.

Whiccon, 54 quarter-hour musical programs for 18 weeks.

Pride of the Farm Catnip, 16 announcements weekly starting Jan. 5.

Fall Mall cigarettes, 42 announcements weekly for 13 weeks.

Cystex, 156 quarter-hour news programs.

Cascade Laundry, 15-minute musical programs.

Chiclets Gum, for musical programs plus a total of 168 spot announcements.

Simon Ackerman Clothes, 52 half-hour news commentary periods.

Mission Bell Wines, six 15-minute periods a week.

**Massey Repeating
 Sherwood's 'Lincoln'**

Raymond Massey does a return guest appearance in the title part in Robert E. Sherwood's "Lincoln" on DuPont's "Cavalcade of America" program Feb. 9 on NBC-Red (WEAF). He created the characterization when the same piece was done on the show two years ago.

After guests next Friday night (9) on the Philip Morris Playhouse via CBS.

EASY ACES

What's
Up?

WATTS
UP!

WNEW

NOW HAS TWICE THE POWER— YET COSTS NO MORE

(on contracts signed before Feb. 15!)

HURRY! HURRY! HURRY!

WITH its recent increase in wattage, WNEW comes into *hundreds of thousands* of new homes — *better and stronger.*

Yet—on all contracts signed before February 15, 1942—this tremendously increased audience is *on the house!*

Now—it's doubly true: **MORE PEOPLE**

IN AND AROUND NEW YORK LISTEN TO WNEW THAN ANY OTHER INDEPENDENT STATION! (according to independent surveys—sent on request).

And now—more than ever—WNEW is your best buy in America's best market — the station that moves *most goods — fastest—and at the least cost!*

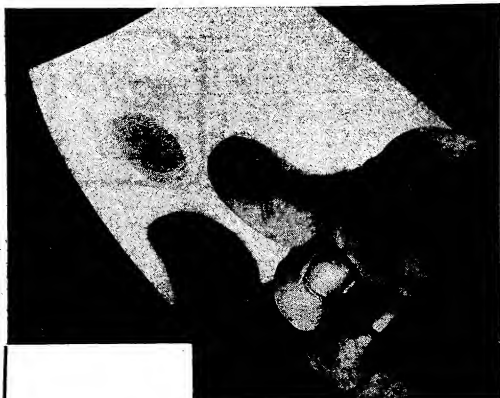
REPRESENTED NATIONALLY BY JOHN BLAIR & CO. — R. C. FOSTER (NEW ENGLAND)

WNEW

NEW YORK

1130 ON THE DIAL

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY — 7 DAYS A WEEK



**THERE'S
NOT
ANOTHER
LIKE IT!**

AS distinctive as a fingerprint is the service which WTIC renders to the people of Southern New England. Distinctive, too, is the manner in which the 2,600,000 listeners in this important industrial area rely upon WTIC's facilities for entertainment and information.

Wise national advertisers have found that this audience loyalty makes WTIC a natural advertising medium. So, you're missing a bet if your plans for Southern New England fail to include WTIC. There's not another like it!



DIRECT ROUTE TO AMERICA'S NO. 1 MARKET

The largest advertising sales organization in the Northeast
 Representing 20 of the nation's leading radio stations
 in the New England area

McCANN- ERICKSON

INC.

*offers
Complete Radio Services
in all four major
radio centers*



IN NEW YORK
50 Rockefeller Plaza

IN CHICAGO
910 South Michigan Avenue

IN HOLLYWOOD
448 So. Hill Street, Los Angeles

IN SAN FRANCISCO
114 Sansome Street

'THE O'NEILLS'

ILLUSTRATED

NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER, TEARS AND HEARTY THROBS

Produced by John Kent, 29

LISTEN TWICE DAILY

NBC Red Network, 12:15 to 12:30 P.M., EST
IN . . . WABC—5:30-5:45 EST—CBS

COAST TO COAST
 DR. COMPTON ADVERTISING AGENCY
 MGT. ED WOLF—RKO BLDG., NEW YORK CITY

DAVE BACAL

Chicago's Outstanding
Radio Organist

CONSOLE
HAMMOND
NOVACHORD

FREE-LANCING
MUSICAL DIRECTOR
'LONE JOURNEY'
FOR DREFT

SEASON'S GREETINGS
HENRY SOUVAINÉ, INC.

30 Rockefeller Plaza
NEW YORK CITY

the EAST

YOU CAN DEPEND ON THAT

YOU CAN ALSO DEPEND ON

dependable

AND COMPANY

RADIO STATION REPRESENTATIVES
 NEW YORK • DETROIT • CHICAGO • SAN FRANCISCO

An Old Year Resolution We Are Happy To Renew—In 1942!

Again in 1942 We Pledge Our Continued
Enthusiastic and Untiring Efforts to Bring
to Daytime Listeners Radio's Most Interest-
ing and Absorbing Dramatic Programs—

WOMEN IN WHITE ROAD TO HAPPINESS ROAD OF LIFE

IRNA PHILLIPS
SCRIPT SUPERVISOR

CARL WESTER & COMPANY
CHICAGO, ILLINOIS

1942 Album of Stars

JESSICA DRAGONETTE
ELSA MAXWELL
MARY LEE TAYLOR
GUS HAENSCHEN
BILL PERRY
EMILE COTE
TOM MIX Straight Shooters
JOHN B. KENNEDY
WARREN SWEENEY
GRAHAM McNAMEE
MILTON CROSS
DON GORDON
PERCY HEMUS
CURLEY BRADLEY
RUSSELL THORSON
BETTY and BOB
CHECKERBOARD TIME

**GARDNER
ADVERTISING COMPANY**
New York St. Louis

Honored

**"The Voice of the
Palm Beaches"**

WINNER
VARIETY Plaque
Show-Management
1941

W J N O
West Palm Beach, Florida

AFFILIATED WITH THE COLUMBIA BROADCASTING SYSTEM

Radio Keeps Actor Names Bright

Even Legit Producers (Who Seldom Listen) Are Impressed by Radio Guest Dates

By HOBE MORRISON

What is only beginning to be fully realized in the trade is that by making frequent guest dates on various broadcasts an actor of stellar work on stage and screen is enabled to keep himself in the public eye, thereby maintaining his boxoffice draw and, consequently, his established salary level in his regular medium.

The nightmare of actors has always been the layoffs between parts or jobs. Those inevitable periods have been demoralizing to an actor's morale, as well as harmful to his rating with the public and costly financially. In the past, about all an actor could do to shorten the intervals between jobs was to be seen frequently by the "right" people and in the "right" places. Generally, that involved eating in the better theatrical restaurants, going to openings of new plays and attending theatrical parties. Of course those methods are still used by actors to keep themselves in circulation.

However, radio guest dates have become a much more important source of personal attention-getting—more important because the actor

is kept before a vast public audience, is generally presented in complimentary circumstances in his professional capacity and is well paid for it. Thus, there have been many cases in the last few seasons of actors going without legit or screen parts for extended periods, but through radio appearances retaining their public draw and commanding their regular salaries. In addition, there are a number of familiar instances of players who have been out of pictures or legit for some time, but have been able to keep going indefinitely via radio.

Among the dramatic players who have made valuable use of air dates to maintain their boxoffice draw and salary levels between engagements in other media are Walter Huston, Flora Robson, Burgess Meredith, Ethel Barrymore, Raymond Massey, Lionel Barrymore, Una Merkel, Barbara Stanwyck, Andy Devine, Paul Lukas, Ruth Gordon, Margalo Gillmore and any number of semi-names. Of course, that does not include those who have strengthened their position through regular, continued appearances on specific shows, such as Helen Hayes, Frank Morgan, Basil

Rathbone, Edward G. Robinson, John Barrymore and Eddie Dowling.

EACH SELF-CENTERED

Curious fact in this vital use of radio as an exploitation lever is that few picture or stage producers are more than vaguely aware of air programs or who appears on them. Each of the show business fields tends to live in a self-centered world of its own, except that radio has shown more awareness of the value of names from the other media than vice versa. At any rate, when an unemployed actor has been active on various guest programs, film producers are only partially aware of why they're willing to pay his former salary, and legit producers are totally unaware of why. However, they sense that the actor's name is alive and that he is an active boxoffice draw. Also, they cannot help but be impressed, no matter how unconsciously, by the confidence and independence of an actor who has been working regularly and is solvent.

Contrary to a few years ago, there are now more guest shows originating in the east than on the Coast. That, coupled with the fact that there is such an abundant supply of names available on the Coast, gives a star in New York the chance to do many more guest appearances than the Coast player can. There is always a shortage of names available in New York and, consequently, a cleanup to be had by any picture star who comes east for vacation, personal appearance or other reason.

In the last few weeks, for instance,

What's in A Name

Milwaukee, Jan. 4.

C. J. Lanphier, manager of WEMP, summoned his staff of six announcers into conference recently and told them they were all fired as "announcers," that the name was obsolete as far as this station is concerned and that they were rehired on the spot as "microphone salesman," to continue as such as long as they do a good job of selling. Spillers will be paid, not a flat salary as a speller, but more money gauged by their salesmanship on the air. "You've got to sell listeners, too," said Lanphier.

This New York demand has become so great that in some cases it is profitable for an actor to come east just to do radio guest shots. If skillfully booked, he can make perhaps a dozen such appearances in a few weeks. It's also true that the appearance of a Hollywood star on a New York-originating program is more of an event than his presence on a Coast show would be. Therefore, he's given more ballyhoo and, frequently, more consideration as to script, billing, publicity, etc.

Principal New York-originating programs using guest names are Philip Morris' "Playhouse," "Cavalcade of America" (which occasionally airs from the Coast), "Penthouse Party" (about to become "Luncheon Date With Iika Chase"), "Duffy's Tavern," Helen Hayes (using occasional guest male leads), "We, the People," Gladys Swarthout-Prudential show, Eddie Cantor, Fred Allen, Kate Smith, Koscianetz, Ford Hour (from Detroit), "Lincoln Highway," "Inner Sanctum," Dorothy Kilgallen, Wheelers "Playhouse" (recorded), Armstrong Theatre of Today, NBC's "Great Plays," "Information, Please" and the Government benefit shows, "Keep 'Em Rolling," "America Preferred" and the just-folded "Millions for Defense."

Guest-name stanzas from the Coast include the Lux Theatre, Kraft Music Hall, "Silver Theatre," "Stars Over Hollywood," Edgar Bergen, Rudy Vallee, Orson Welles, "The Well House, Bob Hope and the benefit Gulf-Screen Guild.

R. R. BRUNTON HAS BELATED FIRST

By WILLIS WERNER

San Francisco, Jan. 4.

Ralph R. Brunton, president of KQW, was having his first taste of network radio this week in nearly 30 years of broadcasting. The veteran indie, with a flock of other firms to his credit, hooked up with CBS (1).

Back around 1924 when he operated as KFUG, Brunton had the first transmitter west of Cleveland powered entirely from storage batteries. Shortly after, Brunton installed the country's first police radio, interrupting regular KJBS programs to send messages to the cops. A fire alarm was used as a warning. Idea worked fine except that everybody else responded to the calls too. That was before the days of short-wave.

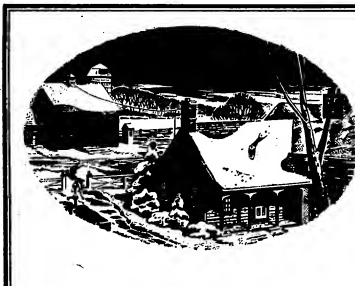
As long ago as 1925 Brunton was operating portable-mobile. Loaded his equipment on a truck and followed the parade celebrating Frisco's diamond jubilee.

Other Brunton firsts include the first broadcast from a polo match, first use of the word "radio" on Sunday in this area (in the teeth of stern rebuffs) and the first attempt at continuous broadcasting in days when stations favored silent periods. He had the first all-night program and wrote one of the first books on radio advertising.

Active in the N.A.B., Frisco's new network personality is also a past prey of the Pacific Radio Institute.

The Fort Industry Co., of which he is vice president, operates WSPD, Toledo; WAGA, Atlanta, Ga.; WLOK, Lima, O.; WMMN, Fairmont, W. Va.; WVVVA, Wheeling, W. Va.

Richmond, Va.—Meritt Ruddock is now doing quarter-hour morning news commentaries from WRNL, Richmond, Va., over Mutual network.



Broadcasting, unlike other public services, has no precedent for war. But American Broadcasting has already shown that it has the power, the brains, the facilities for serving the nation in WAR as well as peace.

This nation is proud of its Broadcasting System. The American people look to broadcasting with complete confidence that it will continue to inform, to hearten, and to strengthen the will to win.

Western Electric

A mark that has made its mark in Baltimore

W-I-T-H



Greetings from the N. W. Ayer Radio Department

Hay McClinton
Herb Sanford

Bob Masterson Phil Young Dave Guasanti Nick Keady
Jim Hanna Ruth Lang Chris Schick Betty Green Helen Shaw
Frank La Parley Dick Brown Anne M. Lawton
H. M. Brown Art Daly Jim Patton Victor Bent Chapman
Dick Kline Charlie Evans Robert Collins
Charlie Evans Elizabeth Lisa MacEachern Anne Evans Molly Gavin
Rita O'Sullivan Jack Purvis Tom M. Darnett Barbara Cuharn
Jack Henry Wally Magill Elmer Pinner
Jack Rake



greetings

fred allen
portland hoffa

★ ★ ★ ★

texaco star theatre
wabc—wednesdays
9-10 p.m. est

CONGRATULATIONS TO

VARIETY

on its

36TH ANNIVERSARY

Rudy Vallee

Fan Pan Mail Oddities

Some Write: 'I Listen to the Programs Regularly And Just Can't Stand It'

By **DON REED**

Seattle, Jan. 4.

Listeners complain about serials, but listen to them, say they demand high class and educational programs, but listen to programs that are definitely not. They deary blue gaps of radio comedians but laugh at them. Finally they all believe they can write better commercials

than those used. These are some of the conclusions arrived at by Bob Nichols, who has aided The Listeners Club for Bartell's Drug Stores on Seattle stations for the past two and half years, and who has received thousands of letters containing criticisms, pleas and suggestions on what is wrong, or right, in radio programs.

In the period of time: that 'The

Listeners Club' has been receiving hundreds of letters each week dissatisfaction with children's programs has declined sharply, as have complaints about too much swing music. Club listeners are chiefly housewives. Comments on serials have always made up the bulk of the correspondence, and those against the heart-tuggers as compared to those for them has usually run about 4 to 1. But as noted above, most of these agnitors will cite one or more. Point is that they listen to them and usually have a pet one that they never miss. 'Vic and Sade' one of those most often mentioned has a majority of boosters yet a minority of equally fervent pan-ners.

TRANSAMERICAN

Expresses its sincere appreciation for the confidence of the following advertising agencies by whom we were employed during 1941:

Aubrey, Moore & Wallace.....	The Williamson Candy Co.
N. W. Ayer & Son.....	Frank H. Flee & Co.
Benton & Bowles, Inc.....	General Foods Corp.
Birmingham, Castleman & Pierce, Inc.....	Roma Wine Co., Inc.
Blackett-Sample-Hummert, Inc.....	General Mills Corp. (Procter & Gamble Co.)
Compton Advertising Agency.....	Procter & Gamble Co.
Geyer, Cornell & Newell, Inc.....	Nash-Kelvinator Corp.
Hutchins Advertising Co., Inc.....	Philco Radio & Television Corp.
Lennen & Mitchell, Inc.....	Andrew Jergens Co. (P. Lorillard Company)
Mitchell-Faust Advertising Co.....	Peter Hand Brewing Co.
Ruthrauff & Ryan, Inc.....	The Quaker Oats Co. (Hyde Park Breweries)
Stewart, Hanford & Casler, Inc.....	P. W. Minor & Son, Inc.
J. Walter Thompson Company.....	Libby, McNeill & Libby (Johns-Manville Corp.)
Ward Wheelock Company, Inc.....	Campbell Soup Company
Young & Rubicam, Inc.....	General Foods Corp.

Transamerican programs will continue to maintain Transamerican's position of leadership in the field of radio production.

Programs For Children

Continued from page 110.

which has no such responsibility to ward a wide public.

Broadcasting is a public service. No one doubts that the broadcasting company has therefore a serious obligation. No one doubts that this obligation is greater in the matter of children's programs. If adults want to scare themselves to death with a horror program, that may be their business—though even that is open to some question. Nobody doubts that children may have to be protected from things too hard to take. The question becomes, what is the standard for children's programs? This is a question we must look to psychologists and psychiatrists to answer. There is a competent body of psychiatric opinion on this subject, and this would seem to indicate that normal children can take—wholesomely and profitably—a great deal more than some adults would allow them, or can take themselves

made both profitable and acceptable. To make them so takes knowledge of children, knowledge of radio, creative thinking and a point of view.

When radio was young it was experimental, and out of that early experimentation came some of our best programs which have not yet been topped. This certainly is true of children's programs. If clams and codes and restrictions have not improved the radio, perhaps it is time we gave children's programs back to the children.

SEPARATE MUSIC SCALE FOR F-M IN PHILLY

Philadelphia, Jan. 4. Local 77, American Federation of Musicians, will begin negotiations next week with WCAU, WFIL and KYW for contracts for the station's frequency-modulation outlets.

Up to now the union has overlooked the doubling of station bands on both A-M and F-M stations of WCAU and WFIL. (KYW's F-M outlet has not yet been completed.) But under the new contracts, which go into effect Jan. 16, the union is expected to set a scale for frequency modulation broadcasting. Whether it will press for the hiring of a separate band for the F-M outlet, or make the studios pay extra for the F-M work, has not yet been decided.

Local 77 is expected to follow the lead of the Chicago local and get the scale for F-M stations, roughly at about half the rate for A-M outlets.

WINS, N. Y., Buys ASCAP
Station WINS, Hearst outlet in New York City, has just signed with ASCAP and began using the society's catalog again Jan. 1.

Exhilarated discontinued ASCAP music at the time the radio war against the society broke out.

When you buy WCAU...



RETAIL STORE DISPLAY
Permanent stands in 130 retail outlets for use of WCAU advertisers. Exclusive display—minimum of 2 weeks.

PERSONAL CALLS ON DEALERS

Anything from a one-day survey to a full week of intensive merchandising among retailers and wholesalers.

STEADY NEWSPAPER PROMOTION
30 inch advertisement, or larger, daily and Sunday promoting WCAU programs and sponsors.

Out of these and many other special services available (22 in all) a full-fledged merchandising program can be arranged and executed.

The KATZ Agency • National Representatives
New York Chicago Detroit Atlanta Kansas City San Francisco Dallas

WCAU PITTSBURGH, PA.
5000 Watts • 1250 K. C.
MUTUAL BROADCASTING SYSTEM

THINKING OF YOU

KAY KYSER

ELSA MAXWELL
With Graham McNamee
Gossip
10 Min.
12-13 p.m.
Friday, 18 p.m.
W12-NBC, New York
(Gardner)

Elsa Maxwell, who has made herself a name and a living in the last decade by helping the bored and rich to be less so has been contracted to tell the radio audience about the famous ones she knows. For example, Winston Churchill, who elie on the air can speak of the Prime Minister as "Winston" and reveal his artistic sideline as a painter, his proficiency being an added reason why house-dauber, Adolph, hates him. (Footnote for future historians)

It's not unpromising, this program of dishing the dirt, babbling on about this and that. Hanging great

names. My dear, what about the Duchess of Windsor? Yeah, what about her. Tune in next week.

And next week, too, it's promised Graham McNamee will have a scale in the radio studio and will publicly weigh Elsa Maxwell, who he described as 'a double for Dumbo'. The program emphasizes Miss Maxwell's bulk while selling Ry-Krip as an aid to reducing. She is to go on the diet herself and her poundage will be reported week to week by the before-and-after style used in that before-and-after school, etc. The script was punctuated on this first hearing by many quips of a patriotic genre. Like McNamee hoping something would "irk" that jerk meaning Hitler and another one about taking the Jap off the map.

It's a plausible quarter hour of light gab and chit-chat at a nominal cost to the account. Land.

'HEIRS OF LIBERTY'
15 Min.
WEAF-NBC, New York

Weekly series broadcast cooperatively by NBC and the Department of Justice repeats again the brave words of our forefathers and, by comparing conditions then and now, aims to inspire audiences with the glory and dignity of democracy. Thursday evening (1) chapter offered a dramatization of an incident in the fight of Edmund Randolph to have Virginia ratify the U. S. Constitution, with Henry Hull in the leading part.

Second portion of the show was a tale by Edmund Randolph Biddle, a descendant of the patriot and son of the present U. S. Attorney General. Aside from the obviously modest budget production, the entire program seemed pedestrian in writing. But because of the appeal of the subject matter, it had a few effective moments. Hobe.

Network Premieres

'Great Moments in Music', musical, with Jan Peerce, Robert Weede, Jean Pennington, George Sebastian orch; 10:15-10:45 p.m. Wednesdays, CBS; Celanese Corp., Young & Rubicam agency.

'How Am I Doing?' quiz, with Bob Hawk; 7:30-8 p.m. Tuesdays, Fridays, CBS; Camel cigarette agency.

'Elizy Queen', dramatic; 7:30-8 p.m. Saturdays, NBC-RED (WEAF); Bromo-Seltzer, Ruth-ruff & Ryan agency.
'Wife Savers', variety, with Allen Prescott, Ted Steele, and 10:45 a.m., NBC-RED (WEAF); International salt, Mathes agency.

'THE FIRST LINE'
Dramatic
30 Min.
WBBC-CBS, New York

Thursday, 10:15 p.m.
This is a first rate program idea, topical, inspirational and constructive. It centers about the American Navy, rich in tradition, a historic treasure trove of heroic deeds, pulse quickening sea battles, and colorful personalities. But judging from the initial stanza it was the idea which was good, not the program as whole. When the scene shifted to the Great Lakes Naval Training Center where the marine band and the chorus went to last with 'Anchors Aweigh', 'Stout Hearted Men' and the march that introduced the pleasant, resonant voice of Rear Admiral John Downs, the Great Lakes commandant.

Aside from the amateurish writing which characterized the first portion of the program, there was the effort to take in too much territory in the time available. Each stanza would deal better with one specific story dramatization, the Great Lakes band and chorus then coming in for, say, five or 10 minutes. Opening short tried to cover too much ground at once, resulting in threadbare motivation.

First skit had a boy-and-girl director as youngster was about to become an officer. It revolved about the christening of the rine when the water swears to uphold forever the Navy and tradition of this our Navy—the rine being depicted in three bowls of water representing the Atlantic, Pacific and Caribbean, the three watery frontiers on which Navy stands guard.

Then followed a bit explaining

how men are chosen for the service. There's the swearing in process, a speech to apprentices seamen telling of the precision instruments and precious tools they will be taught to use, and reference to the 53 different trades the navy schools teach enlisted men. Also the comfortable wage scales for those becoming proficient in various trades.

Dialo was then introduced with hoping to leave trying to explain the size of ship by giving personnel figures, its gun power, weight, speed with which a shell travels, restaurants, films, etc. on board, strength, ability and readiness of the crew. Contrasts with the men, the steel, tradition, courtesy of the Navy backed by the coal, iron and copper workers, the woodmen, tool makers, wool weavers, carpenters, bankers and others. The program, it seems, efforts, may be used to launch a ship. "Little girl," a sentence ship is not just the United States Navy, it's the Navy of the United States."

With great material available and the proffered co-operation of the Navy, this program can be properly handled so as to ensure maximum response if properly dramatized. Commercially very short and pointed, stating that the Navy did not necessarily recommend any sponsor's gum. Mor.

'REFLECTIONS IN RHYTHM'
With Faye Parker, Bill Miller, Kinder Sisters, Dick Slack, Bernie Armstrong
30 Min.
WBBC-CBS, New York

Saturday, 10 a.m.
This musical outliner originating at KDKA, Pittsburgh, and heard via NBC-RED (WEAF), is a light, unpretentious informal and surprisingly agreeable show. Its well planned and skillfully presented. And if budgets for musical shows weren't higher than most sponsors feel like paying for the rating likely to be gotten, 'Reflections in Rhythm' would be a prospect for bankrolling.

Saturday mornings (27) stanza included an exceptionally tasty arrangement of 'Chattanooga Choo Choo' sung brightly by the Kinder Sisters. They're definitely above average for femme trio harmonizers, have nicely-blending voices, clear delivery and cute style. There was a pleasant piano piece, 'Dizzy Fingers' by Bernie Armstrong and Rusty Draper, and other standouts. Show is better produced than many musicals originating in Radio City, N. Y. Hobe.

VARIETY

GOES ON AND ON

AND SO DO

FIBBER MCGEE and MOLLY

JUST COMPLETING 7 YEARS

ON THE AIR FOR

JOHNSON'S WAX

N.B.C.-RED—TUESDAY—9:30—E.S.T.

WITH

HARLOW WILCOX

BILL THOMPSON

ISABEL RANDOLPH

GALE GORDON

THE KING'S MEN

BILLY MILLS' ORCHESTRA

PRODUCTION:
CECIL UNDERWOOD

WRITING
DON QUINN

AND CRACKING BOX OFFICE RECORDS

with

"LOOK WHO'S LAUGHING"

(RKO)

WBNX NEW YORK
... THE MOST INTENSIVE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

5000 WATTS
DAY & NIGHT

In the Intermarket Market it's KDYL . . . the station, that brings the programs people look for!

KDYL
The Popular Station
SALES BLANK & COMPANY
N.B.C.

SCHWIMMER & SCOTT

ADVERTISING

CHICAGO

CORRECTION, PLEASE

BECAUSE we have 19 network shows on the air—people sometimes say “Oh, yes, Young & Rubicam, the radio agency”

We are glad to be known as leaders in radio, but not glad to have our leadership in other fields overlooked. Our business is not radio (nor is

radio the biggest part of it). Our business is doing the whole advertising job from start to finish. Below are the clients for whom we do it. Study their advertising, wherever you see or hear it, and judge for yourself how well we do the job—in *all* media.

AGFA ANSCO, Binghamton, N. Y.
Agfa Photographic Materials and Equipment
AMERICAN CAN COMPANY, New York, N. Y.
Pacifiers Cans and General Line • Roge-
Lined Beer Cans

BENDIX HOME APPLIANCES, INC., South
Bend, Ind. Bendix Home Laundry
BISSELL CARPET SWEEPER COMPANY
Grand Rapids, Mich. Bissell Carpet Sweepers

BORDEN COMPANY, THE, New York, N. Y.
Institutional • Manufactured Products
(Evaporated and Condensed Milk, Malted
Milk, Hemo, Nona Such Mince Meat)
• Cheese Division • Fluid Milk Division
(New York, Chicago, Detroit, Northern
California) • Ice Cream Division (New
York, Chicago, Detroit, Northern California)
• Powdered Milk Division • Prescription
Products Division

BRISTOL-MYERS COMPANY, New York, N. Y.
Sal Hepatica • Minit Rub • Peterman's
Discovery • Peterman's Roach Food •
Peterman's Ant Food • Tossaway Hand
Lotion • Ipana (Radio)

CANNON MILLS, INC., New York, N. Y. —
Cannon Sheets • Pillowcases • Hosiery

CELANESE CORPORATION OF AMERICA
New York, N. Y. Celanese Yarns and Fabrics

CENTAURO COMPANY, THE, New York, N. Y.
Fletcher's Cigars

CLAPP, HAROLD H., INC., Rochester, N. Y.
Baby Foods

CLUETT, PEABODY & CO., INC., New York,
N. Y. Arrow Shirts • Collars • Under-
wear • Neckwear

CONTINENTAL FOODS, INC., Hoboken, N. J.
Continental Soup

CUMMER PRODUCTS COMPANY, Bedford,
Ohio. "Enertine" Products

DRACKETT COMPANY, THE, Cincinnati, Ohio
Drano • Winders

DRAKE BAKERIES, INCORPORATED, New
York, N. Y. Drake's Cakes

FLORISTS' TELEGRAPH DELIVERY ASSO-
CIATION, INC., Detroit, Mich.

FRANKFORT DISTILLERIES, INCORPO-
RATED, Louisville, Ky. Four Roses • Paul
Jones • Old Oscar Pepper Brand • Mat-
tingly & Moore • Antique • Old
Baker • Old Velvet

GENERAL FOODS CORPORATION, New
York, N. Y. Postum • Grape-Nuts • Grape-
Nuts Flakes • Grape-Nuts Wheat Meal
Jell-O • Jell-O Pudding • Jell-O Ice
Cream Powder and Freezing Mix • Swans
Down Cake Flour • Sanka Coffee • Lat-
tee Hag • La France • Satins • Calu-
met Baking Powder • Baker's Coconut
Minute Tapioca • Birds Eye Fronted
Foods • Edible Nuts • Institutional

GULF OIL CORPORATION, Pittsburgh, Pa.
Gulf Products

HOTELS STATLER COMPANY, INC., New
York, N. Y.

IGLEHEART BROTHERS, INC., Evansville,
Ind. Swans Down Family Flour • Mixed
Feeds

INTERNATIONAL FIBRE BOARD, LTD.,
Ottawa, Ontario. Ten/Test Insulating
Board

INTERNATIONAL SILVER COMPANY, Meri-
den, Conn. Sterling Silver Div. • 1847
Rogers Bros. • Wm. Rogers & Son

INVESTORS SYNDICATE, Minneapolis, Minn.
JELKE, JOHN F., COMPANY, Chicago, Ill.
"Jelle's Good Luck" Mergarine • Max-
nalse

JOHNSON & JOHNSON, New Brunswick, N. J.
Baby Products Div. • Red Cross Div.

LEVER BROTHERS COMPANY, Cambridge,
Mass. "Savin" Soap

LIEBHART BREWERIES, INC., Brooklyn,
N. Y. Rheingold Beer, etc.

LIFE SAVERS, INC., Port Chester, N. Y.
Life Savers Candy Mints

LIPTON, THOMAS J., INC., Hoboken, N. J.
Lipton's Tea

MASONITE COMPANY OF CANADA, Ottawa,
Ontario. Masonite Products

METROPOLITAN LIFE INSURANCE COM-
PANY, New York, N. Y.

MOLLE COMPANY, THE, New York, N. Y. —
Molle Brushes • Shaving Cream • Kling
Dental Paste Powder

MOTOR WHEEL CORPORATION, Lansing,
Mich. Duo-Therm Division

NATIONAL SUGAR REFINING COMPANY,
THE, New York, N. Y. Jack Frost Sugars

NORTHERN PAPER MILLS, Green Bay, Wis.
Toilet Tissues

OWENS-CORNING FIBERGLAS CORPORA-
TION, Toledo, Ohio. Fiberglas

PACKARD MOTOR CAR COMPANY, Detroit,
Mich.

PARKE, DAVIS & COMPANY, Detroit, Mich.
Pharmaceutical and Biological Products

PERSONAL PRODUCTS CORPORATION,
THE, Milltown, N. J. Modene • Meda
Co-Eds

PHARMA-CRAFT CORP., INC., THE, Louis-
ville, Ky. "Trust" Deodorant

PULLMAN COMPANY, THE, Chicago, Ill.
RATH PACKING COMPANY, THE, Waterloo,
Iowa. Black Hawk Meats

ROYAL TYPEWRITER COMPANY, INC.,
New York, N. Y. Royal Standard Type-
writers • Royal Portable Typewriters
Roytype Supplies

SANFORIZING DIV. OF CLUETT, PEABODY
& CO., INC., New York, N. Y. Shrinking
Process

7-UP COMPANY, St. Louis, Mo.
"7-Up" Beverage

SIMMONS COMPANY, New York, N. Y.
Beautyrest • Drexelpop • Slumber
King Mattresses • Metal Furniture
Studio Couches • Crib and Bed

SINGER SEWING MACHINE COMPANY,
THE, New York, N. Y. Singer Sewing
Machines and Related Accessories

TRAVELERS INSURANCE CO., THE, Hart-
ford, Conn.

WALKER-GORDON LABORATORIES CO.,
INC., Plainboro, N. J.
Certified Milk and Acidophilus Milk

WESTINGHOUSE ELECTRIC & MFG. CO.,
East Pittsburgh, Pa.

YOUNG & RUBICAM, Inc. Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO
HOLLYWOOD • MONTREAL • TORONTO

BERT WHEELER

AND

HANK LADD

OLD GOLD CIGARETTES
NBC-Blue Network: Coast-to-Coast
MONDAY NIGHT

Follow-Up Comment

"Riverboat Revels," variety sustainer late Saturday nights on NBC-Red (WEAF) from WSM, Nashville, is an amusing blend of corny comedy and song numbers. Some of it is pretty broad, but since joke is the frank aim, it's generally acceptable and occasionally fun. Fenne hot singer is okay, Ophelia Colley's hillbilly clowning is diverting by late-light standards. Wilds and Blues are reasonably laughable burnt-corkers, while Joseph MacFarrison is a satisfactory baritone. Show is no bonfire, but has an unpretentious quality of its own. Leslie Sterne writes and Jack Stapp directs. It's all right.

Gene Lockhart, actor and part-time song writer, guested Thursday night (1) on the Rudy Vallee program via NBC-Red (WEAF), clicking neatly in both categories. He framed effectively for laughs with Joan Davis and John Barrymore, following which Vallee sang his newest tune, "A Letter from London," with Barrymore reading an affecting recitation part. Entire show was laughable in its customary style of broad buffoonery. As Vallee mentioned in his intro, Lockhart is the composer of "The World Is Waiting for the Sunrise."

"The Breakfast Club," NBC blue show from Chicago, had an oddity air broadcast when Ennce Don McNeill, interviewer, introduced a man from studio audience, was informed the visitor had been asked to extend greetings to the Denning Sisters (one the actor) by their brother in Wichita, the one who sell Wheaties. Breakfast Club, on weekend shots, commercially serves "Cream of Wheat." McNeill, presumably sur-

prised, cracked, "Every family apparently has at least one salesman." He then made a reference to cereal sponsorship of next morning's broadcast. Visitor said he had "worked with the Denning Sisters a long time ago," but apparently did not identify himself or the station. The flip, versatile McNeill displayed a questionable bit of showmanship when he punned on the name "Sauer," that of a Dayton woman whom he interviewed. Fact he got away with it did not change the fact that kidding people about their monickers is risky business. Too much giggling and talking at the same time by several mikers are other things which the informal Breakfast Clubbers should watch. Makes for foggy reception by listeners.

Victor Borze and Mary Martin newcomers to the Kraft Music Hall show Thursday nights on NBC-Red (WEAF) already mesh well with Bing Crosby, Jerry Lester and John Trotter. Presumably the team-play will become even smoother with more broadcasts. Debating on the series last week (1), Miss Martin paired admirably with Crosby in several dialog comedy bits, but wasn't too becomingly presented in her musical numbers. For instance, her vocal of Irving Berlin's "Tomorrow Is a Lovely Day" failed to take advantage of one of the best tunes of the last couple of seasons. It was given only a single chorus and that too slow for Miss Martin's style of singing or for the song's best effect. In a single lengthy comedy spot, Borze clicked with some highly original, colorful material. It consisted of his explanation and demonstration of his audible punctuation.

More 'Directional'

Washington, Jan. 4. Great rush for directional antennas, to make possible more wattage in most cases, was observed in the last fiscal year. The FCC report recently disclosed the percentage of standard transmitters with arrays shooting their signals toward certain markets jumped from 14 in 1939 to 25 in 1941. Large proportion can be traced to the new rules promulgated to carry out provisions of the Havana Treaty.

No Complaints on 1941 At Kansas City Stations

Kansas City, Jan. 4. Kansas City enjoyed probably its biggest commercial year in 1941. All of its six stations reported profitable operation, two closed with heaviest volume in history of station operation, three others are happy in the black and the 'air' has in a more staple footing than it has been recently.

Dean Fitzler of WDAF, outlet of the Kansas City Star and NBC red base, stated November 1941 brought the largest volume of business in the two decades of station operation, and a preliminary glance at the December balance sheet indicates continuation of this pace. Clarence Brazel, business manager, affirmed a similar

pace for his station, KCMO, where November was the biggest month in profit and volume in history of the station and December bidding to continue stoutry.

Arthur Church's KMBC, CBS affiliate, likewise was strongly in the swim with a sturdy total for its 12 months of business.

WHB, owned and operated by

Cook, Paint & Varnish Co. and KCKN, air voice of Arthur Capper's Kansas City Kansas, had great variety of ups and downs in the year's business, but both finished with healthy totals. KITE's year was interrupted by a change in management in the fall with a petition for change in ownership now before the FCC.



Music—to a Sponsor's Ears

ALLEN ROTH and THE SYMPHONY OF MELODY

The kind of music listeners want—
wait-for—change stations to hear!

DYNAMIC arrangements, running the gamut from nursery rhymes to Tchaikowsky, come to life with dash and spirit under Allen Roth's magic baton—as he directs his orchestra, the Roth Chorus and soloists.

"Symphony of Melody" is just one example of the colorful program variety offered in NBC THESAURUS. Twenty-six top-name recorded shows are scheduled weekly, each complete with sparkling continuity covering 71 program periods (approximately 25 hours weekly).

With such variety, you can sell more advertisers the "something different" that they want at the price they want to pay—if your station has NBC THESAURUS.

Write today for the complete Thesaurus story. Audition samples of Allen Roth and other Thesaurus programs available on request.

NBC THESAURUS
"A Treasure House of Recorded Programs"
RADIO-RECORDING DIVISION
NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

Radio City, New York Trans-Lux Building, Washington
Merchandise Mart, Chicago Sunset & Vine, Hollywood

MARY
MARGARET
McBRIDE

WEAF
Monday through
Friday—
One to one-forty-five p.m.



Her books, warm-hearted and heart-warming, filled with the same satisfying understanding which has drawn millions of listeners to her radio periods, now add fresh laurels.

THE MACMILLAN COMPANY

MEMO TO PROMOTION DEPT.:

Congratulate 'VARIETY' on the splendid manner in which they supported the radio industry in 1941.

Also tell them of the great record made by W-G-N. Not only did we set a new record for total commercial sales for the year but led ALL OTHER MAJOR CHICAGO STATIONS IN LOCAL TIME SALES.

W. A. McGUINEAS,
Sales Manager.

W-G-N

THE FIRST STATION IN CHICAGO
THE FIRST CHICAGO STATION IN THE MIDDLE WEST

A Clear Channel Station — 720 Kilocycles
MEMBER OF THE MUTUAL BROADCASTING SYSTEM

Timid Advertising Agencies Help Keep San Francisco An Also-Ran

By WILLIS WERNER

San Francisco, Jan. 4. Financially speaking, Frisco is radio's key city of the west. It's the radio sales headquarters of the Pacific Coast. And yet production is virtually at a standstill and the town displays little radio consciousness. Why?

In an effort to answer this question, *"Variety"* put it bluntly to Emil Brinscher, because he is the most aggressively radio-conscious of Frisco agency heads, and to Arthur J. Kemp, because he is in a position to take a broad view from the network standpoint. Both placed the blame squarely on the agencies.

"Lack of incentive," summarizes Brinscher's reply.

"A step-child attitude" telescopes Kemp's thought.

Talks Accounts Away

From Medium They Fear

"The average coast agency," amplifies Brinscher, "either hasn't the incentive or the courage to gamble on high-budget production. I even know of instances where coast agencies, fearful of this new and unfamiliar medium, have diverted their clients' attention to media with which they feel more at home."

"This has meant that production talent finds no reason to remain here and proceeds to Hollywood at the earliest opportunity. We have never hesitated to take a fighting chance, but we can't carry the load alone. Although talent requirements make Hollywood production necessary, our 'Barrel of Fun' show is probably the most expensive transcribed series ever waxed. We have invested several thousand dollars in its success. 'Standing Room Only,' although we have no assurance of sponsorship other than our own confidence in an idea. We are now actually importing talent to San Francisco," the agency exec adds. "We brought in Monica Whalen for the current *Acme beer* series and for a transcribed show to be released in the East early next year. We are planning importation of additional Hollywood people for a new 30-minute musical which will produce next year and which will be taken off on wax for release in the East."

A Time-Buyer Can't Do

Radio-Producer's Job

Kemp of CBS answered by contrasting Eastern agency setups with local methods.

"I make about four trips a year to eastern markets, thus giving me opportunity to observe methods throughout the country," he explains. "In the East, major agencies invariably have a specific radio department with a top-ranking executive, usually a vice-president in charge. Under him are at least a program manager and a chief time-buyer. Radio is not the core in San Francisco. The major agencies here do not possess radio departments or even radio executives. Radio is usually handled by a time-buyer who is primarily a space-buyer."

For three years, ever since he was first transferred here, Kemp has carried the torch for establishment radio departments in the agencies here. "Radio is the most important spearhead for opening up new business on the coast today," he points out.

"It is an accident that any agency which would really take radio seriously and install a \$15,000 or \$20,000 agency executive as vice president in charge of new business and radio, to work with account executives, would find itself repaid many times over."

Lack of any such approach, however, has created a unique situation which finds the smaller agencies leading the pack so far as radio is concerned. Long Advertising is cited as an example, agency having Hassel Smith who put in several years as salesmanager for KFRC and hence has a first-hand acquaintance with radio.

The advertising agencies cannot even share in Frisco's past glory as a radio production center, for the majority of the big-time network shows which once made either history here were station, not agency, production. And due in large measure to the lack of appreciation

shown here, these shows went south. Examples which might be cited are the two-hour *Blue Monday Jamboree* (Golden State and later Lipton's Tea), *Spotlight Revue* (Associated Oil), *Carnegie Carnival* (Now the Signal Carnival out of Hollywood), *The Shell Show*, *One Man's Family* (Now in Hollywood), *"Happy-Go-Lucky Hour"* (now Al Pearce's program, *MBS Demi-Tasse Revue*). The latter, using John P. Medbury, was the product of West Settlement of Brinscher, Davis and J. Walter Thompson had a man on the Shell show, but otherwise the stations themselves carried the ball.

Frank Levely, regularly on the *"Help Mate"* program, has joined the cast of *"Bright Horizon"*. Both shows are serials.

LUCKY STRIKE'S GUESTS.

Dorothy Lamour, Judy Garland Follow Kate Smith

Dorothy Lamour guests Saturday night (10) on the *Lucky Strike Hit Parade* over CBS. Judy Garland gets the nod the following week (17). Both come east for the dates.

New guest-host policy for the show was inaugurated last week (3), with Kate Smith.

63 at WJBK Get War

Bonds as Tr-End Bonus

Year-end bonuses were handed around to all members of the staff of Station WJBK here by owner, James F. Hopkins. Instead of the usual check, however, this year's bonus took the new customary form of defense bonds.

In all, 63 employees shared in the bonus with defense bonds ranging from \$25 to \$250 denomination depending on the length of service with the organization.

Radio Publicity—the Hard Way

By Marie H. Houlahan

Director of Publicity, KSFO, SAN FRANCISCO

San Francisco, Jan. 4. For the past four years the problem of securing publicity on radio programs in the newspapers of California has been complicated by the metropolitan dailies' clearing their columns to news mention of radio programs and personalities. The home community dailies and weeklies followed the lead of the metropolitans. This hostile attitude constituted a discouraging outlook for any publicity department.

Therefore, it became necessary to develop a closer personal association with editors and publishers, looking to the time when they might permit out of considerations of friendship, what they would not permit out of considerations of policy. That course was entered into. Perforce, it was slow to yield results. It means becoming personally acquainted with as many newspaper men as possible... cultivating their friendships, discussing their problems, celebrating their milestones, participating in their civic promotions. This was done by visiting the papers in their home towns, touring their plants, telephoning them when a broadcast of particular interest to them was to take place, or advising them by telephone when a last-minute change in an important broadcast had been made. It was done by encouraging the editors and publishers to drop into the office... when in town, to bring their families and friends for a tour of the station.

It was done by sharing friendships thus made with other networks and independent stations.



BOB HOPE

Here at the NBC Red...

We can't even BLUSH any more!

Cleveland Plain Dealer Poll Awards 9 out of 11 Top Places to NBC Red

NBC RED programs won the following 9 places in the "All-American Radio Personalities Eleven": (1) Bob Hope, (3) Bing Crosby, (4) Edgar Bergen, (5) Fibber McGee, (6) Michael Raffetto as Paul Barbony, (7) Ezra Stoen as Henry Aldrich, (8) Don Ameche, (9) Clifton Fadiman, (10) Franklin P. Adams.

In other classifications NBC Red won the following honors: Favorite Program (8 out of 11)... Master of Ceremonies (5 out of 7)... Favorite Male Singer (4 out of 9)... Favorite Feminine Singer (5 out of 9)... Favorite Dance Band (6 out of 11)... Favorite Comedian (3 out of 7)... Variety Show (6 out of 11)... Quiz Program (3 out of 4)... Educational Program (4 out of 7)... Favorite Dramatic Program (4 out of 7)... Light Classical (5 out of 7).

NBC RED wins first place in 9 out of 16 groups: Favorite Radio Personality (Bob Hope)... Best Master of Ceremonies (Bing Crosby)... Favorite Popular Male Singer (Bing Crosby)... Favorite Classical Male Singer (Richard Crooks)... Best Feminine Singer (Margaret Spegals)... Favorite Comedian (Bob Hope)... Favorite Variety Show (Kraft Music Hall)... Best Quiz Show (Information Please)... Favorite Educational Program (University of Chicago Round Table).

Radio Daily Poll:

Favorite Radio Entertainer

Fame-Motion Picture Daily Poll:

"Champion of Champions"

Cleveland Plain Dealer Poll:

Favorite Radio Personality

Annual Radio Daily Poll Gives NBC Red Programs Lead over Field

NBC RED took 10 out of 18 first places... Favorite Commercial Program (Jack Benny)... Favorite Radio Entertainer (Bob Hope)... Best Dramatic Serial (The Aldrich Family)... Favorite Comedian (Bob Hope)... Best Quiz Show (Information Please)... Best Sports Commentator (Bill Stern)... Favorite News Commentator (H. V. Kaltenborn)... Favorite Popular Male Vocalist (Bing Crosby)... Favorite Classical Male Vocalist (Richard Crooks)... Best Educational Series (University of Chicago Round Table).

NBC RED wins first, second and third places in "Favorite Commercial Program" (Jack Benny, Bob Hope, Fibber McGee & Molly) and "Favorite Dramatic Serial" (The Aldrich Family, One Man's Family, Vic & Sade) classifications.

NBC RED winners in other classifications: 8 out of 12 Favorite Commercial Programs... 10 out of 13 Favorite Radio Entertainers... 10 out of 12 Favorite Comedians... 5 out of the first 8 Quiz Shows... 2 out of first 3 Favorite Popular Male Vocalists... 4 out of first 7 Favorite Popular Feminine Vocalists... 4 out of first 7 Favorite Dance Bands (Sweet and Swing).

BRISK BUSINESS PACE AT WOAI

San Antonio, Jan. 4. WOAI reports a steady increase in new hits with many rerun hits of old accounts. There is a steady increase of national spot buy. For example, The Southwestern Drug Co. has renewed its three quarter-hour per week of the 7:30 a.m. news, through Rutthrauf & Ryan. General Foods continues its five quarter-hour waxed programs weekly of 'As the Twig Is Bent,' through Young & Rubicam. Southern Select Beer picks up daily quarter-hour news period at noon, through Rutthrauf & Ryan. Other new accounts at station include: John E. Zoller Co., two announcements per week for 26 weeks, through Payne Advertising Co. California Fruit Growers Assn.

clation, through Lord & Thomas, 135 announcements for Sunkist and Red Bull products.

Lifton Zander Credit Co., through Marion Johnson, one announcement per day for one year.

Maverick - Clarke Co., through Anlo & Aud, spot announcements as selected.

Liberty Mills, continuance of Red River Dave, three quarter-hour programs per week, through Coulter-Mueller-Grimstead.

Frito Co., renewal of the 1:30 p.m. newscasts four times per week for one year, through Ray K. Glenn, P. Lorillard Co., renewal for Rip-week for 13 weeks of Ted and his Texas Tumbleweeds, through Lennan & Michely.

Rit, through Earle Ludgin, 300 one-minute e/s five per week from Jan. 12 to May 30, 1942.

The Plinkote Co., through Tracy Locke-Jawson, 114 e/s from Dec. 12, for one year.

Hecker, through Benton & Bowles, 100 one-minute e/s five per week. Allico Mfg. Co., through Small & Seiffer, to April 1, 1942, three one-minute e/s per week.

WTRY'S WAR CAUTIONS

No Advertising in News—Disc Library Is Edited

Troy, N. Y., Jan. 4.

WTRY, Troy, has, since the outbreak of war, not only banned the use of songs, sirens and fanfares on its local programs, and removed from its musical files several transcriptions in which sirens figure, but also prohibited advertising during the course of newscasts. The drum beating must be fore and aft only.

Midway is not permitted on either five or 15-minute news periods in order to prevent sponsors from using war developments as a springboard for advertising. Attempts to leap the war and war news with sales copy have been nixed.

A song which had been employed on a sports commercial was taboed, with fanfares. At the same time, two transcriptions, Bob Chester's one of 'The Siren Serenade' and 'Our Brave Firefighters' at BMI tune, were taken out of circulation.

Seattle Agency Has Built Up Specialty As Mail-Puller for National Spots

Polite Mexicans

Mexico City, Jan. 4. German, Italian, Hungarian and others recently identified jobs in Mexico. But being informed in polite Mexican style that it's quite impersonal. Their languages also banned.

Statistics: 1941

Los Cowan's Quiz Kids, 54 of them in number, answered correctly 89% of the questions asked them during 1941, according to an announcement on show over NBC. Sponsor (Miles Laboratories) presented to listeners in 46 states and the District of Columbia, sending acceptable questions during the same period almost 1,000 portable Zenith radios.

By Don Reed

Seattle, Jan. 4. Northwest Radio Advertising Co., which has attracted trade attention in handling the radio advertising business of Schuster's book 'Your Income Tax,' (on over 500 stations) across the country, has secured a kind of spot radio placement since 1931. One of its most consistent accounts is Gardner Nursery Co. of Oange, Iowa, has spent well over a \$100,000 on radio since that time, with more than \$200,000 appropriated for 1942. The Income Tax book campaign, one of the biggest campaigns ever put on for a single book, using almost 600 stations, was also one of the most effective ever from the standpoint of quick direct sales. More than 250,000 books were sold in the six weeks period the programs were on the air, and a re-scheduling planned after the holiday season.

Edwin A. Kraft, manager of the agency, has maintained for years that the strictest code requirements covering ethical practices could be adhered to with the advertiser still getting direct sales results by mail.

The Northwest Radio Advertising organization has grown from a staff of one to a staff of more than 30 at present, with the business being conducted differently from that of any other agency in the country. Data on over 700 stations, probably unduplicated elsewhere, has been gathered by the agency, and station time is bought purely on the basis of the records of the station's mail-pulling ability. Before the present reasonably high degree of skill in selecting the spots to be used could be attained, hundreds of thousands of dollars were spent on unproductive spots, creating a knowledge of this phase of radio advertising that could not be gained except through practical and sometimes painful experience.

In 1942 Northwest Radio will support campaigns for the first cancellation problem stemming from priority of materials. The J. M. Mathes agency, inquired of the network what its policy would be in the event that Canada Dry decided to drop the Michael and Kitty series, which plugs Spur, because of a possible curb on its sugar requirements, and the network answered that it would have to base any decision it made on the merits of the facts. It was said that the Blue's policy in such situations would be to take each case on its own merits. Contract for the second 13-week cycle of the Spur show became effective recently.

Mathes explained that its query was based strictly on a somewhat distant contingency and that Spur had not as yet given serious consideration to the question of whether it wanted to continue Spur, a relatively new product. It is understood that sugar allotments to manufacturers will be based on their 1940 purchases.

Spur 'Asks' If Blue Would Okay War Walk-Out

NBC-Blue last week became involved with its first cancellation problem stemming from priority of materials. The J. M. Mathes agency, inquired of the network what its policy would be in the event that Canada Dry decided to drop the Michael and Kitty series, which plugs Spur, because of a possible curb on its sugar requirements, and the network answered that it would have to base any decision it made on the merits of the facts. It was said that the Blue's policy in such situations would be to take each case on its own merits. Contract for the second 13-week cycle of the Spur show became effective recently.

Mathes explained that its query was based strictly on a somewhat distant contingency and that Spur had not as yet given serious consideration to the question of whether it wanted to continue Spur, a relatively new product. It is understood that sugar allotments to manufacturers will be based on their 1940 purchases.

Akron, Jan. 4.

Bonuses and defense bonds have been given staff members of Akron's three radio stations. S. Bernard Bank presented each WABC employee with a \$25 bond, William O'Neil of WJW gave each worker a cash bonus of half a month's salary. Allen T. Simmons of WADC passed out a cash bonus.

The Experts, as well as the Listeners, Give NBC RED Top Honors—and That's no Blushing Matter!

OF course we're happy about winning top honors in the recent radio popularity polls—but the Red's fine showing all along the line means a great deal more from a practical angle than just the annual winning of popularity polls.

It demonstrates, primarily, why 36.9% more radio families 'listen most' to the NBC Red Network than to any other network by day... and 41.7% more by night... as revealed by the votes of the listeners themselves in the

All-County Census of Radio Listening Habits.

* * *

In addition to winning the top places in each of the three major polls published so far, NBC Red programs took the lion's share of the remaining honors. In all, NBC Red shows won 33 first places—against 18 for the next network.

* * *

So, to the experts, for doing such a good job of reflecting the vast listening audience's preferences, *thanks*... and to the winning artists and sponsors—*congratulations!*

Fame-Motion Picture Daily Poll Gives 14 "Firsts" to NBC Red Shows

NBC RED took "three out of three" (first place, second place and third place) in these 5 classifications: Champion of Champions... Best Comedienne... Best Comedy Team... Best Master of Ceremonies... Best Variety Program.

* * *

NBC RED took the "top two" (first place and second place) in these 3 classifications: Best Classical Male Vocalist... Best Comedian... Best Dramatic Series.

* * *

NBC RED took first place in these 14 classifications: Champion of Champions (Bob Hope)... Best Popular Male Vocalist (Bing Crosby)... Best Classical Male Vocalist (Richard Crooks)... Best Comedian (Bob Hope)... Best Comedienne (Fanny Brice)... Best Comedy Team (Fibber McGee & Molly)... Best Sports Announcer (Bill Stern)... Best News Commentator (H. V. Kaltenborn)... Best Master of Ceremonies (Bing Crosby)... Best Dramatic Series (One Man's Family)... Best Variety Program (Kraft Music Hall)... Best Quiz Show (Information Please)... Best Daytime Series (Vic & Sade)... Outstanding New Star (Red Skelton).



SEASON'S GREETINGS

— and —

Congratulations On Your 36th Anniversary

—We're Celebrating Our First....



CHICAGO

Tribune Tower
441 N. Michigan Avenue

NEW YORK

Squibb Bldg.
745 Fifth Avenue

HOLLYWOOD

Taft Bldg.
Hollywood and Vine Streets

BEST WISHES

MARION CLAIRE HENRY WEBER

Soprano

Conductor.

STARS OF THE MUTUAL NETWORK

(Coast-to-Coast Every Saturday Nite—CHICAGO. THEATRE OF THE AIR)



Watch for release of Victor's Red Seal Album—Marion Claire sings the romantic melodies of Herbert, Lehar, De Koven, Kalmon, accompanied by WGN Concert Orchestra. Conducted by Henry Weber.

Exclusive Management

WGN CONCERTS

AUSTIN WILDER, Director

SOL HUOK presents

The Ballet Theatre

AMERICA'S FOREMOST BALLET COMPANY

HUOK ATTRACTIONS

30 Rockefeller Plaza, New York

PAUL ROBESON*The Great Negro Singer*

Now on Transcontinental Tour of 65 Dates

Management: METROPOLITAN MUSICAL BUREAU
F. C. COPPICUS — F. C. SCHANGDivision of Columbia Concerts, Inc.
113 West 57th Street New York City**TRAPP FAMILY SINGERS**

Now on a Transcontinental Tour of 90 Dates

Management: METROPOLITAN MUSICAL BUREAU
F. C. COPPICUS — F. C. SCHANGDivision of Columbia Concerts, Inc.
113 West 57th Street New York City**Gen. Platoff Don Cossack***Russian Male Chorus*

NICHOLAS KOSTRUKOFF, Director

Now on Transcontinental Tour of 100 Dates

Management: METROPOLITAN MUSICAL BUREAU
F. C. COPPICUS — F. C. SCHANGDivision of Columbia Concerts, Inc.
113 West 57th Street New York City**VRONSKY & BABIN***World's Premier Two-Piano Team*

Now on Transcontinental Tour of 60 Dates

Management: METROPOLITAN MUSICAL BUREAU
F. C. COPPICUS — F. C. SCHANGDivision of Columbia Concerts, Inc.
113 West 57th Street New York City
Steinway Pianos Used**Carmalita Maracci and Co.***Sensational Dance Ensemble*

Now on Transcontinental Tour of 60 Dates

Management: METROPOLITAN MUSICAL BUREAU
F. C. COPPICUS — F. C. SCHANGDivision of Columbia Concerts, Inc.
113 West 57th Street New York City**GIOVANNI MARTINELLI****TENOR**

METROPOLITAN OPERA ASSOCIATION

Management

NATIONAL CONCERT AND ARTISTS CORPORATION
Concert Division — MARKS LEVINE, Managing Director**77-Year-Old Chorine**

Marie Savage, 77-year-old soprano, the oldest active chorus girl in the world and the oldest active singer on the roster of the Metropolitan Opera Co., celebrated her birthday Thursday (1), appearing in *Behemot*. The singer joined the Met in 1908, the year Gullio Gattiluzza came to the house.

Her debut in opera was in *'Aida'* in Namur, Belgium, in 1897. A daughter, May, is also a member of the Met chorus. The mother has sung in every important opera house in the world and next season will be launched as a concert lecturer on opera while continuing at the Met. Columbia Concerts will book her tour.

**Moore-Jagel
Click in Spotty
Met 'Boheme'**

Metropolitan Opera Co.'s first *'Boheme'* of the season Thursday (1) was praised for being so worthy from a vocal and acting standpoint that it still failed to jail. Main reason for the lack of continuity and flow of the melody-studded opera was the spotty conducting of Paul Breisch, whose tempi were ill-suited to the music.

From a vocal standpoint Grace Moore, appearing as Mimì, was the star. Her luscious lyric soprano was at its best, and after a slow beginning in *'Mi chiamano Mimì'*, she drew the biggest response of the evening for an excellently sung *'Addio'*. Her concluding duet, *'Sono Andate'* with Frederick Jagel was tops. She excelled from an acting standpoint, too, but who must a singing, consumptive Mimì be costumed so gorgeously in the final act? Jagel's heavy lyric-soprano is not best suited to the music of *Rudolph*, but the tenor sang it magnificently, regardless.

John Brownie made an excellent act and singing Marcello, his vocal standout being the duets with Miss Moore. *'Mimì io sono, and Jagel in 'Ah Mimì tu più'*. Natalie Bodanya, replacing an indisposed Annamary Dickey, was a vocally inadequate Musetta, but one who acted credibly.

Salvatore Baccaloni, appearing in the dual roles of Benoit and Alcide, made both parts live. He was the center of attention when he was on the stage, from both vocal and acting standpoints. Cordani was generally an imposing looking Colline but vocally dull. — Smith.

**De Basil Straightens Out
Mex City Booking Snag**

Mexico City, Jan. 4.
Immigration regulations, lightened up and slowed down by the war emergency, forced a last-minute switch of dates for Col. W. de Basil's Ballet Russe, scheduled to open a seven-performance engagement Dec. 27 at the Palace of Fine Arts here. Trouble arose because most of the troupe are Russians and Mexico hasn't had diplomatic relations with the Soviet since 1929, when she broke off because of resentment at Communist dealings in her territory, supposedly directed by Moscow. Mexico also hasn't diplomatic dealings with Germany, Italy, Japan and their allies.

However, the tangle was straightened out and the Ballet permitted to enter. Its new opening was Jan. 9, with the dates extending to Jan. 17. Troupe was to have originally concluded its booking here Jan. 9. This will be the Ballet's second quick appearance here. It played the Palace last October for smash boxoffice results.

C. J. Radolitz, has become director-general of British Ministry of Information, replacing Sir Walter Monckton, who has gone to Cairo as director-general of British propaganda in the middle east. Former is a barrister and has been in turn chief press censor, controller of press and censorship divisions and acting director-general in the absence of Monckton.

BRUNO LANDI**TENOR**

METROPOLITAN OPERA ASSOCIATION

Management: MICHAEL DE PACE
RKO BUILDING, NEW YORK**LANSING HATFIELD**

American Baritone

METROPOLITAN OPERA ASSOCIATION

Sold Out Concert Tour This Season; 55 Dates

NEXT SEASON NOW BOOKING

Concert Management: ARTHUR JUDSON
Division: COLUMBIA CONCERTS**SALVATORE BACCALONI****BASSO-BUFFO**

METROPOLITAN OPERA ASSOCIATION

Management:
COLUMBIA CONCERTS CORPORATION**ELISABETH RETHBERG****SOPRANO**

METROPOLITAN OPERA ASSOCIATION

Management: MICHAEL DE PACE
RKO BUILDING, NEW YORK**WINIFRED HEIDT****MEZZO-SOPRANO**

Managements: MICHAEL DE PACE

RKO BUILDING, NEW YORK

JOSEPHINE TUMINIA**SOPRANO**

METROPOLITAN OPERA ASSOCIATION

Management National Concert and Artists Corporation
Concert Division, MARKS LEVINE, Managing Director**FRANK PERULLI****TENOR**Management: MICHAEL DE PACE
RKO BUILDING, NEW YORK**SAN FRANCISCO OPERA ASSOCIATION**

GAETANO MEROLA, General Director

Story Behind The Scenes

Civic, Community Concert Services Held Big Factors Back of NBC, CBS Booking Combines

Columbia Concerts Corp. (CBS) and NBC Concert Service so more than four-fifths of all the concert business in the U. S. Yet it is not generally known beyond the trade that the affiliation Columbia has with Community Concerts or NBC's similar cooperation with Civic Concert Service are among the major factors behind this virtual concert-management monopoly.

Close to half the gross business of NBC and Columbia is provided by these branches. They book two-thirds of the actual concert dates for the former.

Civic, headed by O. O. Bottriff,

was founded in 1920, and today is the oldest seller of concert talent in the U. S. The concert bureau, like that of Community, was formed un-

der an audience-building plan, the purpose of which was to create an audience for the many singers and instrumentalists Civic would try to promote, rather than follow the time-honored custom of booking artists and then trying to fill the house, frequently a try that has failed.

Under the plan there has never been a deficit in any town or city employing the setup, nor have there been any quarantines or sponsors.

The plan itself is quite simple. The executives of Civic will decide on a certain town that apparently can support concerts. This town, through some civic body, perhaps, is approached and a committee formed for a one-week drive for membership to the subscription plan. Memberships can be secured for \$5, with \$2.50 for children charged. At

the close of the week no one else can purchase a membership. After the money is counted, the town is allotted as many concerts as it can pay for.

In the beginning Civic had seven towns. Today it operates in over 100 towns in the U. S. An example of the reception would be Worcester, Mass., with 4,500 members at \$5 each and on an average waiting list for the past six years.

Community was formed in 1928. In 1930, Worcester, came under its took over, and today the organization operates in 325 towns and cities in the U. S. and about 100 in Canada.

Community presents 1,200 to 1,300 concerts a year with one being three accepted from any town being three and a \$80 fee. Members are also charged \$5 each, but a branch of Community, Cooperative Concerts, operates in smaller towns for \$3.50.

The entire growth of Community was in the period of the depression and today, with its lowest quoted fee being \$50 per concert for an artist, it does about one-fourth of the gross business of \$25,000,000 done yearly by Columbia. Some 150-175 artists are presented annually, approximately the same number as Civic books.

Robeson Would Do 'Othello'

Paul Robeson would do a revival of 'Othello' on Broadway this spring, if Margaret Webster will consent to direct the production. She is considering the proposition.

Negro singer's idea of the show is predicated partially on the click of the Maurice Evans revival of 'Othello' beth, staged, as have been all the Evans productions, by Miss Webster. Another factor is that Robeson scored a big personal success as the tragic Moor five years ago at the Savoy, London.

Robeson has had the idea of a

Broadway presentation of 'Othello' for some time. He was mulling it last spring, with Lawrence Tibbett considered for the lago role. That is one of the Met baritone's most successful parts in opera, but he has never played it or anything else on the left stage. Tibbett, booked for concert and opera and the balance of the season, is not a possibility for a legit show now.

'Othello' was last done on Broadway by Walter Huston, with Brian Aherne as lago and Nan Sunderland (Mrs. Huston) as Desdemona. Presentation was a failure.

'The Greatest Singing Actress of Today' —Chicago "Herald Examiner"



GRACE MOORE

Management

METROPOLITAN MUSICAL BUREAU, Inc.

Division: Columbia Concerts Corporation

113 West 57th St., New York

TICKETS NOW ON SALE

YEHUDI MENUHHIN

Following a tour of the Pacific Coast Menuhin played recitals and recitals with the Boston Symphony Orchestra in New York at the METROPOLITAN and Eastern engagements of which one is in New York at **CARNEGIE HALL, MONDAY EVENING, JAN. 26**
Prices \$1.00 to \$12.50, Boxes of 4 seats \$12 & \$20 (plus tax)
(Stelway) Jack Salter Artist Management, Inc. (Victor Records)

HELEN TRAUBEL

Returns from a concert tour which is a succession of sensational triumphs for additional appearances at the Metropolitan Opera in late January and February.

JACK SALTER ARTIST MANAGEMENT, Inc. (Balwin Piano)
(Victor Records)

NINO MARTINI

Tenor Star of Opera, Concert and Radio

Now fulfilling 9th season at the Metropolitan in addition to another concert tour from Coast-to-Coast.

JACK SALTER ARTIST MANAGEMENT, Inc. (Columbia Records)
(Stelway Piano)

IGOR GORIN

Brilliant Young Baritone of Concert Opera and Radio

Continues his triumphant concert tour in recital and with Major Symphony Orchestras from Coast-to-Coast.

JACK SALTER ARTIST MANAGEMENT, Inc. (Victor Records)
Division: COLUMBIA CONCERTS, Inc.
113 West 57th Street, New York, N. Y.

RICHARD CROOKS

TENOR

METROPOLITAN OPERA ASSOCIATION

VICTOR RED SEAL RECORDS

Management: HAENSEL & JONES
Division of COLUMBIA CONCERTS, Inc.
113 West 57th Street New York, New York

Met Opera Follow-Up

'Aida' Tuesday afternoon (30) was denigrated vocally. Arthur Caron, who sang Rhadames, forced his top notes and lacked acting ability. As Aida, Stella Roman produced some tones of beauty; at other times she was shrill and short of breath. She looked well but her acting was static. Kerstin Thorndren, singing an indisposed Karin Brannell for the second time, faltered vocally as Amneris, failing also to look the part. Leonard Warren's singing and acting also were faulty. Lansing Hatfield was an impressive looking and fine-sounding Kine, while Ezio Pinza was strong vocally and dramatically as Ramfis. Paul Breithach led an unimpressive orchestra.

'La Fille Du Regiment' repeated by the Metropolitan Wednesday evening (31), again scored a hit. Lily Pons was fine vocally and even more so dramatically. She had developed into an excellent comedienne. She teamed with Salvatore Baccaloni, kept a packed house in continuous laughter. The basso, as usual, stole the show from start to finish. He was in excellent voice and his intonation of the flute serenade was too splendid. Renal, John, Louis D'Angelo and Ira Petina were also excellent while Frank St. Leger led a virile orchestra.

'Othello' Friday evening (2) was centered around the face of Alexander Sykes, making his first Met appearance of the season and heard for the first time in the U. S. in this role. The seriousness of his efforts had much to make up for a lack of spontaneity in his acting. Vocally, he found himself in the second act in the 'Dream.' Giovanni Martinelli, in the title role, again was the star. The veteran tenor's acting was rifty, with his vocalizing possessing its usually excellent coordination of phrasing and power. Stella Roman again was a good-looking picture as Desdemona, but vocally insecure. Smith.

Opera Salaries

(Continued from page 148)

cost of a Met production is \$12,000, with \$85,000 being required as a weekly gross to break even. Occasionally the b.o. will exceed \$100,000 but the failures are too numerous to withstand a net profit for long. The flops, of course, almost seem premeditated by the Met's management since it is the artistic purposes of the troupe that lead it to schedule a number of operas that loom sharply in advance as b.o. skidders. For example, listing certain operas that haven't been heard in this country many years.

Three singers are reported presently as receiving top salaries of \$1,000 at the Met. They are Lily Pons, Lawrence Tibbett, and Lauritz Melchior. A number of others hover near that figure. In Pizzo, where impresario Gaetano Merola consistently pays the top opera salaries, \$3,000 would go to Miss Pons, \$2,500 to Tibbett and \$1,500 to Melchior. Because of difficulty in getting figures directly from managements, these, of course, are 1937 estimates.

Season's Greetings To You All in 1942

**PAUL LARRY
DRAPER ADLER**

CARNEGIE HALL, NEW YORK

DECEMBER 28, 1941

CHICAGO THEATRE COMPANY

FORTUNE GALLO, General Manager

Fruit Cocktail

Melrose Music Co. is credited by the trade as providing the wackiest song title of 1941. A number that it announced last Tuesday (\$3) for immediate publication was titled, 'I've Found a Peach in Orange, New Jersey, in Apple Blossom Time.' Edward Heyman and Harold Spina are the writers.

Every Little Customer May Have a Purpose In Ballroomers New Fear

Lincoln, Jan. 4.
Gone are the days in Nebraska when every person who walked up to the wicket at ballrooms was regarded as just a customer, because, even though he, or she, lays down the price of admittance, the designation might also be that of a spotter.

Ballroom ops, who have gone to ASCAP's former representatives in Nebraska, have been told that they are to expect it from now on. Reason, of course, is that ASCAP has released its membership so it can protect itself in that state as individuals, since the ASCAP organization, as such, has been outlawed by supreme court approved legislation. Already, there is some talk of repeal of the law—that is, music users are chinning about whether it can be done quickly, painlessly, and a quick revert to the old system of blanket licensing accomplished.

Average ballroomer, and that goes for hotel or theatre, too, feels every body in the place, when music is being played, is thumbing through a catalogue of copyrights, and making notes which will be producible in court. It might have been the amusement biz' once, but its not that any more.

Several of the hotel men have already indicated they're going to pull all music, except that which seeps in via radio, rather than be bothered with the infringement possibility. Nebraska radio, still largely on a BMI basis, is sitting tight.

Films are still in a fog, and they don't know to what extent they're to be found responsible, or what steps to take in the meantime to protect themselves.

HAWAIIAN CEREMONY

Jimmy Mackenzie and Hope Dempster Add a Postscript

Detroit, Jan. 4.
Hawaiian and American wedding ceremonies were both used in the ceremony when Jimmy Mackenzie, Scotch-Hawaiian orchestra leader, and Hope Dempster, Irish-Cherokee New York model, were wed here. Couple first said their 'I do's' in St. John's Episcopal church on the afternoon of Dec. 31. Then to make it over again with a flourish the couple were united in an Hawaiian ceremony performed at midnight New Year's Eve at the Tropic's Hawaiian Village where the Mackenzie orchestra is playing.

Hawaiian ceremony, complete with leis et al. was performed by Andrew PoePor, a member of the band who came to this country to study to be a missionary but skidded into band work.

Toledo's 4 Concerts

Toledo, Jan. 4.
Second concert season to be given by the Toledo Museum of Art in the Peristyle, which seats 8,000, includes four events at the season price of \$2.75.

Scheduled are the Minneapolis Symphony orchestra, Dimitri Mitropoulos conducting, Feb. 8; Cleveland Symph. Arthur Rodzinski conducting, March 17; Glomir Novace, Brazilian pianist, Jan. 18, and Salvatore Baccaloni, basso, March 8.

E-J SIGN MET WINNER

Emery Darcy, Metropolitan Opera secondary tenor and one of the winners of the Met Auditions of the Air in 1940, has signed a managerial contract with Hessel & Jones, division of Columbia Concerts Corp. The same management has also signed Virginia Morley and Livingston Gearhart, American sopranos.

Franz Waxman turned in the final score for 'Woman of the Year' at Metro.

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AND

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WEBS KEPT TWILIGHT ZONE

Payoff With Persuade

One evil which still persists is the use of dance-band leaders and artists who have air privileges; in fact it is worse now than at any previous time in broadcasting history, but curiously enough this does not seem to present any special problem for the Federal Communications Commission. The trouble can be stopped. The reason—excess profits tax. Most publishers are doing well but income tax plus E. P. T. is going to cut down the net to a point where they will have to stop paying out as much money for the use of some of it out to the band leaders and write it off as future good will, much in the same way as cigar manufacturers and whiskey producers have done.

The publisher saves his conscience to a certain extent by thinking the dance band director will have to pay some of it—in fact he's quite willing to let him pay it all. But he's not going to let him pay it all. He would, however, claim that as the money allowed by the B.B.C. is not sufficient to put on a first-class show, a lot of the extra cash goes to the players and as some of these have no permanent addresses for long this gives the collector quite a little of trouble in getting nothing of extra form.

(Continued on page 156)

100,000,000 Year for Discs

By Bernie Woods

Well above 100,000,000 phonograph records of popular songs were sold during 1941, hopeful early predictions are proving on a conservative side. All that held and is still holding the music business in a state of enough machines and the shadow of priorities cutting off needed ingredients. Your work day was very long, and the disc-manufacturing plants during most of the year, and still orders were met. Street was not so much demand and so far behind were the filling of orders that Decca and Columbia occasionally omitted new releases to enable swamped equipment to catch up. All companies lowered the number of discs released weekly.

All in all it was the finest sales year since the industry's all-time peak, 1929, when some 130,000,000

platters went over the counters. Although that pace cannot be maintained the coming year is a question mark.

Under ordinary circumstances it would have been better, but war needs of materials may slow production.

That's the one worry of retailers, the main machine operator is that the manufacture of radios and coin machines has been oriented drastically toward the war, so both their halt so much.

The Big Sellers

Of the bands that benefited from 1941's sales surge Jimmy Dorsey was the big body. His recording of "Maria Elena"—Green Kaye has sold over 800,000 copies, the biggest record since 1929. Glenn Miller's "Chattanooga Choo-Choo" is another big one, along with Freddy Martin's "Piano Concerto." Dorsey's have sold around 750,000. Outside of that disc and a few others Miller did nothing in records, in fact, in the potency of the year before. Martin emerged from obscurity to the limelight on the coast by the strength of "Piano." It has put his band very much in demand; it's the only band that jumped from nowhere to prominence in 1941.

Tommy Tucker built gradually the last part of 1940 and early part of 1941 and this past summer blossomed into a solid circle of stars. The result of "I Don't Want to Set the World on Fire." His is another jump disc, and a routine, but it's not so outstanding a jump as Martin's.

Of the other top-tight outfits none has been as unimpeachable as Dorsey. They were best-sellers among them, but none that reached the attention given Dorsey. However, their sales ceased with the tide of buying and selling and 500,000 copies and even 600,000 sales discs released.

There are many good, comparative new names only awaiting the market, that will send them soaring. Perhaps the most potent at the moment is the east at it is Harry James. Others are Les Brown, Claude Thornhill, Vaughn Monro, Charlie Barnet, Alvino Ray, Red Powell, Johnny Long, Shep Fields and Tony Pastor. James, Brown, Thornhill and Barnet have given the best chance by the trade. They will be helped immensely by the fact that the war has begun dropping bands right and left and the conservative public. Each of the above-named has enough talent to warrant an enthusiastic attention by the disc firms.

No roundup year on the record business in recent years seems conceivable without mention of Bill Owen. He recently set a new company in operation, after spending much time in the booting bands. His new company, Imperial Record Co., is based on a two-thirds of the week's end, using a staff of 100,000 copies and 100,000. It got underway only a month ago.

Filipino, 23, Jailed

Jameson, N.Y., Jan. 4. Babe, 23-year-old Filipino, who had been playing in Hawaiian orchestras in Ohio and Michigan, was sentenced to jail for 30 days for one to two years by County Judge Lee L. Ottaway when he was guilty to the first of several charges of stealing a car. The girl, who was living with an uncle and aunt in a small town, said she became attached to the Filipino when she entered a music studio in the Ohio city to take instrumental lessons.

Jack joins Irving Mills

Jack Mills, of Mills Music, Inc., left Monday (3) for Hollywood where he is to work with his brother-partner, Irving Mills, on several studio deals. He will be gone three or four weeks.

On the way back Jack Mills will install a new manager for the Chicago office.

ROSENBERG IN CHI TO MEET PETRILLO

Chicago, Jan. 4. Jack Rosenberg, of New York, was in town last week, with the visit understood to have been for further talks with James C. Petrillo, who was also in town, regarding the general cooperation of American musicians' troops with army and navy camps, camp shows and other defense committees.

Petrillo has already ordered several important concessions to Camp Shows, Inc. in the line of musicians' licensing. He has cut the scale from \$73.50 to \$55 for musicians in CSI and the new scale from \$100 to \$75.

Petrillo has pointed out with great clarity that it is an entirely different matter between giving money for causes and to give a man's labor for the same cause; and that the American Federation of Musicians cannot order a man to labor at an order.

Local 10 of the AFM has already given \$2,000 to United Service Organization, and the time the donation was told that no more would be asked for the musicians. But the union has taken cognizance of the fact that the USO, which collects money from the public for recreation, hasn't spent any money on those lines.

John C. Paley, AFM general manager, has called a meeting of the Society's district legal reps for this Saturday (10). It is estimated that the new AFM system of district operated offices will entail an annual saving of around \$250,000.

Brazilians From Ohio

Toledo, Jan. 4. David Huber of this city is reorganizing his dance orchestra and will reemerge as Don Huber and his Brazilians to specialize in the conga rhythms. Will dress the part, too, with lace curtains on the shoulders, sashes and Latin decorum.

ASCAP OFFICE IN NEW YORK BY AN. 5

American Society of Composers, Authors and Publishers will have its own, directly operated offices in every licensing district by Jan. 15. The last lawyer-directed offices to be taken over by the Society will be Chicago and New Orleans. ASCAP licensing map will be divided into four zones, with Fred Erdmann heading the Eastern zone out of New York; T. Cohen, the Southern zone out of Atlanta; William Stone, the midwest zone out of Chicago, and Dick Powers, the Western zone out of Los Angeles.

Elimination of local lawyers as licensing agents has been going on for the past two years. That, with the retirement of E. M. Hartman, who has controlled the midwest area for his Chicago law office for more than 20 years; that this policy comes to a completion, Hartman, like other district lawyers who have sold their licensing agencies, will be retained as ASCAP counsel for the same area. It is understood that, in exchange for releasing ASCAP of a franchise that had some years ago, Hartman will receive an annual fee of \$15,000.

Partnership included Illinois, Kansas, Nebraska, Missouri, Iowa, Wisconsin, Minnesota, Michigan, Kentucky and Southern Ohio. Additionally, that to release his own local control to manage the Society in licensing the new Chicago law office for the same states, outside of Illinois.

John G. Paley, ASCAP general manager, has called a meeting of the Society's district legal reps for this Saturday (10). It is estimated that the new AFM system of district operated offices will entail an annual saving of around \$250,000.

Best Song Sellers of 1941

(In alphabetical order)

Amapolá	.....	Marka
Daddy	.....	Republic
Don't Want to Be a Soldier	.....	Campbell
Do You Care?	.....	Southern
French	.....	Decca
I Hear a Rhapsody	.....	BMI
Intermezzo	.....	Schubert
My Eliza	.....	Decca
My Sister and I	.....	BMI
Shepherd's Serenade	.....	Decca
There's a Love	.....	Campbell
Tonight We Love	.....	Master
You and I	.....	Southern
You Are My Sunshine	.....

How Go The Dance Stylists?

Lutz on West Coast

By Bernie Woods

Herb Lutz is going out to court to take over the western pop representation for the Mayfair music firm. For some time Lutz has been a midwest west rep for the Glenn Miller music firm.

KYSER, MILLER TOP EARNERS OF YEAR

Top bands from a standpoint of earnings during 1941 were the same as the year before. Kay Kyser and Glenn Miller again got the nod in that order. Both retained their radio contracts, which figure importantly in the total count. Kyser for Lucky Strike and Miller for Chesterfield.

It was estimated in "Variety's" anniversary issue of last year that Kyser had grossed over \$100,000 and Miller \$700,000 during 1940. There's no reason to assume that either has changed. Kyser probably earned slightly less. Miller's less records, but his guarantee per side was increased to \$750 on a new contract which probably more than made up for the loss.

Only one who was in the picture with the two last year, but who figures to gross more this year, though they didn't, is Uncle Sam. Count March held the winner.

1939-1940
1940-1941
1941-Smooth-Vocal
The "Howl" of the year was in the still quiet direction. Not in the same way as "Howl" was applied to sugary Sammy Kaye, et al. But more attempts were made to make the most of the current trends, as Artie Shaw did more than a year ago and Charlie Barnett is scheduled to do this month. Both of these jump stylists are finished, every band has a fair proportion of that in its line-up.

Experiments with strings have been going on for some time. Established bands have bothered to add them for the reason that most jump stylists who have not been able to get enough out of a section of four or five instruments to make it work. Artie Shaw, who has 14 violins, cellos, violas, which make his payroll tremendous, and there are those who he doesn't make full use of them.

However, let Harry James crash through the year, as he gives promise of doing this year and the rush to string bands will be on. In the past that a successful band formula is widely applied. As per what was said in the "Variety" issue of the Pipers' "Till Never Sleep Again." All the bands who had a string section in 1942, however, might very well be knocked into a cocked hat by the effects of the war period. So we're taking it easy on reading the tea-leaves.

THE TOPPERS

Meanwhile top band in the order of the importance of the year industry during 1941, taking every thing into consideration, records, effectiveness on the road, location, etc., are: Jimmy Dorsey, Glenn Miller and Tommy Dorsey in a group by themselves; then Woody Herman, Artie Shaw, Benny Goodman dropped a little from his peak, but isn't far behind. In the sweet section it's Sammy Kaye, Fontana, and the rest.

Of the many new bands the ones that seem to stand the best chance, though they are new, are: Les Brown, with a lot of a good record, the order is: Harry James, Les Brown, Claude Thornhill, Vaughn Monro, Close behind, but on a second level is Tommy Dorsey, Glenn Miller, Spivak, Teddy Powell, Shep Fields, Tony Pastor, Stan Kenton, new Count Basie, who has just started in the east. However, the trade is talking about him and that's usually a good omen.

You're A Sap, Mr. Jap

Columbia Recording As Webs Still Forbid It

Mills Music last week succeeded in inducing the Columbia Record Co. to cut a couple records of the song, "You're A Sap, Mr. Jap." The assignment was given to Hoff and Orin Tucker. Among the things Count Basie has had to try to create a war song were the submission by Mills of data showing that the song was a war song. It had already been distributed on a number of numerous letters from soldiers and sailors who said they could obtain records of the number. Most of the latter came from the front. The song has so far been unable to get an airing over network facilities.

The Soldiers Helped Our Morale!

MAESTRO WHO CAME TO AMERICA A PENNILESS IMMIGRANT CONFINES SOME OF HIS THOUGHTS AFTER VISITING CAMPS

By Phil Spitalny

Last May we began to do our weekly Sunday broadcast from an army camp, before so many others thought of making contributions to war efforts and morale. Comparatively few people in this country had realized that thought that this type of entertainment would be most likely to appeal to boys in the line of duty. We started in May and continued through the summer. We played for the men at the Meade base in Quantico, the Air base at Lakehurst, the Navy men at the North Carolina in Brooklyn Navy Yard. We went to Camp Meade and the Pine Camp and other camps. The 32 girls in the band were travelled by bus and train. We visited stages at our own expense where necessary and the cost of this application, as all of our transportation was paid for by General Electric. We stopped only when our maneuvers started.

I like to think that we showed the boys how much we appreciate their services to our country. But whatever we didn't pitch on what we did pitch on, the idea of additional media for entertaining the boys who stand guard over the coast of Europe, a home and a career. The boys are in a country as poor as this country as poor as immigrant boys, without money and without a home. We know that we know all that and know full well that our success could

be achieved only in America. We want to show them that we know this love the land we live in—that we appreciate the privileges and blessings of this country and that we, the Americans take for granted because they are so common to us, are so precious to the boys who are in the line of duty and who are in the line of duty and who are in the line of duty.

They Liked Myrna
We brought the men in Uncle Sam's armed forces a bit of color, gaiety and good music. We found the large majority of the men quiet, respectful and enthusiastic. We always were told that the men in the writing special lyrics which were passed around so they could join in a sort of communal singing. One of our broadcasts we had a chorus of 16,000 joining in.

Of the many things the men at camp enjoyed most were standard hymns like "Auld With Me" and "Lead Me On, Lead Me On." We see those boys joined in on the hymns whole-heartedly as if they meant it. They were singing with their eyes closed, doing some sober thinking. The hymns were similar to the fighting hymns that were sung in one hand and a sword in the other.

Some of the boys train all the time and they get a terrific kick when a com-

pany of 35 people suddenly turns up and they know that they are going to sing with them and they are going to sing with them and they are going to sing with them.

That preference for serious music was demonstrated consistently. The boys left no doubt in our minds that they liked "Columbia Air" from the opera "Aida" a lot better than "Daddy."

The night thing I saw during our first broadcast, happened at Camp Quantico, where they have a 4,000-seat auditorium. They were in the balcony and let the privates and petty officers have all the best seats in the house. It was a fine gesture which I felt compelled to comment upon from the stage.

For most of the boys in camp it was the first time they had seen a radio broadcast. Maybe it was a great morale builder. But question that the boys in camp were for the troops of enter-tainers was for theirs. Seeing those boys was as good as seeing our morale and the troupe of entertainers was for theirs.

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IN '41**

JIMMY

DORSEY

**AND HIS ORCHESTRA
With BOB EBERLY and
HELEN O'CONNELL**



**AND STILL
IN '42**

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New York, N. Y., December 27, 1941

To The President
and The People of
The United States

In the face of the present world crisis it seems somewhat naive if not altogether out of place, to extend the Federation's wishes to its members and friends for "a Merry Christmas and a Happy New Year". With the determination, however that this holiday custom, as well as all other facets of the American way of life shall not perish the Federation does take this opportunity to wish its members and friends well, to express the earnest hope that God will give them strength to carry on through the trying days ahead.

But more important than mere sentiment is the Federation's determination to face its new responsibilities to the country which made its existence and its growth possible. Each and every member of the Federation and its officers pledge themselves on this occasion to do everything possible to aid in the fight for Freedom...to fight with every weapon at their command.

In this fight we realize that morale plays a most important part. And in the building of morale the Federation and its members can and will do its share. For music has always been and is today one of the finest media for maintaining high public morale and the business, the profession, the very life work of the Federation and its members is Music.

To this new slogan, this new theme for the new year, then, the Federation dedicates itself:

MUSIC FOR MORALE

Sincerely,
AMERICAN FEDERATION OF MUSICIANS

James C. Petrillo
President

SEASON'S
GREETINGS



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**RAYMOND
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Happy New Year
To All My Friends

SAMMY FAIN

Season's Greetings
JULIAN T. ABELES
745 Fifth Ave., New York

GREETINGS

**CAB
CALLOWAY**

and his orchestra

Week Jan. 9
BUFFALO, BUFFALO

Week Jan. 16
RKO PALACE, CLEVELAND

Week Jan. 23
STANLEY, PITTSBURGH

Feb. 1
FITCH BAND WAGON

Feb. 3-23
LOOKOUT HOUSE,
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Week Feb. 27
PARADISE, DETROIT

March 6-26
VALLEYDALE,
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Armstrong in 'em all."

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ARMSTRONG**

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Famous Orchestra
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SONNY WOODS
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Two theatre and one night
on route to Hollywood for
Vollie Pictures starting March 1.

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TO MAKE A PICTURE FOR UNIVERSAL PICTURES

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Network Show in the Country
RODE AT THE TOP IN 1941

I GUESS I'LL HAVE
TO DREAM THE REST

AND NOW!

THIS NEW SMASH
HIT FOR 1942!!

THIS IS
NO LAUGHING
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VAN LOMAN

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To Our Future Years!"

VARIETY HAS WALTZED THROUGH TWO
GENERATIONS OF SHOW BUSINESS

The Anniversary Waltz

WILL SET THE TEMPO FOR
SUCCEEDING GENERATIONS!

THE SONG FOR EVERY OCCASION

The Anniversary Waltz

By Al Dubin and Dave Franklin

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BOB KNIGHT and His MUSIC
HELD OVER INDEFINITELY
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GREETINGS
RALPH GINSBURG
AND HIS
PALMER HOUSE ENSEMBLE
WGN-METAL



Congratulations from Victor and Bluebird Records to *Variety* on another year of good work—and on the 35 that have gone before!

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more popular editions of the Victor Musical Smart Set Albums...more Red Seal albums and classical recordings by the world's supreme artists.

Our 1941 record sales prove that the folks who like *Variety* like variety in their music—and know they can get it exactly to their taste on Victor and Bluebird Records.

With a new year beginning for both of us, we pledge with all the talent at our command to do our part toward making it a new-record year in American entertainment. And we'll do it by continuing to bring you The Music You Want, *When You Want It*, on Victor and Bluebird Records!



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and his

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JUNE RICHMAN
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as well as sounds on the road
to fame and fortune — up
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JOE GLASER Inc
30 Rockefeller Plaza
New York, N. Y.

Holiday Greetings and Best Wishes

to

VARIETY

And All Its Staff

Eddy Duchin

And His Orchestra

Management—Music Corporation of America

"The Sweetest Music
by Far"—as styled by

**Glen
GARR**

and His

Genial Brothers
CHET and CHARLIE

and the Orchestra

featuring
The Three Stylists

BLUE MOON
WICHITA, KANSAS
NOW

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The Dark Angel of the
Violin

**EDDIE
South**

CAFE
SOCIETY
(Uptown)
NEW YORK

BOOKED SOLIDLY
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The Famous

**Don
Bestor**

and His
ORCHESTRA

with

PENNY LEE

and

DAVE BALLANTINE

CURRENTLY
ROOSEVELT HOTEL
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Greetings

GALE,

INC.



48 WEST 40th STREET
NEW YORK, N. Y.

1942 SONG SUGGESTIONS DIRECT FROM THE ARSENAL OF GOOD MUSIC

**SO IT
GOES**

OTHER
UP-AND-COMING

POPULAR SONGS

JUST
RELEASED

**THE LAMP OF
MEMORY**

XAVIER CUGAT'S FASCINATING, TIMELY SONG
VIVA ROOSEVELT!

RECORDED BY HIM ON COLUMBIA RECORD NO. 36496

AGES AGO
BLUE CLOUDS (Lecuona)
BLUE SIERRA (Stolz)
DAYBREAK
DON'T COUNT THE STARS (Oscar Straus)
HEAVEN'S LITTLE ACRE (Stolz)
HELLO PRIVATE DOE
I'M IN LOVE WITH EMILY (Oscar Straus)
JUKE BOX ROUNDLEAY
JUST FOR A KISS OR TWO (Oscar Straus)
KEEP OUR LOVE AS IT IS TODAY (Straus)
LITTLE BOY IN CORDUROY (Oscar Straus)
LONG LIVE THE FUTURE
MY THOUGHTS ARE ROAMIN' TONIGHT (Stolz)

NIGHTINGALE (Cugat)
NOW IT CAN BE SONG (Lecuona)
ON THE DOWNTOWN SIDE OF AN UPTOWN
STREET (Oscar Straus)
ONLY HUMAN (Oscar Straus)
OR SOMETHING
SOMETHING NEW
THAT STAR SPANGLED BABY OF MINE
TAKES TWO
TWO PEOPLE FROM VIENNA (Straus)
YOU BOTHER ME
YOU'LL DO
YOUNG IN HEART

**THE MOON
WAS
DREAMING**

ANOTHER FASCINATING
LECUONA MELODY WRITTEN
IN HIS BEST STYLE

BIG STANDARD SUCCESSES

Most-Played Fox Trots

PARADE OF THE WOODEN SOLDIERS
AMAPOLA
SONG OF THE ISLANDS
IDA SWEET AS APPLE CIDER
YOURS
THERE'LL BE SOME CHANGES MADE
JAZZ ME BLUES
THE BREEZE AND I
DOWN SOUTH
MARINES' HYMN
JUST FOR A KISS OR TWO (Oscar Straus)
ME
COWBOY SERENADE
JUMPIN' JIVE
NIGHT MUST FALL
SNAKE CHARMER
IN THE LITTLE RED SCHOOLHOUSE
LET'S DANCE
FOR WANT OF A STAR
COCKEYED MAYOR OF KAUNAKAI
BY HECK
TWO HEARTS THAT PASS IN THE NIGHT
POINCIANA
CHANGING OF THE GUARD
ORIGINAL DIXIELAND ONE-STEP
TOM THUMB'S DRUM
MY ONE ROMANCE

LATIN-AMERICAN FAVORITES

Celebrated Rumbas

Xavier Cugat's Rumbaland Series

MAMA INEZ
PEANUT VENDOR
JUNGLE DRUMS
MY SHAWL
MARIA MY OWN
EL RANCHO GRANDE
MY SOMBRERO

SAY SI SI (Para Vigo Me Voy)

A GOZAR
QUIEREME MUCHO (Yours)
NEGRA CONSENTIDA
AFRICAN LAMENT
RUMBA RUMBERO

Foremost Congas

LA CONGA (Havana's Calling Me)
CUI CUI
I LOVE THE CONGA (Cugat's Latest)
VIENE LA CONGA
CONGO CONGA
CAN CAN CONGA
THAT BONGO BEAT
THAT CONGA CHAIN GANG
LA CONGA PASA

Authentic Sambas

BA-TU-CA-DA
BRAZILIAN NIGHT
O CAROUSEL

Best Tangos

INSPIRATION
CAMINITO
POR QUE
TANGO OF ROSES
SENTIMIENTO GAUCHO
MALA JUNTA
RAIN IN SPAIN
LA CAMPASITA
ADIOS MUCHACHOS
A MEDIA LUZ

Miscellaneous Latin Favorites

INCERTIDUMBRE (Bolero)
SALUD DINERO Y AMOR (Bolero)
CHIAPANECA (Novelty "Clap Hands")
Waltz
MEXICAN HAT DANCE
BUNCH OF ROSES (Paso-Doble)
ESPANA CANI (Paso-Doble)
EL RELICARIO (Paso-Doble)

And Hundreds More

Other Celebrated Song Favorites

GLOW WORM
FRASQUITA SERENADE
(My Little Nest of Heaven Blue)
HOT TIME IN THE OLD TOWN TONIGHT
TA-RA-RA-BOOM-DE-DE
IT'S DELIGHTFUL TO BE MARRIED
MY MOTHER WAS A LADY
TOYMAKER'S DREAM
UNDER THE BAMBOO TREE
THOSE DRAFTIN' BLUES
BIRD ON NELLIE'S HAT
I'VE GOT A PAIN IN MY SAWDUST

And Hundreds More

**NIGHT
OF NIGHTS**

A LOVELY NEW BALLAD BY
THREE CONSISTENTLY SURE
FINE WRITERS

**INCA
LOVE CHANT**

AN EXOTIC, UNIQUE LOVE
SONG FROM AN ENCHANTED
LAND

**HOW GREEN
WAS MY
VALLEY**

PUBLISHED WITH THE COM-
PLETE APPROVAL OF THE
FIELD PRODUCERS



A TRULY BEAUTIFUL SONG
DESTINED TO BE THE NEW
YEAR'S ANAPOLA

**FROM ONE
LOVE
TO ANOTHER**

LECUONA'S LATEST SUCCESS
GENERALLY CONCEDED TO BE
HIS BEST

**A GAY
RANCHERO**

AS CATCHY AND DISJOINTED
TABLE TUNE AS EL RANCHO
GRANDE

**SENTIMENTAL
CABBY**

A GRAND NEW HIT BY THE
COMPOSER OF SHENADO
SERENADE

**YOUR LIPS
ARE LIKE
CHAMPAGNE**

FIRST OF A SERIES OF WON-
DERFUL NEW SONGS BY ROBERT
STOLZ

THERE ARE MARKS TUNES FOR EVERY PROGRAM

EDWARD B. MARKS MUSIC CORPORATION

RCA BUILDING • RADIO CITY • NEW YORK • FRANK HENNIGS, Gen. Mgr.

LARRY MORREY
Fountain Square Music
Cincinnati, O.

JOE DRACCA
6035 Kenmore Ave.
Chicago, Ill.

DAVE BLUM
114 Palmer St.
Mpls., Minn.

AL SALOMON
577 N. Lejolla Ave.
Hollywood, Cal.

FRANCIS MARQUET
Teller Hotel
Detroit, Mich.

We don't want to set the world on fire—we just want to wish everybody an Okeh New Year!

TOMMY TUCKER TIME

TOMMY TUCKER • AMY ARNELL
DON BROWN • KERWIN SOMERVILLE
VOICES THREE • LIGE McKELVY • CARLYLE HALL

The January TOMMY TUCKER TIME
**Okeh Special "I SAID NO" "MOON-
 LIGHT COCKTAIL"**

Okeh record No. 6526

Personal Management: Joe Galkin
M.C.A.

Band Bookings

Bobby Byrne, Feb. 17, week, Tunes Town B, St. Louis.
Sonny Durham, Feb. 28, Central theatre, Passaic, N. J.
Woody Herman, Jan. 24, Lakeside Park, Dayton, O.; 28, Arena, London, Ontario, Can.; 27, Statler hotel, Buffalo; 28, U. of Maryland, College Park; 30-31, Washington & Lee, U. Lexington, Va.; Feb. 6, Wardman Park hotel, Washington, D. C.
Carl Hoff, Feb. 7, three weeks, Netherland-Plaza hotel, Cincinnati.
Stan Kenton, Jan. 18, two weeks,

Rainbo Rendevu, Salt Lake City.
Johnny Long, Feb. 6, State theatre, Hartford; 20, 20th-Century theatre, Buffalo; March 6, week, Michigan theatre, Detroit.
Will Osborne, Feb. 6, Penn. A. C. Philadelphia; 20-March 1, Blue Moon, Wichita.
Artie Shaw, Jan. 22, week, Capitol theatre, Washington, D. C.; 30, week, RKO Boston theatre; Feb. 6, four days, Strand theatre, Brooklyn; 13, week, Stanley theatre, Pittsburgh; 20, Arena Gardens, Huntington, Va.; 21, Castle Farms, Cincinnati.
Charlie Spivak, Feb. 8, National theatre, Richmond, Va.; 13-14, U. of North Carolina, Chapel Hill.

Settling Travel Problem For Dance Orchestras At Army Camps on Cuff

Problem of transportation for bands working Army camps without pay, under recent arrangements between Camp Shows, Inc., USO and leaders and booking agencies, has been virtually ironed out. It is estimated that 50% of the 150 bands a month which will eventually be moving in and out of encampments will have to be supplied with means of reaching appointed assignments. To that end a plan is being worked out whereby the CSI-USO will set up a fund of between \$36,000-\$50,000 yearly to pay transportation.

Money will be paid only in cases where an outfit goes far off its scheduled track to cover a camp assignment. For instance, a group travelling between New York and Montreal, and stopping off at Plattsburg training camp, would not need extra transportation since Plattsburg is on its normal course. Naturally an effort will be made to avoid long hops off a prescribed tour. More influential outfits will be left to their own means of movement. It is figured they can afford the cost.

MUSIC PUBLISHER or PRODUCER

What are the chances of creating *"The Pat Allen"*? OPM is encouraging songs for morale. There are many patriotic numbers on the market but how about one which I know will

CATCH THE PUBLIC
 Have a smug Patriotic Number with exceptional lyrics against our common enemy—It takes a warlike spirit to win the war.

Box 20, 245, York, 154 W. 46th St., New York

Herman Takes a Train

After winding up his engagement at the Earle, Philly, Thurs, night (1), Woody Herman was skedded to grab a plane for Chicago with his band, enroute for Hollywood, where he's to make picture "Wake Up and Sing".

Zero ceiling grounded all planes, and Herman and his crew were forced to go by train. He was due to start work on Universal lot Monday (5).

Saul Chaplin and Sam Cahn doing two songs for "Blondie's Blessed Event" at Columbia.

Bonus for MCA Execs

Music Corp. of America executives in New York will get their annual bonuses when J. C. Stein, company prez, arrives from Beverly Hills Jan. 20. The rest of the personnel received theirs at Xmas.

MCA operates a salary-and-bonus system, for years making dividends at the end of each calendar period, and thus equalizing personnel income on the season's performances.

Bronislav Kaper working on the score of "Jackass Mail" at Metro.

Seasons
Greetings

'TIS AUTUMN
MAKE LOVE TO ME
 We Did It Before and We Can Do It Again

M. WITMARK
 AND SONS

RCA BLDG. • NORMAN FOLEY, Prof. Mgr. • NEW YORK

Seasons
Greetings

From the Warner Bros. Film
 "Blues in the Night"
Blues in the Night
 This Time the Dream's on Me
 We Did It Before and We Can Do It Again

RE MICK
 MUSIC CORP.

RCA BLDG. • JOHNNY WHITE, Prof. Mgr. • NEW YORK

THE SEQUEL TO "CARELESS"

FOOTED

THE BIG 3' HAS THE 3 BIG SHOW HITS!

from
BROADWAY'S TOP-MOST
MUSICAL SUCCESSES

ROBBINS MUSIC CORPORATION

EDDIE CANTOR in "Banjo Eyes"

Lyrics by John Latouche Additional Lyrics by Harold Adamson Music by Vernon Duke

A NICKEL TO MY NAME
NOT A CARE IN THE WORLD
WE'RE HAVING A BABY
(My Baby And Me)
MAKE WITH THE FEET

LEO FEIST, INC.

OLSEN & JOHNSON in "Sons O' Fun"

Lyrics by Jack Yellen

Music by Sam E. Fein

HAPPY IN LOVE
LET'S SAY GOODNIGHT WITH A DANCE
IT'S A MIGHTY FINE COUNTRY
(We've Got Here)
MANUELO

MILLER MUSIC, INC.

GEORGE HALE'S new musical production "The Lady Comes Across"

Lyrics by John Latouche

Music by Vernon Duke

YOU TOOK ME BY SURPRISE
SUMMER IS A-COMIN' IN
LADY
THIS IS WHERE I CAME IN

"Albert Lewis brought Eddie Cantor to the Hollywood theatre in a gay, tuneful and opulent musical comedy . . . It's a handsome gift to Manhattan playgoers and they should embrace it gratefully."

ROBERT COLEMAN, N. Y. MIRROR

"The production is expensive and levitic . . . Vernon Duke has written a vibrant score . . . and John Latouche has done some witty hand-springs for lyrics."

BROOKS ATKINSON, N. Y. TIMES

"A huge audience saluted the return of the native . . . there was all the affectionate and warm applause that has a special sound when Broadway puts its heart in its hands."

JOHN ANDERSON,
N. Y. JOURNAL-AMERICAN

"Such a whirlwind of daffy, dizzy hilarity, the newspapers agreed, had never hit the land . . ."

LIFE MAGAZINE

"Jack Yellen and Sam E. Fein have written a lively, hummable score . . ."

ROBERT COLEMAN, N. Y. MIRROR

"There are some good songs entrusted to Ella Logan, who got a big hand for 'Happy In Love'."

LOUIS KRONENBERGER, P M

" . . . its chief distinction is the score. Vernon Duke did the music. John Latouche, the lyrics . . . and here are the lads who know something about ball-singing."

PEGGY DOYLE, BOSTON AMERICAN

"Vernon Duke wrote the music for 'The Lady Comes Across' and . . . his melodies had real distinction. In fact . . . he is the show's real benefactor."

ELIOT NORTON, BOSTON POST

"The cast turns out to be mostly super-super, the material is just about the same . . . 'The Lady Comes Across' has a united front."

BOSTON DAILY GLOBE

WE'RE WISHING YOU—

SEASON'S GREETINGS HARRY JAMES

And His MUSIC MAKERS

HELEN FORREST — SONNY SAUNDERS — CORKY CORCORAN

And an extra special greeting to Maria Kramer and
her Lincoln Hotel, New York, for another swell stay!

—AND NOW FOR THEATRES

Personal Manager: FRANK MONTE

COLUMBIA RECORDS

On the Upbeat

George Duffy will lose his bass player, Cliff Ramey, who has been ordered to report to the army.

Charlie Laun opened indefinite engagement at Odis, Pittsburgh, replacing Benny Burton band, which goes out on flock of one-nighters.

Fee Wee Louis and Sonny Faigen

new additions to Barton Elliott band at William Penn Hotel Chatterbox, Pittsburgh.

Billy Bardo at the El Dorado Room of the Commodore Perry Hotel, Toledo, from Jan. 5, replacing George Duffy.

Alyne Mason, who used to sing with Ted Werns' orchestra, is the new girl with Skeeter Palmer's band at the Club Royale, Detroit.

Sent to 'The Front'

Lincoln, Jan. 4.
Larry Herman has been booked for a couple of months on the west coast by Reg Marshall's agency, Pacific slope singer of Vic Schroeder's bookery in the Midwest.
Such contractual obligations west now are referred to in the midlands as "the front."

Band Review

CARL HOFF ORCHESTRA (15)
Win Murphy Sisters, Al Noble
Top Hat, Union, N. J.

Former radio bandleader who gained recognition via Al Pearce's radio programs, Carl Hoff formed this band last summer and molded it during a long stand at Blue Gardens, Armonk, N. Y. Composed of five sax (six with Hoff's alto), three trumpets, two trombones, four rhythm, it's a good band that will continue to improve, as it has fine horn, and eventually should become a potent box-office bet.

As it stands the outfit does a very capable job of building flowing dance tempo with tunes clean and well played by men that lend full-bodied tones to the various sections. Band only drawback, and a slight one at this stage, is inconsistent arrangement; many stand-out sharply, particularly the writing behind vocals, but a number of them lack the distinctive touch so vitally needed today to shine through the horde. It's not that Hoff's stuff, all of which he writes himself, is poorly thought out. It isn't too much of his work captures a spark that sets it off to

draw that comment. But on the other hand a certain percentage loses that ability, slacking to as average and helping to bring down the effect of the bright group. Perhaps an occasional importation would help.

Murphy Sisters are a find. Okay lookers and neat dressers, they sock ballad, novelty or whatever come along. Sell their stuff with a punch in every line and mannerism. Al Noble, young, fresh and obviously susceptible to female audiences, also hits a swell groove on ballads.

Wood.

HELLO, WALTER WINCHELL:

Hurry back! The sun was never brighter and that Miami moon was never lovelier. And, as for them horses—you ain't seen nothin' yet. I'll be waiting for you.

AL JOLSON

Me too,
WALTER JACOBS

Lord Tarleton
HOTEL
MIAMI BEACH

From the New Mask and Wig Production
"Out of This World"

"STARS OVER THE SCHOOLHOUSE"
"FIFTY MILLION SWEETHEARTS CAN'T BE WRONG"
"THAT SOLID MAN"

MELROSE MUSIC CORP.

1619 BROADWAY — NEW YORK

MUSICIANS ALL HAPPY IN THE SHIPYARDS

San Francisco, Jan. 4.
Carlton Ackley, ork leader last appearing at Club Moderne, is now working in shipyards here. Got a call to return to the Moderne when the spot reopened but turned it down—making more dough building ships.

Club then pleaded for the band—but it seems most of the boys are sitting pretty in the shipyards too.

Toots Camarata Leaves
Toots Camarata, one of the outstanding arrangers in the business, has been let go by the Jimmy Dorsey orchestra after a disagreement. He'll continue serious music studies he started with Dorsey and may not hook up with anyone else, at the moment, though he's reported to have had several offers.

Season's Greetings

FROM

EARL HINES

At the Piano

The Boys in the Band

Billy Eckstein • Madeline Greene

And the Three Varieties

JAN. 16
ROYAL THEATRE, BALTIMORE

JAN. 23
APOLLO, NEW YORK

CHARLES CARPENTER
Personal Manager

VICTOR BLUEBIRD RECORDS

Hear
"I GOT IT BAD"
"YOU DON'T KNOW WHAT
LOVE IS"

WILLIAM MORRIS AGENCY, INC.
Direction

SEASON'S GREETINGS

With Our RKO Score From

"Playmates"

Starring KAY KYSER

"HUMPTY DUMPTY HEART"

"HOW LONG DID I DREAM"

"THANK YOUR LUCKY STARS AND STRIPES"

"ROMEO SMITH AND JULIET JONES"

Current Hit Balled

"BELLS OF SAN RAQUEL"

SOUTHERN MUSIC PUBLISHING CO., Inc.
SID LOBBRAINE, General Professional Manager
1619 BROADWAY — NEW YORK

John Kirby
and his orchestra
extend greetings
to their many friends

WATCH—LOOK—LISTEN FOR

SOMETIMES

By CARL HINES and CARWEN LOWBARDO

IRVING BERLIN, INC., DAVE DREYER, Gen. P. M. 1619 7th AVE. NEW YORK

Ice Shows Big Biz

Vaude Acts Cashing In On New Field By Learning How to Skate; 40-Week Routes

By Mori Krushen

With ice arenas currently offering splendid employment, long routes and the most satisfactory coin since the halcyon days of juggling, a number of many standard vaude acts are spotted around the New York ice rinks learning the new game. The converts are converting comedy, song and hoofing routines for 'ice spectacles.'

The three major ice shows in 1940 grossed over \$4,000,000, employed 140 approximately, 150 people, and played over 90 weeks of playing time. With time still open between big shows and ringos, big arenas are searching for additional shows, with 'Roller Folies' now being staged by Fanchon and Marco, a manifestation of the trend for the type of arena show which is filling the wide employment gap left open by decline of vaude. 'Roller Folies' will give employment to more than 80 additional people.

Despite the success of blade shows currently, arena operators are looking around for additional novelty spectacles to take over should ice shows begin to weaken. For the time being, arenas are showing considerable weekly improvement over last year for comparable periods. Small shows are reported, worried about ability of ice spectacles to draw as strong a following for more than a year or so longer.

Three big ice shows, Sonja Henie, 'Ice Capades' and 'Ice Follies' carry approximately 67 acts in all, while Henie using fewer turns than the other two, has her own specialties and the spectacular lines along which her production routines. Top acts, including Henie, Shipyard and the Poles, Evelyn Charlier, et al., are paid from \$350 to \$750 weekly, with approximately half paid in the higher money brackets. The payrolls of the three shows total more than \$3,000,000.

Henie Top Grosser
Henie show is admittedly the top grosser in the number of weeks on the road, grossing from \$70,000 to \$80,000 weekly for eight or 10 weeks. Miss Henie's engagements in top situations only, however, limiting herself to such cities as New York, Chicago, Detroit, Indianapolis, and Omaha.

'Ice Follies' was the top grosser in 1940, about half the year, with receipts of approximately \$2,000,000 and exceeding that figure for the year just passed. 'Ice Capades' was the number two coin-getter for the year with approximately \$1,350,000. Henie production cost was much less, well over the \$4,000,000 mark.

Though Sonja Henie inspired the big ice shows the most, she is not the producer or appear in one. She was first pro in 1933 after coming to the U. S. and she started making money.

Many of our great comedians and comedies have been on the ice. They will never again see such great big money as Sam Bernard, Ray, Timiney, Herb Williams, Lew Dock, Jack Donahue, Eddie, Roy Ralph, Bert, and Frank, Jimmy Bussey, Harry Kelly, Tom Lewis, Fred Sherman, Richard Craig, Elmer Rigby, Will Rogers, Chic Sale, Charlie Mack, and McMe, Bert, and Willa, and the late Henry Lewis, Conroy and LeMaire, Jimmy Duffy, Bert Fitzgerald, Moe and Leah, Milton and Moe, and Moe and Roy, Bert Savoy, Lew Fields, T. Roy Barnes, George Muroc, Harry Fisher, Milton Haysen,

personal appearances and giving exhibitions during hockey game periods, packing them in at a \$3.50 top.

During the same year Oscar Johnson and the Shipyard Brothers were the first to make the ice rink a regular act at the College Inn, Hotel Sherman, Chicago, and they then decided to make the ice rink a regular act at a larger chorus and more elaborate settings as a top attraction for arena spectacles. The first between hockey games. First 'Ice Follies' with chorus of about 12 and some 12 acts, presented in 1938, grossed approximately \$300,000 in about 25 weeks. But Shipyard and Johnson decided that idea was catching when, in Pittsburgh, they grossed \$12,000 on one night and returned to New York, where they grossed \$14,000 on two days. Second year the 'Ice Follies' grossed around \$500,000, third year approximately \$1,000,000, fourth year \$1,500,000, and \$2,000,000 on fifth year.

Arena Managers Production
After the success of the Arena Managers Assn., of which John Harris is president and George Tyson general manager, embracing 13 arenas throughout the country, decided they needed another ice show comparable to the Folies to fill in long periods. Circuit figured it could easily support two big ice shows. Shipyard Brothers and Oscar Johnson were first offered opportunity to produce a second 'Follies' but they said they had their hands full with one show. Arena Managers Assn. decided to finance their own show.

Despite fact that 'Ice-Capades' was produced by the arena managers during its first year, 1940, it failed to dent gross of the 'Follies.' Second production, 'Ice-Capades' is now on tour and the 1943 edition is being set for production.

Though 'Ice-Capades' is not necessarily skated, will eventually evolve. Arenas have been adding some of the best of the new variety acts to the ice rink. Some of the 15 big spectacles, with some 1500 acts of overhead and side lighting. Traveling shows with additional lighting, with more elaborate sets and properties continually appearing. 'Ice Capades' carries approximately 80, 'Ice-Capades' around 98, including three musicals and a director.

Of big arenas available, Arena Managers Assn. circuit consists of approximately 13. Arthur Wirtz has four or five, and other large independent circuits for 25 or 30 additional bookings.

Julie McCree, Bert Leslie, John C. Rice, William Simms, Louis Simon and Dick Carle. And such comedians as Ray, Timiney, Herb Williams, Lew Dock, Jack Donahue, Eddie, Roy Ralph, Bert, and Frank, Jimmy Bussey, Harry Kelly, Tom Lewis, Fred Sherman, Richard Craig, Elmer Rigby, Will Rogers, Chic Sale, Charlie Mack, and McMe, Bert, and Willa, and the late Henry Lewis, Conroy and LeMaire, Jimmy Duffy, Bert Fitzgerald, Moe and Leah, Milton and Moe, and Moe and Roy, Bert Savoy, Lew Fields, T. Roy Barnes, George Muroc, Harry Fisher, Milton Haysen,

Some smart Greek thousands of years ago said, "The more things change the more they remain the same." There must have been something in mind. I have often been asked why the comedians of today compare with the comedians of a century or two of a century ago. The funny part is that the comedians of 25 years ago are still with us and are the top comics of our time.

Many of our great comedians and comedies have been on the ice. They will never again see such great big money as Sam Bernard, Ray, Timiney, Herb Williams, Lew Dock, Jack Donahue, Eddie, Roy Ralph, Bert, and Frank, Jimmy Bussey, Harry Kelly, Tom Lewis, Fred Sherman, Richard Craig, Elmer Rigby, Will Rogers, Chic Sale, Charlie Mack, and McMe, Bert, and Willa, and the late Henry Lewis, Conroy and LeMaire, Jimmy Duffy, Bert Fitzgerald, Moe and Leah, Milton and Moe, and Moe and Roy, Bert Savoy, Lew Fields, T. Roy Barnes, George Muroc, Harry Fisher, Milton Haysen,

From a booze bonanza and a gourmet's gold mine, the eve of the New Year here out the business broadly covered by the term Nite Life, experienced a bear market the night of Dec. 7 following that afternoon's White House announcement of the Japanese war. The downturn lasted for a couple of weeks, but the period of the war has been arrested for vagrancy with many of the prohibitions that go with any nationalistic crisis, and the customers started to give their Italian, German (Swiss?), Vichyese, French and kindred maitre d'hôtels and waiters a second take.

But the eve of the New Year here out the premise that history would repeat itself, that escapology would soon translate itself into robitom fortunes for anything translated to amusements, causing, nitery divertimento and the like.

Up until the Nipponese nippon no better authority for the fact that the nipponese nippon was off the U. S. bankroll could be asked for than Horwath & Horwath. This form of statisticians and accountants for the hotel and restaurant trades is the Crapsey on their business, and compiled mathematical evidence indicated that the nation's U. S. R. fancy nippon and quaffing had spent 35% in 1941.

The pre-war niter was the prime answer for the boom-until came the guerre. The year that it-with-you spirit had interpreted itself in almost every other business. If it's not inflation that may be the nipponese nippon, it's the nipponese nippon. It's the thought that Uncle Sam will take it away from you anyway, in the form of increased taxes, so you might as well spend your fun money now.

JAPS USSET THE INCREASE
Result was that New York and every other key city was enjoying peak business until the Yellow Peril had been averted. The nipponese nippon had been a prime hinterland factor. New York had only just been getting its reflex benefits.

The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

NO FOOLING AMERICANS
A windfall for the Pan-American good-neighbory spirit has been the demand for native wines from Chile and the Argentine. But you can't fool Americans, and that's what the nation's most respected Martini & Rossi or Cissano vermouths, and the like, what with (1) the suspicion that this merely provides a means of exchange for the economic blacklist, issued by the State Dept., which proves the suspicion.

Spanish-Portuguese exporters of native wines are now to home-grown wine. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

NATIVE VINTAGES GET PLAY
Hence the growing inclination to 100% Americanism in the way you consume. California, New York state and Ohio wines and spirits are continuing an upsurge in sales. Governmental statistics show that the values of certain American brands. There's even a couple of good U. S. brands obtainable, and the nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

GIRL SHOWS BACK IN FAVOR
As for the trends and styles in New York nitery divertimento, easily the most sophisticated and choicest in the world—before or since—has been the girl show. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

There are notable exceptions. Hildergard, for example, a one-girl show at the Savoy-Plaza (N. Y.), with three girls, but it's a one-girl show. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

But the dominant keynote is the desire to make a night of it for the morrow. Perhaps the early

manner in which they started worrying about New Year Eve reservation, and the nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

GIRL SHOWS INFLUENCE
On the subject of new nitery cycles and trends, the gin-rummy game was perhaps the second important influence on Cafe Society in that the popular boites set up gin-rummy and bridge corners. The Storik's big Room (smaller, private annex, away from the dance music) keyed the trend. Jim Moriarty, at the Barbary, diffused, and the others copied the same stunt, but with not so much significance. El Morocco's side Champagne Room, instead, became a rare company of the night, with the nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

RASH OF FREE-FRENCH JOINTS
French nostalgia joints seem to be a booming cycle in New York and elsewhere, so much so that they'll soon run out of names. If not billed as counterpart of pre-occupation memories, the tags run something like Le Louvre, Le Triomphe, Le Trocadero, Le Bistrot, Le Gourmet, Chambord's, La Petit Palais, La Maitresse, etc. Emphasis, always, is on Free France, and the owners are usually of the Delmonico type, signa prominently for sale to aid the Free French cause.

With so many refugees and evacuees in New York, the native tongues are still heard, but they also adhere to the French language, and the nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

NITERY AS BIG BUSINESS
Economically the grosses place the successful cafes at the Big Business category. Isn't any business doing a half-million to \$1,000,000 a year gross in the city of New York? The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

From service crews to talent and bands they want more coin. Local 802, American Federation of Musicians, has been the most vocal in the nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

Even a less pretentious but equally successful spot like Leon & Eddie's has a fixed net of \$800 for the talent (and bands) and personnel. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

HAM BONIFACES

The emphasis in recent years on Cafe Society gave some of the glorified saloonkeepers exaggerated self-importance. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners. The nipponese nippon, even in caricature, is manifest throughout the nation. U. S. winners report peak grosses, not because they're the winners, but because they're the winners.

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But the dominant keynote is the desire to make a night of it for the morrow. Perhaps the early

Good Luck **VARIETY**--Keep 'em Rolling

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HATTIE ALTHOFF, Associate

TEDDY WILLIS, Secretary

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AND HIS

MAD MUSICAL MANIACS

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KIM LOO SISTERS



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Personal Manager
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LOU PARKER

ON TOUR

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JIM WONG TROUPE

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GERALDINE and JOE

CONTRACTED 1942 WITH 'TED LEWIS'

AND ARE WE HAPPY
AND IS HE SWELL

HAPPY NEW YEAR

FIVE JUGGLING JEWELS

Management: CHARLES V. YATES

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AL GORDON

and His RACKETEERS

Week of January 2, Orpheum, Omaha
Week of January 16, Carmen, Phil.
Week of January 23, Fay's, Phil.
Week of February 6, Earle, Wash.
Week of May 14, RAINBOW ROOM for six weeks

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EVELYN FAHRNEY

DANCE STYLIST

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(Second Personal Appearance in Seven Weeks)

Appeared in Film 'LADY BE GOOD'

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Greatest Show On Earth

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State, Hartford

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Stanley, Pittsburgh

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Colonial, Dayton

Shubert, Cincinnati

Capitol, Wash., D. C.

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Loew's State, New York

Miami Beach, Florida

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(2 weeks)

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New York World-Telegram:
"Then Professor Maxine Sullivan, sophisticated, concert-conductor, portly-looking (which easily matched), delivered a sheaf of English and Irish folk tunes, arranged by Leo Singer, in her own inimitable manner."

Concert,
P. M., Brooklyn, New York.
MARK MCHENRY.

"The concert's star was stinky, dusky Maxine Sullivan, who was a perfect choice for the role, as she sings, belting out singing loud and slugs away without climbing any walls."

Cafe Bohemian,
NACOLIN JOHNSON.

"Maxine Sullivan is singing 'No, John No.' Noel Coward's 'Just About the Way' at the inimitable 'Loch Lomond.' Miss Sullivan has the audience pretty securely in the hollow of her knee too captive hand. As always, her rhythmic sense, taste and individuality are formidable assets."

Cafe,
A. B. CHARLES,
Sun, Baltimore, Md.

"A Columbia favorite is Maxine Sullivan starred in a wistful little ditty whose innocence could easily be scraped off, we hit, with a hair-dress diamond. 'Callin' 'Til I Get a Ribbon Band.' Let Maxine in as smoothly, quietly and feebly that you make a fierce mental note to speak to the man at the door—out, of course, you never do."

Theatre,
New York Herald Tribune,
New York City.

"Maxine Sullivan... who had become quite a feature in the annals of voice music. Miss Sullivan's singing is as unpretentious as her dress, and her voice is like herself in that it is so soft and fragile, but well controlled. Her singing, though, is clear and thrilling and astonishingly effective."

Records,
WALTER WINCHELL.

"My life of a recording while packing at the portable—is Maxine Sullivan's version of Carmen Miranda singing 'St. Louis Blues'."

Records,
Cincinnati, Ohio.

"Maxine Sullivan, whose voice has a particular appeal for me, in which her ravishing version of 'Loch Lomond' and 'Just Like a Gluey' on Dec. 29th. I think she recorded 'Loch Lomond' some years ago, but it's well worth a re-listen."

Café,
BOSTON, Boston.

"Maxine Sullivan's beautiful delivery of 'Loch Lomond' is another hit at the hit record. Maxine sings her famous piece up stairs against 'The Belle of St. Mary'."

Cafe,
WALTER STEVENSON,
Times, Detroit, Mich.

"Maxine Sullivan's singing stars over to close her record-making two weeks Monday night. The simplicity and clarity of her singing is well suited to the folk ballads she uses as bases for her original swing versions."

Radio,
P. M., Brooklyn, New York.

"5:00, WABC: Ford Summer Hour, Parrot Patch, conductor, will feature Maxine Sullivan and Marion Gifford. Maxine will sing 'Loch Lomond' and 'The Blue Bird Song' in a symphony tempo."

Cafe,
New York, Detroit, Mich.

"MAXINE SINGING THE CLASSICS AT CONGO. Extension of Maxine Sullivan's stay at the Club Congo has been arranged to accommodate those who have been turned away during a week of capacity crowds, even during early cocktail hours. Anyone who thinks swing is on the way out should watch the recordings given her as she puts over her swing versions of the classics."

Radio,
New York, Detroit, Mich.

"Maxine Sullivan, petite Norse singer who has made the Pittsburgher called as popular as it was in Shakespeare's day, will sing her rhythmically version of 'Loch Lomond' on this Sunday's Ford broadcast. Maxine Sullivan, whose plaintive vocal chords have made her one of America's most popular singers, will be the guest artist on the Ford Summer Hour. The program is broadcast over the CBS network."

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JACK BERTELL

The New Boom Town of '40s

By DAN GOLDBERG

Chicago, Jan. 7.

With the zooming of war industries has come the new boom towns, the boom towns of the 1940s. For new towns that have sprung up throughout the country, for inert towns that were suddenly given a tremendous shot in the industrial arm, the present decade will be known indeed as the roaring '40s. Overnight, a patch of prairie has been transformed into a sprawling, bustling, scurrying boomtown. In Washington somebody signs a contract order for some vital war machinery or material, and soon a live town springs up out of the ground in some out-of-the-way section in southern Indiana. Some little town in Tennessee has been sleeping dully for years and years, and suddenly 50,000 men move close up and set up an army camp, and the little Tennessee town becomes a city of movement, of pyramided dollars, of commercial and mercantile activity. The town's single theatre can't accommodate the thousands jamming the few seats, and tent shows, saloon shows, outdoor shows and other types of entertainment spring into being. There has been a regular cycle for

all of these shows. Carney men hit the boomtowns first and went to work with nude shows, but these soon were clouted by the authorities. Then they were toned down to burlesque shows, and these were kicked out as too rough and inimical to public morals and service morale.

These two waves of entertainment for the soldiers passed quickly and today the more solid of the theatre men are coming into the picture. Clean shows, tabloids and units, are taking over. Vaudeville is coming up strong and pictures are proving still the big favorite with the public, whether civilian or military.

But besides the mushroom towns, there are old-line, established cities which have gotten a hype, by war

contracts. This takes in such towns as Peoria, Joliet, Detroit, Flint, Wichita, Davenport, Moline, Baltimore, Pittsburgh, Birmingham, Louisville, Dubuque, Kanakakee, Buffalo.

Big Jump in Rite

Joliet a couple of years ago, was doing \$4,000-\$5,000 weekly in its big Rialto theatre. Today it's turning in grosses running \$10,000 and better. This is due to the establishment of three war industries in the town within the past few months.

And the story of Joliet's Rialto is repeated in Joliet's various retail establishments. And the story of Joliet is the story of many other towns strung across the nation from the Atlantic to the Pacific. The nation is buzzing and the gigantic war effort is being reflected in the new earning power of many men who had been unemployed for many years. The money is flowing through the communities, and show business is getting a share.

FRISCO AGVA HIKES SALARY STANDARDS

San Francisco, Jan. 4.

New American Guild of Variety Artists' code going into effect here Jan. 15 boosts all minimums \$5, with a \$2.50 hike for chorines. Meanwhile, one agent, Doc Manna of Oakland, has been placed on the unfair list, according to Coast Rep Vince Silk, for violation of code provision making all minimums net, with agent fees extra.

New code raises minimum in Class A spots to \$85, scaling down to \$35 in Class B. Casuals after Jan. 15 will be \$15, \$17.50 and \$20 per day. Line hooters will get \$37.50 in A spots, down to \$25 in D's. Casual dates 20 to 30 miles from Frisco are upped from \$12.50 to \$17.50 and over 30 miles' rate is \$35.

Two-month job of organizing Portland and Seattle is now completed, Silk said, with officers installed in both places and all affiliated crafts cooperating 100%.

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COUNT BASIE

AND HIS ORCHESTRA

featuring

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NATION'S TOP GROSSER

Most Unique and Successful Cabaret Showman
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FLORENTINE GARDENS
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He offers grandest combination of lovely girls and laughs ever presented in a cabaret restaurant.

This unique and successful type of entertainment now available for theatres, hotels and cabarets.

*Season's Greetings***COLLETTE AND BARRY**

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12 Weeks Palmer House, Chi.

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Hollywood, Cal.Booked by
MILES INGALLS**LIONEL KAYE***"The Original DAFFY AUCTIONEER"*

NOW

Olsen & Johnson's "SONS O' FUN"

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Booked by MILES INGALLS

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Management—MILES INGALLS

GREETINGS**3 PETERS SISTERS**

Direction:—FANCHON & MARCO

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Booked by EDDIE SHERMAN

IZZY RAPPAPORT
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BERNIE SEAMAN**GREETINGS***from*

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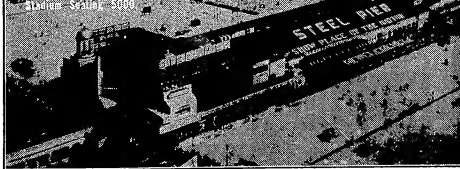
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COPACABANA, RIO DE JANEIRO, BRAZIL

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WORLD-FAMOUS**STEEL PIER** ATLANTIC CITY

UNIQUE IN ENTERPRISE • TOPS IN AMUSEMENTS

5 Air-conditioned Theaters
Ballroom for 4000 Dancers
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PresidentSeason's Greetings
From
"THE MAN ABOUT TUNES"**Michael Loring**
and HIS ORCHESTRAFeaturing the
3 Harrison Sisters
Personal Management
MICHAEL GREENE
Direction
GENERAL AMUSEMENT CO.**CELEBRATE NEW YEAR
WITH LONDON IN DET.**Detroit, Jan. 4.
'Celebrate the New Year with London! Salute their courage!'

With that as a slogan, the United Detroit Theaters packed 11 of their key and subsequent run houses at 7 p. m. on Dec. 31—and thus clicked on a doubleheader New Year's Eve show, with the regular one run off at the customary midnight hour.

Since the hour of 7 p. m. here corresponded with midnight in London, the chain took up the idea of using the earlier hour for a salute to the courage of Britain in the war. Detroit, too, has a large Canadian-born population, which feels a close tie to Britain. As a result the 11 outlying houses of the chain had spill-over attendance, and at 7 p. m. played the same music, first singing "God Save the King" and then "America" to the gesture, cheered films of the courage of Londoners, and earned plenty of goodwill from those eager to help London celebrate.

At midnight the houses came along with their regular shows, again playing to full houses.

Gene Perretal and Elmer Schallitz will join Ray St. Clair's band, currently playing in the Rainbow Room at the Hotel Willard, Toledo.

**S. F. Nite Life
No Blackout**San Francisco, Jan. 4.
Frisco is a good niter town—for good niteries. That goes, war or no. Compact conviviality and ultra- cosmopolitan atmosphere have long established the city on seven hills at a preferred p. m. playground. Clip stuff doesn't go here, nor, is it necessary. For Frisco is the home of flexible elbows and industrious bartenders.

Blackouts, war jitters and go-home-early warnings had the niter operators pretty worried for a time. But the key niteries are staging a rapid comeback and biz is okay. Still staggering from the blow, however, are some of the foreign restaurants, particularly in the colorful North Beach and Italian sectors. Some have been getting along with one waiter where 18 formerly flipped a towel.

Conventions Important

Important in Frisco's night club picture at any time are conventions. Gary Kraft, former KPRC exploiter now with the Convention and Tourist Bureau, says conclave plans are going ahead on schedule and points out that so far this year some 140 meets have put nearly \$4,000,000 into circulation here, with a sizable chunk going to clubs, bars and cocktail parties.

All of which enables spots to budget as high as \$4,000 for shows. That's about ceiling and would apply to the 550-capacity Bal Tabarin, which is easily Frisco's class club, and has a rep for close operation.

That it's possible for a 250-capacity situation to spend up to \$2,200 (including band) and still come out has been demonstrated at Club Moderne in brighter moments of its up-and-down career. Closed recently, the Moderne reopened again (28).

Possibly the town's most consistently profitable operation is Bimbo's 385, with a budget averaging \$1,500 (with band), although capacity is only a little over 200. Good

shows and intimate atmosphere have made the 385 a steady-money spot which has successfully weathered all storms to date.

Duncan Sisters' Niter

Most important addition to Frisco's niter picture this year was the re-lighting of the Music Box, angled for the Duncan Sisters by the Freres Herman. Lavish spending made it one of the most beautiful rooms here, but the final hurdle of war was too much to clear and the spot is now dark.

The Club Lido, neighbor to the Bal, also figured among the toppers. In-and-outer has been the Stairway to the Stars, waterfrontier which reopened as a corporation just before war struck. Spot was hit pretty hard, so is marking time for the present with the bar and a jukebox.

Hotel picture is still clouded by strikes. The Mark Hopkins was struck Sept. 15, stranding Herbie Holmes' band on its first Coast date. Pickles appeared at the St. Francis Oct. 2, blacking out Paul Pendarvis. Thal leaves the Palace the only major hotel with name bands currently unpicketed, giving Henry Busse an exclusive also enjoyed for several weeks by Paul Whiteman.

St. Francis Drake, which signed independently with the unions, has been using Ran Wilde and another band, but hostility has changed hands and rejoined the Hotel Asm. with pickets anticipated momentarily. The Cliff recently reinstated dancing with a small combo, first time here in recent history.

HOLIDAY GREETINGS

**BOB
DUPONT**
The Comedy JugglerManagement
MUSIC CORP. OF AMERICA*Felices Pascuas or
Season's Greetings*

from

MIGUELITO**VALDES**

with

XAVIER CUGAT
and his orchestraGreatest
Exponent
of Afro-Cuban
Songs!Opening January 9th
FOR EXTENDED ENGAGEMENT
PALMER HOUSE
CHICAGO
COLUMBIA RECORDING ARTIST**Greetings****TAMARA**

GREETINGS

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140 North Dearborn St., Chicago

Associates:

RAY LYTE **DORIS HURTIG**
JOHN J. MULLANEY

V V V

We are proud to be Members of the Amusement and Recreation
Division of the Chicago Committee for National Defense..... I believe good entertainment is the
greatest force for good, and pledge that**HARRY'S NEW YORKER**
CHICAGO

will continue to present the best of talent.

Charles Hepp.

ADELE INGE

NOW STARRING

In the 3rd Show in the Terrace Room of HOTEL NEW YORKER
SECOND SEASON
The Greatest Situation on 3rd Street

SEASON'S GREETINGS

from the

VELERO SISTERS
and their orchestra

Now appearing at the RAINBOW ROOM, NEW YORK

ART JARRETT

And His Orchestra

The Coming No. 1 Recording Orchestra
In America

Recent Record—"BUCKLE DOWN WINSOCKI"

VICTOR NO. 27665A

Acclaimed by Deems Taylor as outstanding popular
selection for month in February REDBOOK

CURRENTLY

ORIENTAL THEATRE

CHICAGO

* * * *

Representation:—MUSIC CORPORATION OF AMERICA

It's No Longer Free Lunch; 'Cocktail Lounge' is Classier

Chicago, Jan. 4. Entertainment until 4 a.m., and the cost to the customer as little as 10c for a glass of beer: this is the story of the rise of entertainment in cocktail lounges in Chicago, and the spread of this type of show business throughout the country.

When repeal came in little bars sprang up around town. They were pre-prohibition in every aspect, except they weren't called saloons. This name was barred by law. In many states even the name 'bar' is banned.

'Tavern' as a name soon fell into disrepute as having the same flavor as 'saloon.' And the tag 'cocktail lounge' came into favor. It came into favor because of its appeal to women. Suddenly it was the femme to whom the operators were catering. The lounges were designed to appeal to the women; dainties were served for femme favor, decorations and color scheme were made for femme approval.

Men had been content merely to stand and drink. But with the femmes, the drink became an event.

For the ladies there must be songs, music, entertainment.

Strollers First

At first, there were strollers. A couple of instrumentalists who walked around playing soft music for soft lights. But soon all the bars had strollers, and the force of competition drove some operators to place a stage behind their bars. And that was the beginning of the stage-bar. Musicians who had been out of work for years suddenly found themselves in demand by these stagebars, theatres, showbars, or whatever they chose to call themselves.

First it was merely that the strollers worked on the stage. But the drive of competition spread the number of musicians working on the bar stage to three, four, five and higher. Today there are many stage cocktail lounges using as many as 10 performers. The same goes for 'names.' At first, it was any accordionist. Today, the joints are all hungry for 'names' as the pressure of competition sends the operators scurrying around for something to outdo the guy next door. And the

customers are getting all this for no admission charge, no cover charge, no minimum.

No Food

These bars are not clubs or night spots. They serve no food. They have no set charge for each customer who enters the place. A nice club which has a \$2.50 minimum knows the least money it can get if it plays to 1,000 people a night. This is not the case of a cocktail lounge.

But they have worked out to such a pattern in the highly competitive situation that stages are a necessity, and are built into the joint along with the bars and booths. It would be unthinkable today to build a cocktail lounge anywhere in the Midwest unless a stage for entertainment was included in the architect's plans. It has become a set part of the business, and a stage show is expected as gratis portion of the cocktail lounge by every customer who enters the jumpy. In drawing some sort of analogy, the free stage show has replaced the free lunch counter.

400 Spots in Chi

In Chicago alone there are at least 400 major cocktail lounges, one more gorgeously and lavishly bedecked than the next, and each vying with its neighbor to present a bigger and more expensive free show.

They have provided a great outlet for talent. Up to the present, this has been all primarily musical talent, but the trend towards more and more

varied entertainment continues and today the cocktail lounges are opening their stages to all types of variety talent: magicians, fortune-tellers, mind-readers, ventriloquists, comedians, dancers, jugglers, harmonica players, and others whose talents may be exhibited in the relatively confined space of a cocktail lounge stage.

CHI SHOW BIZ PRESENTS UNITED DEFENSE FRONT

Chicago, Jan. 4.

Amusement and Recreation Division of the Chicago Committee of National Defense is now organized to operate as a unit, presenting for the first time a united front by the show business. Setup will cooperate in all patriotic services, no matter what the particular aim of individual patriotic organizations.

Whether it be servicemen's entertainments, Red Cross, Defense Bonds, recruiting or civilian morale, the participation of the show business here will be routed through a single channel: the Amusement and Recreation Division.

Permanent committee now functions as a unit to handle the patri-

otic activities of such organizations as the International Alliance of Theatrical Stage Employees, Motion Picture Operators, Billposters, cafes, hotels, Chicago Federation of Musicians, International Brotherhood of Electrical Workers, motion picture exhibitors, legit theatres, press agents, American Federation of Radio Artists, vaude and legit agents, sports arenas and sports promoters, outdoors workers, bowling establishments, American Guild of Variety Artists, Actors Equity, Screen Actors Guild, etc.

Heading the committee is James Coston of Warner Bros. as chairman, John Bailean (de Katt) and Hal Halperin of 'Variety' are co-chairmen, while Ed Silverman, of Ecocness, is secretary-treasurer.

PHIL REGAN

Season's Greetings

Personal Representative:
FRANK VINCENT
Beverly Hills, Calif.

HERBIE KAY ORCHESTRA

CURRENTLY

HOTEL CLEVELAND, CLEVELAND

INDEFINITELY

BROADCASTING MUTUAL COAST-TO-COAST

Management MUSIC CORPORATION OF AMERICA

Congratulations **VARIETY**

Season's Greetings

BILL ROBINSON

LOPER-BARRAT HEAD NIGHT CLUB DRIVE

Don Loper and Maxine Barrat, dancers, have been named co-chairmen of the Night Club Unit of the American Theatre Wing which is pledged to raise \$100,000 to supply canteens for Army camps.

Cocktail party, first in a series to be held at all the major east side nighteries, given at the Copacabana Saturday (3).

Hermans, Duncans In Niterly Switch to Nev.

San Francisco, Jan. 4.

Musical Box, which enjoyed a short-lived fling, is once again folded. Frank and Clarence Herman, who operated the niterly with the Duncan sisters, have opened a new spot just outside Reno.

Entire staff here, including show, has been transferred to the Nevada layout. Included are Hargar and Maye, Ames and Arno, Eddie Fitzpatrick's band, as well as Vivian and Rosetta Duncan.

Seattle Builds Up

By DON REED

Seattle, Jan. 4.

Seattle is a boom town, with more than 50,000 new people added to its population in the past year and with more thousands coming in monthly. Conditions are somewhat similar to those during the last war, and with much of the new population made up of young workers in defense industries who receive good wages and spend them, the town is more like a hot brass, vital self.

But with all the boom and new money, the amusement industry in Seattle has not boomed as have many other lines in the city. Department store sales have skyrocketed, ditto car sales and real estate, but the nighteries, dancehalls and theatres, while enjoying much better business than a year ago, have not been increased in a like amount.

Film theatre boxoffices report that business in general is up 10 to 15% over that of a year ago, with full houses and lines out front the regular thing on weekends. Road show attractions get their share, also, with the recent runs of "Halleluapalia," "The Man Who Came to Dinner," "Tobacco Road," etc., pulling good grosses. Concerts, recitals and like attractions do not lack for patronage, either. Palomar, city's lone vaude house, runs usually better than straight film houses. This was clearly shown during the blackouts of the week of Dec. 7-13, when the Palomar did not fall off nearly as much as the others.

Liquor Laws Hurt Nighties

Seattle is no night club town, with the stringent state liquor laws working against any type of lavish or high-cover charge place, and the town is full of taverns and beer parlors using a juke box or one to three musicians for entertainment. Chief center of night life, outside of the Olympic hotel and the Show Box, downtown cabaret, are two roadhouses north of the city, the Oasis and the Ranch, and the China Pheasant, south of town. A sporty crowd frequents these spots, but even so the dope is that the profits are not too big. China Pheasant, the best of the three, qualifies because the orchestra also does the entertaining, with no other acts. Ranch and the Oasis use three to four acts in addition to the band. Up until a few months ago there were a number of speakeasies around, some with pretty good entertainment, but since a shooting in one some time ago they have all been closed up tight.

New money in town has resulted in the booking of better talent, with Mike Lyons at the Show Box bringing in Jimmie Thacker, Jimmy Durante, Paul Whiteman and band, Donald Novis and others, and the Trianon ballroom has had more name bands, including Henry King, Ray Garber, Russ Morgan, Kay Kyser, etc.

There is no lack of explanations on why the entertainment field here is not getting as much out of some of the other businesses. One is that the workers now making good wages are paying back bills, buying cars, furniture and homes before they open up for any big amusement spending. Niterly and dancehall operators say that the boys and girls are too tired to dance after a long week of hard work.

Hotel Big Good

Hotels have been doing a good business in the past few months. They have raised rates 10% or more, but say they will have to raise again

if they are to profit during the present boom. They also bewail the fact that hotels cannot have cocktail lounges or bars. There is no doubt that if the liquor laws were eased several hotels would use talent in cocktail lounges and supper rooms.

Merrillo Settles Up

San Francisco, Jan. 4.

Joe Merrillo finally settled obligations against his Club Moderne at 31c on the dollar and is now operating again.

Only talent was paid in full, AGVIA forcing the niterly to come across with \$1,150 in back salaries, before relinquishing.

Rush for More War Copy Dents Film News Space

Current frenzy for war copy is denting film company publicity breaks in both magazines and newspapers. Current issues of several national publications, hitherto partial to picture material, are devoted almost exclusively to war stuff. Life, for one, recently skipped the "Movie of the Week" feature.

Difficulty in planning cinema copy has been marked in past few weeks. But exploiters do not foresee any permanent trend in this direction, holding that magazines in particular will soon enough realize they must temper war news with material in lighter vein including show development.

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Season's Greetings

MARGIE HART

MACHITO and His Orchestra

Currently
BEACHCOMBER
NEW YORK CITY



"They turn out pulsating
Latin-American music."
Malcolm Johnson, N. Y.
Sun.

"For dissipation, Machito's
band is excellent with their
South American rhythms."
—Variety

Exclusive Management
WILLIAM MORRIS
AGENCY, INC.

GREETINGS

CLIFFORD C. FISCHER

SEASON'S GREETINGS

ESSANESS THEATRES CORPORATION

Season's Greetings

ARTHUR FISHER AGENCY

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NEW YORK BRyant 9-5352

ST. CLAIR and DAY

Commencing Second Year at Earl Carroll's
Hollywood, Cal.

-born tavern
 Goldrick, Jr.
 -nogen
 Stouch
 is
 -oy
 -Engle
 -March
 Dinnie Loftes
 Goldrick, Sr.
 -avian Bar
 -Shafer (3)
 -fede
 -teller (4)
 -Diogham's
 -Corelli
 -p Gis
 -corner
 -Janis
 -Archettl Ore
 -de Ceeka
 -Pulla Tavern
 -Derece
 -laire
 -Thomas
 -Fayer's Ore
 -bride
 -Port Cafe
 -ates (16)
 -Drummond
 -Starr
 (3)
 -s Schiuth
 -Kleiser Ore
 -210)

Continued on page 210

New York to the road by
the Guild's local



CORNELIA OTIS SKINNER

IN JOHN GOLDEN'S PRODUCTION OF THE SOMERSET MAUGHAM-GUY BOLTON PLAY, "THEATRE"

MANAGEMENT
WILLIAM FIELDS, 630 FIFTH AVENUE
NEW YORK CITY

RED
MARSHALL

PAT
HARRINGTON

"Panama Hattie"

Greetings

FROM

B. G. DeSYLVA

PRESENTING

'PANAMA HATTIE'
ON TOUR

'LOUISIANA PURCHASE'
ON TOUR

1942

Theatre Guild Productions

OPENS TUESDAY EVE. JAN. 6th

PAPA IS ALL!

Patterson Green's Rilectous Comedy with

JESSIE ROYCE LANDIS
CARL BENTON REID

GUILD Theatre, 52d St. W. of B'way. CO. 5-8229

OPENS TUESDAY EVE. JAN. 13th

★ **MARY BOLAND!**

★ **BOBBY CLARK!**

★ **WALTER HAMPDEN!**

In SHERIDAN'S GREATEST COMEDY

THE RIVALS

SHUBERT Thea., 44th St. W. of B'way. CI. 6-5990

THE THEATRE GUILD and THE PLAYWRIGHTS' Company present

HELEN HAYES

in MAXWELL ANDERSON'S Play

CANDLE IN THE WIND

(OPENS IN PHILADELPHIA JANUARY 12th)

SHUBERT Theatre, 44th St. W. of B'way. CI. 6-5990

Albin Theatre

New York

Sunday, December 7th, 1941.

Dear "Variety"

And so once more comes another Christmas and another "incident" in our world's history. That I should be writing this to you today is most fitting. Americans will never forget this date—this peaceful, clear, clean, Sunday which has been defiled by disaster and destruction. While awaiting the words of my Prime Minister in which he will state the staunchness of my country's Pledge to America against all aggressors, I can ask you to please publish this letter of gratitude to all those beloved artists of stage, screen, and radio who have so generously given their services to me as President of Britain's "E.N.S.A.", which is the Government-recognized Entertainment National Services Association.

"E.N.S.A." provides all the entertainment for the Services (both fighting and civilian) all through Britain; and as President in America of this organization, I have been working on transcribed radio programs which are sent to the British Broadcasting Company and then re-broadcast throughout the British Isles, the Colonies, the Orient and most of the outposts of the British Empire.

We have had no spotlight on this work being done here in America—so there were no bouquets publicly thrown at the artists who have given me their services as guest stars on our programs which have been called "Broadway Calling."

For the first six months these programs were personally sponsored by me — and now I have the cooperation of the British War Relief Society.

"Broadway Calling" has been reaching Britain for two years now and is a popular regular weekly half-hour in the dark, watchful days of war. It is with great personal pride that I can tell you that "Broadway Calling" now goes to the Panama Canal Zone—and to other far-flung bases of the AMERICAN armed forces.

So I want to thank and wish a good, safe Christmas to these splendid people who worked with me when "Broadway Calling" was a mere trial balloon, but which, with their generous help, has become an institution!!

Mr. Basil Dean, who is the Director of "E.N.S.A." in England, stationed in the famous Theatre of Drury Lane, will join me, I know, in this Christmas salute to these American Ambassadors of Goodwill to Great Britain:

ADRIENNE
BAILY SISTERS
SHEILA BARRETT
JACK BENNY
BEN BERNIE
IBENE BORDONI
MAJOR BOWES
KITTY CARLISLE
ALEXANDER CLARK
MAURICE EVANS

GRACE FIELDS
REGINALD GARDINER
BILLY GAXTON
RICHARD HAYDN
HILDEGARDE
LANDT TRIO
VICTOR MOORE
DICK POWELL
AL and LEE REISER
HARRY RICHMAN

ALLAN BOTH
JEAN SABLON
ELLA SHIELDS
TAMARA
KAY THOMPSON
VASS FAMILY
CY WALTER
JACK WHITING
PEGGY WOOD

We are all in it now, right up to our necks, so here's to a United New Year.
God Bless America.



GERTRUDE LAWRENCE.

P.S.: I also wish to express separately my deep gratitude to the National Broadcasting Company and to Mr. George Lowther and Jack Potter for their splendid cooperation, which has made it possible for me to make these programs.



Season's Greetings

CHIC
YORK AND ROSE
KING

AT HOME
NOW

"HIGH KICKERS"



**BROADHURST
NEW YORK**



IN 1924

WALTER WINCHELL SAID:

"Rose King has been 'struggling for recognition' in her own U.S. for a decade, and has appeared at the Palace ever so many times, so the producers who squawk for talent are respectfully urged to look her over before some English producer discovers her."

IN 1941

WALTER WINCHELL SAYS:

"In 'High Kickers' Rose King is funnier than ever."



LET'S FACE IT!

For a Bright and Prosperous 1942

**VINTON
FREEDLEY**

F Vinton Freedley, Pres.
S W. Horace Schmidlapp, Treas.
K Richard W. Krakeur, Sec.
CORPORATION

30 Rockefeller Plaza, New York City

3rd Year!

OSCAR SERLIN *presents*

CLARENCE DAY'S

LIFE WITH FATHER

Made into a play by

HOWARD LINDSAY and RUSSEL CROUSE

Staged by Brelaigne Windust—Settings by Stewart Chaney



PERCY WARAM
and
MARGALO GILLMORE



HOWARD LINDSAY
and
DOROTHY STICKNEY



DOROTHY GISH
and
LOUIS CALHERN

ON TOUR

EMPIRE THEATRE
NEW YORK

ON TOUR

"A Perfect Comedy"...

—BROOKS ATKINSON, N. Y. Times

SONJA HENIE

CAST OF 100

In Her 1942

'HOLLYWOOD ICE REVUE'

OLYMPIA STADIUM, DETROIT, NOW

MADISON SQUARE GARDEN, N. Y., OPENING JAN. 19

In It's Second Year and Still Going Strong

SAM H. HARRIS

presents

GERTRUDE LAWRENCE

in

"LADY IN THE DARK"

The Sensational Musical Play by

MOSS HART

Music by

KURT WEILL

Lyrics by

IRA GERSHWIN

Production by

HASSARD SHORT

with

PAUL McGRATH

WALTER COY

WILLARD PARKER

ERIC BROTHERTON

ALVN THEATRE—New York

GILBERT MILLER

Presents

"LILY OF
THE
VALLEY"

By

BEN HECHT

"HEART
OF A
CITY"

By

LESLEY STORM



DANNY KAYE

LET'S FACE IT"

Imperial Theatre,
New York

"Kitchen Kabinet"

SYLVIA FINE (Mrs. D. Kaye) } Material and Direction
MAX LIEBMAN }

LOUIS MANDEL—Attorney

EDWARD DUKOFF—Publicity

Season's Greetings

RODGERS and HART

GREETINGS

ANN CORIO

Now Starring in
"WHITE CARGO"

COAST TO COAST TOUR

GREETINGS TO OUR FRIENDS



MAX GORDON

P R E S E N T S

JUNIOR MISS

By JEROME CHODOROV and JOSEPH FIELDS

Based on the Stories by SALLY BENSON
Staged by MOSS HART

MY SISTER EILEEN

By JOSEPH FIELDS and JEROME CHODOROV

Based on the Stories by RUTH MCKENNEY
Staged by GEORGE S. KAUFMAN

TOURING—2 COMPANIES OF "MY SISTER EILEEN"

BETTY BRUCE

"HIGH KICKERS"

Broadhurst Theatre, New York

Direction JACK DAVIES

JACK WILLIAMS

Thanks To
ABE LASTFOGEL

"LET'S FACE IT"
Imperial, New York

HERBERT and DOROTHY FIELDS

9

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4

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I

Herman Shumlin*Presents***WATCH ON THE RHINE***by***LILLIAN HELLMAN***with***LUCILE WATSON • PAUL LUKAS • MADY CHRISTIANS****GEORGE COULOURIS • JOHN LODGE**

{ Voted Best American Play of
1940-41 Season by New York
Drama Critics' Circle }

10th MONTH**MARTIN BECK THEATRE, 45th St., West of 8th Ave.**

Evenings 8:40. Matinees Wednesday and Saturday 2:40

ETHEL BARRYMORE*in***THE CORN IS GREEN***by* **EMLYN WILLIAMS**

{ Voted Best Foreign Play of
1940-41 Season by New York
Drama Critics' Circle }

14th MONTH**ROYALE THEATRE, 45th St., West of B'way**

Evenings 8:40. Matinees Wednesday and Saturday 2:40

BOTH PLAYS DIRECTED BY MR. SHUMLIN

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9

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2

JOHN C. WILSON

Presents

NOEL COWARD'S

Latest Comedy Success

BLITHE SPIRIT

Starring

Clifton WEBB	Peggy WOOD	Leonora CORBETT	Mildred NATWICK
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MOROSCO Theatre, New York

Starring

Fay COMPTON	Kay HAMMOND	Cecil PARKER	Margaret RUTHERFORD
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PICCADILLY Theatre, London

(Produced in association with H. M. Tennent, Ltd.)

Starring

Dennis KING	Estelle ANNABELLA	Carol WINWOOD	GOODNER
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3 L. A. LEGITS THRIVE ON HOLIDAY PICKUP

Los Angeles, Jan. 4.
Holiday trade spurred for the three legit shows in town. "Springtime For Henry" is continuing its profitable run with approximately \$10,000 for 'tween-holiday week, and anticipated \$8,000 for New Year's stanza.

The musical, "They Can't Get You Down," revived at the Music Box after two weeks layoff, chalked up estimated \$6,500 gross for the holiday week. Myron Fagan's "To Live Again" at the lighted Balasco, is picking up momentum after a slow start.

Congratulations Again!

ALDRICH & MYERS
IN ASSOCIATION WITH
HUGHES and EWING

present

RUTH GORDON
IN

"PORTRAIT OF A LADY"

by

Alexander King & Chester Erskin

with

Frederic Worlock - Nicholas Joy - Lloyd Gough

Staged by MR. ERSKIN

Setting by DONALD OENSLAGER

Press Representative—BILL DOLL

Company Manager—CHANDOS SWEET

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December 27 — January 3

LOCUST ST. THEATRE, PHILA.

January 5-10

George Abbott Productions

ON TOUR

VIVienne SEGAL • GEORGE TAPPS



PAL JOEY

Book by JOHN O'HARA • RODGERS & HART Songs
Best Musical Comedy, "Whipple, World-Telegram."

ON BROADWAY

'A HONEY FOR YOUR MONEY' —WALTER WINCHELL

"Bright, breezy,
Brash." —Anderson,
Journal-American.

"Original, comic
and exhilarating."
—Atkinson, Times.



"Something to be
thankful for."
—Burns Mantle,
News

Book by
JOHN SEEL HOLM
Music and Lyrics by
HUGH MARTIN and
RALPH BLANE

BEST FOOT FORWARD

with ROSEMARY LANE

BARRYMORE THEATRE, 47TH STREET, WEST OF 4TH AVE., NYC. \$2-40

MATS.: WEDNESDAY and SATURDAY, 7-40, \$1.10 to \$2

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Starring in "TOBACCO ROAD"

5th Consecutive season on Tour

Per. Rep.:
BILL WOOLFENDEN

Man.:
IRVING N. BECKER
8730 Wilshire Blvd., Beverly Hills, Calif.

ROY ROBERTS

"MY SISTER EILEEN"

BILTMORE THEATRE, NEW YORK

(Daily Mirror, Dec. 31, 1941)
Walter Winchell
On Broadway

Trade Mark Registered. Copyright, 1941, Daily Mirror, Inc.

"The Big Parade... Olsen and Johnson,
 the showmen, whose only competitor
 is the U. S. Mint!"

Sets Now Selling
 Through May, 1942!

"Hellzapoppin' on B'way
 As Grosses Soar!"—says
 Motion Picture Daily

JULES LEVEY'S
HELLZAPOPPIN'
 AT LAST ON THE SCREEN
 OLSEN JOHNSON RAYE

WINTER
 GARDEN
 OLSEN &
 JOHNSON'S
 SONS O' FUN

AT LAST ON THE SCREEN
HELLZAPOPPIN'

Old
 Gold
 BARBITES

Sons of the
 U. S. MINT

DE

VAR

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PHILADELPHIA



**\$105,000 Advance Sale
 at the Forrest Theatre!**
Hellzapoppin' Road Show No. 1

*

Walter—
 We're glad
 you weren't
 on the train
 for Florida
 that night of
 Sept. 22, 1938.

OLSEN & JOHNSON

Two Grateful Sons o' Fun

PITTSBURGH



**\$25,000 Advance Sale for
 Repeat Engagement at the
 Nixon Theatre!**
Hellzapoppin' Road Show No. 2

HOWARD LINDSAY and RUSSEL CROUSE present

ARSENIC AND OLD LACE

by JOSEPH KESSELRING

NOW PLAYING

FULTON Theatre, New York, N. Y.

"Maddest and most hilarious comedy of many seasons."

—RICHARD WATTS, JR., *Herald-Tribune*

TOURING COMPANY—NOW PLAYING

CASS Theatre, Detroit, Mich.

"Just about the maddest, craziest comedy of our time."

—HAROLD V. COHEN, *Pittsburgh Post-Gazette*OPENS JAN. 15
REX Theatre
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Trouping As Was

Continued from page 187

Philadelphia, Morn Rosberry's in Washington, or resorts such as Charley Purvis' Dizzy Cafe in Kansas City. Nor even such places as William J. Mariett, now, of the Schenectady Union-Star, recalls in a recent letter. There was no Elk's club in Schenectady when he was a theatre manager, so he used to throw his parties at Mrs. Helm's. She ran a saloon with a private dining room upstairs and Mariette writes: "I have frequently entertained 10 or 12 at Mrs. Helm's with a roast pig supper or roast duck dinner, with all the drinks, cigars and cigarettes thrown in for as little as a dollar a head."

There are still some of those places, though not at that price schedule, but not strictly theatrical resorts, either, for there have not been enough actors in these towns the last 10 years to create a demand. Maybe they'll come back, but in the old days every actor knew all the spots between here and the Rockies. The Elk's clubs will help in some places, but there are no longer the old places on the road, since there has been no road. An entire complement of hosts and landladies must be rallied and educated before the road will be what it used to be. Steps at dog stands at bus halts won't be the same thing, but they're what plenty of actors will have to be content with.

No more places like Ben Leavitt's hotel in the Opera house in Paterson, where the gas jet in the parlor had to be turned off carefully because there was no stop in one of the jets and the waiter, urged to hasten on behalf of a belated diner, bawled through the chute "One soup. Let it come sudden".

All Quiet

Continued from page 187

fore was wrong in helping to prevent buys. Actors' association listened and referred the matter to the managers (League). There it was taken under advisement.

Contention is that buys will mean high prices, the main preventative objective of the code. As far as the managers are concerned, at this time, they appear to be concentrating on putting on successes. The ticket men are saying little about buys, but it is claimed that if such deals are again allowed, they would have a better chance to knock out the state's price limitation law. Argued that the statute is based on the fact that the sponsors are given tickets on consignment and therefore subject to price control, but that if the brokers actually bought the tickets, they might rule out the law on the grounds of property confiscation. However, there is little doubt that in recent months there has been a de-emphasis of the ticket situation.

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Jessie Matthews' Illness Defers 'Lady'; May Open Friday (9)

Illness of Jessie Matthews caused a postponement of 'Lady Comes Across,' in which she was to have opened at the 44th Street, New York, Friday (2). Joe E. Louis and Misha Auer were billed to co-star with her.

Musical, which opened out of town under the management of Charles R. Rogers, George Hale and Nelson Seaburn, is slated to light this Friday (9), but that depends on whether Evelyn Wyckoff, who replaces, will be ready. Mitzel Green was considered to take over but she is said to be committed to 'My Dear Public,' which Irving Caesar is finally readying for production. Miss Wyckoff was in 'Lady in the Dark.'

Miss Matthews is said to have been reluctant to open in 'Lady' in Providence recently. Among the things that worried her were the N. Y. critics, fearing what they might have written about her.

'Lady' has been a hard luck attraction. Last season it was known as 'She Had to Say Yes,' which Dennis King opened out of town, but it

never came to N. Y. Same production is used for 'Lady,' but a new book and score were obtained. Estimates are that the original show cost as high as \$100,000. Though the settings were taken over by the present management, it is understood a further investment of \$100,000 was made.

700 LEGION POSTS 'REMEMBER' COHAN

Amazing demonstration of regards and good wishes was tendered George M. Cohan at Christmas time. At the suggestion of a midwest American Legion commander, letters were sent him from over 700 Legion posts, expressing good wishes and the hope he would fully recover from the operation performed early in November.

Response to the man who wrote 'Over There' was nationwide and Cohan responded with letters to each post, which were sent copies of his new patriotic song, 'For The Flag, For The Home, For The Family.' Many of the legionnaire letters had been blessed in local churches before being mailed. The Town Criers of Providence, R. I., sent a special greeting to Cohan in the form of a Christmas

tree, adorned with the signatures of 100 leading citizens of that city. The tree was delivered to his home on Fifth avenue, but, when it was discovered that he was in the country, a messenger took it to him at Monroe, N. Y. Cohan's mother, his sister, Josephine, and himself were born in Providence. There his father, Jerry, met his mother in a church and they were wed soon afterwards. Cohan is expected back from the country this week.

Chatter

Broadway

Al Jolson laughs off reports he'll take a slyer into a Royal Palm nitery engagement in Miami. He's just resting there, pending a radio deal. N. Y. niteries examining their wine cellars as possible air-raid shelters. Kirk Alyn, dancer who gave up a Hollywood picture to come east for a part in the recent Broadway flop, 'He in the Sky' goes into the Versailles, N. Y., tomorrow night (Thursday).

Monte Prosper worrying what he's going to follow Joe E. Lewis with in Chapabana. Letter, in at \$1,500, doing socko; two shows nightly only no dinners. S. K. Russell, songsmith, now Bob Russell, because there's a poet of the former name. To the Coast on Blipsical chore with Jimmy McHugh. Moya Olsen, of the Olsen & Johnson clan wed Bill Lear, of Lear Aviation in Greenwich soon.

Pittsburgh

By Hal Cohen

Two WCAE announcers got themselves engaged last week—Joe Mulvihill to Anne Walsh, and Bob Cochran to Betty Conover.

Gang of local musicians have built themselves a hunting and fishing lodge at Lionier, Pa., for weekends. No. 2 company of 'Angel Street' booked into Nixon for week of Feb. 23, pushing back Tobacco Road.

Ted Blake pulled out of Al Mercu's Nut House Saturday (3) after record run for spot at Brother Lew Mercu's screwball emporium in

Doubling from 'Hellzapoppin' into Yacht Club too much for Read Silvers, so they pulled out of alley after one week.

Despite brutal notices, Ann Corio's 'Swamp Woman' has been held over for fourth week at Art Cinema.

Bet Xmas present Sid Jacobus got was their first letter from their

son, Lieut. Bob Jacobus, in Honolulu, initial word from him since the Jap attack.

Film Row moved en masse to Cleveland Monday (5) for testimonial dinner to Bert Stern.

Wilma Horner visiting parents with her husband, Mack Davis, who has quit conducting show orcha to go into business with his father in N. Y.

Captain Cy Bartlett in town for a short time on his way back to Washington by plane from Hollywood.

Gabe Rubin, art theatre impresario, getting affairs straightened out. Benny Burton band went into Oasis for two-week engagement and stayed more than three months.

Hollywood

Leroy Prinz granted a short deferment to complete 'Yankee Doodle Dandy' at Warners before reporting for active duty as captain in U. S. Army Air Corps.

Jack Darrick in from New York for studio huddles on Fox-Movietone News.

Edward Blackburn appointed coordinator between the motion picture industry and the Red Cross in Hollywood.

Capt. James Roosevelt reported for active duty with the Marines in San Diego.

Jimmy Durante back in town after entertaining sailors and soldiers in the east.

Dorothy Lamour is on a cross-country tour to stimulate the sale of Defence Bonds.

Darrel F. Zanuck, previously a reserve officer, was sworn in as an

active lieutenant-colonel in U. S. Army Signal Corps.

Vaughan Glaser celebrating his 40th year as an actor.

Carol Bruce back from an eastern stage tour to resume film work at Universal.

Diana Barrymore due next week for her film debut in Walter Wanger's 'Eagle Squadron.'

Robert Ruckin back from London to resume film writing.

Edward Arnold to Washington for 10 days on defense business.

Darrel F. Zanuck on his monthly visit to the War Department in Washington.

William Perlberg bedded by fl.

Jerry Brandt back from New York to start another 'Scattergood' picture.

Peggy Drake seriously ill with pneumonia.

Nicholas M. Schenck appointed Charles P. Skouras and Robert Foote chairmen of the March of Dimes campaign in California.

Frank Vincent agency bought Mary Martin's managerial contract from Ken Dolan for \$20,000.

Bradbury Foote bought off the unexpired part of his scripting contract with Metro.

Marlan Marsh, screen actress, granted \$200 monthly alimony pend-

(Continued on page 208)

SAMUEL FRENCH

SINCE 1899

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NEW YORK

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Best Foot Forward	Ringing Bros. Circus
High Kickers	Roller Folies
Lady Comes Across	Sonja Henie's Ice Revue
Let's Face It	Sons o' Fun
Metropolitan Operas	Sunny River

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I have taken this space to show my appreciation to the New York Managers for their loyal co-operation and their 100% front. Thanks Gentleman and a Happy New Year.

JOHN GOLDEN.

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LEW COOPER

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BEN HECHT.

"MORE LAUGHS
THAN ANY
MUSICAL ON
BROADWAY"
DOROTHY
KILGALLEN
N. Y. Journal

Chatter

Continued from page 196

ing trial of her divorce suit against Albert Scott.

Barney Ruditsky, who formerly covered New York's theatrical district as a city detective, making his home here.

Gene Aubry to Houston to arrange for opening of his Flying A Ranch rodeo Feb. 6.

London

Donald Stewart American playing lead with Richard Greene, and Frank Lawton in Warners' 'Flying Fortresses,' being deferred for further pictures.

Phil Raphael just getting over heart attack.

Vera Lynn to tour the sticks two weeks in each month, and getting guarantee of \$2,000 per week.

Maurice Ostrer a flu victim.

The Dolinoffs and Baya Sisters turned down offer to play in pantomime for Tom Arnold at Birmingham for 12 weeks, but compromised by playing for same engagement in pantomime at Wimbledon, London suburb.

Michael Balcon has signed Max

Miller for picture which starts shooting at Ealing shortly. Contract call for option for two more.

Jack Hulbert, wartime cop, writing musical play based on his adventures in Leicester Square, where he is stationed.

Before departing for America, Carroll Lewis handed over half interest in his discoveries act to Eddie Lee, who is touring and emceeing show in the sticks.

Max Bacon on reducing diet at Tring.

Africke taking leading role in pantomime for George Black at the Empire, Liverpool, for eight weeks.

Gino Arbila, a refugee from France, engaged by Jack Bloom to stage vaudeville shows at the Phoenix theatre.

New George Formby picture, second he is doing for Columbia, starts shooting March 3 at Rock studio, Elstree, with Marcel Varred directing.

Harry Buxton out of hospital.

Basil Langton and Malcolm Morley co-directing the reopening of the Birmingham Repertory theatre for Sir Barry Jackson.

Vic Oliver buying more racehorses; even threatens to train 'em himself.

Collie Knox recovering from appendicitis operation.

Everyman theatre, Hemstead, shut some time, to reopen as a repertory

theatre, with weekly changes of bill, under direction of Joseph Shears and Joanna Leighon.

Louie Dreyfus finally got away from Lisbon and arrived here, but was unable to bring his family with him. They returned to the U. S.

Mexico City

By Douglas L. Grahame

Gloria Marin has played in 11 film features since April, a record for any film star in this country.

Max Gomez, the RKO rep, back from a business trip to Guadalajara. Fernando Fernandez and Amparo Trevino, two of Mexico's ace radio singers, married each other.

Napoli had to be postponed for a month while the groom recovered from hurts suffered in an automobile crash that killed three of his relatives while he was speeding to the originally set wedding.

All mink stars and announcers of XEW featured in the big Christmas Party (22) aired at El Patio, No. 1 local nitery.

Austin Lara, ace romantic song writer, back from a long tour of South America.

F. Fernandez Aldana, for some time ace announcer for XEQ, is now

on the announcing staff of WRUL, Boston.

Maria Teresa Montoya, dramatic actress, who has done well with a city-subsidized season at the Teatro Fabregas, rendering road tour.

Juan Bustillo Oro, recently awarded a newspaper certificate for outstanding pic work during the past 10 years, signed by producers Jesus Grovas for a reported \$30,000 (Mex.) (\$1500 "U.S." tops in Mexico, per pic he meg, plus a percentage of the pic's gross.

Maria Elena de la Fuente, staff singer of XEW, around again after appendicitis operation.

Alfredo Gomez de la Vega, Mexican dramatic actor, returns to the stage Jan. 10, after a long absence, with presentations at the Palace of Fine Arts.

Faulette Goddard back to Hollywood.

Carlos Pickering, announcer at XEQ, a proud pop. A boy.

Robert (Bob) Allen, local NBC newscaster, a benedict: 'Bride's a Mexican socialite.

Daniel (Chino) Herrera, lead comedian and stage manager of the Cantinflas-Ramon Reachi revue at the Folies, arriving during the week when a bus killed his four-year-old son.

Morton Downey visiting.

Enrique Herrera, stage actor, a lieutenant in the Cuban army reserves.

defense drills at the Newman theatre.

Bob Haley back at his publicity desk at the Orpheum after a holiday in Chicago.

Nick Lucas and Ruth Daye heading the new show at the Green Hills Club north of town.

Drizly and freezing weather took the zip out of New Year's Eve crowds, but, failed to dent theatre, bit.

Literati Chatter

Vera Caspary finished the final draft on 'Laura,' a new novel for spring publication.

Stan Rubin and Jerry Schwartz are doing a rewrite on their novel, 'Who Wants to be Born These Days,' to be published by George Palmer Putnam.

James S. Pooler, Detroit Free Press staffer and 'Variety' must there, is co-author of 'The Cop Is Their Friend' in the current issue of the Saturday Evening Post.

Joseph P. Ravotto, UP correspondent in Madrid and Lisbon last, now in N. Y., after 12 years' European assignment. On foreign desk, ment which first took her to London.

NANA papers want Hollywood stuff from Sheila Graham, so she returns to the Coast the end of January to pick up where she left off last summer, when she started a roving political reporter's assign-

Kansas City

By John Qui n

Jerry Zigmond now putting his service force through blackout and

BALTIMORE

AMERICA'S LEADING INDEPENDENTLY
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Season's Greetings

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NO INCREASED COST

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VOL 145 No. 6

NEW YORK, WEDNESDAY, JANUARY 14, 1942

PRICE 25 CENTS

'FELLS' ROLL

'Roller Follies' New Type of Rink Show, Is Promising Despite Break-In Faults

Baltimore, Jan. 13. 'Roller Follies' looks like it may be developed into a money-maker with style and showmanly handling. The possibilities for spectacular presentation of a roller-skating extravaganza are inherent in this first attempt. Somewhat stilted in actual movement than the kindred efforts on ice, the makings are nevertheless here and Gas Foster has done nobly with the material on hand. There is a crying need for the injection of a few more jockey spots by way of sight comedies and the inclusion of color in the lighting would add considerably. Pace will no doubt pick up with playing following its date at the Coliseum here.

Following a collegiate routine by the skilful ensemble of 10 boys and 24 girl skaters, appropriately costumed, Jay Edwards and Loraine Ballet contribute a nicely handled dance. Gordon Elnagen, and Walter Hughes follow with a comedy routine which holds pace, followed by a session of spinning by several of the (Continued on page 8)

Otis Skinner's Estate

May Total \$500,000;

Was Sagacious Actor

Death of Otis Skinner, one of the great actors of another generation, will probably reveal an estate valued at over \$500,000, rating him one of the wealthiest men of the profession. Skinner at the peak of his career earned as high as \$75,000 in one year, augmenting his stage salary and percentage of plays in which he starred with writings.

Sidelines included radio and picture appearances. Skinner saved a goodly portion of his earnings and made solid investments. Although born in Massachusetts, he came of Vermont stock and was friendly with famous New Englanders. He was an intimate of late President Calvin Coolidge and often visited the White country home.

Skinner remained solo for some fellow players over a period of years. (Continued on page 54)

Peruvian Senate

Bans Axis Films

Lima, Peru, Jan. 4. Peruvian senate in special session has approved a resolution introduced by Senator Pedro Ruiz-Bravo which will prohibit showing of Axis films and close all newspapers, theatres, radio and educational institutions from advertising Axis goods and more recently films showing Japanese strength have been brought in.

The Military Touch

Hollywood, Jan. 13. At least one soldier or sailor in uniform for every 15 pictures must be visible in the background of every modern screen-play at Republic.

New ruling is based on the average number of service men in city crowds.

FACTS-FIGURES TO BOOK ALL U.S. RADIO?

Washington, Jan. 13. Successful consummation at long last of the proposal to have a single, unified central clearing house and booking office for all Washington radio programs is expected to go through this week. It will also probably mean that there will be a system of priorities as between the various war effort agencies. This, again, is another proposal made long ago but until now impossible to set up.

Washington expects the office of peace and figure to get the nod. This would put the responsibility under Archibald Macleish, the Librarian of Congress and two former radio men, W. B. Lewis (CBS) and Douglas Mervin (NBC).

Say Mrs. F. D. Peglerized At Request of Performer In Picketed Wilson Play

Savage attacks against Mrs. Roosevelt by Westbrook Pegler in his column in the N. Y. World-Telegram last Thursday and Friday (8-9) were reputedly inspired by a member of the cast of 'In Time to Come,' at the Biltmore, N. Y. First Lady's refusal to cross a musicians' union picket line to attend a performance of the play is the basis of the columnist's criticism.

Understood that the management and cast of the play, which dealt with the life of Woodrow Wilson, had been advised of Mrs. Roosevelt's intention of seeing the show and had planned to pose backstage with her for publicity pictures. However, when she arrived at the theatre and found a picket line out front, she refused to enter the house and refunds were made on her tickets. Next day, a member of the cast. (Continued on page 54)

CANTOR EXPLAINS NEED FOR COMICS

Tonic Effect of Humor Necessary to Health of Free Peoples—Tyrants Always a Bunch of Scurpuses

CHURCHILL'S GAGS

By EDDIE CANTOR

Editor, 'Variety': Maybe it is going a little too far to say that an army travels on its belly laughs. You can't stop a stuka with a well-timed gag. A paroxysm of humor has no ribs that can be tickled with anything less than T.N.T. But, given an equal weight in armaments, your faith on the notion that you can punch in Mr. Hitler's nose with a gag is as good as his lives as well as his battles!

Have you ever seen pictures of a laughing Nazi, Fascist or Japanese? I haven't. The Nazi supermen, no matter whether they are marching abreast or back are always pictured as grim, forbidding and humorless. Just a lot of scorpuses. They are all imitation huns, patterned after the prize porcines of them all—Hitler and his end-men, Mussolini and Hirohito. That trio is awful funny, only they don't realize it! If there (Continued on page 22)

LAUD U.S. ACTORS' AID IN BRIT. WAR RELIEF

Quarried in New York have expressed appreciation to the American stage for its varied efforts to aid civilian and war sufferers abroad. A scroll was sent Equity on behalf of the entire profession, the message

'We the undersigned wish to express our sincere thanks for their never-ending contribution to worthwhile and humanitarian cause' (Continued on page 53)

U.S. Asks Extension On Lamour Bond Touring

Hollywood, Jan. 13. Uncle Sam has asked Paramount for a loanout of Dorothy Lamour, currently touring the country in the Defense Bond campaign. Star is Hollywood's best traveling saleswoman and the U. S. Treasury Department wants her to continue two weeks beyond her present selling tour, slated to end Feb. 1.

Y. Frank Freeman and other Paramount execs are rearranging the shooting schedule on 'Road to Morocco' to permit Lamour to spend two extra weeks on the road. She is paying her own traveling expenses.

15 Pages of Show Business Advertising Reveal Vigor of British Entertainment

Knockdown Tie-Up

When punch-dizzy Buddy Bear picked himself up, brushed himself off and spoke into a microphone at the Louis-Barr prize-fight ring last week he uttered these immortal press-agent words:

'I'll explain everything next Wednesday night on the Fred Allen program.'

GARBO ON AIR AS SALUTE TO ROOSEVELT

Hollywood, Jan. 13. 'Troupe of all-star performers is being rounded up by Arch Oboler for Hollywood's salute to the President on his 60th birthday Jan. 24. Biggest coup of the Oboler sortie into the ranks of untouchables is his flagging down of Greta Garbo, to whom a 'mike' is something out of this world. She will sound the appeal for funds to the paralysis fund unless she bolts from flight.

Garbo will be surrounded by such as Deanna Durbin, Tibber and Molly, Charles Chaplin, Mary Martin, Marlene Dietrich, Ronald Colman. (Continued on page 54)

Theatre Chain Assigns One Night For Weekly Defense Bond Rallies

Nashville, Jan. 13. Weekly rallies to bolster sale of defense bonds and stamps will be held for the duration at Crescent Amusement Co. theatres. Decision to hold a weekly rally at one of the chain's theatres came after the overwhelming success of the first one held Wednesday (31) at the Madison, where over \$4,000 in stamps and bonds was realized.

Sty Sudekum, president of Crescent, expressed the wish that theatres throughout the nation would copy the Crescent plan and contribute their part to defense. Admission on rally nights is gained by purchase of a six defense stamp.

Crescent employees in theatres where rallies are held donate their services, and chain donates films and use of buildings. Community groups plan the speaking part of program and direct raffling of bonds during session. At conclusion of rally, Crescent presents picture for entertainment of audience.

Since the appearance last week of the 36th Anniversary edition of 'Variety' reader comment throughout the United States has echoed the impression of the editors of this publication that the amount and kind of advertising from British show business in that issue was remarkable, no matter how looked at. It spoke, first of all, the fighting spirit of the tight little life. After that it revealed how showman carry over adversity and war difficulties. This was, remember, Britain's third Christmas season under the blackouts. Through the advertising columns of a trade paper 3,000 miles away Britain's show business gave Yanks, probably without realizing they were, a fine example of what it takes.

British film producers, theatre circuit, talent, in the aggregate, extended themselves over 15 full pages of type and illustrations, the announcements from overseas reflecting a showmanship both vigorous and defiant.

Dominant position was snagged by (Continued on page 20)

Ex-Actor Leonard York Among Wounded Yanks In Pearl Harbor Attack

Apparently the first person from show business to become a casualty in action with the U. S. armed forces is Leonard York, former legit and film actor. He's in Ward 11, Tripler General Hospital Honolulu, recovering from bullet wounds of the stomach and shoulder. A machine gunner at Ft. Weaver, Pearl Harbor, York was hit early on the morning of Dec. 7, at the start of the Jap attack on Pearl Harbor. His massive size and build brought him one enemy plane and was firing at another when he was wounded. After playing minor bit parts in pictures for a time, York was in legit stock on the Coast and then came cast for dramatic theatre engagements, appearing mostly at Southampton, L. I.

Picture House Woos Horse 'n' Buggy Trade

Detroit, Jan. 13. Joe LaRose, manager of Wisper & Weinstein's Eastown Theatre here, has put up a string of hitching posts in front of the big name board. Idea is the tire bar and the end of automobile production may even see a return to the horse and buggy age.

He's even hung a banner out on the Eastown Theatre here, driving all the way downtown, Hitch your horse here and enjoy the bill at the Eastown.

Army May Soon Take Over Par's L. I. Studios for Production of Training Pix

Deal, in negotiation for several months, by which the Army will take over Paramount's Eastern Service Studios in Astoria, Ore., is understood to be virtually set. Signal Corps' Training Film Production Laboratory is expected to move into a couple of weeks, expanding the facilities of its headquarters at Fort Monmouth, N. J.

Hurdles by the Army with Excess of Paramount and Western Electric, which operates the studios, started before active participation in the war by the United States. They have been speeded up since Dec. 7, however, with prospects of a greatly expanded Army requiring many more of the trained radio men, which the TFL makes.

War Department is also said to be eyeing the old Warner Bros. studios in Brooklyn. Whether there is a possibility of taking this property over in addition to that in Astoria, or whether it is being viewed as an alternative working place, isn't clear. WB studios are completely unused. Eastern Service is occasionally used for making shorts and is frequently employed for filming commercial and 16 mm. product. When the Army takes over, the deal may be made for Par to continue occupation of one studio, or it may be required to move its activities to Fox-Movietone in Manhattan or some other nearby location.

Escaping Death at Sea a Habit with Jimmy Foy

Jimmy Foy, The Youngest Lord, who is taking time out from the job he helps out in the British merchant marine, had his narrow escape from death within a year. Foy is preparing to return to the sea. His most recent experience had him drifting about in an open lifeboat for 13 days. In that period, six of the 11 men who had a torpedoes steamer in mid-Atlantic died. "Foy" was the only one to survive and recuperate. He lost all his clothing and money, yet, when he was rescued, he was able to produce an account of his experiences, he donated half the sum to a fund for British bombing victims. The balance he spent on a treat for his company. A collection had to be made to provide him with some presentable clothing and some money to help him until he joined another crew for another ocean trip.

Foy, whose real name is Sidney Wolters, was once featured with Grace Fields in a revue which toured the British provinces. He has appeared in many radio shows and also in vaude in England, Wales, Scotland and Ireland.

O'Brien, Donlevy, Raft Set for Morris' Playhouse

Pat O'Brien, due by train from the Coast tomorrow (Thursday), goes Friday night (16) on the Philip Morris' Playhouse, then goes to Boston for a week's theatre work, returning Jan. 22. He'll then return immediately to Hollywood.

Bob Ferris, who recently left Columbia Artists to head the new Morris' eastern office at the city.

The Great McGinty, Preston Sturges' film hit of two seasons ago, is the Jan. 23 edition of the Philip Morris' Playhouse, via CBS. Donlevy will play his original title part, coming east for the show. Auto-producer Charles Martin is doing the adaptation.

George Raft will plane east to guest on the Jan. 24 edition of the same series, probably playing the title part created by Paul Muni in "Scarface". Marie Chevron is set for the Feb. 6 edition of the show, which no vehicle so far set.

Pat O'Brien, who is Friday night (16) in City for Conquest, another picture adaptation.

Say, He IS Growing Up

Hollywood, Jan. 13. New team at Metro is Hedy Lamarr and Mickey Rooney in "Her Hour".

Rooney plays the bell boy, with Miss Lamarr Her Highness.

Marines Get Their Due

Hollywood, Jan. 13. Wallace Bercert brings a hard-to-the "Marines", a war story by Robert D. Andrews, bought for early production by Metro.

The picture, produced by John Considine, Jr., tells about an American contingent of Filipino fighting Japs in the invasion of a Luzon village.

Talk of Easing Fla. Gambling Ban Next Month

By ADEL GREEN
Miami, Jan. 13. Prospect that the gambling taboo may be eased next month and the unfavorable weather are chief topics of conversation here these days. Despite the post-holiday letdown, tourist trade is not dead despite the rainy and cold weather which has chased some folks north.

The inclement weather has aided store business but it's not making out-of-town visitors happy. Many are sticking, however, because of the abnormally frigid weather up north.

The gambling situation still is mighty problematical although the prospect from Jacksonville is that there may be an easing of the ban next month. There also is talk of probable legalization of gambling, next year since hoteliers, restaurants, merchants, etc., all are clamoring that this always has been the major Florida attraction—and that its absence is killing business. Campaign to legalize also is bolstered by the theory that income tax sources would be further stimulated by the elimination of laws against gambling.

Gambling and abortive attempts at sneak gambling brought on quick clampdowns despite the grapevine talk about eventual liberalization. Handbooks and pin games also are tabu.

Joe Wallers and Harry Heller's Latin Quarter and Bejumboch are doing the major cafe business here this season. Hialeah opening Wednesday brought an influx of visitors and revived reports that Bing Crosby's and other famous singers will appear here in view of the Santa Anita blockade.

The Palm divined, now showing the pre-Xmas premiere, new show opening on Jan. 16, when competition may be keen.

Blackout here last Sunday night was an indifferent success but it was the quietest and shortest since the pounding of radios kept customers home despite large display ads luring customers to patronize cafes and cinemas during the 10:15 to 10:45 blackout.

THE BERLIE-NG POINT

By Milton Berle

Hollywood, Jan. 13. Started work on my new picture, "Whispering Ghosts", and after the first scenes, Darrell Zanuck said, 'Berle, I'm going to make you a star!' And he did, out of an old newspaper with a pair of scissors.

The studio accorded me a great honor. They printed my dialog on a bedsheet.

Brenda Joyce plays the love interest, and in this picture I finally get to whisper. "Whispering Ghosts" is full of excitement. All through it you see haunted and empty houses—the kind I kind worked in vaudeville. I get the very best of the picture. I get to wear a double-breasted shroud with bell-bottom legs.

Broadway Dept. Things are so bad at a certain night club, the proprietor only slips you half a Mickey.

With A-m Corlo working in a legitimate show and Gypsy Rose Lee despoiling her time to writing books, the only stripper left on Broadway is Sophie Tucker.

George Jessel felt very bad last week. A whole day passed without him announcing or acquiring a new business venture.

Hollywoodiana Laird Cregar met a fellow who does so much 'ghost'-writing for a certain actor he walks around with a haunted look on his face.

Jack Oakie says he had to fire his Japanese gardener the other day because he caught the fellow trimming his trees with a life.

Met a mild actor who had a very strong desire to kick over the traces and let his hair down—so, he went out and bought a toupee!

Anthony Quinn says he knows an actress who is so wealthy, whenever she is frightened she gets drunk on champagne.

Maxie Rosenbloom had an accident the other day. A hungry extra bit into his cauliflower ear.

Veronica Lake doesn't know it, but she put 300 gawners out of work when she changed the style of her hair dress.

Must Dept. Wrote a new song called "Pardon Me While I Dream", and sent it to my publisher. Next day I received a telephone which said, "Stop smoking tonight!"

There's a certain composer who always gets in the mood to write a 'jumpy' tune and then leaping over 20 hurdles.

Shirley Temple has drunk so much milk in an effort to gain weight that they now even then he moos.

Bill Goodwin, the announcer, made a stupid shock of his life when his new baby, instead of uttering "da-da", shouted a commercial.

A certain radio comedian punished one of his writers who had gotten out of line by making him do a very strong version of the show:

There's No Truth to the Rumor "That Arthur Murray is taking dancing lessons from Fred Astaire... That Paul Small's salivary glands have been taken by the government for top secrets... That Mariette Dietrich is broken-hearted because Mickey Rooney is marrying someone else... That Rudy Vallee has sprained his foot jumping over his ankles... That Joe Friday's clears are made out of old racing forms."

Handful Descriptions Dancehall: Jive-Hive, Chic-Micco, Corn... Tommy Manville: Wife-Strife... Jiffy Grable: Ruff-Do. Observation Dept. Went to the closed Santa Anita track for a look-see and a horse stopped and asked me if I could spare a nickel for a cup of oats.

Evadedraped at Columbus: 'Her past fiancé her present and future' Evadedraped at Chard: 'The last day? He hired someone to carry the torch for him!'

Evadedraped at Cicero: 'She's a great reader of books—'bankbooks' has turned sleuth. One who's played on the 'Case of the Vanishing Cream'.

Wolverine Beasom of Eddie Lambert and Minnie Fish, Aussie and Czech 20 Pink-Tops, Ruggiello-Bros. and The Swanson Sisters

Alteplice To help secure the peace and liberty of which Americans are fond—Buy a Bond!

N. E. Theatres Prepared for Air Raids; Each House Has 2 to 10 Wardens

Stretching Their Own

Hollywood, Jan. 13. Wartime rubber shortage is retarding the making of new studios in film studios, particularly on location trips. To get a film made, the studios are ordered that taxicabs, instead of studio cars, be used whenever possible on passenger trips.

Other studios are expected to adopt the same method within the next few weeks.

FDR Talks to Be Piped

Into Coast Theatres

Los Angeles, Jan. 13. Every film house and other places of amusement in the Los Angeles area will carry broadcasts of President Roosevelt and any other important government announcements, under a ruling adopted by the local Theatre Defense Bureau.

Theatre programs are to be rearranged so that presidential broadcasts will be heard between shows. In case of emergency news from the Government, the pictures will be interrupted, if necessary, after the show broadcast, the National Anthem must be played before resuming the performance.

Every theatre in New England has from two to 10 trained air wardens, recruited from among house staffs, and the houses themselves are ready, or soon will be, entirely equipped to meet any emergency.

Walter Anderson, New England's insurance department, reports on his return from a trip to Boston and other New England territory, a divided into new areas, each with a district warden is answerable directly to Pinsky.

Being head of theatre civilian defense in New England, Pinsky is responsible only to James M. Landis, dean of the Harvard Law School, who in charge of all civilian defense in the country.

Lombardo's Pic, Mebbe

Guy Lombardo, currently at the Roosevelt hotel, N. Y., may go to the Coast in the spring for another picture deal. Jules C. Silver, president of Music Corp. of America, is dickering such a contract. Lombardo's last picture was "Many Happy Returns" for Paramount in 1934.

When Lombardo goes to the Coast he would originate his Saturday night radio series for Colgate from there.

Take It Easy, Pard

Hollywood, Jan. 13. They used to put a shoo-in' iron out of the holster in a split second, but now it takes from one to two days, under war regulations covering the San Pedro district area and territory adjacent to the Southern California beaches.

Police officers on the beaches requires an advance notice of 24 hours to the Navy, and shooting in San Pedro district area for 48 hours advance information to the Army, with an officer in uniform supervising all action.

H'wood Sending 15 To FDR Wash. Ball, No Go on the Others

Hollywood, Jan. 13. Film industry is concentrating 15 stars on the President's Birthday Ball in Washington, Jan. 30, and is turning down all requests for male and female luminaries to appear at similar functions in other cities. Decision was made here at a conference between the Studio, Publicity Directors Committee and Edward Arnold, who recently returned from the national capital with reports on plans for the annual event to aid the infante Paralysis Fund.

Idea is to do the utmost for the Fund without disrupting film schedules through worldwide demands for stars in all parts of the country.

Chico Marx Finding Out

Chico Marx, who opens with his band at the Flatbush, Brooklyn, tomorrow (15), will give the orchestra a trial for two and a half weeks to determine whether demand for a picture name in front of band is strong enough to warrant continuing.

Marx orchestra goes into the Windsor for a week, following the Flatbush, and winds up in Piasale, N. J.

ASCAP Clears the Way

Seattle, Jan. 13. Last legal obstacle that might work against the use of ASCAP on radio stations in this state was removed yesterday when the U. S. General Smith Try announced that the Society has filed a list of its copyrighted pieces with the secretary of state, complying fully with the law.



Abbott and Costello

"Abbott and Costello are a wonderful pair of mountebanks—offering some of the best musical ball clowns of our time."

Universal Pictures

Chase & Sanborn Hour, NBC-Rad

Under Personal Management of: EDWARD SHERMAN

PRICE FIXING BILL

Price-Fixing Bill, As It Now Stands, Exempts Press, Radio, Film Industries

Washington, Jan. 13. In regulating prices as a safeguard against inflation, the Federal Price Administrator must keep hands off the press, radio and the screen, under terms of the hedge-podge bill passed by the House Saturday (10), but which is expected to be perfected by the House.

Protection against government interference with rentals, time charges and circulation rates was provided by specific provisions circumscribing the price-fixer's authority. The measure, which may yet be substantially altered before conflict between House and Senate versions are adjusted, stipulates that nothing shall be construed as providing legal basis for regulating the rates charged by any persons engaged in newspaper or magazine publishing, broadcasting, motion picture production or exhibition.

Though the press and radio had been taken care of by the Senate Thursday (6), and the Curran Committee, no safeguards were thrown around the film business until Senator Shepherd, of California, brought the subject up on the Senate floor Thursday (6). But when it came to acceptance of three amendments placing motion pictures in the same category with the other media, the California Democrat commented "It does seem that the same principle applied to broadcasting and publishing ought to extend to films."

Opposition to the measure was expressly forbidden, in addition. So there can be no interference with free speech, within the limits fixed by the Federal Censorship Director, the Senate stated in the bill. The Price Fixing bill specifically denied him the power of life and limb over newspapers, magazines, radio, or pictures. While general licensing is not contemplated, the Federal system is regarded as a club in the closet with which the Government can whip recalcitrants in other businesses into line. Revocation of a ticket would make a victor's club up to him.

Now far the Price Administrator will go in setting ceilings hinges in price on commodities and services. The priority and allocation program may tend to reduce the number of commodities on which maximums are decreed, but it is certain that they may have materialized products consumed by radio, the press and pictures will be covered.

Preliminary steps already have been taken to impose a ceiling on newspaper; control has been exercised over various chemicals; and it is likely that all electrical and mechanical goods will be regulated.

War Plays Hob With Hair Imported For Wigs of Pic 'Jives'

Hollywood, Jan. 13. Peace is hair-raising and war is exactly the opposite, according to a wily war department of Hollywood studios, which are suffering a family of wigs once imported from Czechoslovakia and Japan.

Early in the present war the blonde tresses of Czech maidens, cut off and sent to America, pay for their wedding garments, were cut off by the Hitler invasion. For a time the crop of Japanese hair was sent to Hollywood and bleached, but Dec. 7 put an end to that. Elderly film Jives are reported buying galloping glazes to keep their toupes intact in winter breezes.

Over It Like a Hawk

For the first time in which the hawk oversees the Hawks brothers, Howard and Nathan, are working together, as producer and director, on "Captains at Risk".

William is producing and Howard is not only directing but doing the story treatment.

Patriotic Spelling

New York. Editor 'Variety': "Taking a leaf from the practice recently inaugurated by the Chicago Public Library, I have arranged that the telephone operators in the Hotel Forest use patriotic spelling. The girls now say:

A for America, F for freedom, L for liberty, D for democracy, J for justice, E for equality, P for Pearl Harbor, R for Roosevelt, and V for victory.

Ray H. Potter, Managing Director.

Lambs Club Honors Warfield on 75th Birthday 2 Mos. Late

David Warfield, oldest active member of the Lambs Club, was honored last Thursday (8) on his supposed 75th birthday. His natal day was Nov. 6, but when it was decided to prepare a leather embossed scroll the event was set back. After he listened to eulogies by Fred Waring, Lambs' Shepherd; A. O. Brown, head of the New York Academy; and Austin Strong, Warfield arose and said:

"If anything they said about me is true and he got the expected guffaw. He then repeated his favorite story of an acquitted horse thief, one of his repertory.

Warfield was presented with the gold medal of the academy. Later is an organization formed by the late August Thomas in 1921 which is only occasionally heard about. Every two or three years the academy makes an attempt to meet men of the stage.

Warfield goes to the club every afternoon, hangs his hat on the dome of a bronze bust of himself and plays pinocle for a couple of hours.

HEAVY FLOW OF WAR PIX FROM WARNERS

Hollywood, Jan. 13. War is the first syllable of Warners, and the studio is keeping up with its name by leading the film field in pictures with a timely martial saint. Six are in release and three are going out within two months.

Released are 'Sergeant York', 'Captains at Risk', 'The Sign of the Cross', 'Navy Blues', 'International Squadron', 'You're in the Army Now', 'Caret for Tonight' and 'They Died with Their Boots On'. Completed and aimed for distribution in the next 30 days are 'Captains of the Clouds', 'Dangerously They Live' and 'All Through the Night'.

FILMS HELP POLICE

Det. Coppers Use Camera to Catch Evidence Against Gamblers

Detroit, Jan. 13. Numbers game collectors here have unwittingly been playing picture actors for the police, who have used their camera products to clean up a ring of gamblers. The cops set up cameras with telescopic lenses near a suspected headquarters and in three days photographed 55 suspects who tossed their tickets and money into a bowl, then walked or drove away.

Cops then 'doubled' for some of the cops, hiding in the headquarters and grabbing the evidence as the gamblers' spotters were being in the policy men, garnering \$3 in three hours.

AIR DING OFF 8% C.A.B. FINDS

Final Quarter of 1941 Shows Slide-Off of Radio Audiences—Reasons Not Clear but Lack of New Radio Personalities Is Thought Probable Cause

PIC GROSSES UP 10%

Radio listening was down about 8%, while attendance at film shows was up around 10% during the final quarter of 1941. The radio data is the C.A.B.'s film comparison is 'Variety's'. Basis of comparison is to 1940's final three months.

The 8% drop of radio listening is not necessarily either permanent or ominous. Nor are the causes completely clear. However, it is thought the size of the radio audience is off just now because:

1. War dislocations together with more spending money produce a yen to get out of the home and into the distraction spots.

2. There has been a prolonged period of dullness in radio entertainment due to the advertiser policy of buying only one program.

(Continued on page 53)

'Abie's Irish Rose' On Radio For Procter & Gamble

'Abie's Irish Rose', which had second-long run in Broadway history, goes on the air next week as regular presentation in the 'Knickerbocker Playhouse' program for Procter & Gamble on NBC-Red (WEAF). Anne Nichols, author-producer-director of the legit play, will script and direct the radio version. Show will continue in the 8-30 spot Saturday nights. 'Playhouse' now originates in Chicago, but effective Jan. 24, with the start of 'Abie's', moves to New York.

Besides its run of five years on Broadway, 'Abie' played extensively on the road and in several foreign countries. It was also done as a picture and a legit revival was in New York five seasons ago. Members of the original Broadway cast, being considered for the radio edition.

Program will continue to play Dreen shamoo. Kaskor is the agency.

Congressman Maas Calls Diversion An Aid to Nation's War Effort

Minneapolis, Jan. 13. Even while giving all out for Uncle Sam, the nation must keep up its entertainment, according to Congressman Melvin J. Maas of Minnesota. House military committee member. Interviewed over KSFO, Maas declared that any curtailment of our entertainment would tend to diminish the morale of the people which are essential to victory.

"Entertainment doesn't take away

Army Commander Furthers Soldiers' Own Shows; Ezra Stone, Kingsley, Dixie French Guide 30-Camp Plan

Sappy Jappy Okay

Clearance on the broadcasting of Mr. Jap, You're a Sapp has now been granted by NBC and CBS. Was previously refused. Carl Hoff has been doing the number over Mutual for the past several weeks.

Coast Committee Setting Patriotic Show Routes For 250 Name Players

Hollywood, Jan. 13. Hollywood Victory Committee for stage, screen and radio has been set up to coordinate the designation of free talent for patriotic and humanitarian campaigns. Over 250 name players have pledged their cooperation.

Slated for out-of-town appearances are: Carole Lombard, Indianapolis Mickey Rooney, Boston; Wallace Berry, Louisville; Dorothy Lamour, New York, Philadelphia, Washington.

Allan Jones and Irene Hefrey will tour army camps and Bill Boyd will do a month's bond and stamp selling campaign. Other scheduled for early 1942 efforts are: James Cagney, Betty Davis, Rosalind Russell, Pat O'Brien, Tyrone Power, Betty Grable, Gene Autry, Judy Canova, Walter Huston, John Garfield, Gary Cooper, George Rogers, and Cary Grant.

Committee members are Fred Beeton of the Hays office, Kenneth (Continued on page 53)

20TH SETS SCHOLARSHIP FOR COLUMBIA U SCRIBE

Hollywood, Jan. 13. First academic scholarship in the history of the motion picture industry is the one endowed by 20th-Fox to be awarded to a student of the Columbia University School of Journalism. Winner will be selected by Morris Ryskind, special instructor in Columbia, from this year's class of 66 writers. Ryskind is a Columbia graduate.

Club scholars get transportation to Hollywood and a \$500 week for six months, with an option for another half-year at \$75 a week.

Stuart Would Enlist

Vancouver, B. C., Jan. 13. Glenister Stuart, who has been the chief of 'Wales' in 'Yank in the RAF', has enlisted in the RCAF for recruiting duty here recently.

A British actor, Stuart went to Hollywood in 1938 under contract to Paramount.

Disappointed because of the infrequency of professional shows being sent into Army camps, and feeling that entertainment provided by soldiers themselves is a much greater morale-builder than outside shows, the Army's Second Corps Area (New York, New Jersey, Delaware and part of Maryland) headquarters is pushing a large-scale program of home-grown theatricals.

Theatre units of three men—producer, technical director and musical director—are being set up and given permanent status in each of the approximately 30 camps and posts in the area. Soldiers who comprise the units in most cases were professionals in one branch of the theatre or another before the army.

In addition, each camp is getting a generous allotment of stage equipment—scenery, props, spots, dimmer board, and such—which some of the actors turned soldiers have contributed. The warehouses where they were stored when the Federal Theatre Project demised. Large quantities of the FTP equipment is said to be in Government store-rooms and easily available to camps in all areas.

Many of the units are already at work putting on shows for the camp audiences (they're all free). (Continued on page 20)

WINCHELL, OTHERS PLAN GARDEN NAVY GALA

Committee of theatrical and Navy Relief officials, including Lieut. Commander Walter Winchell, met at the publisher's office of VARIETY, Inc. (Tues.) to lay plans for a big benefit for the Navy Relief Society, scheduled to take place at Madison Square Garden, N. Y., March 10.

Event is to be postponed after the Night of the 1000 Stars affair for the Jewish Federated Charities.

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DAILY VARIETY
(Published in Hollywood by
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110 S. W. 1st Street)

Decision on Schenck-Moskowitz Appeal Reserved After Name Attys. Holly Argue Fed. Court Convictions

Supported by two of the most important attorneys in the country, former presidential candidate John W. Davis and Joseph R. Proskauer, former supreme court justice, Joseph M. Schenck and Joseph R. Moskowitz, Monday (13) in N. Y. Circuit Court of Appeals asked for reversal of a federal jury finding them guilty of income tax evasion for the years 1935-37. Justice Thomas W. Swan, Harrie B. Chase and Jerome Frank reserved decision after listening to the argument, which lasted all day.

Davis spoke first for the defense and declared that the Government had built up Joe Schenck as a mythical man who spent lavishly. This was no myth, the attorneys claimed, for Schenck entertained on a terrific scale. No one who ever went out with him could put his hand in his pocket for any bill. The attorney declared that there had been substantial errors in charges to the jury by Judge George Moskowitz, and also in that Judge permitting certain evidence to go to the jury. He said that the entertainment expenses in Hollywood fashion were reasonable, ordinary and necessary, and that Schenck, to accomplish large things, had to live lavishly.

Davis declared there was no foundation for the statement that the records of Schenck were inconceivable or concealed or falsified. He said that the U. S. conceded the records to be astonishingly complete and that he declared that he would have the wholly unenviable job of attending every night opening in N. Y. and every day opening in L. A.

The only part of the indictment which held him was the year 1936, in which the entire amount involved was \$22,000. "It is curious to charge a willful conspiracy to these men for a sum that is so small, and it is also curious that they should engage in fraud over so little an amount," the attorney remarked sarcastically. He said that no evidence should have been admitted on Section 2 of the act of \$25,000 against \$15,000 in 1936, "as that had nothing to do with the case."

Rebukes Trial Judge

He rebuked Judge Moskowitz for being abrupt with the defense counsel. He again emphasized that the film business is peculiar in that entertainment is an important and necessary part of it.

Former Justice Proskauer then rose and told the jury that the duty had been filled up with talk of gambling, entertaining a lady on a yacht and that the Government was taking them down. He declared the court's charge to the jury to have been "terrible." He discussed the Agua Caliente Cockey Hotel and Hotel sales, and said the Government could not prove they had not lost by the sale. He declared the Government had not proved the Schencks to have conspired with friends against loss on the sale. "The Government has put the burden of proof that the expenses were legitimate. This has been done," he said. He declared he attacked the figures introduced by Lawrence W. Gibney, U. S. Treasury man, on a disallowed basis, because there was no evidence to support these figures. He said Gibney admitted that he was what Government prosecutor.

(Continued on page 55)

Just Waste Paper

His Hollywood, Jan. 13. As an actor and director, Irving Cummings saved up his money and spent it on the making of works of cinematic art they represented millions of dollars. But when Uncle Sam called for old paper, Cummings turned them in for \$3.21.

Clark Calls Off Probe Into Films' War-Mongering

Washington, Jan. 13. Finis was written to the Senate's precedent-setting "preliminary" inquiry into the film industry conducted by the investigation to decide whether to recommend investigation of alleged war-mongering—when Senator D. Worth Clark (Iaho) last week announced he would introduce a committee in behalf of national unity. As often predicted, the isolationists gave up the ghost without making even an interim report on the September hearings, which turned out to be a sensationless process from the industry viewpoint.

Unless the Interstate Commerce Commission build a surprise that will amaze even the most vengeful industry foe, the lack has been heard about motion picture propaganda to get the United States into war. Now the Senate is fighting for its life, the isolationists have thrown away their stilts and it's academic whether alone Hollywood executives) achieved to put us into the conflict. A report may be requested, but just to summarize the reams of stenographic notes taken during the witch-hunt.

GEHRIG'S RKO LOOKS CERTAIN

Indications are that Samuel Goldwyn will continue to distribute through RKO for the time being, with at least his next picture, the Lou Gehrig biopic, likely to be sold through that distributor. Reported that RKO sales and exploitation forces have already lined up tentative plans for the film. The picture, which is scheduled for the Gehrig film, or before April 16 so that it can be booked into the baseball season. Providing the production is ready in time, it is to be sold with the left hand gracefully and realistically. Possibility is that a double bill will be used.

N. Y. to L. A.

Diana Barrymore.
Tom Connors.
Leonard Gyoray.
Paulette Goddard.
Francis S. Harman.
Sidney Kent.
Ernst Lubitch.
Manie Sachs.
Michael Strange.
Walter Weaver.

L. A. to N. Y.

Neil Agnew.
Herbert Baker.
Elizabeth Berger.
Whitely Bolton.
Samuel Bronson.
George Brown.
Charles Coburn.
Jack Cohn.
W. V. Connolly.

Sees 10,000 Theatres In March of Dimes Drive

With more than 7,000 theatres swelled in the March of Dimes campaign, Harry Brandt, co-chairman and himself a circus operator, estimates that ultimately over 10,000 picture houses will make collections.

Some theatres will make collections in the auditoriums instead of the lobbies, with nearly 20,000 already having completed this job. The campaign. Last year all theatres confined the campaign to the lobbies.

Coast 'Dimes' Drive
Los Angeles, Jan. 13. 'March of Dimes' campaign in Southern California and Arizona will march on its own feet this year instead of collaborating with the Red Cross drive, as originally planned. Public appeal for President Roosevelt's Infantile Paralysis Foundation will be carried on through a committee headed by two chairmen, Charles P. Cooke, representing the Fox-West Coast and other chains, and Robert Poole as representative for the Independent Theatre Owners Association.

Special travel, prepared by Frank Whitehead of Metro, with Clark Gable, in the donation drive has been made into 897 prints, running three minutes each, for distribution in even the smallest theatres in California and Arizona, starting Jan. 22.

Gov't Films Only Sloving Disney's Feature Output

General Disney, executive v. p. and head manager of Walt Disney production, Monday (12) stated that Disney studios would continue production of feature-length cartoons and would not Government pictures currently using approximately 90% of studio facilities. He admitted that the Government Pictures Par' has been slowed, since Government films get priority, and is not likely to be decreased to 1942.

Some of the top Disney animators who have been taken off "Peter Pan" temporarily and assigned to Government pictures. Disney said that the Government Pictures Par' is fully functioning, and that skeleton crews would mean time continue work on the picture and on another feature-length production, "Wind in the Willows."

Though no deal has yet been made for the distribution of Disney's South American shorts, understanding is that arrangements are pending and Disney will continue releasing through RKO, delivering 24 instead of 18 regular shorts next season in addition to the S. A. pictures.

Currently working on 20 U. S. Government shorts in addition to four Canadian government pictures, Disney said that the Government film production may be further increased at the studios. Several additional shorts which have been made last week to handle heavier schedules.

Strained situation at Disney studios, resulting from large frozen negative backlog, is reportedly easing with "Dumbo" and "Pinocchio" in general release. Indications are, however, that a Sinclair Lewis story, "Bongor," will be such picture shelved.

Walt Disney huddled with Government officials on film production in Washington last week, returning into L. A. after a few days away lately returned to the Coast.

Bette Davis.
Olivia de Havilland.
Peggy Dugan.
Brian Donlevy.
Arthur Farnsworth.
Ernest Gilman.
June Haver.
William R. Hearst, Jr.
Denise Hays.
Ben Kalmenson.
Arthur W. Kelly.
Alice Keyes Korde.
David Lewis.
Florence MacMichael.
Gertrude Margrove.
Merle Oberon.
Pat O'Brien.
Richard Patterson.
Clifford W. Smith.
Bill Stern.
Lana Turner.

Film Distributors Vow Government Tax On Film Rentals, Akin to World War I

Can't Erase That

Hollywood, Jan. 13. Night theaters are to be filmed on the 20th-Fox lot for the first time since Dec. 1. Expectations for a daytime show with night effects through light filters, were tried by H. Bruce Robertson on "To the Heart of Tripoli," but were found ineffective at long range.

Night shooting will continue unless there are further blackouts.

'43 Budget Vague On Expenditures For Film Needs

Washington, Jan. 13. Exact amount of money the Federal Government will spend for motion picture activities—including educational propaganda—for the year opening July 1 remains a mystery despite unveiling of President Roosevelt's 1943 budget. Annual money program under Congress last week was extremely vague because of the war and inability to make definite plans for in advance.

The spending plan showed a determination to carry on the cultural film program, a State Department activity, but threw no light on the emergency propaganda agencies. Referred to the War Relocation Authority for Emergency Management—the administrative tent covering many needs engaged in defense work—will be sent to Congress later, when the trend of hostilities may be clearer.

Though the budget is essentially a questionnaire for film industry observers, Congress learned the Navy plans to spend the same amount of cash (\$120,000) for the production of films, and the State Department will put \$35,000 into the national motion picture program. Just how much the Army wants for soldiers' entertainment was not shown, but the War Department was allotted \$352,000, a drop of \$45,000 under current funds, for all kinds of recreation.

The figure lump-sum appropriations unquestionably will include big items for purchase and production of films. Most of the alphabetical outlays, particularly those created since the shooting started in Europe, will be getting cash for motion picture work.

The Agriculture Department's appropriation for motion picture work for the year ending June 30, 1943, was \$74,500 compared with total of \$74,500 available last year.

RKO WASHES UP SINKS IN O.S.

Hollywood, Jan. 13. For the first time in its history RKO is expected to complete the whole season's output in less than nine months. Only four pictures remain to wash up the 14-2 schedule. The studio coating until April and those on picture desks taking lay-offs.

Rodden with MPPDA

Washington, Jan. 13. Edward Rodden, ghost-writer and advisor to former Postmaster General James F. Farley, began today his job as the Motion Picture Producers & Distributors of America locally last week anticipated by the National Committee a few weeks ago, after several years as aide to Secretary of the Interior. Previously was with International News Service, covering the Senate White House. He will help MPPDA on Congressional and public relations.

In addition to expectation of an increased admission tax which directly affects them, especially when film is on percentage, distributors are vying for a Federal import on film rentals. Believed that this is certain to come into effect in 1943. The new national sales tax such as under consideration in Washington now.

The Government imposed a 5% tax on net film rental. Whether or not the same amount, if levied, may be made a part of the new tax program to take care of \$30,000,000 in additional taxes required by the Government, is a question. It may be more and instead of a tax on the net rental, gross license fees paid to the distributors may be used.

There is also a possibility that it distributed as to tax on film sold, it may be a flat assessment on each reel shipped in theaters, based on the number of days the film is used, although this would create a hardship where the account buys its film at a low price.

From present distributors are collecting local indie sales on film rentals from exhibitors, to be taxed on the tax. In New York City this tax is levied on the number of days they operate outside of the city limits because they get their film from N. Y. exchanges.

Unpled Admissions Tax Yield

Washington, Jan. 13. Uncle Sam's 1943 budget, which called for \$160,000,000 toward war costs next year from amusement and sports taxes, may be collected in part from persons purveying diversion to the general public, to any nothing of \$100,000,000 may be collected in income taxes, both individual and corporate.

Among the both the lowered exemptions and the hoped-for increase in business, due to the bigger volume of production, the Government contended desire to get-away-from-it all that was a war characteristic. The 10% surtax on the gross of the 10% turntable hit next year for interest in \$150,000,000 in the fiscal year ending June 30, 1943. Amusement figures include in addition to all claims of theaters, sports and other amusements, bowling alley, admissions, night clubs, etc., from which the yield is very high.

The estimates do not presume any change in the tariff, which now applies to about 10% of the U. S. and no suggestion has been made that the tariff be raised. To raise President Roosevelt's desire to boost the Government's over-all income by \$80,000,000 more during the fiscal year 1943-43.

The possibility that Congress will dualize the tax on admissions and buyers cannot be overlooked, in view of the straits to which the legislation has brought the industry. The amount of revenue requested in the budget message. Nothing in the President's budget, however, mentioning particularly luxuries and semi-sentimentals.

Only a few on amusements of various kinds will bring in comparatively more or less money. The Treasury experts said. Rationing and production restrictions, for instance, will cut the yield from the sale of radios, phonographs and records. But the payoff on photographic equipment should be big.

New license fee on bowling alleys, and a 10% increase in the \$1,500,000 in the coming fiscal year, a rise of \$400,000, and the return from permit to operate motion picture machines should be \$570,000, a \$1,500,000 gain, according to the revenue estimates.

The estimated yield from the bite on radios and phonographs is \$12,000,000. A total of \$10,000,000 in photographic equipment sales should bring \$11,200,000, or \$3,100,000 more in the estimated yield for the current annum.

Amusement providers will shoulder a substantial part of other special taxes, such as that on light bulbs and electric signs, and will be, of course, by the sufferer income levies that apply on March 15.

FOR DEFENSE

BUY
UNITED
STATES
SAVINGS
BONDS
AND STAMPS

Bonds cost as little as \$18.75, stamps come as low as 10¢. Defense Bonds and Stamps can be bought at all banks and postoffices, and stamps can also be purchased at retail stores.

Extension of Par's Pensioning Plan Progressing to Point Where Selection Of 20-30 Execs Already Being Made

Details in connection with extending the Paramount pension plan beyond the 10 top officials of the company, for whom the retirement insurance was arranged in 1937, are being worked out to the point where those who will be favored by the pensioning are being selected.

Reported that more than 20 and possibly closer to 30 executives of the company will be added to the list for retirement at 65, with the equivalent of 20% of their salaries set aside for them, or, in the event of their demise meantime, for their heirs.

The list is said to be incomplete, but understood those who are definitely assured of being included in the pension plan, or under consideration, include the following:

William H. Goldstein, in charge of all Par theatres operations; Sam Dembo, Jr., and Leon Netter, executive assistants to Goldstein; M. F. Gorthorpe, controller of the theatre department; Eddie Hyman, assistant to Dembo; E. A. Brown, general cashier; Joseph P. McLaughlin, personal director; Claudia Lee, public relations counsel and exhibit controller; Henry Anderson, head of the insurance department; G. B. J. Layton, in charge of exchange operations; Charles Reagan, assistant general sales manager; Joe Unger, assistant to Reagan, in charge of the division; George Smith, western division manager; Oscar Morgan, stock exchange manager; assistant to Neil F. Gaudin, distribution chairman; Frank J. Hest; John E. McDermond, in charge of accounting; George W. Helmer, foreign executive; Oliver Innes, executive production department, assistant to Russell Holman; R. M. Weisman, managing director of the Paramount theatre; N.Y.; A. J. Richard, head of the Par news; Louis Phillips, assistant to Austin Kough, chief of the legal dept. (Continued on page 20)

HAMMONS TALKING PROD. DEAL WITH PAR

Earl W. Hammons, who founded the now defunct Grand National Pictures, and prior to that, Educational Pictures, which made shorts only, is reported discussing a deal with Paramount to produce pictures for release through that company. Picture would probably be produced in the east.

All RKO Top Execs, Except Depmet, Sans Pacts Pending Stockholder Meet

All top RKO executives with exception of Ned Depmet, vice-president in charge of sales, are expected to be in attendance at the RKO stockholders meeting which directors had previously considered calling for December or January, will not be held until June.

Though a shareholders meeting is not essential for signing of a proxy, since the Board can call the deal at any time, it is considered that the shareholders will be asked until stockholders meeting. Depmet's contract expires Dec. 31, 1941. Others have no definite understanding for the time being.

Depmet issued an announcement Monday (12) advising of shareholders' meeting postponed. Decision resulted following session of RKO board of directors.

Sub For Reality

Hollywood, Jan. 13. No airport being available for picture filming, 20th-Fox has done the next best thing. Studio has laid out its own airport and rented four planes to make it look like a landing field.

U LINING UP '42-43 PICTURES

Hollywood, Jan. 13. Next season's product at Universal is being lined up at studio headquarters presided over by prexy Nate Blumberg.

Also attending the sessions are Matty Fox, William Seely, Charles Putnam and Joe Seidelman.

H. M. Warner Names His Aides In Red Cross 'W'ood Drive

Hollywood, Jan. 13. Harry M. Warner, chairman for the motion picture industry in the American Red Cross war emergency campaign, appointed a committee to represent all departments of the picture making business in every studio.

Members are: Metro, Sam Katz, W. W. Craig, Harry Rapt, Gary Wilson; Paramount, Y. Frank Freeman; Bob Hope, Jacob H. Karp, Henry Ginsberg; Republic, E. H. Goldstein; RKO, Dan Winkler, Sid Rogell; Universal, A. H. McCausland; Warner, Jack L. Warner, Eddie Selig; Seznick Productions, David O. Seznick; Independent Producers, Alexander Urist, Harold Hurst, Alexander Korda, George Jagueli, Hal Roach, Ted Thornton; Edward Small, Tom Walker; Columbia, H. A. McDonald; Samuel Goldwyn, Franklyn Ezzell; Technicolor, Marvin Davidson; Disney Productions, Gunter Lessing; Radio, Harry Maitzlik; Screen Actors Guild, Edward Arnold; Screen Directors Guild, William Wellman, J. P. McGowan; Screen Writers Guild, Ernest G. Brown. (Continued on page 22)

MORE COIN FOR EXTRAS

Average Pay In December Hiked to \$284.493 Total

Hollywood, Jan. 13. Average daily wage for extras in December rose to \$12.19 due to less work. Central casting called 23,323 during month for total payoff of \$284,493.

Hays' Bond Hypo

Will Hays will be the chief speaker at the Indiana state-wide U. S. rally in Indianapolis tomorrow (15) in Indianapolis. He left N.Y. today (Wed.).

Carole Lombard, Indiana-born, is coming from Hollywood for the rally in Indianapolis. Coliseum which is expected to attract about 25,000.

That's Type of Propaganda Gov't Wants From Holly- wood—Dr. Rosten Pro- bably Mellett's Coast Rep

'JOE SMITH' EXAMPLE

Major propaganda task currently being laid out for the film industry in Washington is to glamorize the defense factory worker. While in the last war virtually all of Hollywood's romanticizing was done on soldiers—a comparatively easy job—the Government's belief is that most important now is making the man behind the man behind the gun feel that his work is also exciting and dramatic.

Change in propaganda characterization is a reflection of the switch in methods of warfare. While in the last war, it was all-in-the-battle of 1917, it's mechanized equipment that counts in 1942. And it's the labor operator and mechanic who's going to win the war by turning out more and more planes, guns and tanks.

What the Government wants to get rid of is the word "hick," it gained such notoriety in the last war as workers in munitions factories and shipyards were made to feel they were shirking just because they weren't in the front lines. These men, their mothers, wives, sweethearts and friends, must be made to see the importance and glory of their work.

Task of steering the studios into the right channels is expected to fall to Dr. Dr. Rosten, who is expected, will be named Coast rep of Lovell Mellett. Mellett, director of the United States War Relocation Authority, was recently also given the job of (Continued on page 16)

Stromberg Leaving M-G After 16 Yrs., Clash on Policies

Hollywood, Jan. 13. Hunt Stromberg, top producer at Metro, is still being rumored to leave 16 years on the Culver City lot. Resignation turned in two weeks ago, is still being rumored to the Loew's directorate. Stromberg's contract, expiring March 1, 1944, calls for about \$400 a week and 10 percent of profits, making him one of the highest paid individual producers in the film industry.

Resignation is understood to be the result of differences over wartime policies. He became a top producing factor at Metro after the death of Irving Thalberg and had supervision over high bracket pictures. Among his production was the entire series of the Jeanette MacDonald and Nelson Eddy musicals, last of which is "I Married an Angel," now in production. Another of his series of successful films was the "The Man," co-starring William Powell and Myrna Loy. He won the 1938 Academy award for "Ziegfeld Girl." There is some talk that he may become a producer for United Artists or Warner Bros. Decision will be made after his resignation has been accepted.

The Search Goes On

Hollywood, Jan. 13. Clark Gable and Lana Turner, who found each other in "Hush," are starting another tour of dramatic exploration at Metro in "Somewhere But Not Now." Wesley Ruggles directs the search, with Pandro Berman producing.

Film Cos.' Financial Structures In Excellent Shape to Weather '42 Expectancies in Tax Increases, Etc.

Oh, Johnny, Ugh

Hollywood, Jan. 13. Johnny Weismuller is getting the snub from his old simian friends on the set at Metro.

When he waxes trousers for the first time in his new "Tarzan" picture, the monkeys uttered Darwinian remarks that sounded like "duh."

UA FINANCIAL SETUP DRAFTED

Hollywood, Jan. 13. New financial setup for Fox Pictures was outlined at a meeting of United Artists stockholders. Pickett, attended by Mary Pickford, Charles Chaplin, David O. Seznick, Alexander Korda, Laury Lawrence and Ed Raftery.

Proposed changes in the by-laws will be discussed at another meeting of the owners here this week. P. A. Selznick, chief executive, is slated to travel from New York to Los Angeles (Tuesday) to join in the huddles here. Talks will include production and discussion of new producers. Sam Wood and Hunt Stromberg are expected being negotiated into the UA fold.

Harley Says U.S. Pix Did Much For Brit. Morale; Kimberley's Gov't Post

Pointing out that American pictures have contributed immeasurably to maintaining British morale during the war, F. L. Harley, 20th-Fox managing director in Great Britain, in the U.S. for home office contacts regarding quota picture production and other details, cited a recent instance of the way U.S. industry representatives are meeting wartime exigencies.

He said that Paul Kimberley, National Screen Service representative at London, has been placed in charge of producing instructional films for the British Army. Kimberley is in charge of organizing the entire motion picture distribution in Great Britain for the military. Questioned about the amount of defense or government picture work on picture programs, Harley said that five minutes of screen time is given over to showing Ministry of Information military and defense films on each cinema show.

Wallis Heads Own Production Unit At WB; Cagneys Forming Indie Setup

Hollywood, Jan. 13. David L. Wallis, chief of production operations at Warners, stepped out of that job to sign a five-year contract with producer William Cagney for four high budget pictures a year. New pact, signed over the weekend, will be announced officially in New York (Wed.) at a meeting of studio execs by Jack L. Warner, who will explain the new unit method of operation being inaugurated on the Burbank lot.

David Wallis contract had three months to run. He had worked for the studio until 1934, then for publicity director in 1934. His new pact calls for the choice of top talent in players, directors and writers. Another announcement to be made

Despite the vastly increased tax burden already certain, with additional taxation a foregone conclusion this year, the film industry is going into 1942 with a sounder financial structure than it has had in years. While financial leaders in the picture business generally view the 1942 outlook as favorable, they have not been lax in setting their finances in shape for the future.

Typical of this urge in recent months to further solidify their financial household to weather any storm is the Loew's, Inc., action on its 24 1/2 debentures and preferred shares. Company executed possibly the most sound financing in picture business history late in December. Loew's took in these debentures at \$102 and sold about \$12,000,000 worth of new debt to a group of nine life insurance companies, their new debentures drawing only 3 1/2%. They carry no sinking fund for the first five years, but will provide for the redemption of \$13,672,200 worth of preferred stock next February, thereby saving \$700,000 annually. Only additional financing required, because of the company's strong cash position, was a \$5,000,000 bank loan.

Thus, besides giving the company long-term interest-bearing debentures, Loew's no longer is confronted with costly preferred issue and leaves the common shares first in line to benefit from earnings after regulars have been paid. The company's new plan even after paying the additional coin out of cash reserve on the new issue, will total around \$25,000,000, giving the corporation an all-round strong financial position.

Paramount's Refunding Corporation completed a refunding of its short-term notes on a long-term basis and next February will redeem all outstanding second preferred. Besides the obvious savings in clearing out short-term loans with the 4% debentures and clearing up its old debentures, the company is in a position to have its second preferred with the minimum of actually redeeming these shares. It is estimated that numerous second preferred shareholders would rather have the common shares (this preferred is convertible into common until Jan. 20) than the second preferred, which would amount common stockholders to benefit much more from corporate earnings than the second preferred. Preferred classes of stock had to be paid off before coin was available for the common.

20th and U. Twentieth Century-Fox is confronted with no hurry-pay out on its \$10 annual maturity and has only \$100,000 in cash on hand. Preferred shares. Consequently, continued on page 22

At the Burbank meeting is the future activity of James Cagney, who is reported signing a new actor-producer unit with his brother William. Actor's pact expires with the completion of the George M. Cohan stage, "Yankee Doodle Dandy," which is being produced by William Cagney as producer. Negotiations now in progress will determine whether the new unit method of operation being inaugurated on the Warner studio, or take their producing unit elsewhere.

William Cagney has signed a producer contract with the Warners. His first chore is "Watch out, Mr. Big," which is a picture anti-Nazi legit play, which Shulman directed on the stage.

U.S. Newsreels Expect Permanent Joint War Coverage, a la Britain

While hopeful of as much freedom eventually on war coverage as given daily newspapers, opinion in newsreel circles this week says that the five U. S. reels (Pathe, Paramount, Movietone, News of Day and United Artists) would have a British system of roto coverage permanently foisted on them despite generally unsatisfactory results achieved over there. Heads of all newsreels went to Washington early last week to meet Lowell Mellett and attempt to learn his intentions regarding the newsreels and restrictions to be installed on war coverage.

The newsreels had a virtually unanimous selection for a newsworld can to work in Mellett's government setup. The choice was flatly rejected by Mellett, who indicated his preference for Arch Mercey, subsequently naming him to handle the newsreels.

Thus far the newsreels have had the pooling idea or roto coverage forced on them since America's entrance into World War No. 2. First time the pooling arrangement was made for operation in getting on film out of Hawaii on the Pearl Harbor attack.

Roto coverage, which has been employed by the British Ministry of Information on all newsreel shots coming out of England, takes newsreel coverage merely a matter of uniform release dates, everybody getting the same shot at the same time. This pooled proposition means each newsreel will have the same reels in film, only differences being the reels' trademarks and individual editing.

Feeling is that the dull sameness resulting from roto coverage might sour the American public, and cause them to want to view the newsreels. The only reason advanced to the reels so far for following the British method and admitted failure in getting full coverage is that it is the easiest way out of a difficult problem.

Collins Raps Reels.
Claude Collins, veteran newsreel editor who handled the newsreels under motion picture at the time N. Y. World's Fair, has been selected by the five newsreels to serve as liaison man between the reels and Mellett's office. Collins' job will run the industry war activities committee, excepting that he will handle newsreels entirely and act as spokesman for the reels.

Mercey, who handles newsreel matters at Mellett's office, will personally name an assistant to serve in a capacity similar to Collins excepting that he will represent the government.

ARMY OKAYS 9 REEL CAMERAMEN, NBC REP

Nine newsreel cameramen and one NBC man were accepted last week by the War Department, along with their equipment, as the first correspondents to go with the Army. All the men have been assigned to their offices yet, but have been okayed by Army Intelligence after investigation and are eligible to accompany troops on the fighting fronts.

Those accredited are Howard Winner, Pathe; Sanford, United Artists; Norman Alley, News of the Day; Al D. Brick and Jack Barnett, Newsreels; Joseph, Paramount; William F. Gerecke and Martin Barnett, Movietone; Earle Crotchet, Universal; and Robert S. Jinks, NBC.

Orphans of the War

Hollywood, Jan. 13.
Ann Sheridan and Ronald Reagan draw top spots in Warners picture, now in theatres in French Morocco, titled 'Casablanca.'

Film is built on an unproduced reel by Murray Burnett and Paul Allison, originally named 'Everybody Comes to Rick's.'

The Promised Land

Hollywood, Jan. 13.
Autograph addicts, who prowl about the doors of theatres, nightclubs and studios, are finally crashing the gate in 'The Youngest Profession,' to be produced at Metro, starting Feb. 15.

Irving Asher is producing the picture, based on the million Day novel dealing with the painful, mania for celebrity signatures.

DENT NOW OK IN NEBRASKA

Lincoln, Jan. 13.

Lacking the usual defense spending or an army camp here to provide new money, it's exceptional news coming from the Nebraska Theaters, Inc., which has been operating here since 1934, this year reporting for the first time that the outfit's made money.

It's indicative of something in a collective way, because the 1934 move-in by the L. L. Cooper-Westland Theaters, Inc. all for the purpose of meeting J. H. Dent, Far's partner in Oklahoma, Colorado and on the coast, has been carving out a place as his opposition.

The Dent force, represented here by Edward Federer, have been able to go from a shaky start to two-grade-A theater properties on first-run basis and a 50-50 partnership a profitable cash house. Product, more than 80% in Cooper's hands at the beginning, is now much more evenly distributed and quicker played with fewer backlogs.

Dent's clan has given the town an architectural razzle-dazzle, and in the last years, did a lot of juggling of front and interiors to make out mediocre product. By making the town park, marquee, neon, and so on, all the other theatre properties have made life strides, and about \$75,000 has been laid out, all hands in the last three years getting physical plants in shape.

Competition has made this a film center, with the average annual consumption being around 500 pictures, first run, each year.

This, also, is the last of the Dent-associated houses to get in the black opposing Cooper and Pat. All others now doing okay, having had better product divisions all along.

NEWSREELS POOL ON PAN-AMER. COVERAGE

Because of limited space on boats and Pan-Am planes going to South America, all five newsreels will be unable to send full crews to cover the Pan-American conference called for this month in Rio de Janeiro. The newsreels decided to draw lots and have one company cover for all five. Movietone was picked.

Major company foreign department insist that each reel have complete newsreel stories on the conference because of its importance to the U. S. program for cementing hemispheric solidarity.

Seits has piloted all but one of the 'Hardy Family' pictures.

All These, Plus Heavier Taxation, National Daylight Saving, Air Raid and Blackout Fears Give Exhibits Mounting Woe

DRIVE-IN DEBACLE

Parking restrictions, shutdown on our manufacture, the ban on tire sales and legislation decreasing day-light saving for the entire nation are new anti-boxoffice factors causing alarm among theatre operators and managers. Already claimed that the parking problem and the worried state of auto owners are hurting business.

Considering that wartime conditions and heavier taxation are going to make inroads on the b.o., plus the possibility of air raids and blackouts, the exhibition field sees a dark future, which may become even wider relief are not too hopeful at present.

Restrictions on the parking of cars, severe in New York City, are expected to be not confined to downtown areas, but also to neighborhoods, and house managers themselves who have been in the habit of driving to work, parking their gas-buggies near the theatre, are not exempt.

Aside from the parking worries, auto owners are using their cars as much as necessary in order to save wear and tear on them, since replacement is highly doubtful. Also, with a ban on tires, already being started to protect them against a short life.

Consolidating Theory.
Some consolation is expressed, as a theory, that people will not go out riding or make trips to the country or elsewhere as much as in the past, but stick closer to home and thus be forced into the theatres.

This possibility as an offset, however, is not a strong one and theatres, particularly in downtown zones, that have always drawn from distances stand to suffer seriously. Also, out in the hinterland, much business is drawn from distant towns and villages, some of which have no theatres at all.

Smaller situations, where the film is played late and found people up to now driving to nearby cities to see pictures on distant time, consider more comfortable conditions, may get more of the local populace in future, however.

Drive-In Will Be Slogged

Drive-in theatres, which have sprung up in many parts of the country in recent years, are now facing the darkest prospects. Some of them may not reopen this summer at all.

The question of national daylight saving is one that appears to be open to argument. The bill now pending is claimed stepped-up time hurts the boxoffice, while in others any relief is open to doubt. That the level of business on seasonal summer declines has averaged about the same in states not daylight time into the night business generally.

Detroit Has Hopes

Detroit, Jan. 13.
With all their other worries, at least one bugaboo is being lifted from exhibitors. It doesn't look like there'll be the usual mass migration of citizens out of the city this summer. That fact has been recognized by the representatives of the four touring associations here, who stated that wartime curtailment of transportation services, as well as the demands

Reduce Rentals Or We Shut Down, Coast Indies Threaten Distributors

Example of Sameness

Instance of what roto coverage does for American newsreels cropped up last week, when all five U. S. reels received the novelty clip from London in which the Vial legends are made to do the goose-step to Lambeth Walk tune.

Emphasis of a 20th-Fox Movietone cutter is credited with developing the tricky effect. But accused sent from England, it was released to all five newsreels.

10 FILMS FILL STAGES AT 20TH

Hollywood, Jan. 13.

Production at 20th-Fox reached a total of 10 features with the start of 'Whispering Ghosts,' the greatest expense on the lot since last July. Activity lists 24 sound stages, 18 in the Westwood plant and six more in the old studio on Western ave.

Pathe Paid \$750,000 For PRC Control; Prod., Distrib Setup Continue

Price paid by Pathe last week to gain control of Producers Releasing Corp. is said to have been \$750,000. Part of that will be used to pay current indebtedness and part to working capital. Deal by Pathe suppresses the optional three-year arrangement with Consolidated Film Laboratories (headed by Herbert J. Yates, pres of Republic), by which latter was to finance PRC with \$750,000.

Pathe's acquisition is said to be 85% of the distributing company's stock. He won't affect the present exec setup of PRC, of which O. Henry Briggs is prez and Leon Frommelt is vice.

Consolidation of Pathe and PRC organized only little more than a year ago. Was not unexpected. Briggs is a former prez of Pathe and a member of the board of directors. He had been associated from 1918 with duPonts, former owners of Pathe.

Production and distribution system are also to be left intact, Briggs said. Production is in charge of George B. Ratcheller and Sigmund Neufeld. Distribution is via 28 franchise-holders throughout the United States.

of defense industry, is going to bill the regular tourist business.

Exhibitors here also have figured out a way to get the Government is going to curtail travel.

Auto Curls Crips Salesmen

Minneapolis, Jan. 13.
Film salesmen working out of Minnesota already are worrying about what they'll do when their present automobiles are out of commission. They'll have to make their territories by train or bus and that'll mean, many difficulties and much harder work, they say.

All the salesmen now travel by their own autos. There are hundreds of small towns, called itineraries and, in most instances, not more than one train or bus a week. Without auto, the salesmen say, it will take much more time to cover the portion of territory assigned to them and it even may be necessary to increase the sales forces.

Los Angeles, Jan. 13.

Indie operators on the Pacific Coast are demanding a reduction in film rentals on threat of closing their houses. That is the gist of an official letter to the state from the Independent Theatre Owners of Southern California and Arizona. High rentals caused by the consent decree, ITA pointed out, have been aggravated by low attendance levels as a result of war conditions peculiar to this area.

After a survey of the local territory the organization asked all major distributors for immediate rental reductions. Sales chiefs, decided unanimously against horizontal reductions but promised to consider vertical ones as a separate problem. On film row the exchange heads admitted that business dropped for three weeks before Christmas, as usual, but asserted that theatres in this area were doing better than a year ago in spite of blackouts and other war jitters.

One major company division manager said that the idea of a separate growing unnecessary hysterical. Two days after the declaration of independence, the San Francisco operators demanded an immediate reduction of 50% in rentals from all companies and threatened to close their theatres. A week later, the operators agreed to return to normal. Meanwhile, he expressed a willingness to make concessions in the event of unusual circumstances justify reductions.

MEMPHIS SEES REPUB'S 'LADY' AS HOT POTATO

Memphis, Jan. 13.

There will be no word premiere in Memphis of Republic's 'Lady for a Night,' even though studio's costliest film for this season has its setting here. Matter of fact, upper-bracket profit for this company has steamed out of Memphis since it came to itself into hot potato that has local exhibition circles in a quandary. Republic exchange is likewise lying low on subjects.

First Memphians to see 'Lady for a Night' at private screening, were exhibitors and a newspaperman, plus exchange employees. They found it local dynamite, according to reports here. Suggestion that political boss at any time has run social life of town, plus other implications of political consequences underworld, is regarded as certain to be a bombshell in balliwick where political destinies have long been in hands of one man.

There's no linking of the film characters with the current political boss or his efficient organization, and there is a vast gap in time between 1880 and present. But the mere suggestion that Memphis' political boss is being resurrected, thus, even in past, cannot but result embarrassingly.

But the city administration is most friendly to show business, and seems little point in jeopardizing relations by not being neutral. The picture that might backfire on same, even in a minor manner. Film is being shown in the city, but not been national availability date, but print languishes on exchange shelf in territory where everybody ponds.

Par Speeds Gimmie Tale

Hollywood, Jan. 13.

'Tex Gimmie,' based on the career of New York's night club queen in 1930s, is being rushed into production next month at Paramount.

Robert Sisk is producing and Claude Binyon is doing a final polishing job on the script.

'Playmates'-Phil Spitalny \$18,000, 'Philly,' 'Tager' Same, 'Babes' 15G H.O.

Philadelphia, Jan. 13. Biz continues on a cheery note in Philly this week. Although most deluxers are featuring holdover attractions, the wickets are turning as fast as ever.

New product getting the best play is 'Johnny Eager' with 'Suspicion' running a close second. The other film making its bow is 'Playmates' with the teaming with Phil Spitalny's band. Surprised everybody is a continued hefty business reported by 'Swamp Water' now winding up its sixth week at the Stanton. Booking has been shifted for 'Citizen Kane' from Aldine to Boyd where it's scheduled to open after the current attraction.

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Arsdale (Shubert) (2:30; 35-47-58-62)—'Two-Faced Woman' (M-G) (2d wk.). Cleaned up version of Garbo starlet actress, \$12,000. Last week, same film, fair \$2,500.

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B'KLYN B. O. SHIVERS

'Boots On' \$15,000 on 3d wk. 'Soldier' and 'Lady Fair' 14G.

Brooklyn, Jan. 13. They Died With Boots On' (WB) and 'How Green Was My Valley' (a) are solid even on their third week.

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'Valley' Green \$15,000, 'Prov. Acer,' 'Ball Fire' 9G, 'Babes' 9G on H.O.s

Providence, Jan. 13. 'Majestic's' 'How Green Was My Valley' is bringing plenty of green paper in this week to head the list. 'Ball Fire,' on its second week at the Majestic, is slithering back at the New's \$18,000. 'Babes' (H.O.) is an okay holdover. Five-inch 'Prov. Acer' (H.O.) is also doing well.

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Det. Biz Okay Despite Auto-Making 'Curb,' 'Valley' \$30,000, 'Sun Down' 15G

Detroit, Jan. 13. Although the theatre scene had hit by the current auto-making, the picture business is holding up reasonably well. Biz is off in some sectors but on bills are continuing to pull nicely.

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Frozen Wickets

Milwaukee, Jan. 13. With a below zero cold wave running into its second week, the theatre scene is hitting its lowest temperature recorded here in 57 years, business in all theatres dried last week with the lowest markets ever known.

Gross in one theatre, as according to Harry Perlewitz, business manager, is under \$1,000. The Wisconsin Protective Assn. of Wisconsin and Upper Michigan.

'BOOTS ON 11G, CINCY WILDER

Cincinnati, Jan. 13. Cinema biz tottering, not mally after going to great heights New Year's week. Major houses offered the best assortment of b.o. products here in Cincy for that week. Still, the picture business is hurt but vanished Saturday (10).

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MONTREAL UPTURN

Montreal, Jan. 13. Three repeats currently indicate an upturn in business. The holdovers with 'Look Who's Laughing at Me' (H.O.) top position. 'The Purchase' and 'Chocolate Soldier' are strong.

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'Babes' Robust \$33,000 on H. O. in Two Boston Spots; 'Remember N.S.H. 13G

Boston, Jan. 13. 'Babes on Broadway,' holding over at L'Oreum's and State, is still the almighty, after bumping his last week. 'Ball of Fire' (H.O.) is doing better at the Keith Memorial in the city. 'The Great Dictator' (H.O.) is doing better at the Keith Memorial in the city. 'The Great Dictator' (H.O.) is doing better at the Keith Memorial in the city.

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'Babes' Robust \$33,000 on H. O. in Two Boston Spots; 'Remember N.S.H. 13G

'Loup Louche' (WB) and 'Gay Falcon' (RKO) (2d wk.). Best in town. Last week, 'Diablos' (H.O.) and 'The Great Dictator' (H.O.) (2d wk.).

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Cab Calway Orchestra And Kildare's Victory Faces \$17,000, Buffalo

Buffalo, Jan. 13. Ticket windows in the city are getting a little better, but the picture business is continuing to show a declining activity this round. Despite the longest beating of the season from now on, the picture business is continuing to show a declining activity this round.

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'Lady for Night' \$7,000 In Seattle; 'Purchase' \$7,200, 'Hellz' 7G, H.O.'s

Seattle, Jan. 13. Snow came to add to woes of picture business here. 'Purchase' (H.O.) is doing better at the Keith Memorial in the city. 'The Great Dictator' (H.O.) is doing better at the Keith Memorial in the city.

Estimates for This Week
Albee (WB) (2:30; 35-47-58-62)—'Green Valley' (20th) (2d wk.). Lush \$12,000 for holdover sex. Inland good for a terrific \$18,000, near record for this small-stater.

Arsdale (Shubert) (2:30; 35-47-58-62)—'Two-Faced Woman' (M-G) (2d wk.). Cleaned up version of Garbo starlet actress, \$12,000. Last week, same film, fair \$2,500.

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'Boots On' Net \$3,600 In Holder Lincoln

Lincoln, Jan. 13. News of this week concerns the holdovers. 'Boots On' (H.O.) and 'Boots On' (H.O.) are doing better at the Keith Memorial in the city.

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Det. Biz Okay Despite Auto-Making 'Curb,' 'Valley' \$30,000, 'Sun Down' 15G

Detroit, Jan. 13. Although the theatre scene had hit by the current auto-making, the picture business is holding up reasonably well. Biz is off in some sectors but on bills are continuing to pull nicely.

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Capitol (CT) (2:30; 35-47-

SON OF FURY

rightful successor to
the many great 20th
Century-Fox grossers,
has been duly acclaimed:

Hollywood
Reporter

"EXCITING HIT! POWERFUL ADVENTURE!"

Day
Variety

"DARRYL F. ZANUCK'S BEST SHOWMANSHIP!"

Showmen's
Review

"VASTLY ENTERTAINING BOXOFFICE SUCCESS!"

Examiner

"A BIG PICTURE! BACK IT UP!"

Chicago
Picture
Herald

"A SUCCESS IN THE FIELD OF ADVENTURE!"

Chicago
Picture
Daily

"A FAVORITE WITH CUSTOMERS AND EXHIBITORS!"

TYRONE POWER SON OF FURY *The Story of Benjamin Blake* with GENE TIERNEY

ROBERT SANDERS • FRANCES FARMER • BOBBY McDOWALL

John Carradine • Elsa Lanchester • Harry Deverport • Kay Johnson • Dudley Digges

Produced by DARRYL F. ZANUCK
Directed by JOHN CROMWELL • Associate Producer
William Fairberg • Screen Play by Philip Dunne

Endorsed by author
Edison Marshall, who
says:
"Tyrone Power's per-
formance superb! Beauty
girl I wrote a book to be
Fox has made a picture
to be seen!"

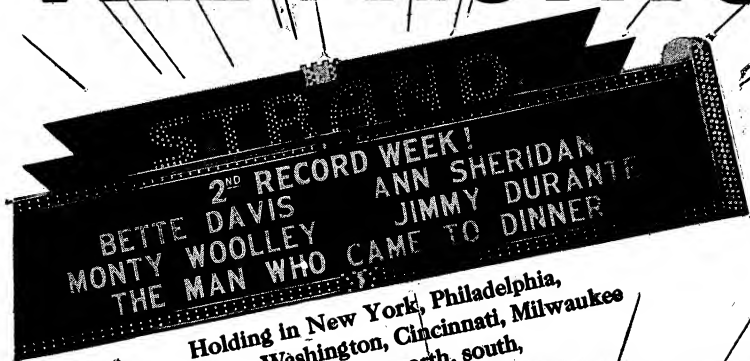
Edison Marshall

20
FOX

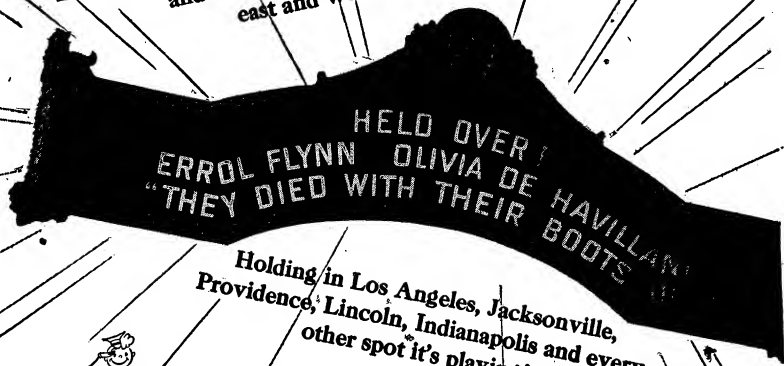
Pan-American Exposition Called Off By Mex Gov't Because of the War

as against Fernandez. But it's uncertain what action will be taken.

HOLDING...ON ALL FRONTS!



Holding in New York, Philadelphia,
2 houses in Washington, Cincinnati, Milwaukee
and all points north, south,
east and west!



Holding in Los Angeles, Jacksonville,
Providence, Lincoln, Indianapolis and every
other spot it's playing!



WARNERS again!

FLAVIUS Q. WINTERSIDE THE ONLY MAN IN NEW ENGLAND



Who Hasn't Seen Paramount's "BAHAMA PASSAGE"

Flavius is 89. Lives near Walden Pond and collects insects for a hobby. Pins the male and female specimens on separate boards. Ate his last steak in the winter of '91.

Flavius quit going to the movies after "The Squaw Man." Said they were a lot of nonsense; full of kissin' and foolin' around.

Flavius hasn't been seen since the day they put up a "BAHAMA PASSAGE" poster in town, and he tore it down. Most people thought he objected to the picture of Madeleine Carroll and Stirling Hayden kissing. Fact of the matter is, Mrs. Winterside took the poster away from Flavius and has kept him locked in his room ever since.

Everybody ELSE in New England has flocked to see Paramount's "BAHAMA PASSAGE" though. Six to ninety-six; junior misses and misters; grandmas and grandpas. It's the biggest thing since Plymouth Rock!

FIGURES? LOOK:

HELD OVER or carried over in six out of six New England playdates!

GROSSES from 10 to 40% above "ALOMA" and "THE SOUTH SEAS" in all six spots!

GROSSES from 10 to 30% above "VIRGINIA" in all six!

GROSSES from 10 to 25% above "LOVE THY LITTLE BOY" in all six!



Exhibits Testifying Against Majors

At Minn. Anti-Decree Law Hearings

Minneapolis, Jan. 13.

Minnesota industrial exhibitors are taking the stand as rebuttal evidence against the anti-decree law. Fox and RKO, on trail in Ramsey county district court for alleged state and county income tax law requiring distributors to sell their entire season's production at a minimum 20% cancellation privilege and without any forced selling, are testifying in support of an "unfair" distributor trade practice of the Paramount affiliated Minnesota Amus. circuit and compulsion to pay for pay films which they buy but do not distribute. Part of their testimony is to justify enactment of the state law, which the distributors claim is unconstitutional.

The last of the defense witnesses was Ned Depinet, RKO sales manager, and Paul A. Lazarus, United Artists' circuit manager. For selfish reasons, favors the former selling system with cancellations similar to that embodied in the Minnesota anti-decree law, because it involved the exhibitor in no expense, and in the sale of the entire block to him at one time. However, on cross-examination following testimony of RKO sales manager declared he didn't want to be misunderstood. "Selling blocks of pictures under a decree hasn't proved so burdensome or onerous, either to distributors or exhibitors, as I have feared," he told the court.

Otherwise, Depinet's testimony covers the same ground as that of other film company executives who have testified during the trial. He said the manner in which film companies compete for and acquire stock, how cancellations made by exhibitors and how business is done in interstate commerce and under the national copyright law.

Lazarus Testimony
Lazarus testified that the Minnesota law penalizes United Artists' exhibitors. He said that, in fact, he pointed out, an exhibitor buying a company's output for 20% cancellation was entitled to cancel one, or 33 1/3%, instead of the 20%. If the releases number 20, the exhibitor's cancellation would extend to two, or 33 1/3%, instead of 20%.

The defense attorneys sought to convince the court that the state of Minnesota has no constitutional right to enact such a law interfering with the film business because of the latter's quasi-public character, and that the 20% cancellation privilege is "confiscatory" and that the due process clause of the federal and state constitutions.

The violations were deliberate in order to create the present test case. The law's constitutionality is also being challenged in civil suits filed by exhibitors in Chicago and United Artists. If necessary, it will have indicated, the film company right will be carried to the U. S. supreme court for a final determination of the measure's validity.

Water Hurts Most

Worcester, Jan. 13.
Royal theatre here, nabbed after a severe damage report, when fire broke out on top of five-story brick building. Forty tenants were alerted into the street, but only a few theatre patrons left their seats.

The building has capacity of 750 and was about half full when fire started.

Barry's Double Header

Hollywood, Jan. 13.
Don Barry is warming up for two gallops during the next four weeks in a production of "The Sign of the Cross" by George Sherman at Republic.

"First in Stage Coach Express," on Jan. 15, to be followed by "The Sign of the Cross."

Boles in 2d Mono Pic

Hollywood, Jan. 13.
John Boles was signed by RKO to gram to star in "Land of the Sky Blue Water," based on the Charles Wells Cadman novel by the same title.

Actor recently returned to picture to "Road to Happpiness" at the same studio.

BUFF. POLICE HOLD 7 IN BINGO RACKET

Buffalo, Jan. 13.
Seven persons face first degree grand larceny charges in connection with an alleged racket to bet bingo numbers. The police say the alleged legitimate persons even the remotest chance of winning.

Alfred M. MacLean, Paul Angelo and Irene Dungan, all of Cincinnati.

Detective Chief Thomas V. Meegan said the group operated in two theatres here featuring bingo games and a private club where bets were discovered at a chance of winning for at least two months. He said 16 enormous payoffs had been discovered at one theatre and about the same number at another establishment.

Another suspect in the alleged racket, David Bennett, 35, was arrested in the city when it was found he was wanted in connection with a fatal shooting in August, 1940.

Inside Stuff—Pictures

Preem of "Cavalcade of Aviation," Universal short, was almost stymied at Dayton, O., where it had been set for Jan. 9, when local army officers withheld sponsorship of the film on grounds that it was controversial and might stir up a riot.

B. H. Krusier, Jr., short subject sales head, in Dayton to set preem, planned to show "Cavalcade of Aviation" in a screened picture for Army high-ups and received Government okay.

"Cavalcade" has a sequence dealing with Brigadier General Billy Mitchell's death during the Calvin Coolidge regime for criticism of the government because American air power was not being fully developed. Washington Army circles last week found the Mitchell episode stimulating and said it should stay in.

Nitty owners on Sunset Strip, who glean 100s of publicity out of the picture, are planning a party, including cover charge and free hat checks, if they had harbored two of the best knucklers of Hollywood's winter season. Both battles were fought in the daytime and in the evening.

In skirmish No. 1, there were two direct hits. A sack hit a columnist and the columnist hit the pavement. Battle II, directed by the RKO, was more violent. A screenwriter got loose with a barrage of haymakers and sent a writer's agent to the hospital minus a broken shin and a cauliflower ear. Unlike the night club, gladiators, these boys mean business.

Howard Hughes Productions, in its appeal to the Board of Regents at Albany from ruling of Irwin Kerner, director of the motion picture division, State Education Department, that further eliminations must be made if "The Outlaw" is to be licensed in New York, underlined the fact that "The Outlaw" is to be licensed in New York in an effort to arrive at a compromise. However, the company, speaking through v.p. Albert I. Lodwick, says it will not accept any compromise that would involve the picture, or the man, in any manner or tending to corrupt morals. The m.p.d. director holds that they are so within the meaning of the law providing for inspection by his division. The picture was first submitted for a permit last July.

The high court decision in Albany upholding the lower tribunals in refusing to bar exhibition of "Sieg in Germany," Nazi propaganda film which the motion picture division, State Education Department, ruled was a newsworthy and important building. N. Y. from his old office with the Motion Picture Producers & Distributors Assn. He is taking a leave of absence from MPPDA, where he was an executive aide to Will Hays.

"Hays" now duties cover anything connected with war pictures, or the war as it affects the picture business. Monroe Greyhound is chairman of the advertising-publicity branch of the War Activities Committee.

Apparently in an attempt to justify its continued existence, the Radio Theatre, Milwaukee, eastville Deutscher Kino, only house there showing German pictures, now advertises that its "non-political" films are also government censored. Its second week's last night reopening commenced "Eugene Freudens" and the comedy "Eisele Die Last Lustig," with a German news reel.

A severe shock came to Mrs. Wyneth Hindle, of Windsor, Ont., sitting in a picture house there. Her husband, Reg. Air Gunner William H. Hindle was killed in action last July as a member of the Royal Canadian Mounted Police.

His death was the subject of "Targets for Tonight," a picture portraying the activities of the Royal Air Force.

Tradeshows

Wed., Jan. 14.—"Yank on the Burne Road" and "The Wolf in the Sheep's Clothing" in all exchange cities except New York.

Thurs., Jan. 15.—"Topsy Turvy" (P), in New York only.

Thurs., Jan. 15.—"Remarkable Andrew" (P), in New York only.

Thurs., Jan. 15.—"The Lady Has Gone" (P), in New York only.

Fri., Jan. 16.—"Fly By Night" (P), in New York only.

Fri., Jan. 16.—"The Ship's In" (P), in New York only.

Mon., Jan. 19.—"Captains of the Conquest" (WB), in all exchange cities.

Tues., Jan. 20.—"Born to Sing" and "Out of the Past" (M-G), in all exchange cities.

\$150,000 FIRE RAZES THEATRE, DIXIE TOO

Chico, Mass., Jan. 13.
Broadway theatre here was destroyed by a \$150,000 fire, Dec. 31, 1941. The fire started in the basement adjoining. The flames ate rapidly into the building and swept through the entire structure.

M. & P. Theatres operated the Broadway theatre after being dark for several months.

Army's Own Show Setups

Continued from page 3

every night and writing and preparing moral presentations, which will first stage for the army and then tour around the area if good enough. Two of these latter shows are scheduled to be presented at Fort Slocum and one at Camp Union.

Advanced state of the program of intra-Corps area, as contrasted with the rest of the country, is largely due to the interest, sympathy and cooperation of the commanding officer, Major General Irving J. Phillips, and the presence in the morale headquarters of a number of soldiers who were formerly top-notch pros.

They include Capt. Richard E. French, assistant morale officer, who for 15 years was general manager for John Golden and Private William J. Sidney Kingsley.

Morale officers of the corps and others involved in the morale project were recently called together by General Phillips at the morale headquarters at Fort Slocum to discuss the morale project.

General Phillips, who is in charge of the morale project, is a member of the Citizens Committee for the Army and Navy.

Clay M. Supple, Corps Area morale chief, asked the morale officers to make surveys of the morale project in every field pertaining to the theatre, including writers, publishers, and actors.

There's a surfeit of talent in one place. General Phillips pointed out that the morale project was a morale project, and that the morale project was a morale project.

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Above the individual camp staffs, Corps Area headquarters is to have a propaganda publicity section, which will be an editorial department to handle press, library and records, a talent department to aid in the morale project, a department to aid in the morale project, a department to aid in the morale project.

One of the great advantages seen in the morale project is the morale project, and that the morale project is a morale project. He said that the morale project is a morale project, and that the morale project is a morale project.

Surprising interest in propaganda in theatricals has been shown by the morale project, and that the morale project is a morale project. He said that the morale project is a morale project, and that the morale project is a morale project.

At Fort Hamilton, morale project is a morale project, and that the morale project is a morale project. He said that the morale project is a morale project, and that the morale project is a morale project.

One expense eliminated has been the morale project, and that the morale project is a morale project. He said that the morale project is a morale project, and that the morale project is a morale project.

Problem of fitting roles in the morale project has been solved in two ways. One of the ways is to enlist the services of friends of soldiers in the morale project.

Continued from page 3

post, or get gals from nearby towns to volunteer. The other way, found to be the most successful, is to have comedies, is to have one of the doughboys impersonate a female.

One of the most successful comedies, is to have one of the doughboys impersonate a female. He said that the morale project is a morale project, and that the morale project is a morale project.

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THINK OF IT!



in "BABES ON BROADWAY"

TOPS "BOOM TOWN"!

(Yes, at last the advanced-price record-holder is surpassed
as M-G-M's new marvel sweeps America!)

MICKEY ROONEY • JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter • Virginia Weidler • Ray McDonald • Richard Quine • Donald Meek • Alexander Woolcott • Screen Play by Fred Finklehoffe and Elaine Ryan • Original Story by Fred Finklehoffe • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED
A Metro-Goldwyn-Mayer Picture

March with the Industry! Enlist your theatre in the "March of Dimes," week of Jan. 22nd

SLRB Reversal Decision Favoring 306 May Complicate N. Y. Union's Drive for 100% Organization of Ops

Although Herman Gelber, newly-installed president of Local 306, Moving Picture Machine Operators of New York, claims to be committed to organizing Greater N. Y. 100%, the situation may be seriously complicated by a decision of the National Labor Relations Board during the past week in which it ruled in favor of the trial examiner, favoring 306, was reversed.

The action of the SLRB may have far-reaching importance, since it upheld the right of an employer, in this case the Livonia theatre, Brooklyn, to use operators other than those who are members of Local 306, in fact it could not be done by a closed shop.

The Livonia, operated by Julius Wolff, formerly employed Local 306 men, but early in 1940 was approached by the union with an offer for a 10% increase. Wolff claimed he was unable to pay such a boost, with result that on April 6, 1940, without notice to him, his '306' operators showed up at the theatre to picket rather than work. This was on a Saturday at noon when his theatre was filled, but with no other operators available. He thereupon signed up with Empire State 306 an independent union which has given 306 much grief as well as opposition.

Local 306 took the matter before a trial examiner of the labor relations board in N. Y., claiming Wolff refused to bargain with them and thus had no right to hire other men. The theatre, represented by Louis West, alleged that Wolff did not refuse to bargain but had declined to increase wages.

When the trial examiner ruled in favor of 306, Nier took the case to the SLRB, arguing it was before Dr. John P. Boland and Paul M. Herzog, who reversed the findings. The examiner said in his opinion, that the theatre had not refused to bargain with 306, but had declined to increase wages. The opinion also discredited the testimony of Jacob Barrows, Brooklyn business agent, whose memory from the record appeared to be faulty.

The SLRB decision said, in part: "The board's conclusion that the strike in this case was not authorized by a prior refusal to bargain on the part of Wolff is strengthened by the fact that the union admittedly sent no communications whatsoever to Wolff during the entire course of the strike."

The Livonia, Brooklyn, is among nearly 100 theatres employing 306 men and other independent both-ies, which 306 has been seeking to obtain for itself for some time. No Richard plum among these numbers are those of the Century circuit, numbering 26 theatres.

Going into office Jan. 1, a president of 306, Gelber's first steps were to consider action in order to unionizing these theatres for 306 and before considering strike measures, he made overtures to Empire State for a merger.

However, the threat of a strike against theatres to compel latter to refuse servicing of film to the theatres employing 306 men, was being held in abeyance, at least until early in February, Gelber stated. Concerning the strike, he said that what Gelber has been trouble with the union's counsel, former president Matthew M. Levy, who has been discharged. "We was let out on a \$100,000 claim," he said, "and he dug him, but, when the walking papers came, he raised the ante and we had refused to surrender papers. In the action of Lewis's, however, for a declaratory judgment, posted yesterday, we still feel Feb. 2, Gelber has been able to get photographic copies of required papers from J. Robert Rubin, v. p. of Empire State."

Levy's Fee Claim
Among other things, Levy, who has been attorney for 306 for many years, claims his fee from 306 is \$18,000 yearly, while the union now has officially voted only \$10,000 and actually feels that all it owes Levy is of this debt. He also claims Levy has \$16,000 of 306's money, including \$13,000 in released funds, plus bank statements, and is withholding it. Union has asked that a Supreme Court order be issued on the matter by Levy of papers as well as money. An effort had been made by 306 to

reach a cash settlement with Levy, offering him \$18,000. He refused it. Gelber has appointed as new attorney, one 392 at \$10,000 annually Nathan Frankel, former labor secretary to Mayor LaGuardia and now secretary of the New York State board. Understanding is that the \$10,000 includes all necessary legal disbursements by Frankel, whereas Levy's claim includes such costs as intra.

Gelber stated that regardless of the war and policies of the American Federation of Labor against strikes, 306 does not want to give up its right to strike a theatre, although it will be guided by the wishes of the IATSE and any action latter takes. The new 306 president declared assistance to the theatre, saying his experience has been that under arbitration orders usually drag along. Gelber has been re-elected secretary of 306 for several years and stated that he ran for the presidency entirely as an independent, rather than as part of, or with the support of any particular clique. He has reference to being tagged by election elements as a Sam Kaplan man.

JOHN P. NICK TAKES ANOTHER UNION DEFEAT

St. Louis, Jan. 13. Another chapter in the labor career of John P. Nick was established last week when the sceptre he toled over arbitration of disputes finally passed from his hands to another not of his choosing. Nick, who has been the head of the Local 10, is doing a five-year stretch in the Federal prison at Terre Haute, Ind., for violation of a federal statute, attempted to continue C. O.ville Newlin in office.

At a meeting of the Local when the pres. Leo Scharenberg, was absent, v. p. James McGee, president of the union, appointed Elmer Moran, son of a captain in the St. Louis police department, to succeed him. Nick is reported to be an anti-Nick element, which winds up next April.

His business agent of Local 4, Nick drew \$250 per week, and when he was out of town Newlin served in his stead at \$125 per week. Newlin still retains the post as secretary of the Local at a nominal salary. A "Projectors to Camera" business agent, brother of John P. and Arthur I. Swanson, a stagehand employed at the American theatre, influenced the meeting.

Barrows Again Prexy Of Hub Operators' Local

Boston, Jan. 13. Thad C. Barrows has been re-elected president of the Moving Picture Machine Operators, Local 182. This is his eighth consecutive year as head of the Boston booth of the local. He is national president of the local and is also president of a member of the Society of Motion Picture Engineers.

Barrows' tenure is retained by the Boston operators local another year as business representative.

Farmer's New Job

John Farmer, assistant to George H. Schader, RKO producer, has been appointed office manager for the parent corporation and all subsidiary company home offices. Personnel, exclusive of branches and theatres, and building services will be under his supervision.

Cast Runyon's 'Butch'

Hollywood, Jan. 13. Virginia Bruce and Broderick Crawford about to play "Butch Minds the Baby," the Damon Runyon play, at the University by Mayfair productions.

Albert S. Rogel, signed as director of the University production, he finishes "Sleepy Time Gal," currently in production at Republic.

Painful Silence

It is hard enough to find an actor who won't talk, but to find one who won't even talk about "The Silent Men," a chess club organized by Carl Edmund. Speech is labor during times.

SHORTAGE OF MEN, SO GIRLS GET MGR. JOBS

Salt Lake City, Jan. 13. Due to shortage of men in Boise, Idaho, girls are for the first time getting managerial positions with the Intercontinental Theatres chain. Starting recently, staffs of their four Boise houses were made completely femme, with the exception of the senior male managers.

For some time more and more women have been appearing on payrolls as ticket-takers and ushers, but the first theatres to go distasteful on the assistant-managership position was the Pioneer, which had Ruth Funkner taking over.

Goldenson, Dombow See Walker in D. C.

Leonard H. Goldenson and Sam Dombow, Jr., h.o. Paramount executives, leave today (Wed.) for Washington to confer with Postmaster General Frank C. Walker on business matters pertaining to the Comstock chair. They will be met by John J. "Later in the week Goldenson will go to Lewiston, Me., to meet John J. Ford, general manager of the Maine and New Hampshire Theatres, at that point for quick discussions.

Milk-Fed Film Fans

Milk and health bars are replacing candy counters in a number of city houses. Latest theatre to set up the miniature restaurant was the Chateau, Rochester, Minn., home of the Mayo Clinic.

Chain operators are keeping close tab on revenues from health food stands to see if extension of lobby folding bars to cover more situations is warranted.

'They'll Have to Hurry'

Hollywood, Jan. 13. Held up by casting difficulties for weeks, the John Stahl production, "Another Spring," is slated to start Feb. 10 at the Fox.

Topliners in the cast will all be busy in other pictures until the end of January.

OUT AND SHUFFLE

Hollywood, Jan. 13. Surgical operation of William Clemens resulted in a shift in the shooting schedule at Lakeside, where "Special Delivery" takes over the place of "The Black Cat" in the "Lensing of Special Delivery."

Shirley is expected to be up and running in two weeks.

Par's Pension

Continued from page 1

partment; Bob Gillman, publicity-advertising director, and Sam Moser, exploitation director.

Extension of the Par pension-insurance program is designed largely for the purpose of protecting the company's money and to insure that the company is not losing its executive staff in other companies or fields of endeavor. An insurance company handles the pensioning for Par's employees on payment of annual premiums.

When first introduced in Par in 1935, only the 10 top executives were favored by the plan, including Benj. Balaban, Stanton Griffiths, Y. Frank Freeman, Agnew, Keough, Walter B. Cokell, and others.

Adolph Zukor was not eligible then, since he had passed his 65th birthday. He remains with the company, however, as chairman of the board of directors.

SPG Threatens to Ask Gov.' Aid After Majors Nix Own Negotiators' Terms

Harmon to Coast

Francis S. Harmon, executive vice-president of the War Activities Committee, chairman of the War Activities Committee, chairman of the picture industry, left yesterday (Tues.) for Hollywood to confer with Coast members of the national group.

Richard Mayer, operator of the Alhambra, Y. and S. Flaming, eastern circuit head, has volunteered to act as assistants to Harmon at no pay and will be in charge for him while he is in Hollywood 10 days or thereabouts.

37 SCRIBES AT WORK IN COL. PROD. PUSH

Hollywood, Jan. 13. Production uplift at Columbia has increased the literary staff to 37 writers, who will be busy on future films for the next three months. Added to the roster are Lew Fields and Jerome Chodorov, who were brought in to assist in the production of "My Sister Ellen."

Diana Barrymore Debuts In Wanger's 'Squadron'

Hollywood, Jan. 13. Robert Stack, socialite film actor, draws the romantic spot opposite Diana Barrymore in "Squadron Leader," to be produced by Walter Wanger for Universal release.

It will be the Barrymore girl's introduction to films. Stack recently returned from a loanout to Ernst Lubich, producer of "To Be or Not to Be."

OBEDIENTLY— Welles Lets Robert Take Pilot Credit In His Film

Hollywood, Jan. 13. Norman Foster breaks into the Oscar-Welles screen-credit machine as director of "Journey Into Fear," the next Welles production for RKO releases. Welles is planning a vacation in South America when he winds up his current job, "The Magician's Personal Affairs."

Male lead in "Journey" will be played by Joseph Cotton, who appeared in "Citizen Kane" and "Ambergris."

Fa's Glamour Mob

Miami, Jan. 13. Show business is well represented down here this year. Assigned to colony presently are Al Jolson, and Judy Garland and David Ross, latter costar of "The Great Dictator" at the Trianon hotel, where Jolson has his headquarters.

Also here are George Brent, Sheridan, as guests of Major Albert Warner, and Geraldine, who has permanent home in Miami, is also here for the winter season.

Other Miami honeycombs here are Howard Hawks and his bride. Other showbills include Joan Crawford and Harry Kaufman.

Exhibs in Car Crash

Omaha, Jan. 13. Ralph D. Goldberg, manager of local theatre chain, and his general manager, Herman Weiss, were shaken up and their car smashed in an accident on December 30. Levy was driving to Sioux City when the car left the road.

The vehicle turned over twice. Occupants suffered severe bruises and cuts, but no broken bones.

CASING ITS SHADOW

Hollywood, Jan. 13. Early production of "Shadow of Their Wives" at Warner's, in preparation of "Casablanca" at Warner's. Alan Sheridan, Ronald Reagan, Dennis Morgan and George Tobias are assigned to both pictures.

"Shadow" is based on the aircraft industry in Southern California. Lydia Bacon directs.

With offers by the Screen Publicists Guild of New York after the start of the war to compromise contract demands in the interests of unity alleged, the guild is being asked by SPG to prepare to return to its original contract demands. The guild is being asked to accept a new contract with its own negotiators had worked out with the Guild. Wire, signed by press and negotiating chief Joseph Gould, of United Artists, called producers' action toward the companies to approve terms of a contract which their own negotiators had worked out with the Guild. Wire, signed by press and negotiating chief Joseph Gould, of United Artists, called producers' action toward the companies to approve terms of a contract which their own negotiators had worked out with the Guild.

There had been a previous break in negotiations after the Guild had agreed to a 10% raise in original demands to \$50 for associates and \$75 for full press agents, with a 10% raise with a counter offer of \$30 and \$50.

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2 Holdups Net \$12

Akron, Jan. 13. Akron and Canton theatres were targets of holdup men during the holidays. A lone bandit got \$12 in a boxoffice holdup at the Alvin theatre here.

Irene Zimmerly, Mozart theatre cashier, demanded to see the gun the young holdup man claimed. He was in his pocket, snatching the thing until a passing pedestrian frightened him away.

Cashier Prevents Holdup

St. Louis, Jan. 13. Strategy employed by Blanche Berman, cashier of the Alvin theatre, at K. & M. K. in the downtown district of East St. Louis, last week resulted in the cashier's escape and the capture of the stickup guy. Approaching the ticket window, the man said he was there to work.

He wanted to open the window of the booth and shove out the money. Instead, Miss Berman said she was there to work. He wanted to open the window of the booth and shove out the money. Instead, Miss Berman said she was there to work.

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Theatre Op Killed

Vancouver, B. C., Jan. 13. Joseph Gordon, theatre op of the Fraser river at Ladner recently when his car crashed through a fence and surrounded by fire. He sought the Ladner house last summer and had formerly operated the Opera House at Port Hardy, B. C.

"ALL THE KING'S MEN"

Odd Time Jam on 'Ellery Queen'

The 'Repeat' Is Two Days Ahead of Original and Not Under Re-Broadcast Scale of AFRA

Unusual two-night broadcast schedule for 'Ellery Queen' on NBC-Rad (WEAF) involves an extra-production expense for Bromberg-Seltzer. Because of the crowded situation on the network, the account was unable to get a late spot for the repeat show to the Coast the same night as the original broadcast. Therefore, the 'repeat' is aired at 12:30 midnight Thursdays, while the 'original' show goes on at 7:30 p.m. Saturdays, actually two nights later. Production outlay on the program figures in the neighborhood of \$750 for a single broadcast, not including script. Since the 'repeat' is not the same night as the regular show, it does not rate as a rebroadcast under the AFRA regulations, so the salary paid on the extra airing doubles the original expense. Under the AFRA rules, rebroadcast fees are approximately 50% of the original broadcast rate. Thus, the actual outlay for the two airings averages around \$1,500. Script costs of about \$700, plus agency and added production talent raises the total weekly net to around \$3,000 a week. Program is not a package, but is produced by Ruthrauff & Ryan, with George Zachary directing. Manfred Lee and Frederic Danbury scripting. Charles Paul playing the organ. Walter Brown at the piano, and Sam Monroe and Tilden Brown handling sound.

Another odd angle on the two-night broadcast setup is that the second show on the original 'Saturday nights' might be on their heads to obtain full solution of the mystery in advance. They could do so by having an accomplice on the Coast wire the explanation after listening to the 'repeat' Thursday night. Somewhat similar situation arises when the show is repeated a couple of seasons ago. At that time, listeners to the repeat in the West wire the explanation after the solution from anyone who had heard the original broadcast in the east.

TESTIMONIALS BASED ON 'CODE' FEAR

Washington, Jan. 12. Testimonials have come under the military censorship ban—because of the possibility they will carry messages to fifth columnists, spies, or saboteurs agents. The Army's Inter-Office Command forbids on every request number announcements on the Pacific Coast as part of the fighting up against possible misuse of kilocytes.

After being thorough on locally, anything resembling incitements or requests were choked off the networks by the brass-wirens. They feared that even street addresses might have a hidden meaning and that a distant clear-channel outlet could carry the message to the hostile underground worker. So far the broken appeals only to requests and testimonials originating on the West Coast.

W. D. STUHT SUCCEEDS FELTIS AT KOMO-KJR

Seattle, Jan. 12. W. D. Stuhst has been named commercial manager of KOMO-KJR, Seattle's High M. station, who has joined the Blue Network as station relations contact. Stuhst has been in local radio for the past six years as a salesman. Feltis had been with KOMO-KJR since 1934.

Network Premieres

(Jan. 14-24)

Jan. 13
"Nap Head" (comedy, with Ransome Sherman; 10:10-30 p.m., Fridays, CBS; Procter & Gamble (Ivory, Ivory Soaps), Compton agency).

Jan. 14
"Treasure Hour of Songs" (musical, with Alfredo Antonini orch.; 8-8:30 p.m., Saturdays, Mutual; Coset Products (cosmetics), Birmingham, Castleman & Pierce agency).

Lowie-McLaglen Off

Hollywood, Jan. 13.

Mennen will bow out of its support of the "Secret Flame and Cool, Quiet" series (NBC-Blue) Jan. 23. This starved Victor McLaglen and Edmund Lowe. Show is now in its second 13-week cycle.

Actors Union Insists Paul

Whiteman, Kay Kyser, Bob Crosby Ought to Be-long to Carry Cards—Petrillo Will Hear Appeal

MENSER'S SQUABBLE

The American Federation of Radio Artists is having a showdown on its long-standing demand that handleaders who read lines of dialog on variety programs must carry AFRA cards. Union execs will carry the matter at a meeting some time next week with James C. Petrillo, president of the American Federation of Musicians. Meanwhile, an AFRA ban against handleaders refusing to accede to the AFRA card demand has been postponed.

Although the situation has been simmering for a couple of years, it came to a head recently on the Coast when the Hollywood local of AFRA (Continued on page 36)

Young & Rubicam's Early Dicker

For Jack Benny Renewal at \$25,000

London Jibe at Allen

Editorial mast head of the Savoy hotel, a publication of the Savoy hotel, in the Strand, London, typifies the British sense of humor. Besides stating that contents are "copyrighted everywhere the law can be enforced," it also states "subscribers are strictly enjoined from repeating any item they find worth it without crediting the source."

"This goes for you, too, Fred Allen," is the concluding line.

R&R on Talent Hunt

Chicago, Jan. 13.

Roß Metzger, recently appointed v.p., in Chicago in charge of radio for the Ruthrauff & Ryan agency, to the Coast to hunt for some possible talent.

Agency has a couple of new shows on the fire and is casting around for talent ideas.

PUBLIC RELATIONS AGAIN

This is a week in which it is remarkably easy (for a change) to get executives interested in public relations. They are acutely aware this particular week of their need for cushions. While one legal action is in full sputter in New York, another is pending in Chicago, and as an obligation to the whole FCC versus NBC-CBS situation, Mutual has dropped a sandbag from the Chicago fly-loft aimed at the cranium of RCA. In the blows and counter-blows of a contest with many of the "outward" aspects of "Irish" football, the whole years-long radio industry neglect to arrange to be well thought of is again prominently lighted up.

Perhaps the fundamental failure of radio industry public relations may be fairly summed up in the all-too-common impression in Washington that broadcasting is a happy accident, a gusher brought in by an accidental blow of a subduer's lazy hoe. So long as this disposition to think of broadcasters as 'lucky' fellows exists, who will feel sorry if their 'luck' finally plays out? It's going to be pretty difficult to get a sympathetic jury. Even when coming forth with policies under the dictate of public opinion, radio all too often gets no real credit for doing so. Instead there is apt to be a feeling that a bad boy is being scared into a slightly better mode of behavior. All this is of the essence of the radio industry's public relations flop.

Supposedly under the restraints imposed upon them by their attorneys the networks have done practically nothing of late to translate the FCC-network fight into terms the public can grasp. However, over the past weekend NBC's timidity and vagueness were missing. It matched the boldness of Mutual.

NBC stood up for itself in another particular this week and also scored. It declined to accept the Red Cross self-determined title to a two-hour program of evening time on a program to be linked to all four networks. NBC thought one hour was nearer reasonable and that one network at a time should suffice for

any program not originating at the White House, or its equivalent.

In putting forward its demand, the Red Cross quite frankly confronted NBC with its first practical test of this war as to whether private management is to retain any powers of self-determination of its own policies. If it does not, what price democracy? Many persons feel that every possible effort must be made to keep ambitious individuals or private enterprise-haters from picking off in wartime and one by one all the rules of procedure time has built up and experience has proven.

What alarmed radio men for a while was a fear that all pretense of 'voluntary' collaboration between itself and official groups, was to be brushed aside, not to mention establishment of the undemocratic principle that the public must listen to one program, or none at all, at all choice (in most communities) being removed. Even the importance of the current Red Cross drive for \$50,000,000 did not, in radio's view, justify twice normal maximum of time and four-way duplication of hook-up. More especially, radio did not fancy unilateral dictation, which at first seemed about to be attempted, as a substitute for traditional bilateral negotiation.

In the showdown the Red Cross thought better of its demands and compromised for the Blue. The episode is historic, even though the whole matter is necessarily somewhat on the secretive side.

Which brings up public relations—again. Of course radio lavishly gives time and facilities to the Red Cross. But always has, always will no doubt. But who is crediting radio with doing something fine? The Red Cross? The public?

Broadcasters feel they have gone all-out in obedience to the Government, in the generous giving of valuable time, advice, manpower and facilities to the Army, Navy, Treasury, Justice, Interior, Agriculture and other departments and Washington agencies. All this they have done voluntarily and they feel they have done it with an alacrity and enthusiasm that the Detroit automobile industry, for one, has not imitated. It disquiets the broadcasters that so soon in the war they sense a tendency to regard broadcasters as mere conveniences to be ordered about.

Hollywood, Jan. 13.

Tom Harrington, radio v.p. for the Young & Rubicam agency, and Louis M. Brown, Y&R's radio in charge of the General Foods account, are in town to go over the details of a renewal of Jack Benny's contract. In submitting his new terms Benny has stipulated that he will himself be taking \$25,000 a week for the program package as compared to its present price of \$18,500.

The agency has gone in for early discussion with Benny, through his agency, the Lyons & Lyons office, to avoid a repulsion of the jam which developed last spring when the bidding from other quarters became so hot that it took Benny as though they would have a different sponsor for the ensuing season. His renewal terms are: (1) a 13-week contract, with him two concessions, (1) that there would be no repeat broadcast on his part and (2) that the Sunday 7:30 spot on the NBC-Rad would be yielded by General Foods to Benny's second season. The agency hopes to renew him beyond the current contract which expires in early June.

DuPONT SERIES TO USE MORE NAMES

Du Pont has switched to a guest-name policy for its 'Cavalcade of America' series. Monday nights on NBC-Rad (WEAF) and will henceforth 'original' most of the 'show' from the Coast. Homer Fickett continues as producer-director and will go back and forth with the program. Idea of the B.B.D. & O. agency at the start of this season was to get away from the stanzas' semi-patriotic pioneer theme in favor of scripts of more general sublimity. However, with the outbreak of war, some of the American character of the series is being retained and, when possible, vehicles of that nature will be presented.

Bette Davis will guest in next Monday night's (18) edition in 'An American Is Born,' an Arch Oboler adaptation of a magazine story. Show will originate in New York. Monday night (28) Madeleine Carroll will guest from the Coast in an adaptation of 'Tomorrow's Captivity.'

James Cagney is tentatively set for the 2nd broadcast from the Coast to radio version of 'Capitulation of the Clouds,' forthcoming Warner Bros. picture. Raymond Massey, guests with him in New York. Tuesday night the Robert E. Sherwood-Carl Sandburg playlet about Lincoln. It will air from New York. Tentative time-taking for Feb. 16 calls for 'Tyronne Power to guest from Hollywood in Mark of Zoro.'

Bernie, Jolson Would Aid Morale Broadcasts

Miami, Jan. 13.

Ben Bernie, apart from touring across camps with his band, has offered himself for public morale service. Of margin, who is alternating with him in the same service, offering acceptance of his offer, creating a Red Cross benefit at the Brookline, N.Y. Sabat, is offering to guest for Feb. 16 calls for 'Tyronne Power to guest from Hollywood in Mark of Zoro.'

At Jolson, who is also wintering here, has offered himself for public morale service. He flew to New York over the weekend on this plan a radio commercial dicker.

Chain Income From Time Sales

Gross time billings for NBC, CBS and Mutual in 1941 totaled \$106,878,333, or 9% better than the threesome faced in 1941. NBC is adhering to its new policy of not disclosing to trade or public view its official figures, but it estimated that the NBC-Red 1941 did a gross of \$42,770,000, and the Blue Network, \$12,223,000, putting the two links' joint billings at \$54,993,000. The latter represents a jump of 9% over NBC's 1940 gross revenue.

Columbia's 1941 gross turnover in time amounted to \$44,584,378, or 8.7% above the tally for 1940. Mutual garnered a gross of \$7,300,955, an increase of 53.2% over its 1940 take. Breakdown of NBC's 1941 figures by network gives the Red a margin of 9.3% over the 1940 gross and the Blue, an edge of 8.7%.

	1941	1940	1939	1938
COLUMBIA	\$44,584,378	\$41,025,549	\$34,339,665	\$26,361,411
MUTUAL	7,300,955	4,767,054	3,329,782	2,918,122
NBC-RED	\$42,770,000	\$39,955,322	\$36,459,720	\$31,186,922
NBC-BLUE	\$12,223,000	10,707,678	8,782,638	10,275,755
Total	\$106,878,333	\$96,455,603	\$83,111,800	\$70,742,412

* Estimated.

FOODS LEAD CBS ACCOUNTS IN 1941

Food packers as a class dominated by a wide margin Columbia's revenue from time sales during 1941. The drugs and toilet goods field was second, while the tobacco group held third position. The laundry soap field accounted for the fourth largest gross expenditures. Listing of CBS gross billings for 1941 by industry follows:

Automotive \$2,054,659

Building materials 170,252

Tobacco 2,265,009

Drugs, toilet goods 10,715,107

Financial, insurance 349,631

Foods 13,869,992

House furnishings 105,370

Jewelry, silver 30,249

Lubricants 2,215,244

Paints 33,751

Soups 4,871,804

Travel 109,993

Sporting, aircraft 321

Grand total...\$44,584,378

Tony Stanford Returns As Director, Joe Bigelow Writes Bergen Program

Hollywood, Jan. 13.—Tony Stanford is back on the job. His assignment, payor, has been assigned to production of Chase & Sanborn program. He has released his release for whom he handled the Red Skelton show. Many Holland, who has directed the Jva show for the past year, moves to "Three Ring Time" magazine.

Stanford was with JWT for five years, having been a radio director on Lux, Rudy and Val, Nash, Kellogg's Cereal and Gene Autry's Melody Ranch. He was recently optioned for another quarter by Seeds.

William Hawes Joins Ralph Edwards Office

William Hawes, former radio script agent, has joined the Ralph Edwards office as a production man and stage manager for "Truth or Consequences."

RYAN WON'T LOSE TOUCH WITH COUSIN WHIP SPID AS STORER CONFIRMS HEAD MAN

J. Harold Ryan will continue while directed in Washington as radio director of censorship to consult with his Fort Industry arm on the affairs of WSPD, Toledo. George B. Storer will have direct supervision of that station, among others, as president of corporation.

E. Y. Flanagan's title will be acting manager of WSPD. Flanagan is the regular commercial manager.

Josephine Tummia On Conti Soap Series at \$500 Per Appearance

Josephine Tummia, Metropolitan Opera coloratura has been signed by Conti Soap Co. as the star of a series of broadcast starring Saturday Jan. 24 for 26 weeks over Mutual. A chorus and the orchestra of Alfredo Antonini will be used. The program will use semi-classical songs and operatic arias. Soprano receives \$500 per performance.

1941 LIST OF ADVERTISERS ON MUTUAL

Blackett-Sample-Hummert led Mutual's last year agency. In 1941, Bayuk Cigar turned out the network's No. 1 customer. Listed here are the web's first 10 in either classification:

Advertisers	
Bayuk Cigar	\$796,851
Blackett-Sample-Hummert	\$685,273
General Mills, Inc.	\$529,449
Levi Brothers Co.	\$529,449
Colgate-Palmolive-Peet Co.	\$529,449
Procter & Gamble	\$529,449
Liggett & Myers Tobacco Co.	\$529,449
William Wrigley, Jr. Co.	\$529,449
R. J. Reynolds Tobacco Co.	\$529,449
Chrysler Corp.	\$529,449

Blackett-Sample-Hummert	\$1,446,422
Liggett & Myers Tobacco Co.	\$640,416
Procter & Gamble	\$640,416
William Wrigley, Jr. Co.	\$640,416
General Mills, Inc.	\$640,416
Levi Brothers Co.	\$640,416
Colgate-Palmolive-Peet Co.	\$640,416
Chrysler Corp.	\$640,416
Blackett-Sample-Hummert	\$640,416
General Mills, Inc.	\$640,416
Levi Brothers Co.	\$640,416
Colgate-Palmolive-Peet Co.	\$640,416
Procter & Gamble	\$640,416
Liggett & Myers Tobacco Co.	\$640,416
William Wrigley, Jr. Co.	\$640,416
R. J. Reynolds Tobacco Co.	\$640,416
Chrysler Corp.	\$640,416

'OLD DIRT DOBER' STRESSES EATABLES

Nashville, Jan. 13.—'Old Dirt Dober,' CBS' gardening program, has been revamped to meet demands of defense. Some 15 minutes of half-hour show are now devoted to home gardening. 'Dirt Dober' (Tom Williams) now gives talks on defense or home vegetable gardening.

"No other change is contemplated in General Mills' six-day Dober stint over WLAC."

Sid Flamm at WBYN

Sidney J. Flamm, brother of Donald Flamm, former owner of station WYMA, New York, has joined WBYN, Brooklyn, as vice-president in charge of sales and advertising (12). He has no stock interest in the station, but will handle all sales and developing programs of commercial appeal.

Flamm is also a member of the board of WYMA and assistant to his brother.

Ruthrauff & Ryan Top CBS Agency

Ruthrauff & Ryan, whose accounts include Lever Bros., Campbell Soup and Sterling Products took the lead in 1941 with Columbia in amount of revenues received by agencies. Young & Rubicam ranked second on the CBS books, and Ward Whelock was third. How the agencies in general fared with all national networks in '41 will probably not be disclosed to the trade, since NBC has decided not to release its own expenditures received by agencies. Following is CBS' list of their agencies:

Ruthrauff & Ryan	\$5,040,316
Young & Rubicam	4,534,054
Ward Whelock	4,303,400
Benton & Bowles	4,062,282
Blackett-Sample-Hummert	2,507,328
David Thomas	2,161,257
William Esty	1,947,404
Ted Bates	1,701,359
Complex	1,692,705
Newell-Emmett	1,657,108
McCann-Erickson	1,633,621
McCann-Erickson	1,633,621
Sherman & Marquette	1,461,056
J. Walter Thompson	1,325,700
Complex	1,230,795
Arthur Meyerhoff	1,110,884
Fielder & Ryan	969,639
Fielder & Ryan	969,639
Batten, Batten, Durstine	729,640
Arthur Kuden	716,604
Geyer, Cornell & Newall	656,302
D'Arcy	607,556
Knox Reeves	500,306
Joseph Allen	483,263
Aubrey, Moore & Wallace	377,268
J. M. Mather	367,785
A. D. Sheldon & Candy	366,676
K. E. Kline	354,245
Raymond R. Morgan	194,161
Sorensen	185,410
W. J. Anderson	172,600
C. L. Miller	136,872
Walsh	88,285
83,131	
75,214	
66,630	
Erwin Wagner	
Budger, Browning & Budge	56,056
Fuller & Smith & Ross	55,970

CBS Advertisers During 1941

General Foods proved Columbia's biggest customer for 1941, with gross billings of \$4,530,421. Lever Bros., which had CBS' list for three consecutive years, dropped to third place, and Campbell Soup jumped into second spot. Colgate-Palmolive-Peet, which in '40 ranked fifth, slipped a notch, and the same happened to Procter & Gamble, whose standing with CBS on expenditures in 1941 was No. 4. General Mills, for 1941, P & G No. 5, Liggett & Myers (Chatterfield) remained in sixth place.

Following is the list of CBS network advertisers for 1941 by time expenditures:

1. General Foods Corp.	\$4,530,421
2. Campbell Soup Co.	4,310,421
3. Lever Brothers Co.	3,762,612
4. Colgate-Palmolive-Peet Co.	3,754,214
5. Procter & Gamble	3,685,214
6. Liggett & Myers Tobacco Co.	1,657,108
7. William Wrigley, Jr. Co.	1,657,108
8. R. J. Reynolds Tobacco Co.	1,176,236
9. Chrysler Corp.	1,147,710
10. The Texas Co.	1,103,705
11. Philip Morris & Co. Ltd., Inc.	1,114,125
12. American Home Products Corp.	1,075,551
13. American Tobacco Co.	1,051,823
14. Sterling Products, Inc.	1,075,551
15. Ford Motor Co.	900,516
16. General Mills, Inc.	876,626
17. Pet Milk Sales Corp.	766,738
18. E. R. Squibb & Sons	658,362
19. Prudential Insurance Co. of America	658,362
20. Coca-Cola Co.	587,056
21. Eveready, Inc.	545,050
22. Brown & Williamson Tobacco Co.	545,050
23. Lady Esther Co.	537,048
24. Gull Oil Corp.	545,050
25. Thomas J. Lipton, Inc.	486,465
26. American Ice Co.	463,263
27. Chaseworth Manufacturing Co.	474,457
28. California Fruit Growers Exchange	452,206
29. United States Tobacco Co.	441,228
30. Continental Baking Co., Inc.	441,228
31. Armour & Co.	404,593
32. Campagna Sales Co.	377,288
33. International Silver Co.	364,218
34. Florida Citrus Commission	271,145
35. Commercial Credit Co.	268,016
36. Magazine Research Co.	268,016
37. Pacific Coast Borax Co.	256,649
38. Lasker, Lasker & Co.	256,649
39. Emerson Drug Co.	235,663
40. Johnson & Johnson	235,663
41. Penn Tobacco Co.	235,663
42. Best Foods, Inc.	204,415
43. Borden's, Inc.	185,410
44. Lettice Sadye Borden Co.	185,410
45. Curley's Candy Co.	136,872
46. Los Angeles Soap Co.	121,768
47. Libbey-Owens-Ford Glass Co.	91,673
48. Armstrong Corp.	91,673
49. Menzies Co.	90,528
50. Travel & Publicity Bureau of Ont. Govt.	88,285
51. Vite Chemical Co.	88,285
52. Johns-Manville Corp.	73,948
53. Planters Nut & Chocolate Co.	72,986
54. American Chicle Co.	72,986
55. General Petroleum Corp. of California	47,956
56. International Cellulose Products Co.	46,622
57. Egan National Watch Co.	44,668
58. P. Lorillard Co.	44,668
59. Richard Hildout	40,100
60. National Lead Co.	39,797
61. Macfadden Publications, Inc.	32,678
62. Peter Paul, Inc.	31,673
63. Art Metal Works	25,974
64. Union Oil Co.	25,344
65. Smith Brothers	21,346
66. C. F. Mueller Co.	20,989
67. Knoll-Off Manufacturing Co.	20,217
68. Bahavest Corp.	20,217
69. Kox Gelatine Co., Inc.	18,602
70. Breakfast Club Coffee	18,602
71. Albert Brothers Milling Co.	18,602
72. Colonial Dames, Inc.	18,602
73. Sensible Oil Co.	15,125
74. Wilmington Trust Co.	15,125
75. Atlantic Refining Co.	11,269
76. The American Oil Co.	11,269
77. Bekins Van & Storage Co.	7,981
78. General Motors Corp.	6,431
79. Anderson's, Inc.	6,431
80. Nestle's Milk Products, Inc.	5,997
81. Gallekamp Stores Co.	4,419
82. Gallekamp Stores Co.	4,419
83. Shell Oil Co.	3,558
84. Eagle Oil & Refining Co.	2,284
85. Valter Aircraft Corp.	2,284

GRAND TOTAL...\$44,584,378

'BIG TOWN' INTO SPOT VACATED BY BOWES In Wheatena Adaptation Of 'Bachelor Mother' Film

Hollywood, Jan. 14.—Two network shows were dropping last week for new time and moved into more advantageous spots. 'Big Town' takes over the half hour on CBS abandoned by Major Bowes, starting Monday, on NBC.

Wilmington Trust Co. Monday to Friday night on NBC. The p.m. airing on both to repeat for 1942.

Frances Robinson Lead in 'Bachelor Mother' Film

Frances Robinson, film actress, will have the leading part in 'Bachelor Mother,' next adaptation in the recorded Wheatena 'Playhouse' series, starting Monday, on NBC.

Other adapted parts will be played by Chester Stratton, James McCallion and Louis Russell.

Carl DeAngelis is directing the series, with Victor Smitz, and David Victor adapting the original Norman Krassa screenplay. Current 'Bachelor Mother' is being produced by the series for the Company agency.

Speed New 100 Kw. for WGEQ

Dismantling and moving of the physical apparatus of shortwave WGEQ to San Francisco will be completed by the end of the week. The KFSO group there has not ended the Schenectady station, as many seem to think. WGEQ did lose its 100,000 watts temporarily but it never gave up the air. It is instead to a spare General Electric transmitter and continuing at 50,000 watts to beam on South America as before.

Actually G. E. engineers hope to have a new 100 kw. set-up for WGEQ in operation here before other engineers complete the establishment in Frisco of the former equipment that was sold for Asiatic propaganda purposes at the suggestion of the United States government. Antennas and foundations were not moved to the Coast, hence Schenectady has this advantage in rebuilding for the big juice.

KFSO's short-wave affiliate, KWID, does to arrive here this week for assembly with efforts being made to get it on the air by March 1.

First War Effort Meeting of Writers Is Talkative Rather Than Active

Meeting of radio writers last week to discuss possible means of co-ordinating script material for war effort purposes proved generally unproductive. Session was held in plenty of talk, but nothing concrete was decided and no resolutions were adopted. About 125 scripters attended the confab, which took place Tuesday night (6) in the A.S.C.A.P. board room in Radio City, N. Y.

Bernard C. Schoenfeld, radio director of the Office of Emergency Management, was the principal speaker, urging the authors to include more war effort announcements in their radio scripts. However, it was pointed out that the writers present that the matter of such announcements is in the hands of sponsors, advertising agency men and networks, depending on the particular program. Although Schoenfeld has requested that the meeting be held at the earliest possible moment, he said in answer to a question that he had no immediate specific plans or projects for those present to undertake, but merely desired to outline broad ideas for them to consider.

Replying to a suggestion by one author that the Government should send some of the unemployed radio writers for defense show scripts, Schoenfeld asserted he is not authorized to make any such deal. He did not elaborate on the matter.

According to several members of the Radio Writers War Effort Committee, which arranged the meeting, Schoenfeld's invitation, the whole question of Government plugs on commercial programs is to be considered by committee representing the American Assn. of Advertising Agencies and the National Advertisers. Intimated that the RWWEC will subsequently collaborate with the advertising agency men on the subject.

FREE COMPANY PLAYS FOR WNYC FEATS

Free Company radio plays, originally broadcast last summer by CBS in cooperation with a group of name authors, directors and actors, are being revived by WNYC, New York City's municipal station, 3-week series starting Jan. 23. Programs will run 5-5:30 p.m. daily.

Show will be produced by the regular WNYC staff, with Mitchell Grayson directing.

NO MEMBERSHIP NAMES

Jack Kirkwood Drops Club Start at Request of FBI

San Francisco, Jan. 13. Jack Kirkwood has dropped the daily membership report from his KFRS Breakfast Club show at the request of the FBI. Precautionary action taken by the numbers being used as code messages.

Three-hour five-week network comedy unit celebrated its third anniversary (16) with open house and samples of sponsors' products.

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BIG PAYOFF FOR RADIO MEN

Typical of Nation-Wide Drive, WBBM, Chicago, Sets Up Busy Schedule of Gratin Classes — WTRY, Troy, Has 111 Applicants

WOMEN, TOO

(The anticipated requirement of the United States Army for thousands of radio engineers is the cause of some worry in the industry as well as in the Government. It is hoped that there will be many potential technicians for the Army among the 65,000-d amateur shortwave operators, all of whom are now officially certified by the Federal Communications Commission. The commercial longwave industry has already furnished a lot and will furnish more.)

Meanwhile there is significance in the reported establishment in various cities of technician-training camps under the leadership and initiative of broadcasters. Both as a matter of patriotism and as a matter of business, regular broadcastmen will be glad to do anything more helpful at this moment—Ed.)

WBBM, which is turning over its entire television space in the No. 1 LaSalle street building for a school for radio telegraph operators and radio technicians, will start classes next week. Instruction will be given by Federal Communications engineers, headed by Frank Falkenberg.

A Columbia project, through cooperation with the nation's armed forces, is to help provide technicians for communications at camps in the field and in home defense.

WBBM is contributing the space, the use of its radio time to attract students, and the WBBM engineers are contributing time and talent to serve as instructors.

Instruction will give practical primary training in radio telegraph to men in this branch of service prior to their induction into the Army. Navy or Air Force officers, for military service who can take a significant part in home defense. There will be three sessions daily, 8:35, 9-9:15 and 9-9:15.

Signal Corps Approves Entire project was worked out by H. Leslie Atkes, Columbia v.p. in charge of western operations, with the Signal Corps officers, and a key man from the Signal Corps will be assigned to the WBBM school to supervise the principles of wartime duties to the students.

Signal Corps officers and technicians will receive basic training in the 12-week course. Tuition is free and the only cost to the students will be that of necessary textbooks.

27 Women Enroll

Troy, N. Y., Jan. 13. Al Chismark, chief engineer of WTRY, will conduct a class for men and women (27 of the latter have enrolled, eight of them married women) in the technical principles of radio, including control room operation. A number of all applicants will be selected from the course, which is promoted in conjunction with the National Youth and the National Association of Broadcasters. Volunteers have been and are being sought. The course, which will be held night in a local school or college, probably will continue over a period of several months.

Applicants are supposed to have a knowledge of high school mathematics in mathematics and the like. The possibility that women may be used in the control room engineers as well as announcers, before the war has ended, has been commented on by the Signal Corps and the Army. The Signal Corps has been considering radio executives. Femmes could be present (Continued on page 28)

Women Technicians for Radio?

In connection with the Army's need for radio engineers to man army detector squadrons and perform other communications work will be in adjoining columns the role of women in the event of a long war in two departments of radio operation largely barred to femininity in the past. First, plant and studio engineering and second, radio engineering and maintenance.

Male engineers will be especially wanted by the U. S. Signal Corps. Male announcers tend to run young in years and will probably be drafted in large numbers. Substitutions may eventually be made of the opposite sex. In the matter of announcers there has been a general sponsor prejudice against girl spellers although taking ladies a la Mary Margaret McBride, et al. are not uncommon in commercial radio.

The whole conjunct subject is one more reminder of what war means and does.

Radio Reporters at Actual War Scene Under Strictest Supervision And Carefully 'Accredited' First

R.L. Stevens Succeeds Carlton on N.Y. Post

Robert L. Stevens has succeeded Leetens Carlton as radio editor of the N.Y. Post. Stevens has for the last couple of years been a member of the paper's regular radio staff, but formerly wrote a Read and Gun column as a part-time assignment.

Continuing in the sheet's radio department as the "Radio Editor," Stevens will be in charge of all programs, and Albert Cusick, on a part-time assignment as program manager.

Carlton is on an indefinite leave of absence with the Office of the Chief of Information (Donovan committee).

H. L. McClinton ON MORALE PROGRAM

H. L. McClinton, v.p. in charge of radio for the N. W. Ayer agency, has been given the leave of absence to produce the half-hour morale program which the Government will debut over the four national networks Feb. 7. McClinton has recruited Bob Mortenson, of the military radio staff, as his assistant. McClinton was brought in by the Office of Facts and Figures and is expected to be in the couple weeks will be an organizing job more than anything else.

Carlton Corwin will direct the show as well as participate in the program. The writing staff is in process of selection.

Cecil Brown Broadcasts Singapore Social News And Draws Backlout

CBS correspondents ran into censorship difficulty in two different parts of the globe during the past week. In the Pacific, broadcast from Singapore, was ordered off the air. Cecil Brown, Charles Woodward, of the network's London staff, exploded during the course of a report to the States that he would have to bring his broadcast to an abrupt close because the censor didn't like what he stated.

It was said that Brown, famous as a survivor of the Republic, had been barred by the British authorities because he had commented on the social life of the local military and CBS spokesmen in New York declared that all they knew was that the Singapore broadcast had been barred. Singapore held that Brown's broadcasts were "detrimental to local public morale" and that the censor of his broadcasts made him "persona non grata." CBS has appealed against the radio order.

Washington, Jan. 13.

Careful selection of the individuals who may in the future get permission to enter 'theaters of operations' with the rating of 'accredited' writer, shutter-clicker, or photographer is required of checking being done to plug every loophole by which an enemy snooper or propagandist might sneak down in Alaska, the front lines, or intensive scrutiny ever has been made of the newswriters, radio commentators, still photographers and reporters.

Getting men to scenes of action is virtually impossible at present and will remain a difficult task under the best circumstances. Admirals and generals have decided that the number of gawkers will be held to a minimum. Indications are required, since supervision must be exercised, and there'll be little room for error.

Most of the preliminary lining up of "accredited" correspondents—the phrase covers both still and newsreel camera-toters along with press photographers and radio men—has been done by the War Department. It will go automatically on the Navy's list and vice-versa. The rules will be uniform to the greatest degree possible, though. Indications are the Navy will be more generous in ferrying approved correspondents to points of interest.

At present, nobody is being permitted into the Pacific Ocean, Hawaii, but shortly others are expected to be allowed in the Caribbean and the South Atlantic, and possibly the far Pacific. News editors of various media who fanned their wings being far-flighted in shooting men to Honolulu before the first bomb was dropped on the island are expected to extricate, their stranded field staffs. A few men who were on the island before the Japanese invasion press service and network roots in Manila, naturally, are remaining. Dito on the Philippines, Luzon and Ieland, though the Army is accused of being the first to extricate, their stranded field staffs. A few men who were on the island before the Japanese invasion press service and network roots in Manila, naturally, are remaining. Dito on the Philippines, Luzon and Ieland, though the Army is accused of being the first to extricate, their stranded field staffs.

Aside from whatever principles are established by Federal Censorship, the public may expect to be additional verbiage by the Army and Navy. For instance, it seems pretty clear that in the future network works will not be allowed to pick up running descriptions of action, meaning there'll be no more of those exciting play-by-play accounts such as the capture of Manila the first few days of hostilities.

Mutual's Position

On the radio end, the Army Bureau 802 of the Public Relations Branch has the three national chains to submit names, but Mutual passed. NBC, CBS and the three national chains to submit names, but Mutual passed. NBC, CBS and the three national chains to submit names, but Mutual passed. NBC, CBS and the three national chains to submit names, but Mutual passed.

Trammell Chairman of Blue Exec Committee; Vice-Presidency Goes To Phillips Carlin of Programs

Niles Trammell was elected chairman of the executive committee of the Blue Network Co., Inc., at the first meeting Friday (9) of the new corporation's board of directors. The divorcement of the Blue from NBC and the establishment of the Blue as a direct subsidiary of RCA was effected formally last week with the filing of incorporation papers in Delaware. Trammell, RCA spokesman, will remain as president of NBC, which form now involves solely the Red Network, and strong denial was made of the report that he was slated to move in as head of the Blue when he is a sale of that network is consummated. Mark Woods, the Blue's president, and Edgar Kobak, executive vp, will serve with Trammell on the executive committee. At last Friday's meeting Phillips Carlin, program head, was named a vp. The panel of directors of the Blue consists of Woods, Kobak, George S. DeSousa, John Hays Hammond, Jr., Niles Trammell, and Charles B. Joffile. The last four are all connected with RCA.

Don Gilman became western vp

Don Gilman became western vp president of the Blue network after the set-up of officers that has now been determined. He thus returns to a post substantially similar to his long-time job and the temporary what-does-it-mean title as head of Pacific public relations is forgotten.

Edwidge Stolz has meanwhile assumed his new role as west coast vp of NBC, also as executive vp. E. B. Borroff of Chicago also gets a Blue vice presidency along with Keith Kiggins and Laurence P. Yandell, the latter also being treasurer of the Blue and a fast-rupper in the line of his relative's short tenure on the NBC payroll.

COPPER'S USE FURTHER CURTAILED FOR RADIO

Washington, Jan. 13. Increasingly tighter grip of war on various branches of the radio business is demonstrated by the Office of Production Management announcement Friday (13) that hereafter copper can be used in making receivers only when indispensable to carry electrical current. Margin of safety is allowed but no decorative use will be tolerated.

The most recent priorities division ruling puts out that sale of copper sets complying with the order has been forbidden, but implies that the copper can be used in sets open to prevent any abuse. In general, copper can be used in "wire and contacts," shielding, and special wire. No more plating with copper dials, knobs, switches, cones, or shafts, under the edict.

\$2,300,000 to Operate FCC Next Year

Separate Appropriation, However, Covers National Defense Activities of Special Branches

Washington, Jan. 13. Fraternities of employees—a bookkeeping trick—will be dropped by the Federal Communications Commission during the fiscal year opening next July 1. President Roosevelt's 1943 budget, submitted to Congress Wednesday (7) reveals a spending of \$730,000 in the amounts appropriated for the current 12-month accounting period, the bulk of the cut coming in national defense expenditures.

Regular appropriation for salaries and other expenses will be \$2,300,000, compared with this year's \$2,315,000, while the defense allotment will

Signal Corps

Continued from page 27

into service as spikers more easily than they could as control room operators.

The draft on manpower in control room work, who are more or less young and who must possess quick reflexes, is expected to be considerable. Since a battle is believed likely to be true of announcers, if war lasts a long time.

Elighway for Iowa

Mason City, Ia., Jan. 13. F. C. Elighway, manager of KGLO, has been appointed radio co-ordinator in Iowa, representing the national defense committee of National Association of Broadcasters. In this capacity he is expected to be a member of schools in the state, which will offer courses in radio technique, all schools to be sponsored by Uncle Sam.

Working with Elighway on plan are M. J. Croft, head of electrical engineering at Iowa State college, Ames, and H. C. Croft, head of the mechanical engineering department at the State University of Iowa, Iowa City.

Schools inaugurated at request of army and navy in effort to obtain radio technicians for service in armed forces. Course will last 16 weeks with 144 contact work hours and 96 hours for home study.

WCCO Engineer Active

Minneapolis, Jan. 13. Hugh S. McCartney, WCCO chief engineer, has been appointed to represent radio on the Minneapolis Defense board's technical advisory committee. Earl H. Gammon, WCCO general manager, is head of the board.

Others from the same station engaged in defense action are Al Sheehan, assistant manager, in charge of Red Cross programs, and Max McGee, in charge of the defense committee to collect books in the Twin Cities for Army camps.

Frisco Training 'Em

San Francisco, Jan. 13. Joe Landrum, KYA engineer, has been appointed an instructor at Samuel Gompers' trade school here to turn out technicians for defense. Previously, F. H. Christman, another KYA engineer, got a civilian job with the army signals.

NOXZEMA CITY QUIZ

NOW ON KMBC, KMOX

Kansas City, Jan. 13. Stations KMBC of Kansas City and KMOX of St. Louis last Sunday afternoon broadcast a quiz show called "Noxzema City Quiz." Two Cities programs for Noxzema with a half hour show beginning at 8:30 p. m. and ending at 9:15 p. m. was occasioned by KMBC's carrying of the 40-minute Sun Show swap at 8:30 p. m.

The Lever Brothers show is transcribed from its Tuesday night radio broadcast in due to continuing KMBC, CBS affiliate here, since WCCO is closed to music, could not clear desired time.

From the regular permanent payroll, 50 home office and 7.2 field employees will be laid off. The amount paid with defense funds will decline by 4.5. Washington and 50.6 field employees will be laid off under the 1941 level. Most of the reduction will be in clerical and administrative staffs. Geographic forces, though some attorneys and engineers will depart.



COL. JIM HEALEY

Who has been continuously sponsored on one or more stations since 1931. A proven result-getter for national radio advertisers, this veteran reporter, columnist, editor and publisher has currently sponsored for eleven quarter-hours weekly.

He's available for network and "radio" rights.

COL. JIM HEALEY

154 W. 46th St., New York

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Who's Who in the Blue

BOARD OF DIRECTORS

George S. DeSousa, Edgar Kobak, John Hays Hammond, Jr., Mark Woods, Joseph V. Heffernan, Charles B. Joffile, Niles Trammell, Chairman.

EXECUTIVE COMMITTEE

Niles Trammell, Chairman.

OFFICERS

Mark Woods, President. Edgar Kobak, Executive Vice-President. E. B. Borroff, Vice-President in charge of Central Division. Phillips Carlin, Vice-President in charge of programs. Niles Trammell, Vice-President in charge of Western Division. Keith Kiggins, Vice-President in charge of stations. Laurence P. Yandell, Vice-President and Treasurer.

DEPARTMENTS

George M. Benson, Eastern Sales Manager. Judith Cortada, Trade News Editor. Edward F. Evans, Research Manager. Murray B. Grabhorn, National Spot Sales Manager. B. J. Hauser, Sales Promotion Manager. E. P. Hays, Director of Publicity and Promotion. Dorothy Kemble, Contract Acceptance Editor. George Milne, Chief Engineer. John H. McNell, Manager, Station WJZ. Tracy Moore, Western Sales Manager. Earl Mullin, Manager, Publicity Department. John H. Norton, Jr., Station Relations Manager. Charles B. Rynd, Sales Service Manager. Robert Sudek, Assistant to Executive Vice-President. Merril R. Schneider, Assistant to Executive Vice-President. James Stittson, Central Division Program Manager. Fred M. Throemer, Jr., General Sales Manager. D. B. Van Houten, Office Manager.

Tom Revere Joins Bates; Hawkes, Others Fill In

Day Now B&B Partner

Tom Revere has resigned as vp. in charge of radio for the Bates & Bowles agency Feb. 1. Revere's spot at B & B will not be billed for the time being. Instead the executives of the agency's radio department have their duties reshuffled. Kirby Hawkes assumes charge of all program production, Fred Prager will handle all talent, Eddy Showell, formerly a recent executive at B & B, now as business manager, and Mann Holler becomes the manager of the Hollywood branch.

Revere is moving to the Ted Bates agency to succeed Jack Runyan as executive vp.

Another major change at Bates & Bowles is the entry of Bill Day, formerly a copy chief with W. A. Water Thompson, as a full-fledged partner. Day will be in charge of creative and planning. Chester Bowles has meantime taken a three-month leave of absence to head up cooperation of all materials under the OPM in Connecticut.

Burns Lee quit as the agency's director of publicity last week to join the press division of the U. S. Treasury in Washington.

BAN ALL 'REQUEST' PROGRAMS FOR WAR

Bridgeport, Jan. 13. All record request programs have been dropped by the Connecticut State Board of Education for duration of war, to guard against giving information to the enemy.

Move is expensive to several state broadcasters who have built up large telephone and wire followings.

Wrong Age for Carlin's Pills

Street & Finney Trying a Middle-Aged Slant—Pat Barnes Encees Program (West of Cleve. Only)

Street & Finney on behalf of Carlin's Little Liver Pills is trying out "hostage" review idea on NBC-west. Pat Barnes has been hired as emcee of program.

Includes the Nat Brunstoff orchestra and is using rotating guests. Last week was Blanche Ring. Cast working in costume in New York but not heard local radio.

Carlin's Pills has "Inner Sanctum Mystery" on the Blue, a horror series that has achieved some popularity. A survey seems to indicate that it appeals primarily to high-schoolers and young folks and isn't great customers for pills.

Steve Stone, general manager of WBM, Newburyport, seen appointed to the Red network planning board.

FADE OF SUNDAY

NBC SECTIONS

UNDECEDED

Ultimate fate of various NBC departments, and divisions of Department, remains uncertain following the split in NBC.

No decision has been made yet on such activities as news and special events, public information and planning. Carlin's program library, etc. These units may function as separate divisions available to NBC and Blue.

NBC pres is divided on a basis of Red Mullin and some eight assistants taking up independent quarters on the third floor of Radio City with the Blue entrenchment, while John McKay will head the remaining NBC press division retaining the majority of publicity personnel.

Drees for Kirchner

Chicago, Jan. 13. Jack Drees takes over the WIND "Night Watch" program of pop recorded music, replacing Claude Kirchner, who joins the army.

Drees also will continue handling his regular daily "Sports Edition" show on the same station.

Sandra Michael, Red throat

Sandra Michael, author of "Against the Storm" will fill with a step into her Silvermine (Conn.) home. She goes to Palm Springs, Cal., to call his "Coffee Club" from now on.

James Porter is new assistant to Frank Eberhart, director of publicity and promotion for station KMBC, Kansas City.

Hence the switch to middle aged listeners with a program calculated to appeal that way.

"BOWDY REVUE" TONED DOWN

Boston, Jan. 13. Carl Moore's "Bowdy Revue" on WEEI is being toned down and will be called his "Coffee Club" from now on.

Moore sings and emcees with vocalists Jean Collins and Bill Elliott to the Red network planning board.

WORLD WAR II

A Toast to America's Allies

Emil Briesacher agency has come up with still another transcribed fiction. This time it's "A Toast to America's Allies," starring the "Victory Girl" and using an orchestra of 25-piece of Max Baer's Wilson. Five-minute transcribed spot has already been sold to Acme beer in the west, riding seven days weekly on KGO and KGO locally. Started Monday (12).

Unlike previous beer spots developed and waxed by the agency, this series, saluting friendly nations, will be offered for sale nationally to any account. Lanting "Barrel of Fun" and similar waxes to radio accounts narrowed the market before.

Yanks Now Getting Steady Dosage Of Programs Concerning 'Neighbors'

Taking seriously the task of familiarizing people in the United States with South America, as well as acquainting South Americans with the U. S. Office of the Coordinator of Inter-American Affairs (Rockefeller committee) is responsible for 17 shows currently on U. S. networks strictly for "domestic consumption." There are, in addition, many local programs for "domestic Latin groups, behind which is the hand of the Rockefeller organization. Some 34 such shows in all are to be heard in New York City. Most of the programs is announced as sponsored or aided by the Coordinator's office and most listeners don't consciously realize the large quantity of Latin American ideas they are getting, or why. Each program, nevertheless, the committee feels helps to cement relations between the people of the two continents. CIAA is of the opinion that an important step to inter-American unity is knowledge by each people about the other and thus the large-scale program in this country.

Shows run from quarter-hours of American rhythms to the International Telephone and Telegraph - sponsored "Good Neighbor News," heard on CBS five nights a week. Latter is a new broadcast concerned solely with events in South America. There are a number of straight educational programs, too.

PERSONALITIES UNDER CBS

New Shortwave 50,000-Watt Insurance Postscript from N.Y. Area

With inauguration of its new 50 kw shortwave transmitter, CBS has started new night shows to South America which is available to stations in Latin network for pickup and rebroadcasting. It includes personalities, special events and human-interest stories, as well as a short-wave headline news.

One of the top events so far was present Joe Louis as the personality of the night. Louis, who but before he was to go into the ring with Arturo Godoy, was in prison of Arturo Godoy, was a Mexican fighter whom he once battled for the championship. The program is produced with cooperation and aid of the Office of Coordination of Inter-American Affairs (Rockefeller committee).

Palm Mall Sound Effects Too Close To War-Like for CBS' Satisfaction

Palm Mall cigarets will continue its transcribed announcement scheduled without any modification as the sound effects contents, it is revealed by the Rutherford & Ryan agency. The question of whether changes in the transcriptions' make sense in the offering came after CBS had turned down contract renewals for the cigarets as its managers to operate stations on the grounds that the discs, which include naval and

San Francisco, Jan. 13.

Waitt Hoyt, former major league hurler, of late with WOR, New York, started pitching with commercial tagging last week when joining WRUC, Mutual affiliate. He is doing a quarter-hour sports program on weekday nights for Aluma & Deopke, department store. His stint is titled "According to Hoyt."

In bowing to Cincy dealers, Hoyt was spotlighted in a special 45-minute stanza in which the station's ball club and local sports scribes were heard. Into included transcribed puffs for Hoyt from baseball radio notches in New York.

During the baseball season he will announce the "Reds" games, with Dick Neelbit, staffer, as assistant.

Cincinnati, Jan. 13.

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Cincinnati, Jan. 13.

Radio Advertisers' New Year Representatives of Honolulu Stations at First Feared Wholesale Cancellations of Advertising Placed from Mainland

GOOD FOR MORALE

Radio business as far as United States accounts are concerned have held up so well for Honolulu stations that the stations' reps involved have abandoned the idea of issuing an appeal to American advertisers to stop supporting the stations in this American outpost if only for the morale factor. The reaction of American advertisers since the attack on Pearl Harbor has been far to the contrary of what the media on the island had expected. Instead of cancellations there has been an increase in advertising contracts.

Shortly after the Pearl Harbor assault the three organizations which represent the stations and newspapers in Honolulu became worried about a possible withdrawal by U. S. advertisers and there was a general letter to the former urging them to maintain their expenditures in Honolulu if only for the confidence that such support would convey to the islanders.

The rep organizations that did the convincing were the U. S. Agents John Blair & Co. and O'Meara & Ormby. Katz has KGU and the Honolulu Advertiser.

Agents KGBB and KHBK, while O'Meara & Ormby has the national sales agency for the Honolulu Star-Bulletin.

Only changes that the Honolulu stations have made in their program schedules has been to drop the war and Filipino language news broadcasts.

Philadelphia, Jan. 13.

Philly experienced a scare reminiscent of the Orson Welles "War of the Worlds" radio drama staged at the Bendix aircraft plant here last Tuesday (7). As the police searched for the cause of the panic, ambulances and emergency squads, reporting "132 casualties," it was learned that the cause was in other cities and reports were spread that Philadelphia was the first American city to suffer an air attack.

The drill was pulled as a surprise, with no one at officials and newspapers lifted off in advance. The police radio announcer carried out his part dead pan. Sending wardens, demolition squads, firemen, etc., to the scene of what he described as "bombed-out aircraft plant."

Dial-twisters, listening in to short-wave, had no way of telling that it was only a drill. Newspaper offices were deluged with telephone calls. Streets along the aircraft plant were clogged with cars of curious who heard the broadcast. Queries came to the local Associated Press office from as far away as Detroit. As persons near the scene of the "bombing" their fears were heightened by the sight of people being carried out of the plant in armchairs, a searchlight, playing over the "wrecked plant," etc.

Manuel Arvin, Spanish announcer on WLVU, Crowley's international station, has been appointed "honorarium" of Mexico for Cincy.

Buenos Aires Judge Charges That Station Belgrano Underpaid for Music With Okay of SADIAC Executive

Colgate, Lipton, U. Drug Place Programs, Blurbs On CFCF in Montreal

Montreal, Jan. 13.

Canadian Marconi station CFCF has the following new programs and extensions for the current year:

Colgate-Palmolive-Petco extended for 52 weeks from Jan. 1 from 6:15-6:25 p.m. (EPT).

Thomas J. Lipton, 255 spot announcements twice daily, Monday through Friday started Jan. 2.

Coronet Star Weekly, 36 spot announcements four times daily, Thursdays and Fridays, from Jan. 1.

Canada Star, new series, "Secret Service Scouts," 38 programs, three a week, from Jan. 2.

United Fruit of Canada, 155 spot announcements three times weekly from Jan. 2.

U. S. G. Valiquette, Ltd., British United Press "In Movie Land," replacing Sears "Urgent Spot, 10:25-10:30 (EPT), 38 programs, Monday through Thursday, from Jan. 2.

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NBC-CBS Challenge of FCC Heard; Caldwell Cites Ballantine Case In Mutual Rebuttal; Judges Ponder

Declaring that they were battling for their very existence, NBC and CBS on Monday (12) appealed to statutory court of three judges in the New York City federal court to grant them a temporary injunction against the Federal Communications Commission to prevent the 'order' of the Government organization originally dated May 2, 1941, from being put into effect.

Injunction is sought, pending trial of the issue (The U. S. is meantime seeking a summary judgment against NBC and CBS in a counter move filed in Chicago.)

John T. Cahill, former U. S. Attorney for the Southern District of N. Y., represented NBC in its battle. He opened by telling the court, which consisted of Judges Learned Hand, John Bright and Henry W. Goddard, that the "time option clause is the heart of the network affiliation chain in that it enables a network to operate as a comprehensive unit balancing local and national service. It is the belief and firm business judgment of NBC executives that they cannot operate nationally without the option clause and without which irreparable damage will be caused."

Cahill declared the FCC had no power to make the ruling, that Congress had appointed it just as a policeman not as a writer of laws. He declared the FCC was trying to effluent the power of the court in its ruling, and said that NBC had already suffered 50 odd cancellations from affiliates with more expected. He asked that the decision of the court be reversed and that it consider the factual relationship between the powers of the Commission and the laws of the statute. He said the FCC was not entitled to a summary judgment, and that issues of fact existed which could not be waived. He insisted the court consider the public welfare and declared that the American people today possess the finest network system in the world, and that a status quo until a decision is made after trial was all that was being asked. If the injunction was not granted, he warned, the public would be faced with an impairment of service when they needed it most, in war times, and said that once the net-

works are broken down they cannot be put together again.

Cahill pointed out that NBC had segregated the assets of the network and now only operated the Red. He described the difference in sponsored and sustaining shows, and said that NBC spends \$4,000,000 yearly on its telephone and telegraph lines to its affiliates. He said that as of June 1, 1941 NBC owned six out of 75 stations on the Red, and four of 99 on the Blue. CBS has 123 affiliated stations and Mutual 170 at the same time.

Charles E. Hughes, Jr., took up the cudgels for Columbia, and pointed out that the symphony programs which are character builders, and those of a like nature are possible only because of sponsorship and affiliation. No small station is sufficiently powerful or has enough money to hire the talent that a network can. He cited as an example an advertiser torn between radio advertising and advertising in a nationally known publication such as Life or the Saturday Evening Post.

The latter two can show circulation that is guaranteed, and radio must be able to compete by showing affiliates that are guaranteed. A sponsor who is told 50 stations are available, and after three weeks of declining takes a program, sets up his talent, and then discovers 10 of the stations because of no time option clause have taken other programs in his spot, will go to the newspaper to advertise. Radio must be able to guarantee its outlet, otherwise it is licked.

Hughes' plea. Hughes pointed out CBS spends \$75,000 yearly carrying the N. Y. Philharmonic Orchestra, spends \$800,000 yearly on television, \$500,000 on sustaining good will programs to Latin America, an enormous sum on news broadcasts, refuses to sell time on public questions, but gives time to both sides of a controversy free of charge, permits no religious sponsorship, eliminates objectionable advertising such as is provided by laxative programs, etc. If the affiliates are taken away this will not be possible, and all the evils of these programs as sponsored will come to the fore. He said that NBC must be forced into economic opportunism because they will not otherwise be

NBC Gets Lee Overflow!

Hollywood, Jan. 13. Don Lee lost a nice piece of business last week due to inability to single time schedules so as to accommodate United Bakeries, "Red Ryder" serial. The bakers wanted identical half hours three days a week and when the Lee crowd couldn't block it off they lost the big NBC for a coast ride on the blue.

Fulton Lewis continues his commentary on the Lee net five days a week under United bankrolling.

able to survive. He said that in 1940, 495 of 880 stations were affiliates, and that of CBS's \$22,000,000, \$10,000,000 were on network broadcasting. Talford Taylor, general counsel of the FCC, then took up the Government case. He said that he felt the FCC formation and expansion needed explanation, and proceeded to describe the manner in which it was created and its purposes. Taylor declared it was his belief the court was without jurisdiction over the case because he felt the local stations were the only ones who could question the FCC ruling and not the national, unlicensed networks. He continued yesterday (Tuesday). Present in Court Monday (12) were David Sarnoff, William Paley and Niles Trammell.

In Three Weeks! The lawyers finished up Tuesday and the oral pleadings along with the briefs went to the jurists. They will determine three questions when they hand down a decision, which is not expected for at least three weeks:

- (1) The jurisdictional question. The FCC alleges the court has no power to rule.
- (2) Secondary jurisdictional question, that the court is without power to pass on the FCC regulations themselves if it finds it does have the power.
- (3) The reasonableness of the regulations themselves.

Talford Taylor, chief counsel for the FCC, in summation estimated that the national advertisers throughout the entire country to be less than 300 in number and then answered questions directed at him by Judge Hand. Referring to an argument previously gone into on the indecision of an advertiser to want to advertise unless he had a secured market of a certain number of guaranteed stations, Hand asked how the FCC would circumvent this situation by its new rulings. Taylor admitted a hardship might be in effect, both here and on the time element which was brought up for explanation by

Trammell Taunts Mutual With 'Lack of Development of Radio Art'; Says MBS' Assets 'Exceed RCA's'

Judge Bright, but declared the good to be done far outweighed the bad. He said, "The court has not yet declared the suit was started prematurely and that NBC and CBS should have waited for a further order of the FCC."

Louis G. Caldwell then spoke for Mutual. He went into a history of the networks and said that the serious situation did not arise until 1930 when Mutual became a national chain. Then NBC demanded exclusive five-year contracts with its affiliates, whereas before one or two years had been sufficient, he declared.

Caldwell referred to the case of Ballantine Beer, a Mutual account, which had 14 Blue affiliates, but switched to Blue altogether, dropping Mutual. The Coca-Cola Bottling, which with its 25,000 outlets, represents one-third of Mutual's business, is also in danger, he stated. The court reserved decision after remarking it was impressed by arguments on both sides.

A strongly-worded reply was made by NBC, under the signature of Niles Trammell, assistant general manager in Chicago. This statement appeared Monday and read, in part:

"This suit was initiated by two years ago the dominant interests in Mutual. R. H. Macy & Company and the Blue Network. It was designed to force the Blue as a Coast to Coast network. By such elimination of the Blue the interests sought to diminish rather than to increase network competition. There would have been three national networks instead of four as at present. We refuse to diminish the Blue Network. Mutual began campaigns in Washington and elsewhere, urging the Federal Communications Commission to enact new network regulations which would enable Mutual to achieve the end it sought. Meanwhile, Mutual also induced breaches of contract between our Blue Network and affiliates. The vast accumulated wealth and power represented by the small clique of seven Mutual stations, and the group which Tribune and R. H. Macy & Company, whose influence and domination extend beyond broadcasting to the department store and publishing businesses."

"These powerful and wealthy stockholders of Mutual represent an aggregate of assets and income and profits greatly exceeding those of NBC and RCA."

"Mutual has admitted that it carries on no research or development in the radio art. It has undertaken no substantial financial risk in pioneering the development of nation-wide broadcasting. It entered the field beyond broadcasting, and its capital and demonstrated that broadcasting could be conducted as a sound business enterprise."

"The facts are that despite all the so-called restrictions in the competitive field, Mutual is the only network that has suffered, it has increased its revenue in 1941 over 1940 by 52%."

VAIDA STAYS EAST FOR CBS

Charles Vanda, western program director for Columbia Broadcasting System on the Pacific coast, now in New York, will remain the east indefinitely to take over program planning to the national emergency.

He will produce and Earl McGill will direct a series of new patterns for the 10:30 spot Sunday nights, replacing "Columbia Workshop," which will move to 10:00 Sunday afternoons. Also, effective Feb. 8 with the end of the Helen Hayes show, the network will shift its Sunday afternoon news roundup into the vacated 8 p.m. slot Sunday-

LONG-EXPECTED MUTUAL SUIT FILED

Chicago, Jan. 13.

Mutual web last week filed the long-expected suit against the Radio Corporation of America and NBC. Mutual is asking \$10,275,000 damages from RCA and NBC on charges of conspiracy to violate the anti-trust laws.

Suit charges that the defendant companies and their officers engaged in unlawful combination and conspiracy to hobble the Mutual system and prevent it from competing freely and equitably in interstate commerce of network radio programs. Mutual asserts that the NBC affiliate contracts with its affiliates prevented these affiliates from making free choice as to what program they would carry and that therefore these stations could not take Mutual programs, even if they so desired. In this way, Mutual programs were prevented from being heard on these stations and the sponsors of these programs were thus kept off of these stations and so lost many additional listeners.

Mutual is asking triple damages under the provisions of the Sherman act. Actual extent of damages claimed is \$4,425,000.

Mutual's suit takes on particular importance due to the previous filing of a conspiracy suit against NBC and Columbia by the Department of Justice. Should the Government win its suit against NBC and Columbia, then Mutual might be assured of a victory as to its charges, but the question of damages would still be open to dispute. There is also, of course, the possibility of a consent decree, which figures to be an agreeable bearing on any anti-trust suit.

CBS is using — as a paragraph mark in its mimeograph.

'After You Finish at Blue Meeting Come Visit Us'—Weber Invitation

Mutual Network has circled the affiliates of the Blue Network with a letter asking them to attend a meeting with Mutual executives following the close of their meeting with the Blue's officials at the Drake Hotel, Chicago, tomorrow (Thursday). The program for the Blue affiliates calls for a morning talk sessions at which the Blue will present its new plans of operation, a luncheon, another talk session in the afternoon and a dinner.

Among the Blue executive roster

that will be on hand for the Chicago gathering are Niles Trammell, Mark Woods, Edgar Kobak, Lumsford E. DeLoach, and William Taylor. Keith Kiggins, James Stinton, Charles E. Ryan, John H. Norton, Earl McGill, and others. P. H. James, Don E. Gilman, Phillips Carlin and E. R. Boroff.

The Blue executives have their own news editor and special events director, but it will buy its new service for the time band of 10:00 Sunday division, which Abe Schechter heads.

WKY will dominate

Oklahoma in 1942!

OKLAHOMA CITY

REPORTED BY THE KATZ AGENCY INC.





ABBOTT AND COSTELLO



GENE AUTRY



VICTOR BORGE



EDGAR BERGEN
CHARLIE MCCARTHY
& MORTIMER SNERD



BING CROSBY



RED BARBER



BOB CROSBY



ELMER DAVIS



KEN CARPENTER AND
JOHN SCOTT TROTTER



BOB ELSON



THE
MERRY MACS



CECIL B. deMILLE



JERRY LESTER



HERBERT MARSHALL



CHARLES LAUGHTON AND MILTON BERLE



MARY MARTIN



CARLTON E. MORSE



RAY NOBLE



BERT WHEELER
AND HANK LADD



SHIRLEY ROSS



LOU SILVERS



RAYMOND GRAM SWING

Able, intelligent,
showmanly presentation
of talent is one of the
important factors in the
constant increase of
J. Walter Thompson's
radio business.

J. WALTER THOMPSON COMPANY

NEW YORK CHICAGO SAN FRANCISCO HOLLYWOOD SEATTLE MONTREAL TORONTO
LATIN-AMERICAN DIVISION Also offices in principal world capitals

Federal Trade Commission In Annual Report on Abuses of Air; Commends Webs as Helpful

Washington, Jan. 13. Producers of drug preparations encompassing "possibly injurious" materials to the public were condemned Friday (9) by the Federal Trade Commission as the biggest sinners in the list of firms and individuals which attempted to mislead radio listeners and readers of publications by false advertising in fiscal 1941.

In its annual report—covering the year ended last June—the FTC cited cases applying to 2,829 commodities given review during the year, with "drugs" accounting for 33% of advertising delinquencies.

Miscellaneous, including apparel, coal and oil fuels, household kitchen supplies, special advertising materials, etc., ran second, with 15.7%; cosmetics third, with 12.5%; and food (human) was next, with 12.7% of all advertising stuntwork checked on by the Commission.

Questionnaires were sent to advertisers in 374 cases. Commish reviewed, and in 19 cases it was forwarded to advertising agencies. During the year, 234 stipulations per radio and periodical advertising were accepted, with 19 of these (eight relating to drugs and 11 to hair dye) containing agreements to publish appropriate warnings in advertisements as to the potential harm which might result from the use of the products in question.

While no separate breakdown was offered to distinguish radio from periodical advertising, the FTC stated that in its "systematic review of radio advertising" calls were issued to individual radio stations at the rate of four times yearly for each station. Frequency of such calls to individual broadcasters varies from time to time, dependent principally upon transmittal power, the service radiated or area or specific stations and the advertising record of certain types of stations, the Commission explained.

Continuous weekly reports were received from national and regional networks, the report stated, with copies of commercial continuities for all programs involving linked spots for "two or more stations" submitted. Platter producers submitted typed copies of the commercial portions of all recordings, with this material supplemented by periodic reports from individual stations.

Some idea of the huge task of checking radio advertising was given in the statement that the commission received, during fiscal 1941, 857,890 pages of typed radio broadcast continuities, amounting to 1,737,181 pages of typed script. These comprised 1,197,193 pages of individual station script, 239,820 pages of network script, and 10,162 pages of commercial record script.

Commercial radio broadcast continuities examined by the staff numbered 187,809 continuities, or 1,540,867 pages of typewritten script, while

works contributed 519,640 pages; individual stations 1,219,595 pages and 1,947 pages of typed script was described as "representing the built-in commercial portions of transcription recording, and material destined for radio broadcast, through distribution of multiple pressings of records to individual radio stations."

Of this mass of radio continuities, 24,553 commercial broadcasts were marked for further study as containing representations that might be false or misleading.

Radio received a pat on the back from the Commission in a statement that "helpful cooperation of the three national-wide chains, 13 active regional networks, and transcription producers engaged in preparing commercial radio recordings" had been noted and appreciated. In addition, some 181 active commercial radio stations, 491 newspaper publishers, and 533 publishers of magazines, farm journals and trade publications expressed an "interested desire" to aid in the elimination of false and misleading advertising.

Explaining the source of its radio and periodical cases, the FTC revealed that examination of the advertising provided the basis for 84% of the cases which came before the Radio and Periodical Division during the fiscal year. Rest of the information was derived from "other sources" which included information from other divisions of the FTC and from other Government agencies.

In directing its attention to the program sources and areas of questionable advertising campaigns, the Commission said it was aided by special analyses made from time to time which disclosed the origin of questioned newspaper and radio advertising disproportionately as to population centers' report declared.

WBEC, DULUTH, GA., 'BREAKS IN' GAL SPIELERS

Duluth, Jan. 13. WBEC this week began using female announcers for all afternoon programs and eventually plans to use them on morning and evening shows, if station keeps losing its men to national degree at rate of last two months.

Gals will take standbys, make spot announcements and do some of the local commercial shows. Katherine Cook and Inna Dunning of continuity department are first to be assigned, to announcing. Ronnie Spencer already has commercial morning program.

UNA MERKEL OFF RADIO May Return to Hollywood If Nothing Eventuates in East

Una Merkel drops off the Johnny Packer program for Philip Morris with the Jan. 27 broadcast, winding up a 13-week run. She'll probably remain east for a time as a possible Broadway play, returning to the Coast if nothing suitable is forthcoming. Comedian was under contract to the radio series by Lawrence Schwab, during his tenure as production advisor with the Bowery agency.

Charles Martin, who has since taken over production duties, is still dickering for a replacement for the late Arden. One possibility is Baker, currently in "Let's Face It" at the Imperial. N. Y. was auditioned as a comedy team for the spot. Also a possibility that Patricia Pearson and Lenore Lonergan, juve leads in "Junior Miss" at the Lyceum. N. Y. may get the assignment. Mischeva, Arden, previously considered, is apparently no longer in the running.

Johnny Packer's airs at 9 p.m. (radio) at 11:30 p.m. Tuesday nights on NBC-Red (WEAF).

CBS COUNTS ITS BLESSINGS ON COAST

San Francisco, Jan. 13. CBS wallowed NBC on Coast sales during 1941, according to CBS analysis of the records for the network sales, exclusive of renewals, totaled 25 on CBS, against five for the NBC Red. Of CBS 25, five went out of Frisco, 11 out of L.A., one out of Chicago and eight out of N. Y. NBC sold one here, one in Chicago and three in New York.

Adding up to 55% quarter-hour sales for the week, CBS gray list comprised Richard Rudolph, Knox Brakeman, Atlantic City, Soil-Off, Brakeman, Club Coffee, General Petroleum, Bekins, Seaside Petroleum, Lorillard, Gallenpack, National Lead, National Lead Transportation, Union Oil, Taylor, Smith, Shell, Shell, Shell, Shell, Petroleum (football), McFadden products, Nettle's Alpine Coffee, Albers Kaling, Sperry Miller, Amos Chicle, Eagle Gas, Nesbitt Fuel products.

Red sales were Bristol Myers, P. Lorillard (Old Gold), Caswell Coffee, Alsa Selter and P. Lorillard (Sensation), totally 12 quarters weekly.

BOB GOLDSTEIN OUT OF WMCA

Bob Goldstein is out of WMCA, N.Y., as part of a general executive shuffle which Dog Shaw, the station's general manager, announced last weekend. Goldstein's last title was that of director of the artists' bureau.

Other changes included: Al Williams, staff announcer, promoted to night program manager; Bob Shaw, director of the station's "Platter-burners" program, became director of recorded broadcasts, replacing Paul Scheiner, who has been inducted into the Army Air Corp. and Leon Goldstein takes over the news department from Hal Janis in addition to handling the publicity and special feature department. Fayelle Rapp is the man is Goldstein's new assistant in the latter department.

Purcell Covers Seavard, Latter to Rio for CBS

Washington, Jan. 13. Jack Purcell, for the past three years commander of the New York Daily News' local bureau, was named as new addition to the CBS news command staff last week. First assignment was as substitute for Eric Seavard on the a.m. edition of "World Today" while Seavard covers the Pan American games in Brazil. Hans Conover takes the evening spot formerly filled by Seavard. "News things shake down, but probably will be on the national defense beat.

Bow Wants Plenty of Info

Station reps credit the Bow agency with issuing the biggest order so far this year, but in this case it's not for business but for information. The statistical request involved was for the average radio clerical force.

Letter asking for the info was sent out last week by Bernard Procter, Bow time buyer. After remarking that the agency has been doing some buying of spot for Lava Soap announcements the letter stated that the reps found the Bow's work has the average radio clerical force.

1. List of all the one-minute spots that their stations have sold between 5 and 10 p.m., Monday through Saturday.

2. Name of advertisers using the spot and date of expiration of the contract.

3. List of spots now available between 5 and 10 p.m., Monday through Saturday.

Dorothy Gordon Defends N.A.B. Code Likens J. M. Barrie's Ideals on Child Writings to Those of the Code

New York. 'Dan' is absurd. Why, Sir James Barrie himself might have taken the N.A.B. Children's Code. The statistical request involved was for the average radio clerical force. This he expressed to me over and over again.

This might be a good time to examine that code. It says: 'Programs designed to appeal to children reach impressionable minds and influence social attitudes, aptitudes and aptitudes. Therefore, it is imperative that the closest supervision of broadcasters in the selection and control of material, characterization and plot'.

'Suppose J. M. Barrie had set out to write "Peter Pan" to the tune of the present N.A.B. code for Children's Programs. He would have had to leave out everything that makes his play a masterpiece for children. In fact he never could have written it.'

First of all, I happen to be one of the fortunate beings who knew Sir James Barrie personally, and have talked much about children with him. To say that if Sir James were compelled to follow the N.A.B. code he would never have written "Peter Pan" is absurd.

Secondly, I would suggest that Miss Frank re-read "Peter Pan" and she will realize that Sir James certainly adhered to the code in reflecting respect for parents, adult authority, and the order of ideas. In fact, the morals, fair play and honorable behavior. The bad Captain Hook met his doom. (Remember, too, creative writing for Radio has not been stifled. It has not yet been stifled. Codes and censors are not responsible for the dearth of creative writing for children's programs. It's the old law of supply and demand. If day-time serials were taken off the air, writers of day-time serials would be stiff.

A great deal of thought and sinew went into the writing of the N.A.B. code. It is a stiff code, but not be dismissed with a wave of the hand. It is a stiff code, but not be dismissed with a wave of the hand.

(Mrs. Gordon is a Dorothy Gordon children's subjects and has conducted radio programs.—Ed.)

Office of Coordinator of International Affairs is currently preparing 52 transcriptions in Spanish and 25 in Portuguese to be offered Latin American long wave outlet. Similar deals have obtained wide acceptance in the past.

New series includes everything from American folk songs to Ripley's Believe-It-Or-Not. Latter is considered a particularly palatable way in which to present info about U. S. to the Latins.

In the Baptist Corner

Dallas, Jan. 13. Independent network of stations comprising more than 30 in 16 southern states is carrying "Living Faith." Dr. George W. Truett, of Baylor University; Dr. Fred F. Brown, of Knoxville; United States Senator, Lee O'Daniel, of Baylor; Dr. Thomas F. Adams, of Richmond, and Dr. C. Oscar Johnson, of St. Louis.

Set to appear on subsequent programs are Pat M. Negs, former governor of Louisiana and now in the U. S. Senate; Dr. Fred F. Brown, of Knoxville; United States Senator, Lee O'Daniel, of Baylor; Dr. Thomas F. Adams, of Richmond, and Dr. C. Oscar Johnson, of St. Louis.

Frank B. Ridgeway was leave of absence from WFOL, Toledo, to construct a new 5,000 watt station, WINX, at Louisville, Ky.

IN PHILADELPHIA

WFLA in Philadelphia. Friends influence listeners. SELL THROUGH WFLA

560KC
NBC
RED

BETTER FREQUENCY!
BETTER LOCATION!
300 WATTS MEANT
5000 WATTS MEANT

COLUMBIA S.C.

FREE & PEPPER INC. National Representatives

WCAR, Pontiac, Bans Socialists

Leftists Reply Ban on Eve of Bill of Rights Celebration Is a Mockery

Detroit, Jan. 13.

Socialist Labor Party broadcasts have been banned on station WCAR, Pontiac, Mich. Party now charges that it broadcast over the station for two years on Sunday afternoons, but on the eve of the 150th anniversary of the Bill of Rights the station banned the program "due to war-time conditions".

Party is contending that all the bills of Rights radio celebration of rights, including free speech, was just so much sound and fury, signifying nothing. The Socialists are charging that even in wartime, when we are fighting for democracy, such blatant use of free speech from the air is a poor sample of the things we are fighting for in the world.

The 'Christie' Front

Boston, Jan. 13.

Following Walter Winchell's radio blast at Francis P. Moran, alleged head of local Christian Front, Police Commissioner Joseph P. Tully had the organization's headquarters raided and a large quantity of Nazi propaganda seized. The literature was published by Flanders Hall, a New Jersey house, and was on open sale there.

After much police activity, Moran is said to have agreed to disband the Christian Front here.

The Right to Criticize

Toronto, Jan. 13.

New 'Birth of Freedom' series devoted to the story of democracy's growth in Canada goes off tomorrow (14) with the Canadian Broadcasting Corp. carrying the series of six plays on the national network. All will emanate from CBE, Toronto, with James Finlay producing.

First historical drama will have as its leading figure William Lyon Mackenzie, grandfather of Canada's Prime Minister, and is titled 'William Lyon Mackenzie—The Right to Criticize the Government'. Other presentations of colorful patriot stories are: Jan. 21, 'Louis Riel: The Defense of Minority Rights'; Jan. 28, 'Robert Baldwin: The Idea of Responsible Government'; Feb. 4, 'Joseph Howe: The Freedom of the Press'; Feb. 11, 'Lord Durham: The Recommendation for a New Empire'; Feb. 18, 'Lord Elgin: The First Years of Self-Government in Canada'.

Dramatization of six men who conspicuously brought about the rights which are taken for granted in Canada today have been written by John Coulter, Elsie Park Cowan and Allister Grosart. They go on at 10:15-10:30 p. m. on the CBC national network, with a rebroadcast at 8:30 p. m. EDT.

Pepper Beverage Asks Dixie Stations What's Available in Quarters

Dr. Pepper beverage is inquiring among southern stations through the Benton & Bowles agency for availabilities on three 15-minute periods a week.

Account will pay the national rate to those stations that have no local rate but in cases where there is a local rate the business will be placed directly through local bottlers.

INTRODUCE ZYRONE VIA WSM, NASHVILLE

Nashville, Jan. 13.

Chattanooga Medicine Co. is conducting an active spot campaign over WSM in effort to acquaint public with new product, 'Zyrone'. Account was placed through the Benton & Bowles agency, Chattanooga. Poultry Tribune has bought 15 minutes of Grand Ole Opry Show, Brennan & Margulus, St. Louis, agency placed the account.

WSM has sold two early morning periods to Dr. Pepper and Benton County Nursery. The three per week Dr. Pepper program begins Monday (19) and will be an e.t. program, Benton Nursery sponsors 'Daniel Quartette', secured 2000

WTAG Upped to 5 Kw.

Worcester, Jan. 13.

WTAG has had its nighttime power upped to 5,000 watts by FCC. Involves erecting of two additional towers, making it a system with five antenna towers.

Hike in power is effective at night only, as station has been broadcasting for some time on 5,000 watts.

'Faust' Popular

Chicago, Jan. 13.

Pop tunes are not the only songs given repeated performance by radio. This week funds Gounod getting three solid plugs for 'Faust'.

Is on CBS-George Sebastian's 'Great Moments of Music', Mutual's 'Radio Theatre of the Air' and WGN's 'Operatic Reviews'.

California Packing Uses Commentator on Columbia

San Francisco, Jan. 13.

California Packing Co. has bought a CBS hookup in 11 western states for Del Monte products as of yesterday. Schedule is five quarter hours weekly using William Green, news commentator.

It's the first California Packing network show in 10 years.

Elsa Maxwell is expected to originate her Ry-Krip series via NBC from WKAT, Miami, throughout season.

Budget Provides Further Radio For Cabinet Units

Washington, Jan. 13.

Two cabinet government uses of radio, mostly gratis, expect to continue business as usual despite the war and talk of government economy, according to the 1943 budget.

Congress has been asked to give the Agriculture Department the same amount, \$35,125 for program preparation (farm and home hour), and the Budget Bureau recommended the Interior Department keep its radio director, script writer, and radio engineer, whose combined salaries amount to \$12,200.

Nail Polish Account Doesn't Want Proximity to Radio Newscasts,

Prefers Name Bands Instead

Radio Mural

Toledo, O., Jan. 13.

Robert Kurnier is painting an allegorical mural in WSPD's semi-circular reception lounge in the new Broadcast building. The mural will depict the social significance of radio, rather than the business side.

Dura Gloss (nail polish) is moving into the spot field in February with a one-minute transcribed announcement campaign. It proposes to run 'em at the rate of four a week under 13-week commitments. The schedule calls for 29 stations. Unlike the general run of new spot accounts this one doesn't want to follow news periods. Since the appeal is to working girls of 17 years and over, the preference is for spots following name dance bands.

Kiesewetter is the agency and the general starting date is Feb. 15.

Lee Bland, From WCKY, Joins CBS Exec Staff

Lee Bland, former announcer at WCKY, Columbia outlet in Cincinnati, has joined the network staff in New York as production supervisor.

He was for three years production manager at WCKC, Mutual affiliate in Cincinnati, and handled production and announcing for the Cincinnati Symphony and the Cincinnati Conservatory of Music.

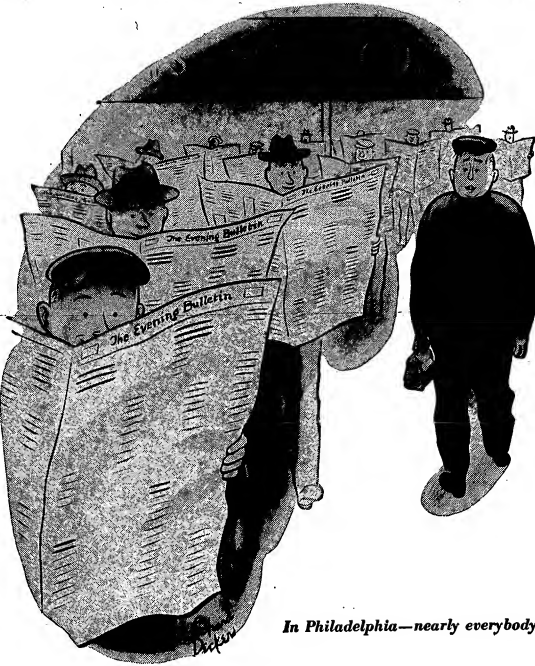
Seattle—John Mallow, formerly of Spokane, is now an announcer at KIRO.

Pittuk Agency Cops Joske

San Antonio, Jan. 13.

Joske Brothers, one of this city's largest department stores and a major advertising account, has switched agencies. Account was formerly serviced by the McCabe Agency.

Pittuk agency will have full control. It was understood that a large portion of the budget will be for radio.



In Philadelphia—nearly everybody reads The Bulletin

In November, just before war was declared, the circulation of The Evening Bulletin had climbed to 500,140.* That's the largest 3c circulation in the history of Philadelphia. And war news makes the demand for The Bulletin even greater today!

That's the way The Bulletin is starting its 37th consecutive year of leadership in Philadelphia.

If you have anything to say or sell in the Philadelphia market, say it (and sell it) in the Number One Philadelphia medium.

*This represents a 43% bulge in circulation on the "second" newspaper (in the A.B.C. Philadelphia marketing area). For details write The Evening Bulletin, Philadelphia, Pa.

Disk Reviews

Best Release of the Week:

Freddy Martin: 'Until Stars Fall Down—Tis Autumn' (Blue 11393).
Stars' simple ballad melody, by far one of Martin's best recordings. It's arranged and played with excellent taste. Reverse is good, too, Rogers singing again but not as well.

Mary James: 'Devil Set Down and Cried—Wait 'Til the Sun Shines' (Nipper (Col 3666)). James hits best groove on first, an engagement of a spiritual that should be very successful, but with reverse has best hot vocal. James has been good so far with standards and this is another in path he's digging to jockey. Clean musically, tempo is moderately rhythmic, and leader's trumpet is much better than in earlier. Dick Haymes and Helen Forrest do 'Devil'.

Sammy Kay: 'Remember Pearl Harbor—Dear Mom' (Victor 27738). Kay is first with patriotic tune. Pearl Harbor is key for boxes and counters with its march tempo and rousing lyric. It's chorused, and will hit strong immediate sale, but reverse will go further. Exceptionally clever and understanding lyric about a letter home that leads to good melody, tune is a outstanding beat. Alan Foster plays pleasantly.

Benny Goodman: 'Everything I Love—Winter Weather' (Okeh 666). It's been some time since Goodman went up such a strong pop and his lightly rhythmic handling of 'Love' is a solid but not a masterpiece. Goodman's playing is neat and Peggy Lee's vocalizing still is clear. It is in usual, but a bit punch. It's well played, with various solos and vocals by Miss Lee and Art Leonard helping over the total.

Glen Miller: 'Moonlight Cocktail' (Blue 11394). Miller finally seems to have lost his time trouble; of late he's been digging him up considerably. Moonlight looks like a big ball hit, a fine melody given a commercial polish by Miller's arrangement. Played with smooth pop. Ray Eberle and McKinstry's vocalizing is a long sax solo late. Reverse is a musical 'Sons o' Fun' fall. Marion Hutton vocals in moderate tempo.

Ray Noble: 'It Ain't a Dream Anybody's—Maggie Magnolia' (Col 3667). Noble deserves a lot of credit. Few bands could do such a thorough job of rhythmically kicking a ball like that around. Side is shorter than usual, and you should hear it. It's ended. It's a masterpiece of arrangement and waste of good material. Noble's playing is a comparison reverse, which is only fair. Sounds good. Smokey Lanson vocals, duely.

Bob Abbott-Len Crotelle: 'Laugh, Laugh, Laugh' (Victor 27737). Comedy team's initial attempt at pop recording in a string of taking gags and being together. A melody sung by Sportmen and played by Lou Brigh's orchestra, playing both sides, the dialogue is especially bright and some of it is funny. Fletcher will undoubtedly get counter play on strength of his names, but future releases will have to improve if A & C figure to cut any use on record.

Tommy Tucker: 'Moonlight Cocktail—I Said No' (Okeh 6626). Tucker makes good use of 'Moonlight,' though it's better to Glen Miller's version. His following on counters and in machines will go solidly for the lead. The style is very good, a smooth, commercial pop highlighted by a good 'Stormy Cross' vocal. Reverse, a good 'Stormy Cross' vocal, has better releases to buck also, but in all, a saleable item. Amy Arnell handles words in hit tempo.

King Sisters: 'Someone's Rhythm Dreamboat—We're Couple in Castle' (Blue 11395). First release of King Sisters. (Continued on page 42)

Mel Adams Into Army

Margaret Hartigan, in charge of RCA-Victor's Reviewer's Service to home plant in Camden, N. J., will be between home and Mel Adams' Victor publicity post in New York when the latter goes on his tour in about two weeks. Adams enlisted.

Miss Hartigan will spend half the week in each job.

Bradley-McKinley Parting Set for February

Will Bradley and Ray McKinley will definitely sever their partnership in the Bradley orchestra following a few one-nighters that have been booked for mid-February. McKinley will build a band of his own and continue work under the William Morris agency, which books the current outfit. Bradley is still undecided if he will continue leading the latter, or return to radio studio work, which he has been doing before becoming a leader. He hankers to remain home with his family rather than be on the road. Parting will take place after the band completes a few one-nighters at the Hotel Statler, Park Avenue, N. Y., on February 12, 1942, at the Columbus, O., beginning Jan. 20.

On the Upbeat

Kenny Baker shifted recording affiliation from Victor to Decca.

Kay Doyle, former Claude Thornhill vocalist, is now with George Harris crew at Rio Casino, Boston.

John Parascia, 16 drummer in Johnny Green's orchestra, Youngstown has joined the U. S. Marines.

Conde Williams, trumpeter, last with Benny Goodman, is relocating his new place in New York.

Henry King replaces Frankie Marx at Benjamin Franklin hotel, Phila., tomorrow night (Thurs.).

Howard Jones, recently closed at the Hotel Statler, opened tonight at the Hotel Statler, Park Avenue, Mass., for four days.

Gilley Gillespie, colored trumpeter recently with Charlie Barnet, joined Benny Carter's band at Famous Door, N. Y.

Bob Haymes, formerly with Bob Crosby, joined Orrin Tucker band. Replacement for Bonnie Baker, soon to leave, not yet set.

Muggsy Spanier changing both vocalists. Edythe Harper, once with Jimmy's Jeanie Ryan, left Scottie Vice Dick Stone.

Babbles Becker returned to Merry-Go-Round, Pittsburgh, for fifth attempt at taking gags and being together. A melody sung by Sportmen and played by Lou Brigh's orchestra, playing both sides, the dialogue is especially bright and some of it is funny. Fletcher will undoubtedly get counter play on strength of his names, but future releases will have to improve if A & C figure to cut any use on record.

Charlie Lane has opened at Oslo, Pittsburgh, replacing Benny Burton, who goes to New Holland, Pitt., with Billy Schramm moving out for one-nighters.

Phil Spillars opens week's engagement at Stanley theatre, Pittsburgh, Friday (18) and will be followed by Cole Callaway, Maurice Spillars, who goes into Green's, Pittsburgh, Jan. 19 for two weeks, succeeding Jimmy Doyle.

Joy Snoddy, Toledo, 18, has joined the George Duffy orchestra, and will be known as Joyce Perry for a time. She will be playing in Toledo in honor of the Commodore Perry Hotel, Toledo, where Duffy had his three successful engagements.

Eddie Wells, pianist and accordionist, Gene Peck, tenor and phone, have joined Ray C. Clark's orchestra playing in the Rainbow Room of the Waldorf Astoria, Toledo. Elmer Schallitz has joined Tony Gaff's orchestra at Kin Wax Law's, Toledo.

Charlie Fink, bandleader, signed a new personal management agreement with Nick Perocoff, advance man for 12 comedians. Fink and his band of 12 comedians will be playing in Detroit last spring. Although most are under 17, they are under 18, and are returning to school this fall. Fink himself is 25, patriarch of the band.

Sammy Kay, Jan. 10, Lyric theatre, Bridgeport, Conn.; 22, Toem Place, Auburnville, Mass.; 23, State theatre, Hartford, Conn.; 24, Plymouth theatre, Worcester, Mass.; 30, week, Erie theatre, Washington; Feb. 1, Palace theatre, Boston; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Paramount theatre, Toledo.

Jack Melton, Jan. 23, Grande B, Detroit.

Jimmy Mackenale, Jan. 23, Blue Mirror, Baltimore.

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Cruelty To Song-Pluggers

Jerry Wayne, who had a lengthy sustaining run on CBS before getting the vocalist spot on the new Regent series on Mutual, assumed several weeks ago by pulling a practical joke on a music publisher who had always ignored him in the past. Before it was publicly announced he was set for the show, but while he was reported among those being considered for it, Wayne and his wife were invited to dinner, the theatre and a visit to a night club by the publisher.

Couple were handsomely entertained by the publisher and his wife. Finally, when the group was relaxing at a niter table, Wayne brought up the subject, "confessing" that he'd lost the assignment. Publisher briefly expressed regret and sympathy, called for the check and quickly ended the party.

Wayne's signing for the program was announced a couple of days later, but neither the pub nor his song-pluggers has since approached the singer.

Brazilian Performance Situation Needs Untangling; ASCAP Gives Mills Job

The American Society of Composers, Authors and Publishers has attempted to straighten out the tangle which it now faces in Brazil with regard to Brazilian performing with respect to ASCAP's foreign rights. As the first step in solving this situation the Society's foreign relations committee has turned over the attestation phase of ASCAP's operations to E. C. Mills. It has already been suggested within the Society that an attempt be made to merge the two performing rights societies in Brazil, namely, the Sociedade Brasileira de Autores Theatros and the Associação Brasileira de Compositores e Autores.

It was while ASCAP was engaged in its battle with radio last year that a split in the Brazilian performing rights society occurred. ASCAP's contract with the original Brazilian group, SBAT, had expired at the end of 1940 and no attempt was made to renew the agreement. Meanwhile the popular faction of Brazilian songwriters broke away from SBAT, which was originally composed of show writers, and organized their own society, the ABCT.

BMI Intervenes
Broadcast Music, Inc., entered the Brazilian performing rights picture last month by offering the SBAT a higher annual guarantee than the latter had been receiving from ASCAP. BMI finally got the price up to \$7,000 a year and the SBAT gave it an exclusive contract covering the United States. Where ASCAP got around to inquiring about its Brazilian alliance it found that there was nothing it could sign up but the new group, the ABCT. ASCAP now finds that the latter's repertoire is far too meagre, and that only solution is to get both groups to merge and make an arrangement whereby both ASCAP and BMI would license the consolidated repertoire in this country.

ASCAP proposes to point out to the SBAT that by allying itself with BMI the Brazilian group has violated an ordinal provision in the bylaws of the International Confederation of Performing Rights Societies, of which the SBAT says ASCAP are members. The provision in question makes it mandatory of each member to get into an affiliation agreement with any national organization that is not associated with the Confederation. An exception was made in the case of a country where there is no organization with membership in the international body. The BMI-SBAT contract for 1942, the repertoire includes many names featured by Carmen Miranda.

Morris to Hollywood

Edwin H. Morris left for Hollywood Friday (10), where he will remain a couple weeks.

While on the Coast he will confer with Irving Crosby, his partner in the Mayfair Music Co.

Edward Ward recording the score for "Brooklyn Orchid" at Hal Rosson's.

ENTHUSIASTIC... HAUNTING

CONTINUING RECORD BY OUTSTANDING ARTISTS
COLONIAL MUSIC PUBLISHING COMPANY, INC.
First Class, Postpaid, \$2.95 (All professional material available)
CHICAGO, ILL. 1345 WEST 79TH ST., NEW YORK, N.Y. LOS ANGELES

Music Notes

David Snell assigned as musical conductor on "Sunday Punch" at Metro.

John Leopold signed to composed the score for Joe E. Brown film, "Shut My Big Mouth," at Columbia.

Raeol Kraushaar supervising the recording of eight songs for "Duke on the Painted Desert" at Republic.

Burton Lane and E. Y. Harburg wrote "Till We Meet Again" to replace "Till We Meet Again" in the Metro musical, "Ship Ahoy."

Jack Robbins has placed his new song, "Now and Forever," in the Howard Hughes production, "The Outlaw." Al Stillman and Jan Savitt co-authored the number.

Top Music Publishers, Inc., has been chartered to conduct a music publishing business in New York. Capital stock is 900 shares, no par value. Directors are: Nathan Charak, Charles Charak and Attorney George Garfunkel, New York City.

SHEET MUSIC STARTS 1942 STRONGLY

Sheet music business moved into 1942 with about the same momentum that it has had since 1937. The inflow of orders to jobbers during the past week has been outstanding description. For the first time since America's entry into the war songs inspired by this event made their appearance on the list of best sheet sellers. One of these was "Warrior's Tale" by Al Jolson and "Can Do It Again," while the other was "Let's Not Forget Pearl Harbor" (Republic).

Likewise moving along on all cylinders is the photograph record business. According to the figures furnished by the record manufacturers, the disc counters should establish another new high in sales for January.

JUDGE RESERVES DECISION

Fargo Music Teacher Charged-Santely Infringement

Federal Judge Edward Conger last week reserved decision in the trial of Miss Margaret Santely's infringement suit against Fargo Music. (now Santely-Joy-Select) in connection with the sale of "Sun Valley Serenade," which Santely published in 1933. Miss Newcomb, a music teacher of Fargo, N. D., brought her complaint in 1932, claiming that she had previously written a song of the same title and that she had been distributed professional copies of it among radio stations.

Santely's version, co-authored by the late Joe Young and Bernice Peetee, has been a cause of much contention. Out of another action brought by Al Wilke, a westcoat entertainer, had come the decision by Federal Judge Frank Cox of several years ago which caused deep chagrin among music publishers. Judge Cox held that it was not necessary for a claimant of infringement to prove actual access to his work but that inference of access was sufficient. Following this decision a matter, appointed by the court, awarded Wilke, who used on the melody of "Starlight," a verdict of \$7,000. Santely appealed this award and the matter is still before the courts.

In defending the case last week Santely took the position that the basic theme of the song's lyrics is derivative from a nursery rhyme, that is in the public domain, so there is no sound reason for Miss Newcomb's claim of originality of title.

Gordon, Kaufman & Real, Inc., has been chartered to conduct a business in publishing musical compositions on short music form. Principal office is in New York City and capital stock is 100 shares, no par value. Directors, each owning 33 shares, are: Irving Gordon, Brooklyn; Nathaniel Reed, and Alvin S. Kaufman, New York City. Samuel

No Diminution in Licenses Granted Screen-Box Supplies for Music Use

Lou Comito, Harry Kessell Branch Affairs of Triangle

Charlie Warren, general manager of the Triangle Music Corp., has named Lou Comito and Harry Kessell as his branch office aides. Comito will have the Chicago office and Kessell the Hollywood branch.

Even though the manufacture of jukeboxes has been drastically restricted, the producers of films for these contraptions are more active than ever. The rate with which they are now licensing musical numbers is greater than it was during the closing months of 1941.

There are 600 of these projector-boxes currently on location, and the Mills Manufacturing Co. is still under contract to deliver as many slot mechanisms a month. Whether Mills will be able to go through with this obligation much later is questioned by the box distributors themselves, since the Mills outfit is now pretty well immersed in war work.

WRIGLEY SPOTS TURNS TO ASCAP

Vanderbie & Rubens, agency on the Wrigley record announcements, has switched the musical policy for these transcriptions. Whereas during the ASCAP period break it used public domain music exclusively, the series is now going in for copyrighted numbers. This "Bobby and Bab" campaign is one of the most extensive of its kind so far as the number of announcements aired during the week and the number of stations involved.

The latest recording order for the announcements taken up to No. 1123.

Patriotic Tune Starter For Peppe's Music Co.

Jim Peppe, manager of Sammy Kaye, has formed a new publishing firm which was admitted to ASCAP membership last week. "Peppe's War Music," the outfit's initial tune is a patriotic idea tagged "Back the Red, White and Blue." It has been selected as the official theme of the U. S. Treasury Department's Defense Savings campaign.

Peppe also operates Republic Music, a BMI affiliate.



A SIXTEEN YEAR RECORD SMASHED!

Glenn Miller's record of "Chattanooga Choo Choo" is the first in sixteen years to sell over 1,000,000!

CHATTANOOGA CHOO CHOO

Music by Harry Warren
Lyric by Mack Gordon

from the 20th Century-Fox Picture, "Sun Valley Serenade"

... with special thanks to Andrews Sisters, Johnny Long, Jan Savitt, Vincent Lopez, Claude Thornhill and Cab Calloway for helping the total sales reach 1,500,000 records. Now on its way to the 2,000,000 mark!

HOW ABOUT YOU?

Lyric by Ralph Freed
Music by Burton Lane

from the M-G-M Picture, "Babes On Broadway"

I KNOW WHY (And So Do You)

Lyric by Mack Gordon
Music by Harry Warren

from the 20th Century-Fox Picture, "Sun Valley Serenade"

HAPPY IN LOVE

Lyric by Jack Yellen
Music by Sam E. Cain

from Olsen and Johnson's "Sons O' Fun"

WINTER WEATHER

Words and Music by Ted Shapiro

HARRY LINK, Gen. Pres. LEO FEIST, Inc.
LOW MOONEY, Pres. BOB BROADWAY, NEW YORK

NBC, CBS, Mutual-Plugs

14 New Shows Swing Into Action On the USO Army Camp Circuit

Fourteen new shows are swinging into action this week on the second circuit (Stars and Stripes) of the USO-Camp Shows, Inc. They include one lighter, one all-Negro unit, one concert unit and two all-white units. First two opened last Friday (9) at Fort Wadsworth, Staten Island, N. Y., and at the air base in Charlotte, N. C., with the rest of the premieres staggered between then and Friday (16).

These shows are playing a circuit of 141 small theatres with very limited stage facilities. Average salary put is \$1,000 per week for the shows. They supplement 11 other more extravagant lay-outs which have been out on the Red, White and Blue circuit of 85 bigger and bigger equipped houses since early December. Latter shows get 20c ed-mish and the former 15c.

Concert unit of instrumentalists and vocalists, all singing in English and presenting the lighter classics, is strictly an experiment. It opened last night (Tuesday) at Fort Monroe, Va., and CSI officials are anxiously awaiting reactions.

Virtually every name in the concert field is being made available for special performances through the concert talent pool set up by CSI. These names will be assigned to or supplement other shows and have no connection with the concert unit. From the pool, James Melton will make two appearances at Coast camps during January and others later. Albert Spaulding will give two performances during February, and James Melton has offered to do 15 spots during January, February and March. Many more engagements are expected to be set when the regular concert season ends.

In addition to the touring revues, CSI is being called upon to present a flock of special shows for service men confined to barracks in and around New York. Performing at the Brooklyn Navy Yard last week were Kitty Carlisle, Lewis and Ames, Bobby Joyce and Glinger, Sunny Walsh, Three Red Sisters, and Irving Schacter. Players work for free on all these shows.

Complete casts and starting dates of the shows on the '16 Circuit follow:

UNIT NO. 12—JUNIOR MISS' (Legit)
(Opened Monday (12) at Fort Storer, Va.)

Barbara Bel Geddes, Melba Rae, Fred Brown, Katharine Warren, Elena Ryerson, Warren Mills, Judith Cergil, Carl Judd, Fraye Gilbert, Caryl Chessney, Peter Lawrence, George Wallace, Blaine Fillmore, Frank Amy, Sam Main, Paul Nevend.

UNIT NO. 15—SWINGING ALONG!
(Opened last night (Tuesday) at Bangor Air Base, Bangor, Me.)

Doris Roberts, Three Sisters, Adele Girard, Joe Marsala Band.
(Opened last night (Tuesday) at Fort Harrison, Indianapolis.)

UNIT NO. 16—RHYTHM REVELRY
(Opened last night (Tuesday) at Fort Haden, Haden, Ala.)

UNIT NO. 17—KEEF SMILING!
(Opened last night (Tuesday) at Fort Dawes, Boston.)

Jane Frazier, Harriet Hutchins, Cookie Brown, Gaudin Smith Bros. (2), Andy Delmar and Three Jacks.

UNIT NO. 18—MAJOR BOWES ALL-STAR
(Opened Saturday (10) at Fort Stevens, New Rochelle, N. Y.)

Stan Early, Three Feeman Bros, Jeri Donahue, Marshall Rogers, Co., Joan and Gene, Paul Jones, Irene Carroll.

UNIT NO. 19—LATIN-AMERICAN REVUE
(Opened Friday (9) at Fort Wadsworth, Staten Island, N. Y.)

UNIT NO. 20—MUSIC IN THE AIR!
(Concert)
(Opened last night (Tuesday) at Fort Monroe, Va.)

Helen Henry, Alice Howland, Rolf Gruard, Stephen Kennedy, Ruth Brylson, Sidney Edwards, Edward Harris.

UNIT NO. 21—MAJOR BOWES ALL-GIRL REVUE
(Opened Friday (9) at Charlotte Air Base, Charlotte, N. C.)

Cyrl Smith, Mildred Myers, Jean Clark, Sheila Rogers, Patricia Holsten & Co. (3), Pearl Cassen, Dorothy Zane, Marie Smith & Co. (2), Wanda Gibson.

UNIT NO. 22—BROADWAY BREVETTES
(Opened last night (Tuesday) at Cochran Field, Macon, Ga.)

Dave Barry, Coridan & Sawyer,

Gregory, Raymond & Cheri, Four Aristocrats, Honey Family (6).

UNIT NO. 24—HAPPY DAZE!
(Opens tomorrow (Thursday) at Goodfellow Field, San Angelo, Tex.)

A. Duval, Three Rays, Arthur and Morton Havel, Morrey Brennan & Band (5).

UNIT NO. 25—SUNSET ORCH.
(All-Negro)
(Opened Monday (12) at Fort Clark, Tex.)

Doe Wheeler and Sunset Orch. (15), Pearl Bailey, Evelyn Keyes.

UNIT NO. 27—SUNRISE REVUE
(Opened Monday (12) at Gardner Field, Taft, Cal.)

Madie and Ray, Stanton and Curtis, Dorn Bros. and Mary (3), Will Aubrey, Johnson and Blackwell, (Booked out of Hollywood.)

UNIT NO. 28—FLYING HIGH!
(Opened Monday (12) at Fort Stevens, Astoria, Ore.)

Claude Stroud, Olive White, Dick Lane, Allen and Kent (4), Four Whitson Bros.

UNIT NO. 29—TANKER DOODLE REVUE!
(Opened Friday (10) at Fort Robinson, Crawford, Neb.)

Eleanor Sherry, Robbins Bros. and Margie (3), Lowe, Hite and Stanley Eddie Farley & Band (6).

(There are no units 13, 14, 23 and 26.)

George M. Cohan

I asked the late Wilton Lackaye one day to tell me what he considered the biggest laugh he ever had handed to him in the theatre. He replied as follows: 'I attended a matinee performance in the old Hippodrome and during one of the scores an elephant fell into the orchestra pit and killed a trombone player, and believe it or not, that is the biggest laugh I ever had in the theatre.'

I don't know why, but that is to my mind the funniest story I ever heard.

Joe E. Lewis

At Hialeah (race track in Florida) I was with Mazie Rosenblum. He bet on a horse that really didn't have a chance, so I said to Maz: 'You're just throwing your money away. Boy, you're dumb!'

And Mazie said: 'Yes, I guess I am.'

And then I said: 'It's all right to be dumb, but you're making a career out of it.'

J. C. Nugent

George Fuller Golden, founder of the White Rate, from which sprang indirectly Equity, Screen Actors Guild, A.F.A., etc., was at least a poet. On his first arrival he was delighted with the beauty of California, as is everyone except failures in pictures and the natives.

A native was driving George around through the orange groves, the artichoke farms, the seashore, Pasadena and its loveliness. The native was chewing a stogie, his face stolid and expressionless. George broke out impulsively, 'It's all poetry—everything begins with P—Peaches, Palms, Pandemon, Peaches!—he paused for breath.'

'Yes,' said the native driver without enthusiasm, 'and Post Office.'

Sophie Tucker

In Knoxville, Tenn., 1920, Gus Edwards' act with Eddie Cantor, George Jessel, George Price, Lila (Cuddles) Lee and Walter Winchell followed me. I had a bad throat and some local doctor was treating me, Edwards' act came in a few days ahead of time.

Cantor had to have his throat looked after and the theatre manager took him over to the same local doctor who was treating me. The media told to Cantor.

'There's a con shooter, Sophie Tucker, I'm treating, who is in very bad shape. If she doesn't watch out this will be her last week of singing.' The doctor has been dead the past 20 years and I'm still going.

Pat C. Flick

There is always the one about the actor who'd do anything to get on the radio. Went to a sponsor and offered the most sensational act of all times. He was willing to stand before the mike and actually commit suicide by shooting himself in the head with a revolver. But he didn't get the job.

The sponsor flunked on an audition.

Joe Laurie, Jr.

When I was playing in Duluth, Minn., years ago it was about 20 below. I was sitting around the pot-bellied stove in the lobby of the hotel when one of the natives came in. I said to him, 'How can you people stand this terrible cold? Don't you get frozen?'

He said, 'This ain't cold; my hands are 'frustrated'; my ears are all right; my feet is O.K. Just let me sit down a minute.' I said, 'You ARE sitting down.'

'Gee, it's colder than I thought it was!' said the native.

THE post of greatest risk and honor goes to America's forces on land, sea and air. Our profession is well represented in these posts. Those of us behind the lines will play our part as we always have.

As president of the American Guild of Variety Artists, I pledge our guild and the talents of member-artists will be "on call" to help sustain the morale of the men in service and the folks at home, and aid in gaining ultimate victory.

To all AGVA members—"Thanks for your co-operation and loyalty."

Member, Executive Advisory Board
Amusement and Recreation Division,
Chicago Commission on National Defense

Morton Downey
Currently
Chas. Parney, Chicago

FOR **3** CONSECUTIVE YEARS
(1939, 1940, 1941)

THE NEWS

LED **ALL** NEW YORK NEWSPAPERS
IN
AMUSEMENT ADVERTISING



IN 1941, The News for the third year in a row published more amusement advertising than any other New York newspaper, morning or afternoon. Amusement advertisers during the year placed 777,997 lines of advertising in The News, 63,433 lines more than in its nearest competitor—a greater lead than ever before.

* * *

Amusement advertisers spend more in The News, because the vast News audience spends more at the box office. It carries your amusement message to seven New York City families in ten. It reaches more women than any other newspaper—and more men. With four-star columnists, superb coverage of theatrical events and movies... the largest amusement audience... and the lowest advertising cost... The News gives maximum box-office traffic, delivers most S. R. O. houses! For greatest amusement profit in 1942, concentrate more advertising in The News!

AMUSEMENT ADVERTISING (Local and General) IN THE NEWS

1941	777,997
1940	673,229
1939	663,573
1938	625,156
1937	661,536
1936	600,057
1935	570,562
1934	582,054
1933	513,590
1932	511,900

SOURCE:
Media Records, Inc.

THE NEWS
NEW YORK'S PICTURE NEWSPAPER



AVERAGE DECEMBER NET PAID CIRCULATION EXCEEDED **2,025,000 DAILY... 3,800,000 SUNDAY**

Inside Stuff—Legit

Baltimore, Jan. 12

Raphaelson's direction can stand some pointing which ought to be readily available from George Abbott, a master at this glint, and listed as producer in the credits. *Burm.*

Wilmington, Del., Jan. 9.
In three sets (four scenes).

The authors handle the problems of adolescence with sympathy and understanding, but it is doubtful if Broadway audiences will find such painful antics sufficient diversion for a full evening in the theatre. Aurora failed to concentrate on any one character, thus robbing the play sustained interest. The cast of youngsters is uniformly good and now the result of skilled direction.

Plays on Broadway

— — —

comedy in two acts, 12 scenes, by George Hale at 44th St.

George Abbott's "Best Foot Forward," current at the Barrymore. Ruth Weston plays a lecherous society woman with sufficient leer, but Wynne Murray, now considerably thinned, is at a loss with the poor material. Rest of the cast has little to do and doesn't do it too well.

Plot is nearly entirely a dream sequence. Thus, Miss Wyckoff becomes involved as an FBI operator and meets her dream man, Graham, also an agent covering a spy who operates a Fifth avenue dress shop.

JOHNNY ON A SPOT

ly in three acts presented
at N. Y., Jan. 8, '42.

Dennie Moore plays Madam Pearl, who seems to have too much leeway in the governor's office. Florence Sundstrom is very good as a vixenish girl who likes to think she's stuck on Nicky. Hers is one of the few southern dialects noticed. Joseph Sweeney appears as a judge, one of the ring. He's a good comedian, but unlike the others has been seen to better advantage. Will Geer is a curious, shilly-shallying doctor and bird fancier on the side. Tito Vuolo is a third-rate bodyguard who can't de-

Hague was something of a ship

personnel, but so well liked

'Cock-a-doodle-do' en autobloggen

of Feb. 2 at Nixon, Pittsburgh, was a new, unannounced play. For a time, the advance agent for "There Shall Be No Night" was their hit of more than a decade ago, "The Sound of Music." But the play, which had lived to the report that it was a flop, however, that Lunts had decided to produce a new play, "something momentous" at the Depot, Wis., farm.

high praise in English papers, one

performance and the salee then were

liver giggles either. Paul Huber is one of the principal grafters. Ibee.

springboard for a strong play. But the second act, with its abrupt leap

In essence 'Papa Is All' shows how

three actor (four

However, the play, unlike its club-footed title character, hasn't much vigor. First act provocatively establishes the atmosphere, characters and situation, providing a substantial

has just about everything but a strong plot. Small cast and simple production, making possible a minimum operating budget, will help, but probably not enough for more than a limited run. **Hobs.**

OBITUARIES

SIR OSWALD STOLL

Sir Oswald Stoll, 78, British film theatre magnate, died in London last week.

Further details in International section.

OTIS SKINNER

Otis Skinner, 63, one of the great actors of the American theatre, died in his home in New York. Funeral services were held Tuesday (8) in the Little Church of the Transfiguration, N. Y., with over 1,000 persons attending, including many show business prominent.

Skinner, whose repertoire included 18 Shakespearean roles and who produced and directed 33 plays, formed an amateur acting group while working a commission house clerk in Hartford, thus launching his stage career. He got his first professional role in 1877 at the Metropolitan Museum, and during his first year played 120 parts in stock. The following year he joined the Walnut Street theatre company in Philadelphia.

Skinner made his Broadway debut in "Enchantment" at Niblo's Garden theatre in 1879. He became a mainstay of the theatre, appearing in "The Merchant of Venice" with Barrett and afterwards played at Daly's, New York, with a troupe including Edwin Drew, Charles Leveque, Ada Rehan, May Irwin, James Lewis and others. The company later toured England and the Continent.

After leaving Daly's, Skinner performed with Edwin Booth and George Melville. In 1894 he became an actor-manager, opening with his own company in "The Grace of Damascus" by Clyde Fitch. He made his first appearance as a star in that year.

Skinner was also known for his writings on the theatre and roused much controversy in 1925 when he accused the Methodist Preachers Association of New York of attempting to censor the theatre. He considered the theatre a rival drama form. In addition to "Footlights" the "Spotlight," "Skinner's Magazine of the Theatre" and, with his wife, edited "One Man in a Room" and "The Actor's Handbook." He was president of the Actors Guild and vice president of The Players. His last appearance was in 1938, in a revival by the Players of "Seven Keys to Baldpate."

Skinner's wife, now dead, was the former Madhu Dabbin of Denver, later the wife of daughter, Cornelia Otis Skinner.

EMMA CALVE

Emma Calve, 84, famous opera star who sang for 13 consecutive seasons at the Metropolitan Opera House, New York, died last week in Milan, France. She achieved her greatest prominence for her "Carmen."

Mrs. Calve was billed at one of her first appearances, at La Scala, Milan, but subsequently cheered audiences all over the world. Later she returned to Milan to score one of her greatest triumphs. Emma Calve gave several command performances for Queen Victoria.

Calve made her debut in 1867, and continued there until 1908. She toured the U. S. in 1877. She was married to a Frenchman, but never lived with him. She had no children and but last remaining going on the stage, she was married to Alphonse Caspari, a Florentine tenor, in 1910.

HUGO KALSWO

Hugo KalswO, 64, who for a half century was a musical actor in the theatre, died last week in Detroit.

Son of Fritz KalswO, also a musician, Hugo KalswO was joined in Detroit by his brother, Otto KalswO. His father was leader of the Detroit Symphony orchestra and the Detroit KalswO orchestra. He was a violin section, then to first violin and eventually, at the turn of the century, as conductor. He was held for 10 years. He also continued his theatre work, remaining in the first string of the orchestra as a conductor in most of the major houses in Detroit. Recently he was president of the Detroit Federation of Musicians for his 50-year membership.

He was married to his daughter and a brother.

NATALYA KOUSSEVITZKY

Mme. Natalya Koussevitzky, 61, prominent actress, wife of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died in New York last week.

Mme. Koussevitzky, Russian-born, who, together with her husband became an American citizen last year, helped organize Koussevitzky's concerts and was an active partner in his American efforts. She was a composer-conductor in the lone industry. They had no children.

KATE RIDSDALE

Mrs. Kate Ridsdale, retired veteran legit actress, died Dec. 30 in Milwaukee, where she had lived for the last 25 years. She was a daughter of James Vinson, Australian theatrical director, and toured the world with the Sydney Shakespearean company. She left the stage after her marriage to Walter Ridsdale.

DAVID POWELL GOODMAN

David Powell Goodman, 38, died Jan. 10, 1923.

A loving one from us has gone. A voice we loved is still heard.

He was a man who lived for his work. Which never will be filled.

He died of a heart attack. You miss you more than ever.

Your son, Jack.

JACK POWELL AND FAMILY.

data, an English newspaper publisher, now deceased, died last year later years to lecturing on the drama and writing.

OLIVIA REED

Olivia Reed, former top-rated performer, died last week in New York. She was a vaudeville actress and tent show, died last week in New York. In her 70s, she passed away in a barn, victim of exposure and malnutrition.

The law resources and the Albany, N. Y., police department, who had, apparently were used to feed and groom their ponies, got which they worked and hoped some day would take them back the comedy trail.

JACK REITH

Jack Reith, Canadian theatre man, died in a Toronto hospital recently at the age of 35. He was active in the Canadian west as a manager for Famous Players and other circuits and from 1914 to 1922 managed the Orpheum theatre, Estevan, Sask. With the RKO circuit in the U.S. for years, he moved to Toronto and managed Toronto's Midtown.

Surviving are three daughters. Burial was in Chicago.

GEORGE GILBERT

Frederick A. Matthews, 67, known professionally as George Gilbert and who had a long career in the theatre, died Jan. 11 in Tynegboro, Mass.

Gilbert was acknowledged as one of the best trainers of domestic and wild animals in show business, and his animal act was well known during his vaudeville days.

DR. HENRY FRANCIS SEARS

Dr. Henry Francis Sears, 81, one of the greatest of the American "Phony" Orchestra and who aided the movement for the construction of the Symphony in Boston, died Jan. 1 in the Hub city.

Survived by three children, one of whom is Mrs. Emily Reed, wife of U. S. Senator Henry Cabot Lodge.

ANDREW BENNISON

Andrew Bennison, 55, screen writer and former legit and actor, died Jan. 7 in Oxford, Cal. Among his many credits, collaborations were "Pot O' Gold," "Her Man," "The Mares," "You'll Find Out" and two "Mead" films.

Surviving are two sons.

JAROSLAV JEZEK

Jaroslav Jezek, 35, Czech composer, died Dec. 31, in N. Y.

He was a composer of music as a basis for his compositions in the classical field.

KARL KUNKWITZ

Karl Kunkwitz, 70, who built the Federal Theatre at Berkeley, California, for the annual Wagnerian

festivals in the 1870s, died at Oberlin, Conn., recently.

The architect designed the theatre under the direction of Richard Wagner, then in his late 60s.

DAVID FREEMAN

David Freeman, 65, brother of Charles and Jess Freeman and Mrs. Sils Silverman, died Thursday (8) in New York. He was a writer of "Daily Variety," a nephew.

Other survivors include two sons, one daughter and two other sons. He was a publisher of "Daily Variety," a nephew.

GEORGE HALL

George Hall, 51, business manager for the Walter Lantz cartoon organization, died last week in Hollywood after a lingering illness. He was formerly in charge of the Hollywood plant of Radio Corp. of America.

Surviving are his widow and son.

FRANK ROBERTSON

Frank Robertson, 48, manager for years of the Door Theatre, Sturgeon Bay, Wis., collapsed in the Warner Bros. studio in Hollywood, after a long illness, Wednesday night (7) and died of a heart attack in an ambulance.

Widow and son survive.

JESUS MORALES

Jesus Morales, 65, Mexican stage-screen actor noted for his characterization, died Dec. 29 in Monterey, Cal. He retired from show business as an actor to direct the government's Theatre Hidalgo, Mex. City, and died of a heart attack.

JULIUS ROTH

Julius Roth, 60, veteran Yiddish actor, died last week in New York. He was a heart attack, backstage at the Second Avenue theatre, New York, because of a heart attack.

He was the co-star of "Live and Laugh," playing at the theatre.

PEGGY POOLE

Peggy Poole, 47, veteran circus performer known professionally as Peggy Poole, died Jan. 10 at Mass. Memorial Hospital, Boston, after a long illness.

JOHN B. BROWNE

John Boynton Browne, 34, Honolulu resident, died last week in New York. He was a swimmer and was the son of John Browne, a famous swimmer, who was killed by Ambassador Hotel's Coconut Grove in Los Angeles.

VINCENT H. MARIOTT

Vincent H. Mariotti, 51, a first violinist with Boston Symphony orchestra for 19 years, died Dec. 29 in Boston.

He was also a teacher at New England Conservatory of Music.

ROBERT BARRON

Robert Barron, Irish film exhibitor and producer, died last week in New York. He was a first violinist with Boston Symphony orchestra for 19 years, died Dec. 29 in Boston.

He was also a teacher at New England Conservatory of Music.

CALVIN HENDRICKS

Calvin Leroy Hendricks, 39, blind radio actor, died last week in Los Angeles as a result of injuries received in an auto crash on New Year's Day.

Surviving is his widow who is still alive.

SALLY HUNT

Sally Hunt, 35, actress in "The Great Gatsby," died last week in New York. She was the wife of Eddie Votaw (Hunt) and Votaw.

KATE SHARD

Kate Shard, 80, who originated the role of Mrs. Eliza in the first Savoyard production of "Princess Ida," died in Shere, England, Jan. 5. She was a British actress for over 30 years, starting in the 1880s.

CHARLES RICHARDS

Charles Richards, former actor with "The House of Mirth" company, died last week in Hartford, Conn. He was a first violinist with the Hartford Symphony.

MME. MEYRIANE HEGLO

Mme. Meyriane Heglo, 75, famous French singer, died in Paris last week.

Mrs. Ella E. Dolberg, 82, died in La Mesa, Cal. Dec. 24; she was mother of Glen Dolberg, program manager for KGO-TV, San Francisco.

Arthur Blenker, 72, composer, organist and choir leader, died Jan. 8

in Los Angeles. He had written many orchestral numbers and musical arrangements based on years of residence in the United States and missions of Southern California.

Samuel Levenson, 83, of Woodbine, N. J., died suddenly at his home recently. Levenson, who owned and operated the Woodbine theatre, is survived by his widow and son.

Bernard John Rowan, Jr., salesman for radio station KANS, Wichita, Kan., died last week in a hotel hospital. Rowan came to Wichita three months from Denver, where body was taken for burial.

Myron, 64, of Henry Hennigson, former radio producer, died Jan. 12 in Mount Vernon, N. Y.

Alph Williams, 55, acrobat, died Jan. 9 at DeGraff, O., leaving widow and a son.

Father of Monte Kleban, WQAI (San Francisco) program director, died in New York Jan. 7.

Otis Skinner

Continued from page 1

but there was a reason. He was of the Actors Fidelity League, opposed to Equity and remained loyal to the Actors' Guild. He was a member of the Actors' Guild, which was believed because of that he was not named president of the Players who was the death of the Actors' Guild.

Patricia Gane (Baldridge) to Bill Ludwig, in Pittsburgh, Dec. 27. She is a first violinist.

Allen Sheridan to George Brent, in New York, Dec. 27. He is a first violinist.

Joey Newman to Alexander H. Kohn, in New York, Jan. 1. He is a first violinist.

John Loo to Charles K. Hong, in Toledo, Jan. 10. He is a restaurant manager and sb's a singer.

Walter Pidgeon, Warner Baxter, the Merry Macs, Dennis Day. All these names are in the list of names who will be crowded into an hour on both NBC networks and Mutual. It airs from 8 to 9 on the Coast at 8:15 p. m.

Oboler writes and produces the "March of Dimes" special. He is a first violinist.

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MARRIAGES

Arabella Woodhouse to Struther M. Asquith, Jr., Dec. 29, in Memphis. He is the daughter of Hoyt B. R. Woodhouse, owner of WREB, CBS Memphis outlet.

Maureen O'Hara to Will Price, Dec. 28, in Chatsworth, Mass. He is a first violinist.

Mildred Arnold to Steve Levene, Dec. 28, in Chatsworth, Mass. He is a first violinist.

Phyllis Phillips to John W. Blernann, Dec. 28, in Chatsworth, Mass. He is a first violinist.

Hazel Carson to Leonard Tourange, in Winnipeg, recently. He is a first violinist.

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Mrs. Fred

Continued from page 1

acquainted with Pegler, phoned him at his home in Connecticut and suggested he "help us keep the show running."

Oboler, in his syndicated column, wrote a day or two later that he was ignorant of the facts of the case.

Oboler, who was in charge of the play management, but had refused to cross the picket line without a knowledge of the facts, wrote the writers and pressing the issue.

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IN RADIO **FM** STANDS FOR FREQUENCY MODULATION — A NEW DEVELOPMENT, BETTER RESULTS, IN SHORT A STEP TOWARD PERFECTION—

In the Music World it means—



FM

Freddy Martin

AND HIS ORCHESTRA



WINNER FOUR OUT OF SIX TIMES
ON COCA-COLA SHOW

OPENING WALDORF-ASTORIA
JANUARY 15TH FOR EIGHT WEEKS

\$30,000 GROSS, PARAMOUNT
THEATRE, L. A., WEEK OF NOVEM-
BER 6TH

NOW IN PRODUCTION FOR RKO
PICTURES "MAYOR OF 44TH
STREET"

RETURNING AMBASSADOR HOTEL
MAY 19TH, 1942 FOR INDEFINITE
STAY

AMERICA'S FASTEST RISING
ORCHESTRA!

BLUEBIRD RECORDS

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

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VOL 145 No. 7

NEW YORK, WEDNESDAY, JANUARY 22, 1942

PRICE 25 CENTS

THEATRE

Kirsten Flagstad's American Friends Sadly Hear She Sings for the Nazis

Kirsten Flagstad, Norwegian singer who has not been heard from directly since she left the United States in June, 1941, is reported performing a Wagnerian cycle in Berlin. Thereby hangs a wartime mystery. Miss Flagstad was commonly credited by her American admirers with being anti-Nazi in sentiment. However, her husband is said to be pro-Nazi politically and this fact is given in New York as the probable explanation for the singer's reported presence in the Nazi capital.

Rumors concerning Miss Flagstad have been rife in operatic circles for some time. Her failure to write to the United States, although her husband has done so, caused considerable wonderment. This wifely silence, coupled with the Berlin booking (not officially confirmed because of the wartime news blackout) has alarmed her friends. They do not fail to appreciate that it would be a propaganda triumph and a morale contribution for Goebbels to have his wife sing the music of Richard Wagnerian voice in the world to the home town of Wagnerian opera.

Equity, With \$199,000 In Idle Cash, Looking For Likely Investments

Having a large amount of reserve cash on hand, Equity has appointed a committee on investments. Understood that the association has a \$199,000 bank balance to its credit in addition to some \$40,000 in savings banks. The latter sum earns some interest, and it is deemed advisable that the larger cash reserve also be put to work.

Last week Equity ordered the purchase of \$30,000 in Defense Bonds, not counting approximately \$20,000 invested similarly in the past. It is believed that the amount put in government securities will be doubled, and whether other stock and bond investments will be made will follow the report of the committee. Financial security of Equity is further evidenced by the ownership of gilt edge investments, principally including the headquarters building on West 47th St., N. Y., which functions along extremely economic lines.

Undresser's Pressings

Gypsy Rose Lee is mulling offers from two different record companies to give four sides to her singing. She'll do the special songs she sings in accompaniment to her stage act. She'll be the first known clothes-peler to ever get on wax.

The Bearded Kid

Hartford, Jan. 20. —As a gag to maintain some interest in frequency modulation development locally, milkman Keyes Perrin of WTC's auxiliary, WSHH, is raising a beard. Perrin has announced that he won't shave but will eliminate beard through pulling of one hair for each P-M set sold.

\$18,000,000 AD LOSS DUE TO PRIORITIES

Advertising agencies report that more than \$18,000,000 in radio advertising has been cancelled since the beginning of the year due to the priority situation. Restrictions on automobile, rubber, mechanical appliances, and refrigerator factories have all had their effect.

Magazine advertising has not yet been affected to any great extent but a "vacuum" is anticipated from spring until fall, with a gradual decrease likely from now until May.

Radio receiving set manufacturers may also be affected before long (in Canada manufacture of receiving sets for civilian use has been halted) with resultant decline of revenues for periodicals from this source also. In the radio set manufacturing field opinion is that industry will continue on a healthy basis due to heavily increased government orders for sets, airplane and speaker services of all types in such volume that production for civilian use may be curtailed, even if there is no specific Government ban, as in Canada.

Picture company outdoor advertising remains unaffected, with several majors currently planning extensive campaigns. National magazine advertising from film companies also continues as usual.

It Took a War to Inspire Tooters to Play Anthem

Milwaukee, Jan. 20. While the Defense (UFO) has long been compelled by the war to pay for an orchestra that did not even appear in the pit during the engagements of dramatic shows, the finale finally was broken this past week under wartime pressure, and now the musicians, led by Sol Shalson, (Continued on page 47)

DON'T WANT DRUG GHOST WAKING

Niterites and Bars Planning Stricter Self-Regulation for Soldiers, Sailors and Defense Workers—Laxity in Some Areas Brings Crackdown

DETROIT PADLOCKING

Chicago, Jan. 20. Faced with mounting indignation on the part of local police and liquor control authorities in principal cities, strong steps for self-regulation of bars in night clubs are contemplated to circumvent drastic rules which may lead to prohibition of liquor sales to men in the military services.

In World War I, on the eve of adoption of national prohibition, dispensers of alcoholic beverages were prohibited from serving men in uniform. No such rigid regulation has been proposed currently, but the more conservative interests in the liquor industry interpret numerous local restrictions and padlockings as indicative of a trend which can be stopped only by vigorous self-imposed rules from within the industry itself.

Some 30 of the key nitery operators in town met at the Chez Paree recently, called together by the Amusement and Recreation Division of the Chicago Defense Commission to be addressed by Col. Norman Wood, morale officer, and Lieut. H. E. Hutchings of the Intelligence Dept. Cafe owners were instructed directly how to deal with "situations" involving men in uniform.

Where men in uniform get out of line, maybe, to too much immoderation, the cafe men were told to call the military police or the shore patrol, depending on whether the men are soldiers or sailors. The cafe (Continued on page 21)

B'way Stars Getting First Aid Instruction

Every leading lady on Broadway is in the first aid class taking a course at the American Red Cross Wing. The Red Cross assigned instructors for daytime classes at the suggestion of the Wing. It was pointed out that most stage volunteers are occupied at night, when other courses hold forth in all sections of the city. Classes are conducted on Tuesdays and Fridays from 11 a. m. to 1.

Rio Conference News Reaching South Americans Via N. Y. Radio

Noted in Passing

Last week's "Variety" carried 12 inches of text reporting marriages and six inches of text reporting births. Both way above average. Marriages which are simple to arrange might be raised to Pearl Harbor Dec. 7 but a more profound explanation is needed to account for the profession's stepped-up production.

ACTRESS ASKING "LESS HONEST" CRITICS

Boston, Jan. 20. Elissa Landi advocated that dramatic critics "temper their honesty" until the theatre again flourishes, speaking at the Ford Hall Forum here on the subject, "The Theatre Today—What's Good About it and What's Bad."

She hastily added that she didn't want the critics to "temper their honesty" for the actors' and actresses' sake, but for the sake of the theatre. The Broadway theatre is fighting for its existence. In fact, the theatre has been fighting for about 2,000 years. It is very nice now.

"The angels of plays need a little encouragement. They are born, not made. It costs \$15,000 to bring a new play to the rehearsal point, and therefore I would suggest that if the players were willing to work for less than \$40 a week, say \$27 to \$30, that maybe the plays would run longer and the players would be better off in the long run."

Though Equity has 4,000 or more members, she said that there are not enough skilled actors. She criticized actresses that still have auditions done in vintage style.

Form Lambs Club Unit For Servicemen Shows

The Lambs Club has elaborated plans for the welfare of servicemen on furlough in New York, including a unit composed of Lambs Club members which will tour theatres and entertainment, and the profits of which will be used for the entertainment of the boys in olive drab and navy blue. Idea of the unit was broached by Charles H. Allen, agent-member of the Lambs, and the club's council (Continued on page 18)

Most of South America this week is hearing reports on the anti-Axis conference in Rio de Janeiro, Brazil, that have traveled an average of 10,000-miles—up to New York and back. Transmission journey is made necessary by the fact that large parts of Latin America lack networks and depend on radio coverage from the powerful shortwave transmitters of the United States and the commercial point-to-point transmission facilities of RCA and International Telephone & Telegraph.

NBC's coverage of the opening of the conference in Brazil last Thursday (15) was probably the nearest trick of the week. It had previously sent Buck Canel, chief of the Spanish section of the international department, to Rio to cover the meeting. After a five-minute intro from New York, NBC switched to Rio and Canel came on. His voice was sent north by point-to-point (commercial) radio and then back by point-to-point to 11 countries. Received there, it was aired by local longwave and shortwave, with other stations picking it up of the ether from either wavelength and rebroadcasting. (Continued on page 3)

Show Biz Names Enlist For Army Camp Tours; Judy Garland, Jolson

Top show biz names, anxious to do their part in entertaining soldiers and sailors, have been volunteering in force during the past week to tour for free under USO-Camp Shows, Inc., supplies. Al Jolson and Judy Garland head the list of volunteers, most of whom will appear for from 10 days to two weeks and even provide their own traveling expenses. CSI, which acts as arranger through the largesse of first-rate performers over as many camps as possible and to avoid conflicts with other shows or Army events.

Miss Garland, accompanied by hubby Dave Ross, begins a 10-day tour tonight (Wednesday) at Fort Custer, Mich. They give another show there tomorrow night and then move to Fort Knox, Ky. (Friday and Saturday); Jefferson Barracks, Mo. (Monday); Camp Robison, Okla. (Tuesday). (Continued on page 32)

Muni Waxes Paine Talk

Paul Muni has signed with Victor to go on wax with Thomas Paine's "The American Crisis," which he did with the U. S. Marines in several weeks ago. It is Muni's first recording, with cutting tomorrow (Thursday). Understood that Muni may do a series of platters with scenes from some of the films he has appeared in.

Howard's Gragic End, Saga of Small Town Girl Who Rose to Screen Heights

Homebound prior to Hollywood after fulfilling a highly successful patriotic mission as official guest of the U. S. Treasury War Bond sale in Indianapolis, Carole Lombard, wife of Clark Gable and internationally known film star, met tragic death in the crash of a TWA airliner on Friday night (18) at the foot of the mountains in the west of Las Vegas, N. M. Her mother, Mrs. Elizabeth K. Lombard, and Otto Harlan, president of the Metro studio publicity staff, who had accompanied her east, also were killed. In all, 22 lost their lives, including 15 Army aviators returning to Coast bases.

Expressions of deepest sorrow and sympathy, which have poured in unending stream to date from the public and the show world, testify to the affection in which Miss Lombard was held. No tragedy has struck the theatrical field with such widespread sorrow since the death, also by airplane, of actress Will Rogers, in August, 1933.

Miss Lombard, who was 32, was at the peak of her acting career. She had completed two weeks ago a film entitled "To Be or Not To Be," directed by Ernst Lubitsch for United Artists release. In this picture, co-starred with Jack Benny, who was so stricken by news of her death that he withdrew from the scheduled national broadcast on Sunday night (18). Just prior to her departure for the Indianapolis War bond rally, she had signed a contract to appear opposite Melvyn Douglas in "The Sign of the Cross," which was to go into production this week.

At the interim, Miss Lombard had volunteered her services to assist the Government agencies that have called on outstanding Hollywood personalities to further patriotic movements. By coincidence, her husband, Gable, is chairman of the committee of actors in charge of the production of the "War Reliefs for the Indianapolis meeting," which was attended also by Will H. Hays, president of Motion Picture Producers & Distributors of America, Inc. She was born in Port Wayne, Ind., and the family moved to her home state, accompanied by her mother, had special appeal.

Winkler, formerly a newspaper editor in Los Angeles, was invited to be the third member of the party. He was a member of the Metro publicity staff directly assigned to Gable's publicity, and a close personal friend of the couple.

Her last rest was at the Gable-Lombard wedding at Kingman, Ariz., in 1939.

"Great day here today, Carole was perfect. Really, she was magnificent and she sold in this one day \$207,313 worth of bonds, with a quota of only \$50,000. Every one deserves to be grateful. I feel I must send you this expression of my personal appreciation."

In a statement Hays added: "Carole Lombard gave her life in the service of America. She was magnificent and completely won the hearts and affections of the thousands who attended the rallies she brought bonds. She wanted to serve and help her nation in this hour of its greatest crisis. In that service she gave her life, thus causing a first-line casualty of the war."

En route westward by plane, the routine of the trip was disturbed at Albuquerque, N. M., when the bodies of 15 officers and enlisted men of the Air Corps were taken aboard. This resulted four of the passengers.

(Continued on page 8)

H'wood Refuses Exhibits' Plea for Lombard Reissues

No releases of Carole Lombard pictures are contemplated at this time. This is Hollywood's answer to exhibitors eager to cash in on publicity of tragedy.

Exchanges are flooded with requests, but producing companies are determined that no capital be made of their star's death. They are reluctant to blank set past pictures in which she appeared.

Only in her last film, "To Be or Not To Be," will she be likely of doing referring to woman in plane.

Benny's Gesture

Jack Benny cancelled his night program Sunday night (18) via NBC-RD (WEAF) as a gesture of respect for Carole Lombard, his close personal friend and with whom he recently co-starred in "To Be or Not To Be," for United Artists. Actress was to have guested on his program next Sunday night (23).

Benny, Mary Livingston, Phil Harris and Eddie "Rochester" Anderson were among those who did not appear Sunday night. Fillin show was all-musical, with Dennis Day remaining as vocalist and Don Wilson reading the commercial and otherwise participating.

UA Scrapping Entire Ad Campaign on 'To Be' in View of Lombard Tragedy

United Artists definitely will release the Carole Lombard-Jack Benny star, "To Be or Not To Be," as planned, although the entire advertising campaign set for the company was scrapped on Monday (18). No definite date was set for release. UA originally figuring to get the pic out in March sometime. It may be pushed back a few weeks as a matter of good taste, in view of Miss Lombard's tragic death.

Monroe Gramsall, UA advertising-publicity chief, flew to the Coast this week to lay plans for the revised ad campaign. He's confabbing with virtually the whole eastern and western UA exec staff, which had gathered last week on other matters. Handling of the film which stars Miss Lombard and Jack Benny is being made a major topic of business at the bummer, this week. "To Be" is the initial pic completely financed by UA and the company has a tremendous investment in it, not only in actual coin but as the bulk of its entire program for the second half of the film season. Alexander Korda is nominal producer of the pic, having gotten the deal together, for which he will receive a percentage of receipts.

His ad campaign was along humorous lines, but the projected campaign will eliminate all humor and be completely dignified, consisting only of type and rules. The only illustration will be a sketch of Miss Lombard's head. Some wording will be something like: "United Artists presents Carole Lombard's last picture." Similar ads were used on release of Jean Harlow's last film, following her death.



Bonds cost as little as \$18.75, stamps come at just 10 cents. Defense bonds and stamps can be bought at all banks, and postoffice, and stamps can also be purchased at retail stores.

PIC, RKO STARS IN COAST CAMP BENEFITS

Hollywood, Jan. 20. Vaudeville for Victory, a new enterprise to collect funds for various camp activities, was here initiated by Peter Godfrey, RKO director, and Howard Young, manager of the Music Box. Plan is to take benefits at the Music Box every two or three weeks, with talent here volunteering appearances.

First show slated for Jan. 23, will have such names as Red Skelton, Edgar Bergen, Chester Morris, Richard Haydn, Herbert Marshall, Alan Jones, Reginald Gardiner and Nicholas Bros. Entire gross goes to the soldier fund.

Groncho As Sherlock In Kaufman-Hart Saire

Hollywood, Jan. 20. Who do you make of W. Watson? Groncho Marx is moving into the Baker Street digs to play the world's greatest detective. George S. Kaufman and Moss Hart have rewritten "Sherlock Holmes" in a way that Conan Doyle would never understand.

Saire is slated for a month on the road in spring, a summer vacation and a Broadway opening in the fall.

Philo Higley to Films

Philo Higley, radio writer and playwright, has gone to the Coast on a term spring deal for Columbia Pictures. He left last week.

Besides collaborating with Philip Dunning on "Remember the Day" and authoring other plays, Higley has written various commercial programs. He alternated with "Vernice Lewis" last season as scripter of the Helen Hayes series for Lippincott's Tea.

Variety' Correspondent Pens Graphic Picture of Terror Striking Honolulu

Tired Out
By MABEL THOMAS
Honolulu, Jan. 9.

Dear Variety: I feel that you regret more Yanks were not able to visit Honolulu before the transportation took place, changing a city that was well on its way to be considered the world's ideal playground to a mighty fortress.

Had anticipated some day a real scoop for "Variety" from here, and when it actually happened, censorship clamped down completely, but now, I feel that I have to do it to start hoping for another 20 years. Am positive you mainliners knew more than we who were right on the spot, in many ways.

Like thousands of others here, am still sure that the reality of what actually happened, especially when all my correspondence consistently assured that Honolulu was the safest place in all the world.

Show People Among Prime Offenders of Air-Line Courtesy

By GEORGE FROST

If in the months of wartime to come the police airline reservations clerks at New York's LaGuardia Field tell you they are sorry but they have no space for you, don't board their ship, they may be doing so because the Government, through one of its many arms, has decided to cancel reservations and can never seem to break away from a very unbecomingly reserved attitude. Known, of course, to yourself only—then you can be certain that they have a queue of the unwelcome airline blacklists as a person they will carry only if they have nothing better to do.

Tactically, but nevertheless armily, the airlines have decided that the world's greatest detective, George S. Kaufman and Moss Hart have rewritten "Sherlock Holmes" in a way that Conan Doyle would never understand.

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Traveltalks in Latin

To Build Goodwill
Hollywood, Jan. 20. Combining patriotism with business, James A. FitzPatrick crossed the southern border yesterday (19) with a crew of five to make a series of Technicolor Traveltalks in San Salvador, Panama and Nicaragua.

The idea is to consolidate friendship with Latin American countries in connection with the Mellon Foundation for the Arts. Filming will take place for two months over the Pan-American highway from Laredo, Texas, to Panama.

Rooney's Patriotic P.A.

Boston, Jan. 20. Mickey Rooney is making a personal appearance here Thursday (23) in the Boston Gardens for the opening of the United War Fund Drive in the Metropolitan Boston area. Rooney is donating his services, but will not do a p. in any local theatre.

Drive is a combination appeal by the Community Fund, U.S. and the Red Cross, and the quota is \$7,000,000 to be raised in less than a month.

Dean Hudson Into Army

Dean Hudson becomes the first well known handie-dancer to wind up in the Army. He is to report Jan. 27 at Fort Monmouth, N.J., for a physical and will then be assigned to Fort McChellan, Alabama, as a second lieutenant.

There are a number of other leaders virtually certain of being called, but so far none have been singled out.

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Had anticipated some day a real scoop for "Variety" from here, and when it actually happened, censorship clamped down completely, but now, I feel that I have to do it to start hoping for another 20 years. Am positive you mainliners knew more than we who were right on the spot, in many ways.

Like thousands of others here, am still sure that the reality of what actually happened, especially when all my correspondence consistently assured that Honolulu was the safest place in all the world.

I was up very early that fateful morning on the first of January, 1942, and when I heard the first explosion I dashed over to the beach, as if it was nothing on the waterfront. What was I thinking? I was a fool. I was as long as I live. Spellbound. I watched until I thought it would only be a few minutes and they would be at the beach. So I dashed back home, awakened the rest of the Red Cross family and they got my roadster and tore madly to report to it. I had taken that training for months.

Pat Lacy's Record Dash

Finishing on our feet, I returned on to Pearl Harbor and Hickam Field way, I made it as far as Hickam Field, but I was not there.

I then began a run that, for a fat woman, never will be equalled in Honolulu. I was a fool. I was as long as I live. Spellbound. I watched until I thought it would only be a few minutes and they would be at the beach. So I dashed back home, awakened the rest of the Red Cross family and they got my roadster and tore madly to report to it. I had taken that training for months.

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H'wood Poised For FDR Birthday Drive

Hollywood, Jan. 20. Film industry's Infinitesimal President Drive in connection with President Roosevelt's birthday celebration for Jan. 26-30 by Edward Arnold, chairman of the Motion Picture Permanent Charities Committee.

Every studio in Hollywood has received a supply of stamps to be sold this year instead of the movie buttons formerly used. Spencer Tracy is the chair of the charity's committee for the birthday celebration.

Foliage Rise Shoot

Hollywood, Jan. 20. Filming of "The Gentlemen Misbehaved" started today at the Caryl Grant, Jean Arthur and Ronald Colman in the top roles, after a delay caused by the weather. George Stevens, director, and the rest of the crew had to wait until the weather cleared.

ABBOTT AND COSTELLO

"Certainly one of the funniest teams of zanies — these two boys could snatch any show from the clouds." —Laura Lee, Philadelphia Evening Bulletin.

Universal Pictures
Chase & Sanborn House, NBC-RD
Under Personal Management of: EDWARD SHERMAN

H'wood Told by Mellett to Keep On Making Pictures Without Fear Of Censorship; Hails Morale Use

Hollywood, Jan. 20. Film producers are urged to stick to the film producing without fear of Government censorship of their picture material at a conference with Lowell Mellett, newly appointed executive assistant to President Roosevelt and Coordinator for the Film Industry.

Meeting with chiefs of the picture making business in a friendly spirit, Mellett told them:

"The Army, Navy or some other Government agency calls upon you for a specific task, your greatest value here will be to do the job on the job in Hollywood making pictures. We are hoping that you and your fellow workers will keep on doing what you are doing, because your motion pictures are a vital contribution to the total defense effort."

"Not only has the industry contributed greatly to the morale in keeping the people happy with pictures, but it has accomplished a great educational feat. Some day, some serious student of our day may figure out exactly how it was that the motion picture industry's creators were able to see what was happening in the world with such great foresight and wisdom."

Stetley 'Advisory'

Censorship is not under consideration of the Government, Mellett explained. Instead, his office will act primarily in an advisory capacity in the international situation as they relate to the making of pictures. He will appoint an assistant to make Hollywood a clearing house for Government information to be utilized by producers. Although Mellett did not name a position, he forewent back to Washington, it is generally understood that Dr. Leo Forbes will get the latter job.

Meeting was held with Y. Frank Freeman presiding. Present were: Arthur Hoberg, Edward Arnold, John Arnold, Fred W. Beaton, Sam Bragin, Ralph Block, Sidney Buchs, Frank Chester, Jack Chertok, Harry O'Connell, Richard Day, Charles Feldman, Sheridan Gibney, William Forbes, William Goetz, Edward Hanson, Gordon Hollinghead, Samuel Koster, William Keighly, William Keogh, L. B. Kornblum, Jack Lesser, Col. Nathan Levinson, Joseph L. Mankiewicz, E. J. Mann, J. P. McCallum, Fred Mayser, Capt. Gordon Mitchell, John Nicolaus, Albert Newman, Leo Roach, Robert Rubin, Jamin, Herbert Preston, Edward Blackburn, Marvin Kessel, Moe Slegel, Arch Reece, Gordon Robin, Hal Roach, Mendel Silverberg, George Stevens, Howard Strickling, Robert Tappan, Donald W. Thornburgh, Frank Vincent, Hal Wallis, M. J. Warner, H. J. Warner, Cliff Clark, Gable, Charles Boyer and Dave Hopkins.

Vincent A. Kleinfeld has been named cousin to Mellett. Kleinfeld was in the War Relocation Authority, the Farm Securities Administration and worked on legal difficulties of Government film industry.

Called to D. C.

Claude Collins, named last week to represent the five American newsreelers in liaison between the newsreels and Lowell Mellett, went to Washington last division, went to Washington last week for last week for confabs with Mellett reps.

Collins expects to spend most of his time in Washington, but will headquarter in Francis Harmon's new office in the Paramount building in N. Y. Harmon is co-ordinator for the War Activities Committee of the picture business.

Maria Korda Back As Actress in Own Picture

Hollywood, Jan. 20. Maria Korda appointed Alexis Thurn-Thurn to direct her film production, "Miracle So Paris France Bay," a modernized version of the Maurice Maeterlinck tale, "Miracle of Saint Elizabeth."

Picture will also mark Mrs. Korda's return as a screen actress.

War Humor

San Francisco, Jan. 20. What to do with spare time available since the war blighted humor, has been solved by Sam Rogers, local percentor. He puts gag ads in the newspapers.

Friday (16) he ran following copy under "personals" in the Price Chronicle: Gentleman with 1941 Pontiac desires to meet lady with four new tires, object matrimony. Only address given is a box number. No point to it—just for laughs.

MICH TESTING 3% TAX ON REELS

Detroit, Jan. 20. Pressing a 3% tax levy against film distributors is the plan of the Michigan Board of Tax Administration has begun legal action seeking to collect a "use" tax on film reels in this State. The tax is an off-shoot of the State's present 3% sales tax on all commodities, and is levied on the basis of tangible goods purchased by Michigan residents from stores outside the State.

The board filed its preliminary action against the Allied Film Exchange, local distributor of Astor Pictures, to establish the basis for further procedure. Following the filing of this case it is the intent of the Tax Administration to proceed against all companies operating in Michigan.

Because of the ready implications to the taxpayer, several distributors have retained David Newman, theatrical attorney, to represent them at the hearing of the Allied case and content the levy of the 3% tax. Exhibitor groups probably will join the fight on the basis that the tax is upheld, the distributors will pass it along to them.

Mikado, Mich., May Become Pearl Harbor

Detroit, Jan. 20. Mikado, Mich., is going to change its name. Oddly enough the town—what you might believe was named after the Japanese emperor—got its name because years back when the Post Office came into the town, a letter from Sullivan's fancier did not like the original name of Blueville, suggested that it be called after the town of Mikado, which the natives all pronounce "Sky-Kay-Do."

Hence, town became Mikado, which the natives all pronounce "Sky-Kay-Do."

There is no time for the populace to be going around explaining that there is no Japanese emperor, but the name was named after an opera. Present plans call for changing the 35-year-old name of the town to "Pearl Harbor, Mich."

During the World War the town of "Mikado, Mich., switched over to Marne."

Japan, N. H. Remains

Japan, N. H. 1900, 101, in the foothills of the Ozarks, where the residents live 100 miles or more from a gravel road to the nearest fishing house in Sullivan, Mo., is going to retain its name, but the fact that everything else in the U. S. is being purged of any Japanese taint. While the populace asserts they hate the Japs as much as other Americans, they pronounce the name of the hamlet as "Jap" and within the memory of the oldest resident no Jap has ever set foot in its precincts.

The only eligible man in the village for military service is Earl Koelling and he now is in the Great Lakes, Ill., naval training base.

Milw. Exchange Men Implement Dime' Drive With Own Coin-Collectors

Milwaukee, Jan. 20. With the entire motion picture industry of Wisconsin and upper Michigan mobilized as never before for the March of Dimes campaign, which starts Thursday (22), in all theatres here, the film exchange men have developed their own idea of adding the cause.

Theatre men now, instead of previewing picture fees, pay a dime for each foot. If they forget to check in or out of the office, the "fine" is a dime.

The exchanges have also set up two special paper balers and every bit of waste paper from all exchanges goes into them. Pity until the President's birthday, with expectations that about 100,000 will be raised before the deadline. Employees bringing old paper and newspapers to their homes to swell the collection.

Every film salesman and all exchange managers have pledged to bring back from their trips 500 dimes, filled, each card holding 500. The exchange men of Milwaukee have collected from incidental sources.

John J. Fitzgerald, head of the Fox theatres, is state chairman of the March of Dimes campaign. Shuman, head of the M-G-E exchange, is chief of the film distributors. The exchange men and film business manager of the Independent Theatre Protective Assn. of Milwaukee are also in Michigan, is Milwaukee chairman.

FREEMAN EAST FOR N.Y. TO HUBBLES

Y. Frank Freeman, v.p. of Paramount, will leave for New York, Monday (21) for annual conferences to discuss policy and forthcoming production plans, budgets, etc. He will be away about a week.

As head of the Motion Picture Producers Assn. on the Coast, affiliated with the National Motion Picture Producers Assn., Freeman goes to Washington tomorrow (Thursday) to contact agencies there concerning priorities, etc.

Peters, Life Mag Editor, To 20th-Fox Story Dept.

Paul Peters, associate editor of Life, in charge of the film, theatre and book departments, will join 20th-Fox's New York story department on Feb. 1. He resigned from Life after four years' service with the magazine.

Peters will act as assistant to story editor Bertram Block in searching for plays for 20th to back and in developing new writers and additional material from established writers. Henry Kissel, long of Warner westerns, Block's assistant in handling detail of the department's operation.

Bernhard West

Joe Bernhard left over the weekend for the Coast, with stops enroute at several of the Warner western branches.

At Burbank he will confer with studio execs on future production plans, policy, etc.

N. Y. to L. A.

Joseph Bernhard, Russell Birdwell, Eddie Dursey Dowling, Harry Green, Leland Hayward, Philip Hillyer, George Hirschman, Harry Link, Jimmy Lundell, Herbert Meredith, Baron Polan, Robert Schilder, Mack D. Weinberger, Herbert Yates.

Eastman Buys Back Containers

Rochester, Jan. 20. This bug-a-boo of war, priorities on essential materials, is seriously affecting a basic operation in the film industry. In consequence, Eastman Kodak Company is making a nationwide drive to repurchase its metal shipping cases and containers in which raw film is distributed to studios and laboratories.

Steel is on the priority lists, and the prospect of shortage of metal to meet film needs was seen as early as last August, when the Eastman Company initiated steps to reclaim containers from customers. The metal is readily available for manufacture and use in the war effort, the official stage, according to a company official. No substitute has been discovered.

Every case of raw stock film is impregnated to return all steel shipping cases for continued use.

Priorities Affecting Films Getting Major Attention From Schaefer Setup

That Potent? Hollywood, Jan. 20. What's in a title? Don't Fox's changed Strictly Dixie to "The Magnificent Jenkins?"

OPTIMISM ON FILM BIZ

While the industry naturally has to look for forthcoming movie business because of the shortages, priorities, taxes and longer work weeks, Wall Street and financial men with major film companies are taking an optimistic attitude for business in the next 12 months.

Basically such optimism stems from knowledge of what was accomplished in 1941 and the current high level of public purchasing power. Latent is counted on to provide the film business with the needed impetus to maintain gross revenues near or higher than the peaks achieved last year.

Figures compiled in Wall Street reveal that Britain's motion picture houses weekly average attendance last year smashed all past-time records, despite air raids and blackouts. The average attendance of 22,000,000 weekly on the British Isles last year contrasts with the best pre-war average of 18,500,000. Boxoffice receipts are reported for 1941 to be \$460,000,000 higher than the most successful peacetime year.

American film business naturally is expected to reflect this improvement in Britain, particularly if as frozen-motion pictures are discarded as expected shortly. This would immediately add \$20,000,000 in sales to upwards of \$200,000,000 annually, with the prospect that nearly \$180,000,000 more would be added to the total.

Expansion of the War Activities group, expected for a couple of weeks, also announced. This includes an important "drives" or campaign division with three sub-committees. Adolph Zukor heads this division.

Charles W. Koerner is chairman of the sub-committee on public participation, which includes Max Cohen, Sid Fabian, Charles C. Moskowitz and Sidney Samson. This group will have final decision on theatre matters.

The sub-committee on public participation sub-committee is expected to be exclusively of representatives picked by Hollywood from the industry's public participation group, headed by Ed Montague for the N. Y. division, will handle the drive. The co-chairman in Hollywood is to deal with campaigns in the studios.

Monroe, who heads Advertising-Publicity, the other addition to the War Activities Committee, with H. J. Warner, vice-chairman of the Coast section, which consists of such prominent members of N.Y. members of Greenhalgh's group include Armando, Mort Blumenthal, Budah, Harry Brown, Robert and Kenneth Clark, Joe Gould, Charles Reed Jones, S. Barrett McCormick, Lipton, Lipton, Victor and Al Wilkie.

The Co-ordinating Committee, which correlates the various activities of the seven divisions, has seen him to 22 through an election to membership of Edward Arnold, Ed Kuykendall, Alex Lastogoff, Abram Y. Robert H. Poole, and Herman Robbins.

Harmon presently is in Hollywood to study the drive. The co-chairman of the Coast division headed by Y. Frank Freeman.

Testing 2 Legitimers

Screening option has been taken by Dave Seligman and Richard Orson, Legit, actor.

Mellett has taken similar option on Lucille Norman, also from Legit.

Wobber Resigns As Head of 20th Sales For S.F. Post: Tom Connors Replacing

Hollywood, Jan. 20.—As reported planned when Tom Connors joined 20th-Fox in December as executive assistant to S. R. Kent, president, Herman Wobber relinquishes post of general sales manager for the company to take over the job of western district manager for 20th-Fox on the Pacific Coast with headquarters in San Francisco, where he has other business interests.

Connors, for many years a high Metro distribution exec as eastern-southern-Canadian division manager, is slated to take over Wobber's duties with three divisional sales heads under him, Bill Sussman, Bill Gehring and Bill Kupper. Wobber took over the top sales post in 20th several years ago as the assistant of Kent, his lifelong friend and associate, following the sudden death of John L. Clark, and has remained on the job ever since, plus traveling considerably, only because of his friendship for the 20th-Fox president.

Official announcement of Wobber's appointment as Coast district manager was made at a meeting here to be attended by Kent, Connors, Wobber, Darryl Zanuck and William Goetz.

Kent, Connors Off Friday. Having postponed their departure for the Coast three times, S. R. Kent and Tom Connors, his executive assistant, now have arrangements to shove off Friday (23). At the first 20th-Fox execs deferred their trip because of press matters at the office. Since then they have been delayed by New York labor negotiations with Coast studio locals.

Herman Wobber, at present on the Coast, is expected to remain there until Kent and Connors arrive.

Edmund Reek May Get Talley's Post at 20-Fox; Newsreel Reassignment

While a complete realignment of the short features and newsreel production heads may take place at 20th-Fox in the next few weeks as a result of Truman H. Talley's death Sunday (18), indications are that Edmund Reek, presently general manager of Movietone News, will be moved up to the top spot of shorts and the newsreels. He has been actively in charge for several months, during which Talley was ill.

Reason for likelihood of a complete reassignment is that Lew Lehr, who headed the short features department, has not returned and may not be able to carry the full range of duties when he does recover. He has been away now for about a year, suffering from a nervous breakdown.

At last reports Lehr was considerably improved.

Case of shorts production in recent years has been done in the most, much of it being an editing and voice recording job.

A-C'S 'SARONG' MAY NOT BE ON THIS YR.'S SKED

Indications are that the next A-C production, Costello picture scheduled for January, Jules Levy (Mayfair) production called "Parson My Sazee" will not be readied for release until the 1942-43 selling season.

Universal has one Abbott and Costello, Ride "Em Cowboy" ready prior to "Keep 'Em Flying" which has yet to go into release, while Metro has an A-C "Harem" in the pipeline in production and also slated for release this season.

Belief is that "Sarong" will be held off, so as not to come too soon after the other two A-C releases.

'ALERT' RULES ON STUDIO CALL SHEETS

Hollywood, Jan. 20.—Paramount is training its actors, directors, camera crews and everybody else on the lot to duck under cover the moment an alert siren sounds. Every call sheet contains detailed instructions to every employee, in case of danger from the sky.

Emergency zones have been designated in various sound stages, with orders for companies outdoors to take refuge in appointed spots indoors. One command reads: "Get down on floor along east wall. Stay under the door." Many have appointed air raid wardens, with full authority, for each department.

Longer work week now is viewed as more of a potential threat to film revenue than daylight savings, priorities or a tire shortage, because it's likely to take in many thousands of workers who are free spenders at theatres.

Even the drafting of 2,000,000 more men into the U. S. army is viewed as likely to create much imprint on box office figures, because there always is a percentage of army men on furlough. Also their absence from present jobs will give employment to others, who in turn would be some regular cinema patrons where now only occasional theatregoers.

While numerous exhibitors for years have complained that daylight savings time cut deeply into their business, just as many others never have been wholly convinced that the clock-changing back would do more harm than the hot weather. They contend there is just as much daylight in cinema in states with no daylight savings as those having it—simply because hot weather always takes its toll in attendance.

Philadelphia, Jan. 20.—William Fox collapsed under cross-examination today (Tuesday) while testifying at a hearing on disbarment of Morgan S. Kaufman. Kaufman was alleged to have been going before the U. S. Federal Judge J. Warren Davis preceding Fox's trial before Davis recently.

Fox's testimony was being taken by three special masters appointed to consider Kaufman's fitness by the Federal Court at the request of Attorney General Francis Biddle. Former film producer's testimony was substantially the same as he gave during the two trials of Kaufman and Davis, both of which ended in jury disagreements.

Hearing was adjourned until tomorrow (Wednesday) following Fox's collapse.

PAR BUSY: 11 FILMS AWAY IN FOUR WEEKS

Hollywood, Jan. 20.—Production slate at Paramount calls for 11 starters in the next four weeks, with five scheduled to roll before the end of January. Qualified are "Black Curtain," "The Forest Rangers," "My Heart Belongs to Daddy," "Married a Wife and 'Wildcat'."

February starters are "Mrs. Wiggs of the Cabbage Patch," "The Road to Morocco," "The Glass Key," "Henry Aldrich, Editor," "Across the Border" and "Happy Go Lucky."

LIKE GOLDEN DAYS

Once Abandoned Fox Lot Bristles with Products

Hollywood, Jan. 20.—Old Western Avenue lot, where Tom Mix did his stuff in the early picture days, is busier now than it has been in the last three years, with five 20th-Fox pictures before the cameras. One of the big studio overflows, the ancient place is housing "My Gal Sal," "Rings On Her Fingers," "Secret Agent of Japan," "Heaven On Earth" and "Whispering Chords."

On the main lot in Westwood, 11 productions are taking up all the space on 16 stages.

Defense and Armament Industries Planning Extended Working Time—Would Curtail Theatre-Going

TOP BIZ BOFFER

Possibility that a 60-hour work week may be instilled by all defense and armament factories now is regarded as the most serious threat to the nation's film theatre boxoffice. It is figured as likely to cut drastically into the public's recreation time, and mean just that many less patrons for the theatres.

Longer work week now is viewed as more of a potential threat to film revenue than daylight savings, priorities or a tire shortage, because it's likely to take in many thousands of workers who are free spenders at theatres.

Even the drafting of 2,000,000 more men into the U. S. army is viewed as likely to create much imprint on box office figures, because there always is a percentage of army men on furlough. Also their absence from present jobs will give employment to others, who in turn would be some regular cinema patrons where now only occasional theatregoers.

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COL. LOADING UP ON TOP MARQUEE BLAZERS

Hollywood, Jan. 20.—Currently Columbia has contracted for individual pictures the largest list of film names in its history. Among them are Cary Grant, Melvyn Douglas, Jean Arthur, Franchot Tone, Joan Bennett, Fredric March, Loretta Young, Fred MacMurray, Fred Astaire, Rita Hayworth, Pat O'Brien, Brian Donlevy, Clara Trevor and Glenn Ford.

McCarey On His Own

Sacramento, Jan. 20.—Leo McCarey Productions, Inc., filed notice of incorporation as an independent picture making company.

In addition to McCarey, the director of "The Western Union Girl" and "Hershel Green, All lawyers.

No More RKO Administrative Changes Seen Until Election of New Board

No further administrative changes are expected at RKO for the next five or six months, according to executives of a new Board of Directors following shareholders meeting scheduled in June.

Opinion expressed in some quarters is that current line-up of executive operation, with George J. Schaefer as executive head, is ideal for a number of directors, now replete in others. Under current setup, Richard C. Patterson, Jr., chairman of the board, is expected to resign to Schaefer, an unusual procedure in company operation. Recent streamlining which made time

Films' Total U.S. Gross \$1,000,000,000 In '41, \$100,000,000 Better Than '40, According to Hays' Office Annual

HORNBLow DEPARTING PAR PRODUCTION POST

Hollywood, Jan. 20.—Arthur Hornblow, Jr., is leaving his producer job at Paramount, although his contract has several months to run. Parting is said to be friendly, based on questions of policy.

Recent Hornblow productions have been "Arise My Love" and "Hold Back the Dawn," with a Charles Boyer-Ginger Rogers co-starrer still in his schedule. He is reported intent on organizing an independent producing unit.

ROGELI REEATES RKO; SHAKE IMPENDS

Hollywood, Jan. 20.—Joseph I. Brown, chief of studio operations at RKO, currently laid up with a throat infection, confirmed rumors of an impending shakeup in the production staff. From his sickbed, Brown announced that the producing personnel would be reorganized as soon as he is able to return to work.

Meanwhile Earl Rettig, assistant treasurer at RKO Studios, moved in today as studio manager, said Rogel studio manager for past six years, is leaving off when his contract expires Feb. 16. Several months ago Rogel asked the studio for his release to make new connections, but his request was turned down.

Rettig, closely associated with the Ford-Columbia interests, just came to the Coast as the Halsey Stuart representative when the bankers moved into the Fox Film setup. Cullum set him in at RKO several months ago.

Ghost Towns Just Not The Type, U Builds Own

Hollywood, Jan. 20.—Old ghost towns in the western films are no longer the type for film ghost towns, so Universal is building a new one on Superstition Mountain near Phoenix, Ariz., for the filming of "Shattered Land," with Gregory LaRocca, starring Irene Dunne, starting Jan. 25.

Crew of 100 construction workers is building the new town, and technicians to make it look old.

Indications are that the June meeting will likely be followed by some realignment in executive positions. Possibility is foreseen of the appointment of a financial officer to whom others would be accountable, either as number two executive under Schaefer or with equal administrative functions. Establishment of a key post of this type was one of matters under discussion prior to the recent streamlining of executive personnel.

Estimated weekly average motion picture theatre attendance in the U. S. climbed 5,000,000 per week to 85,000,000 weekly last year, and estimated gross boxoffice receipts in the U. S. cinemas rose \$100,000,000 to \$1,000,000,000 for 1941, according to figures compiled for Film Facts 1942, annual publication of the Motion Picture Producers & Distributors Assn. Released this week. Average film theatre admission advanced to 25.2c from 23c in 1940, this book estimated.

Film Facts places the number of picture houses open in 1941 at 18,851 with 101,647,842 total capacity, against theatres having 10,482,809 seats in 1940. The effort was made keeping the 20 years of the association's existence.

Box office figures on employment reveal that the estimated number regularly employed by the industry slumped from 382,000 in 1940 to 193,800 in the past year, and the payroll declined from \$408,500,000 to \$322,500,000. A group to show an increase in wages is production, which rose from \$129,000,000 in 1940 to \$139,000,000 in 1941. Outlay for exhibition added \$60,000,000 to \$180,000,000, and distribution fell off from \$109,500,000 to \$121,500,000.

The film industry's Federal tax bill for 1942 shows employment for the while estimated taxes paid state and local governments in 1941 remained about the same at \$250,000,000. Production cost of all U. S. pictures for the past year is estimated at \$215,000,000.

Growth of double features continued in 1941, according to Film Facts, the average number of pictures varied little from 1940, is being figured at 1.12. U. S. exhibitors can duals last year; 39% used them every day, while 25% only part time. Listed 16,038 cinemas as showing double features daily or part of the time, compared to 16,031 in 1940, the 1942 season employing multiple feature programs against 6,872 in the previous year. Most doubling is done in the north, where it runs about 72% of the total. It's smallest in the south, where it represents only about 29%.

Percentage of total admissions to all film theatres placed at 78.5% in 1941, over 1940's 76.5%. Film Facts. Book breaks down the cost of picture theatregoing to prove that the average cost of admission for a pair for the average screen, as compared with 10c. per hour 22 years ago. Then it shows that picture paid an average of 20c. for two hours or less of screen entertainment, while today it has become 25c. (including federal tax) is 25.2c. for a three-hour show.

Yet, of different companies to uplice up their advertising matter and exploitation ideas, along with an evident trend in the U. S. to cut picture production completed in 1941, is replaced by the upshot in stills, ads, posters, public relations and exploitation ideas discarded or revived, rejects or revisions on stills climbed nearly 50% over 1940. Film Facts indicates about 1.4%: posters less about 0.1%, and exploitation ideas about 0.1%. Then it shows that picture paid in revisions on trailers as compared with 1940.

Gov't Cooperation. More than 12,000 theatres voluntarily are cooperating by exhibiting films which are released under the auspices of the U. S. War Relocation Committee. Of those submitted, 25 have been approved for showing in 1942. Then it shows that picture paid in revisions on trailers as compared with 1940. It operates 585 theatres at 277 army.

Continued on page 10

Wan Schmus, Non-Show Biz Showman

of Radio City M.H., Dies in N.Y. at 66

William G. Van Schmus, known to almost everyone in the trade as "Mr. W," managing director of the Radio City Music Hall and Center, N. Y., passed away Wednesday (14) at the St. Luke's Hospital, N. Y., following a heart attack.

For the past three years he had been suffering from a heart ailment, following a fall from his duties as result of a heart condition. Van Schmus had returned to his Music Hall offices shortly before Christmas, but on Dec. 29 he suffered another attack and was entered the hospital and since then his health steadily declined.

Formerly in department store, advertising agency work and industrial engineering, Van Schmus had no theatrical experience until taking over the management of the Hall in March, 1933, at the behest of the Rockefeller interests, whom his engineering firm of Van Schmus, McDermid & Crawford had served in the construction of Rockefeller Center.

However, unlike outsiders without showmanship experience, Van Schmus knew the show business and the reactions of the public, looked at hundreds of pictures and made up his mind as to which picture was an eager listener when around persons having theatrical knowledge or background. He went out of his office to seek opinions, including among the trade as well as lay press, and made up his mind as to which picture was the best. He seldom argued, listening instead.

Van Schmus liked to hold receptions and cocktail parties at the Hall at which he could meet people from various walks of show business who had been invited, often in large numbers. Frequently, even if the show was late, he was seen at the party to leave. Also Van Schmus inaugurated luncheons, served in the restaurant-dining room quarters at the Hall, where he could informally meet and discuss policy or other matters with the show business.

Missed New Year's Party

One of his bitterest disappointments was passing up the opportunity to miss the annual New Year's Eve party, which he accepted for the more than 600 employees at the Hall. They were entertained during the day in relays between shows, with music as well as food and beverages provided, and at these affairs the ushers danced with the Rockettes. Van Schmus learned to know the show business and its people. Through these parties and in other ways, Van Schmus held the esteem and respect of the show business, working for him from people up to the top of the various industries. Van Schmus in the Hall, which provided him with every possible comfort, were no less shocked at his death.

Van Schmus was president of Radio City Music Hall Corp., a subsidiary of Rockefeller Center, Inc., and was a member of the board of directors, the latter as well as of RKO. On the part of the Rockefeller interests, the Rockefeller interests.

Impressive funeral services, with more than 1,000 attendees, were held Friday afternoon (18) at the Episcopal Church of the Ascension, N. Y., with cremation following in Westchester county.

Surviving are the widow, three daughters, two brothers and three sisters.

MPTOA VOTES OKAY OF CHI UNITY PROGRAM

The board of directors of the Motion Picture Theatre Owners of Chicago has voted approval of its participation in the Chicago program as outlined at Chicago recently. Ed McClellan, president of the MPTOA, has also advised Jack Kirsh, Allied States leader of Chicago, who is president of the Motion Picture Industry Conference Committee on unity.

In a letter Kuykendall suggested that there be a meeting of the master committee in Chicago yesterday (17). Leo F. Wolcott, president of Allied Independent Theatre Owners of Chicago, has also advised independent approval of its board on the unity platform.

From Down to Dusk

Hollywood, Jan. 20.

Current 8 a.m. to 8 p.m. week-end schedule at 20th-Fox will be continued after the new daylight saving law goes into effect, making the boys and girl arise one hour earlier, according to an announcement.

Shift from 9 to 8 start for all Paramount pictures, which will be adopted shortly after the first blackout.

GUS S. EYSSSEL TO HEAD M.H.

When the board of directors of the Radio City Music Hall Corp. met Monday (18) to consider a successor to the late W. G. Van Schmus as managing director of the Music Hall, Gus S. Eyssell was chosen to fill the vacated role, at the same time assuming the presidency of R.C.M.H. Van Schmus had been president of R.C.M.H. since March, 1933, and of late years during the latter's illness has directed all operations of the theatre in association with Downing, Leach, London, production chief, and heads of other departments.

At the Monday session three new directors were added—Russell J. Franklyn, president of Rockefeller Center, and Vanderbilt Webb, R. C. attorney. Another attorney for the theatre, Arthur J. Ruppel, formerly, has been elected secretary of R.C.M.H., to succeed Eyssell in that post. M. E. Aylward, remains chairman of the board.

At the theatre since shortly after its opening, when the late S. L. Rothwell, was its managing director, Eyssell remained as second in command by appointment of Van Schmus in March, 1933, and of late years during the latter's illness has directed all operations of the theatre in association with Downing, Leach, London, production chief, and heads of other departments.

Revenue from the Philippines is figured to run at less than 1% of total foreign revenue, but shipping of U. S. pictures to the Philippines is expected during the next 12 months that only about 0.2% of foreign picture business is coming from the Philippine market. Imports to Japan were curtailed so much that Japanese distributors were allowed only around 20 features annually for release in Japan. Matter of getting revenue from Japan will be a problem in the last three years still was undecided when U. S. went to war.

George Korkor, director of the Japanese confederation of exchange and office properties, films and equipment.

Ratoff Sets Himself Up

Sacramento, Jan. 20.

New picture-making company, Gregory Ratoff Productions, Inc., has just started corporation papers here. Ratoff has been in the picture business for more than 20 years, and is now setting up a new picture company.

Director of the picture, "The Last Days of Pompeii," the directors are Edwin M. Galt, Vernon Wood and Harry Loh.

Roch. Minister Registers First Blast At Heaven, Which Won Church Praise

Rochester, N. Y., Jan. 20.

Rev. Louis B. Rayne, pastor of the First Unitarian Church, Bayshore, N. Y., has registered his protest against the Protestant Church in America. He particularly took exception to its portraying a minister railing money to build a church by a form of blackmail and the impression that the church is the climax of Christian achievement.

"I do not know," he said, "any such high-sounding, bombastic, pompous character as portrayed by Fredric March."

The minister advocated a banding together of Protestants in the manner of the Catholic League of Decency to insist at least that they fit in line to the Protestant cause.

His blast boosted the group for the last two years of the picture, "The Last Days of Pompeii," the directors are Edwin M. Galt, Vernon Wood and Harry Loh.

Hollywood, Jan. 20.

Arlene Judd inked three-picture contract with William Fine and William Thomas.

Don Terry drew a player ticket at Universal.

Vivian Mason's player option picked up by 20th-Fox.

Life is one horseman at dance director at Universal.

Shirley Patterson inked player ticket at Columbia.

Roger Clark's actor option picked up by Columbia.

Richard Blumenthal renewed for one year as associate producer at Paramount.

Dorothy Lovett drew a new player contract at RKO.

Frank Ryan's option as writer-director picked up by RKO.

Robert Kerrard, agent, signed with Columbia and changed his name to Robert Stevens.

Marguerite Chapman inked player deal with Columbia.

Don DeFore drew a player contract at Warner.

JAP WAR NOT VERY COSTLY TO U.S. PIX

Loss of business in the Philippines because of Japanese invasion and the takeover of U. S. major film company business by the Japanese syndicate represents only an insignificant dent in American picture company foreign revenue, home offices were advised this week.

Ordinarily the loss of the Japanese market would have meant about 1% of total foreign revenue, but shipping of U. S. pictures to the Philippines is expected during the next 12 months that only about 0.2% of foreign picture business is coming from the Philippine market. Imports to Japan were curtailed so much that Japanese distributors were allowed only around 20 features annually for release in Japan. Matter of getting revenue from Japan will be a problem in the last three years still was undecided when U. S. went to war.

George Korkor, director of the Japanese confederation of exchange and office properties, films and equipment.

Shearer, Taylor Duet

Hollywood, Jan. 20.

"Slightly Platonic" went into work at Metro with Norma Shearer and Robert Taylor in the top spots and George Sanders as the heavy.

George Korkor, director of the Japanese confederation of exchange and office properties, films and equipment.

Director of the picture, "The Last Days of Pompeii," the directors are Edwin M. Galt, Vernon Wood and Harry Loh.

Fuller, Par's N.Y. Talent Scout, Made a Director

Lester Fuller, eastern talent scout for Paramount, has been inked by the studio as a director pact. He leaves New York for the Coast some time in February. Studio execs handed him the new job partially because they were impressed with his directorial record. Fuller made by Par in the east during the past few years.

Fuller worked in an indie production unit on the Coast some years ago and was also active in New York legit. It is understood Par will not immediately name anyone to take Fuller's place as scout in eastern branch. Fuller's replacement will be talent chief Boris Kaplan.

OEM Enters 'Bomber' for Academy

Oscar: More Defense Brieves on Way

Just a Reminder

Hollywood, Jan. 20.

Life is one horseman at dance director at Universal.

Shirley Patterson inked player ticket at Columbia.

Roger Clark's actor option picked up by Columbia.

Richard Blumenthal renewed for one year as associate producer at Paramount.

THEATRE BDC. HALTED IN CAL.

Los Angeles, Jan. 20.

There will be no building of theatre or any other houses of amusement for the duration of the war in the California district, under restrictions governing war material, mechanical power and other needs in the national naval and military efforts. Only buildings for amusement purposes will be adjacent to service camps.

World War II No. 2 differs from War No. 1 in theatre building. From 1914 to 1919, the show business broke out in a hard time of construction, stand circuits and indie operators had similar plans for this war, but have since blue print revision. Their chief concern now is to keep up with replacements on their mechanical equipment.

JOHN FORD'S WORK IN D.C. A MYSTERY

Mystery as to the activities in Washington of John Ford and a large number of other top directors has been working for him gets deeper with each succeeding day. Ford, who is on active Navy duty as rank of lieutenant commander, is in charge of unit assigned to the Office of the Coordinator of Information (William J. Donovan). All the men working with him are also Naval reservists, many of them from Coast studios.

One description of Ford's work is that he is to be collection of film material for the eyes of the President and the cabinet. It is said that Ford as the Coordinator makes written reports on various phases of defense and war for the President. Ford's unit makes visual reports.

Although the Navy has a separate unit for the collection of film material, which is charged with providing newsworthy, public relations and other pictures of the Navy. Ford recently provided newsworthy of a gun crew practicing and a ship being towed. Only explanation of Ford's role was that he would not be competing with them as yet.

Ford's organization has set up shop at the film lab of the Department of Agriculture. Civilian employees employed by major studio houses have been called in to design and install enlarging facilities.

Mirish With RKO

Harold J. Mirish, with Warner Bros. in Milwaukee for several years, has been added to the film bookkeeping-buying department of RKO at the home office, headed by Ed-ward.

He took up his new duties Monday (18).

Mirish, joining Warners, Mirish managed two independent theatres in Milwaukee.

Wald's 'Hard Way'

Hollywood, Jan. 20.

Second solo flight by Vincent Sherman under his associate producer contract with Warners is "The Hard Way," slated to start Feb. 1.

Vincent Sherman is director, working on a screenplay by Irwin Shaw.

Office of Emergency Management's film unit has entered about "Bomber," into competition for an academy of Motion Picture Arts and Sciences. The film is being made for academy classification for documentaries this year for the first time.

Series of films, including one of the OEM's regular producers, Warner, "Juke Girl" and "Shadows of Their Wings," deal with newsworthy.

Spencer Tracy next week will do the nation's tour for Garbo's initial pic as an employee of the OEM unit. A civilian-morale builder, the film will picture the training and work of a soldier. It will be released in about two weeks.

Another OEM entry, "Tanks," has been okayed by the film industry's new War Activities Committee for release in the nation's theatres and schools. The film, which was made in the Chrysler tank arsenal in Detroit and at Fort Knox, is a documentary of the U. S. Armed Forces. Orson Welles does the commentary written by George Gerstl, a writer for the film.

In the cutting room now is "Take Care," a story of the ore ships in the Great Lakes, and "New Review No. 3," consisting of new clips. Films generally run about 10 to 15 minutes.

WB'S \$2,000,000 LOAN FIGURES PROFIT-MAKER

Warner Bros. has arranged a \$2,000,000 loan at 2 1/2%, and will sell bonds of 6% debentures, due in 1948, up to \$2,000,000. The loan is to exceed 98% of the face amount after payment of the March 1 company bonds. The loan is for 20% annual interest saving, the company also secures a beneficiary 4% premium on the maximum price it will pay to lenders of the 1948 debentures because par is 100, whereas the company is now selling them at 95%. WB will use the \$2,000,000 obtained in the bank loan to pay up 10% of the value of debentures which are tendered on next Feb. 9.

The \$2,000,000 loan is made by N. Y. Trust Co., Guaranty Trust Co. of N. Y. and the Continental Illinois National Bank & Trust Co. of Chicago. The loan will be repayable \$1,000,000 on Oct. 1, 1945, and a like amount on April 1, 1946. Loan was stated to be secured by collateral now pledged to the same banks as security for the existing \$4,000,000 loan. It is subject to substantially the same terms and conditions.

Warner Bros. pointed out that it had in its treasury sufficient debentures to meet sinking-note requirements of the 1944 bonds. Further acquisitions would be held and the company would use the funds required for 1945 and 1946.

In asking for tenders, the company said it was not buying the bonds in the order of the lowest price, meaning that those of lower price would be accepted before those of higher price. It also was stated in the notice to 6% debenture holders, that the company was not buying the bonds in the order of the lowest price, meaning that those of lower price would be accepted before those of higher price. It also was stated in the notice to 6% debenture holders, that the company was not buying the bonds in the order of the lowest price, meaning that those of lower price would be accepted before those of higher price.

Lucille Ball, Desi Arnaz Back West for RKO Pix

Pittsburgh, Jan. 20.

Lucille Ball and Desi Arnaz returned to their joint partnership here after a week's stay in Pittsburgh Thursday night (15) and departed immediately for Hollywood. Both are expected to start new pictures at RKO within the next 10 days. Ball is to go to "The Cat and the Hat" and Arnaz to "The Great Dictator," which is scheduled for six weeks of dates in South America, but called that off when war broke out.

New York Warns Studios on Par Pix Which Changing Scene May Soon Date

Production of features having contemporary war locale is being discouraged by N. Y. homeoffice executives because of the possibility that the completed picture may have to be shelved. The rapidly shifting war scene and trend of world events could dole damage a feature, box office possibilities, they have advised Coast producers. Because it takes time for distribution, this lapse might spoil the difference between a profitable film and a loser.

Most major companies recently have had experience, mostly bitter, in attempting to cash in on current headlines. Veteran production ad-men in N. Y. have warned Coast producers that they would have to possess more insight into the future than Hollywood's star fates in order to jump newsworthy events next June.

Multiple screen yards based on Pearl Harbor and the Americans' heroic stand in the Philippines doubtless will be indelibly imprinted on the public's mind but they will be as timely as headlines here in New York. Pictures are not true of stories on the Russo-Nazi war, the Italian situation or the campaign in Libya. Producers have been tipped that there always is a possibility of change in regime in Italy, Germany or Japan, also possibly France. Consequently, stories on present incidents may well fade into insignificance in a few months.

No Uncertainty Now
Uncertainty and indecision which gripped Hollywood in the weeks immediately following Pearl Harbor has resolved itself. The big question, "Shall we concentrate on war films or escape to comedy?" has been answered. Reply is, "Make 'em both, but choose judiciously."

Producers are excitedly aware of United States' entry into the war having died down, and with comedy films having been gained, the bo. with both types of films in the weeks ahead. The answer to Hollywood's dilemma has made itself clear.

Medicine men have a strong and intelligent war or defense angle or they must be completely escapist because the concept is to give the company story editors, who judge depend on ability to put a picture in the public taste months in advance.

Well-done war themes are going to catch the heavy coat of the future, story eds believe. And the only big-money compellish these are going to get is if production will come from exaggerated comedy and musicals which depend on their being so much fun and so much that they are completely remote from reality.

Medicine war themes and mediocre comedies will fetch relatively poor returns, the seers say. Quick-reaction films with a strong background, made with the idea that the present world catastrophe is the grand-stand finale, the stunt, will meet with public apathy and perhaps disgust.

One example of what the swiftemeller can expect is *"Pacific Blackout"* (Par), currently at the Criterion Broadway. It is a variation on getting critical caustics in the papers, business is hitting apathy with a \$4,000 for the house average of around \$75,000.

"Blackout" was finished by Par before the U. S. entered the war and was to be released under the title of *"Midnight Angel"*. Then, bang came Pearl Harbor and the studio was released date forward and changed the title to *"Pacific Blackout"*. The "Times" review by Bosley Crowther, termed it "Exactly the sort of picture which should NOT be made at this time." Crowther was "deplorable indiscretion and apathy shocking bad taste." Crowther objected to the story, which might have on morale of the American people, with its story of an unprovoked "raid" by Japanese bombers dropping overhead while the whole town shivers in darkness, unaware that it's only a test. "I-

Heavy, Though

Hollywood, Jan. 20. Barefoot boy stuf solved a mechanical problem in the making of the Orson Welles picture, *"The Magnificent Ambersons"*, at RKO. Idea was to shoot scenes envisioned by an actor's eyes as he walked up a curving staircase to the second floor of a mansion. Wire ceilings overhead it was impossible to use a mechanical dolly. After four days of conniving, Stanley Cortez, chief cameraman, strapped a 65-pound camera on the chest of an assistant, but it didn't work so well. There was too much jiggling as the carrier climbed the stairs. Finally Cortez removed his assistant's shoes and socks. The camera conservatively nudged, the camera carrier climbed the stairs without a joggle.

VARIETY CLUB IN NAIL DRIVE

Formation of additional Variety Club tents in exchange cities not presently represented with a unit is announced as the purpose of the national drive. An organization drive to commence Feb. 1. Efforts will center on New York, Chicago, San Francisco, Los Angeles, Denver, Salt Lake City and New Haven.

John H. Harris, of Pittsburgh, national chief Barker and Robert J. O'Donnell, assistant chief, will make the trip to Coast to work out plans with local showmen in each spot. At the same time, the tent is to consist of 22 cities which put on membership drive to enroll all eligible film, radio and legitimate shows. The aim was to strengthen the Variety Clubs to the limit of possibilities.

To give impetus to the campaign, the slogan, "If Rubie" has been adopted nationally. Phrase is the familiar call for assistance when attack is launched against a traveling circus or carnival. Its new campaign has taken on a patriotic aspect.

Various Clubs have attained national recognition for the war effort which has been carried on for children in the cities where organized. A recent meeting in New York, when Harris was guest of Associated Motion Picture Advertisers, was the first time that the benefits from the charities of the various units. During 1941 the club pledged to raise and expend \$600,000 for this type of assistance. In effect, the expenditure was nearly \$900,000.

Proposal for formation of a Variety Club in N. Y. has been discussed frequently. With the demands for war relief work constantly increasing, it is believed the time is ripe for unification and industry effort which will result from organization here.

Varley Club Handles Ball
Pittsburgh, Jan. 20. The Variety Club of Pittsburgh has announced in complete charity of annual President's Birthday Ball celebration is planned for March 15.

The committee named to work out details includes John H. Harris, national chief Barker of Variety Club, and Robert J. O'Donnell, assistant chief. Other members are: Moe Silver, N.Y. zone manager; Brian McDonald, I. Elmer Ecker and Bob Fiske.

LESS '6 PIX' N WEEK. POLICY

First Positive Step to Assure Extended Runs of Men Three Changes Over Two-Week Period Instead of Four in N.Y. Nabes

TRAIL-BLAZER

What may become a general trend with a view to establishing a more definite policy to extend time out of pictures is the step being taken by Low's, which all operators are watching closely, in spacing bookings so that there are only three changes over a two-week period instead of four.

The plan, started by Low's yesterday (Tues.), applies to double-feature picture houses, several of which have been selected in the Greater New York area to test the expedient. Houses which change twice weekly, using four films on the seven days, will in the future attempt to reduce the number of attractions to six over a two-week stretch.

Some shows will open on Thursday and run through Monday, to be followed by a second running four days. Then the third will go a total of five days.

Low's houses initiating the new policy are the 84th St., 72d St., 175th St., Olympia, Lexington and Ziegfeld, all in N. Y. proper. It has been the habit of these RKO-owned houses during the past year to pad pictures into five-week runs, where they are of outstanding interest, but this has been on under the new try. Low's anticipates stretching all playdates.

Others Will Probably Follow
Like Low's, RKO has now and then given a full week to certain top films, as have independent exhibitors. The move is to behind these circuits. With Low's now using only six pictures on 14 days, this very probably will have the effect of encouraging similar policies among indie who follow the chain line. Operators in N. Y. indie will have difficulty in filling dates because of product is moving slower on Low's time. RKO's adoption of a similar policy, which is probable, would make it all the more difficult for indie to do Greater N. Y. Indies are concerned.

Extension of playing time generally has been sought by the distributors, who relieve the product situation to the extent that restricts work policy quite so many pictures over the year and could select their film more judiciously without resort to indie product or releases in order to fill out.

SCHNITZER MAY GO THIRD UA

Eddie Schnitzer, district sales manager for Warner Bros., told United Artists in an executive distribution conference for the New York area that he had been asked by company Grad Sears, Carl Lesner and W. E. Callaway.

Warner Bros. has been in two weeks, Schnitzer has been with the company since 1928, having come to the district from UA. He has been in sales for many years. Schnitzer has been metropolitan district manager for UA for two years. He has been in the industry since 1914, having been in the hands of individual exhibitors. He has been in the hands of individual exhibitors. He has been in the hands of individual exhibitors. He has been in the hands of individual exhibitors.

Par Nearing Break with Skouras On Product Deal for 65 Theatres; Co. Takes 'Em,' or Else, Stance

Cheaper to Close

Milwaukee, Jan. 20. With projectionists protesting to demand more money when present contracts expire in January, the lowest bid they have ever known, and the men who run the machines already getting more than the managers themselves, they will simply shut up shop for the duration.

'KANE' AGAIN OUT OF PHILLY

Philadelphia, Jan. 20. "It's an 'again-out' for RKO's 'Citizen Kane' in Philly. This time Orson Welles' epic is 'out-again,' after having been advertised as opening at Warner Bros.' Boyd Theatre (15) on a last-minute switch, Kane" was pulled and 'Suspicion' (RKO) held over.

WBX executives maintain that last week's cancellation and the long delay before the pic was even dated into Philly was entirely a matter of not being able to get the RKO terms. Angle of William Randolph Hearst's alleged opposition to the film was held up as a matter in the matter in any way.

RKO reportedly has been demanding higher terms than WB is willing to pay. WB, however, agreed to put the film into the Boyd on the understanding that a compromise would be arrived at before opening day.

When the parties couldn't agree, film was scratched. Cancellation caused much comment, especially since film has been shown in subsequent runs in other parts of Pennsylvania and New Jersey. Special screening for critics and columnists, set before pic was yanked, was held anyway to avoid disappointing the newsmen.

FIRE CAUSES \$26,000 DAMAGE TO N.O. HOUSE

New Orleans, Jan. 20. Fanned by a stiff northerly wind, flames Friday (16) destroyed the Queen Theatre and threatened the whole Coliseum area before being quelled by firemen. Cause of the fire in the theatre, which had been closed for hours, is under fire.

The nabe house, owned by the Hemmestret estate, was damaged to the extent of \$18,000, with the contents, seats, equipment, etc., representing an additional \$8,000 loss, according to Louis Hemmestret, manager. House seated about 800.

Blaze Shatters Buff. House

William Zellinski, operator at the Elmer Theatre, was severely burned in a booth blaze. Fire broke out in early morning. Formerly owned and operated by Frank Kelley, the house is under lease to the Atlas Theatre Corp. The house will be rehabilitated and reopened, the Atlas is understood. George Hodge, manager, was blistered on the face when he opened the doors as the fire was in progress.

\$18,000 Damage By Fire

Denver, Jan. 20. Fire caused around \$18,000 damage to the Saluda Theatre, S. Colo. Fire broke out in early morning. Formerly owned and operated by Frank Kelley, the house is under lease to the Atlas Theatre Corp. The house will be rehabilitated and reopened, the Atlas is understood. George Hodge, manager, was blistered on the face when he opened the doors as the fire was in progress.

Holding up its product, shelving it rather than give in to stubborn demands of buyers, Paramount is reported having virtually reached an impasse with the eastern Skouras circuit headed by George F. Skouras.

Chain, numbering 65 theatres in Greater New York, Westchester and upstate N. Y., refuses to negotiate a deal at the terms demanded by Par, although following many weeks of huddling the company finally broke down the resistance of Low's, which has Par first-run through the metropolitan N. Y. area.

As result of the difficulties for the increased value of its product this season, Par nearly came to a break with Low's and only after the intervention of Nicholas M. Schenck, regional president, did ultimately get what it asked for and is adopting this picture throughout the chain. The deal is being tantamount to "take 'em or leave 'em."

As result of the difficulties with Skouras, Paramount is reported contacting opposition operators with a view to selling away at this moment. Because of the delay on a deal with Skouras, the chain of Par's, the company's pictures are being scheduled first-run on southern and southern circuits. The deal is being tantamount to "take 'em or leave 'em."

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Fox-WC Buys 'Dumbo'
RKO reportedly has been demanding higher terms than WB is willing to pay. WB, however, agreed to put the film into the Boyd on the understanding that a compromise would be arrived at before opening day.

When the parties couldn't agree, film was scratched. Cancellation caused much comment, especially since film has been shown in subsequent runs in other parts of Pennsylvania and New Jersey. Special screening for critics and columnists, set before pic was yanked, was held anyway to avoid disappointing the newsmen.

PHILLY CENSORS BAN 'SHANGHAI GESTURE'

Philadelphia, Jan. 20. Pennsylvania State Board of Censorship has banned "Shanghai Gesture," produced by Arnold Pressburger for United Artists' release, from exhibition in the state. The board, refused to reveal what's objected to in the film, but said the picture was "indecent and obscene" and it is a scal.

Legit version of "Gesture," with Florence Bessie, was shown in Philly in 1928. Film was slated to open at the Boyd in about two weeks. It's currently playing the Astor, N. Y.

Would Examine Col. Officers Before Trial

Five Columbia stockholders will apply to the N. Y. supreme court Feb. 3 to examine officers and directors of Columbia Pictures, Inc., before trial. The stockholders seek an accounting on alleged mismanagement.

Those officers sought to be examined are Jack and Harry Chon, Charles H. Brown, Jr., chairman of the board, and Arthur Hays Sulzberger, Jr. Also Montague, Dave Fogelson, Nate Spingold, Jack Kerner, Samuel Britsin, and Leo Blanche.

Metro Tests 2.

Metro last week screened in New York Lucille Norman, warbler on WLW, Cincinnati. Femme was used by studio's talent manager at Metropolitan Auditions of the Air broadcast.

Patricia Ryan, who was in the cast of the "Claudia" radio show and is now on a number of movies, was also tested by Metro.

Mellett Plan on Foreign Film Field Recalls That the Industry Has Had Similar Interpretative Setup

Sheridan, Jr.

London, Jan. 8.

The Robert Morleys have a fondness for the 'Sheridan Whiteside' role that the actor plays in the local 'Man Who Came to Dinner.'

They've named their recently-born son Sheridan.

Lowell Mellett's assertion last week in explaining the primary task for his office, Coordinator of Government Films, as being to give fair interpretation of the foreign scene recalls that most major film companies for years have had a special group for foreign affairs experts handling publicity in that area so as to cause a minimum of friction.

Col. Darryl Zanuck had a commit-

FEAR DICTATOR CENSORSHIP IN ARGENTINA

Buenos Aires, Jan. 10.
Decision of Acting President Ramon S. Castillo and his Cabinet to declare a 'state of siege' in Argentina, something which no other country in the Western Hemisphere has yet done, has theatre operators, film men, radio and newspaper executives in a double-acting state with in-

Declaration of the siege is ostentatious

sibly for the purpose of halting propaganda against Uncle Sam but the effect, so far, has been simply to halt pro-U.S. demonstrations. Criticism of the action has been general especially among those in the en-

ever, much of this revision already is taken care of by the Coast production committee. This producer committee is headed by Luigi Luraschi, Paramount. On the committee, also are Bill Gordon EKO-

The state of siege, which is not quite martial law and yet more than a 'state of national emergency', such as exists in the United States, came with such suddenness that even best-informed observers were left hold-

ing on to the ropes. Up to now
situation is still unclarified but cer-
tain points have become clear.
What's next is anybody's guess and
there's plenty of guessing going on
even if not in print.

U.S. Newsmen Uncertain

Fact is that U.S. correspondents here are not certain just what the government intends to do about their stuff. So far, none of them has been asked to surrender anything and most

but it's not unlikely that dispatches—this one, for instance—might incur official disfavor.

First actual effect of the state of siege was when Buenos Aires Police

Chief Juan Carlos Rosan personally visited all newspapera and press agencies with copies of the decree and informed them in no uncertain terms that henceforth talk was out. Most of the papers obeyed the order.

at once but Noticias Graficas, No. 2 afternoon, took columns 1 and 2 on page 1, left them blank, and slapped on the title 'One can't speak badly about anyone'.

(Continued on page 53)

Weltner Ends Tour In So. America for Par

of Paramount's foreign department, completed his tour of South American countries Monday (19) when he arrived in N. Y. by train from Miami. He had Clippered from Brazil to Florida.

Wellner, absent from the N. Y. office about two and one-half months, had planned a more comprehensive tour of inspection to take in all South American countries on the West Coast. However, the war cut

Hurney Named in Aussie
Sydney, Jan. 1

Tom Hurney, for 13 years with Paramount here, has been named new secretary of the Motion Picture Distributors Assn. of Australia. He replaces Ernest V. Jeune.

Mpls. Indies Await Talk with Agnew Before Asking State Action Against Majors; 75% Terms Stymie Deal

Minneapolis, Jan. 20. The Twin City Northwest Allied group will await the outcome of a conference here late this week with Neil Agnew, Paramount vice-president in charge of distribution, before sending a committee to Gov. H. B. Stassen to ask the appointment of a special prosecutor to handle their proposed charges against film distributors and the Minnesota Amusement Co. (Paramount), spy in violation of the state anti-trust statutes.

This was announced following a meeting with Ben Kalmenzon, Warner Bros. sales manager, which was held to accomplish its main purpose of eliminating from the Warner Bros. Twin City independents' deal a demand for three percentage points. Paramount is demanding four per cent.

The proposed charges, it's stated, will be based on the Twin City independent exhibitors' alleged inability to obtain a picture for sale in the Twin City area.

Bennie Berger, independent circuit owner, was chairman of a large group of the Twin City group that spent all Saturday afternoon (17) thrashing out differences and trying to reach an amicable agreement to reach a settlement. Kalmenzon offered a number of concessions but would not break down on percentage.

All the meeting, Berger said that the Warner deal was "fair" except for the three percentage point. Because of the "fairness" however, it still was unacceptable to Twin City independents, according to Berger.

Berger's Objections
The principal's objection is objectionable to the Twin City group that explained Berger. "We do not propose to permit the distributors to establish this principle. We do not propose to permit the distributors to establish this principle."

Once established, we know how it would be expanded and how the company would come along with similar demands in ensuing years.

All these companies, excepting Metro, always have sold at the Twin City independent's price. The city group should try to get the price to start percentage? It looks very much as though they are trying to get Metro to pay for sponsoring the state anti-trust case.

As far as Metro is concerned, a mistake was made in the first place in even giving in to the per centage. Metro did not propose to make any more such mistakes.

This year would have been a good time to have given up the Metro percentage, too, other Northwest Allied leaders contend that the Twin City independent exhibitors needed pictures to keep their theatres open. Metro had been available, but they've been going for that deal even though they don't like it, it's explained.

Exhibits Briefing?
This is a virtual admission that the Twin City exhibitors have been bitter when they threatened to close their theatres rather than meet with Metro. The exhibitors' deal visits here of higher-up distributor executives and the numerous long-distance telephone calls from the film company executives since the Twin City exhibitors' declaration of war last week could be taken as evidence, however, that they now have the distributors "on the run."

The sole comment Kalmenzon would make on his local conference was that he had met with representatives of the Twin City exhibitors and "held a very friendly discussion of various territorial problems."

Hop Down Mexico Way

Hollywood, Jan. 20. Hopalong Cassidy hops into Mexico as the first venture in his 1942 serial, with Bill Boyd in the saddle and Harry Sherman running the chuck wagon for Paramount.

Stassen in the galloping series is Ella Brown, who learned about the west as a secretary in the studio publicity office.

EXHIBITOR POLL FAVORS LAW VS. PRICE

Minneapolis, Jan. 20. A poll taken by Northwest Allied, under date of Dec. 24, 1941, shows that those North and South Dakota and western and northern Wisconsin independent exhibitors, who are serviced out of Minneapolis and who returned filled-in questionnaires, are almost unanimously in favor of better prices, with a 75% cancellation, as provided in the Minnesota state law, preferring it to the consent decree method.

This is according to Fred Strom, Northwest Allied executive secretary, who announced in a bulletin that "the net result of the poll was that northwest independent exhibitors in the consent decree territory showed themselves to be 85% opposed to the consent decree, many of them expressing their sentiments rather vehemently, followed by the 'yes' or 'no' answers on the questionnaires to amplify their objections."

The poll questionnaires called for the exhibitors to put crosses opposite "yes," "no" or "don't know" to indicate their sentiment.

The indie exhibs also were asked in the questionnaires whether they favored the trade showings and the block-out-of-five sales' provision, and whether the decree has affected film rentals by increases or decreases. Strom's bulletin asserts that only about half answered the questionnaires, but don't know relative to trade showings and block-out-of-five selling, and that every exhibitor, including the two who failed to vote "no" under the decree and two others opposed to the Minnesota law sales plan, had had his film rentals increased buying under the decree.

It was stated in the bulletin that "only one Wisconsin and one South Dakota exhibitor answered 'no' to the query as to whether block-out-of-five with 25% cancellation was preferable to the consent decree, expressing themselves in the affirmative."

Special Report Will Cover All Arbitrations In 1st Yr. of Decree

All arbitration awards under the consent decree, appeals from them and the arbitration of the dispute, since arbitration of distributor-exhibitor disputes began last Feb. 1, will be included in a special report for the purpose of providing a complete record for the picture industry in the arbitration of the dispute of the year of the system. It is being compiled under the supervision of J. Noble Brant, professor of law at Yale and an official of the American Arbitration Assn., will analyze the arbitration of the dispute, operation of the local boards, arbitration proceedings, appeal decisions.

The arbitration system for the film industry is officially administered by the A.A.A.

350-SEAT INDIE WINS APPEAL VS. LOEW'S

St. Louis, Jan. 20. Louis Soma, owner-operator of the Soma, 350-seater in Mexico, Mo., won a decision over Loew's, Inc. before the New York A.A.A., when Soma appealed his loss after losing a court before the St. Louis tribunal. The N. Y. body upheld Soma's contention that the exhibitor discriminated against in favor of the Metro Frishta Theatre Co., who owned two opposite houses in the same town and which had intervened as an interested party.

Order directed that the entire costs of the litigation, originally assessed against Soma, be paid by the defendant.

Soma complained that HE was denied "some run" by Loew's, although the opposite house of his choice of films. Loew's contended that Soma showed his films at 3:30 and 5:30, which was not provided for in the contract and that was the principal reason why he was not supplied with "hot spots." In reversing the local arbitrator, Fred Armstrong, chairman, the A.A.A. commented on the fact that Soma's house opened in early 1940. It did not show any films until December of that year and there were among a group representing the opposite house.

Arbitrator Armstrong erred, according to the appeals board ruling, because the Soma intended to introduce testimony that Metro films were shown in several cities. It did not appear that the admittance fee was under 10c.

COL ASKS GOVT SOLICITORS QUESTIONS

Columbia Pictures, Inc., filed a long list of interrogatories in the N. Y. state court, asking the government to answer questions in connection with the anti-trust suit against Columbia, United Artists and Twentieth Century-Fox.

The questions submitted are very similar in character to those proposed by the government in its complaint before the suit against five of the majors ended in a consent decree.

The suit was brought by the government to break up the alleged monopoly, the time, places and names of involved persons. Then Columbia asked the government to name the directors and technicians under Columbia contract and also under contract to other defendants. Names are sought.

The third question asks the Government list all shows of stars, players, directors, technicians and equipment to other majors. It wants to know the instances when it excluded independent producers from similar talent, together with names, dates and places involved.

Columbia inquires what the Government will do with the consent decree terms charged, and when Columbia allegedly filed these charges.

The government is asked to estimate the value of the picture. Also inquired into are such matters as minimum admission prices, conditioning of licensing of one film on another, the names of each exhibitor in whose favor the Columbia allegedly discriminated.

Other matters are, print, double prints, minimum showings, price, prohibition of double features, designation of play dates, for sale of shorts, film rentals, overruns, score changes, contractual contracts, contract modification, and other matters.

Willkie Declines Bid to Lead Fight Against Majors or Twin City Indies, Who Now Threaten with Price-Fixing

Pal's Puppetoon Starter

Hollywood, Jan. 20. "Jaxer and the Watermelon" went into work at Paramount as the first in a series of puppetoon shorts. The puppetoon cartoons, all of which will be filmed in Technicolor.

Three more in preparation are "Mr. Struts Takes a Walk," "Magic Shoes" and "Strick Princess."

PAR, RKO, 20TH TRIAL IN MPLS. STRETCHING

Minneapolis, Jan. 20. With many more witnesses being called than originally expected, it's the trial of the Twin City independent exhibitors, 20th-Fox and RKO for violation of the state anti-trust law, which will drag out for at least two weeks, or longer, in district court.

The defense didn't finish its case last week, as anticipated, after all but introduced considerably more testimony in support of the industry's interstate commerce charges and the losses which would ensue if the 25% cancellation clause of the Minnesota law prevailed throughout the country.

It's contended that the state lacks the power to enact such legislation and that the cancellation clause constitutes property without just compensation.

Additional defense witnesses have been Ben Blocky, L. E. Goldsmith, W. F. Morison, and Alexander "Chapman and Gilbert Nathanson, local branch managers.

Instead of calling only six to 10 independent exhibitor rebuttal witnesses, as originally announced, the state has called at least 20. They'll testify to allegedly discriminatory and injurious distributor trade practices justifying the law, which requires companies to sell their entire product subject to a distributor's cancellation of the law.

First of these witnesses is expected to take the stand late this week.

Spantburg Sunday Film Ban Enters Talks On Soldiers' Welfare

Spantburg, S. C., Jan. 20. Citizens' huddle, called to discuss the proposed Sunday movie ban, portrayed as soldiers' welfare problem, took a sudden twist when Sunday movie ban was a bone of contention, was injected.

Sabbath Day film advocates interrupted discussions with the lack of weekend recreation facilities for 16,000 soldiers at Camp Croft with many more on leave and visiting from other posts, was one source of trouble.

With the ban, many of the soldiers had for honky-tonks, beer joints and houses of prostitution. Also that local soldiers are easy to camp followers.

Spantburg is only military area in state minus Sunday shows. The city lost out last year when legislation okayed Sunday shows in cities with a population of more than 10,000.

Another Sunday film bill is expected to hit the 1942 state legislative hopper soon.

Minneapolis, Jan. 20.

With Wendell Willkie declining to lead the fight of Twin City independent exhibitors against the allegedly unfair distributor's selling demands, negotiations now are in progress to obtain the services of some other prominent lawyer believed capable of forcing the film companies back with a fight.

Meanwhile, although many of the independents continue to be hard-pressed for 'suitable' product because of their refusal to buy 1941-42 contracts at present terms, the independents are delaying the sending of an emissary to Washington to engineer the proposed inclusion of a film cost ceiling in the pending price-fixing law. But they claim to have had long-distance telephone conversations with various members of the Minnesota Congressional delegation and the two U. S. Senators in Washington.

They have received pledges of cooperation. It was considered questionable whether a hear-up visit to Washington would be obtained from the committee handling the price-fixing legislation at this time, but they will go there next week, or longer, to get to Washington for the present.

Requests will be mailed to other independent exhibitor organizations throughout the country to get busy on the matter.

Kalmenzon Seeks 'Peace'
Ben Kalmenzon, Warner Bros. sales manager, flew to Minneapolis to meet with the belligerent Twin City independents the past weekend. He strove to convince them that his company's deal, calling for only 25% cancellation, was the best they could get.

He tried to convince them that his company's deal, calling for only 25% cancellation, was the best they could get. He tried to convince them that his company's deal, calling for only 25% cancellation, was the best they could get.

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Paramount is **WINNER** IN THE “WINNIE” POLL *Too!*

...Winston Churchill took with him, wherever he went, six American movies he'd asked for, including "LOUISIANA PURCHASE," "Captains of the Clouds," "THE REMARKABLE ANDREW" and "BAHAMA PASSAGE"...

Hollywood Columnist
JOHN CHAPMAN, in the
New York Daily News

3 OUT OF 6 FOR PARAMOUNT!

Winston Churchill's got plenty of company when he picks **THREE** Paramount pictures—"LOUISIANA PURCHASE," "THE REMARKABLE ANDREW" and "BAHAMA PASSAGE"—among the six American films he wants to carry with him!

He's got the exhibitors who took part in the annual **SHOWMEN'S TRADE REVIEW** poll, for example. They gave Paramount **FOUR** top boxoffice winners to **THREE** for the next-best company. He's got the exhibitors of the **MOTION PICTURE HERALD** poll, they gave Paramount **SIX** winners to **FIVE** for the next-best company. **MOTION PICTURE DAILY RADIO EDITORS'** poll agrees, too. The eds picked **BOB HOPE**, **JACK BENNY** and **BING CROSBY** for one-two-three in the "CHAMPION OF CHAMPIONS" listing. **TIME MAGAZINE**, too, sees eye-to-eye with Winnie. December 10, **TIME** said "PARAMOUNT IS PARAMOUNT AGAIN in Show Business!"





The Picture of the Hour! Listen!
"THE BUGLE SOUNDS"

It sounds Louisville's success story!
It sounds 325% biz at Loew's Theatre there!
It sounds Louisville's great promotion campaign!
It sounds the call to alert showmen to book it fast!
It sounds timely thrills and robust fun for patrons!
It sounds like—and is—money in the bank!

FROM THE DEEP, ROMANTIC SOUTH COMES ANOTHER THRILLING DRAMA OF LOVE AND INTRIGUE!

Hers was a peerless beauty . . . a matchless charm . . . that won the raucous cheers of the showboat crowd . . . and won the hearts of the proud aristocrats of the old South.



JOAN JOHN
BLONDELL · WAYNE
In
"LADY FOR A NIGHT"

with
RAY MIDDLETON
PHILIP MERIVALE · BLANCHE YURKA · EDITH BARRETT
LEONID KINSKEY · THE HALL JOHNSON CHOIR

LEIGH JASON—Director
Original screen play by Isabel Dawn and Boyce DeGaw • Based on a story by Garrett Fort

A REPUBLIC PICTURE



★ **BUY U. S. DEFENSE BONDS** ★

Substitute Sponsor, Instead of Show: Proposals for Summer Hiatus Span

Columbia's sales department has heard from a couple of national ad agencies that are interested in taking over existing programs, intact, or substituting commercials this coming summer. It would be for the seven or eight weeks that year-in-and-year-out clients come in at a hiatus. The two would be pinching advertising agents that regular channels should welcome such a proposition since the continuance of the programs through the seven or eight weeks would serve to hold the audience for the vacationing commercial.

The quest is not for the top priced shows, but those that are moderately pegged and still have stable ratings. The two accounts might even consider programs where the expensive personality can be retained but the more of the nature of the show substantially reduced.

Network advertisers have heretofore been loath to farm out their programs during the hiatus.

FORD CONCERT A WAR VICTIM

Detroit, Jan. 20. The Ford Sunday Evening Hour will be withdrawn from the air with the concert of March 1. It has been announced here by the Ford Motor Co. for no reason was given. Only the Ford network program originating in Detroit, the concert series are ending seventh season.

The series, which cost \$140,000 annually in time and space, grew out of the Ford-sponsored concerts of the Detroit Symphony Orchestra at the Chicago Century of Progress Exposition. The first broadcast was Oct. 7, 1934 and was followed by a series of 35 programs in 1935, presenting most of the world's famous artists and conductors.

WTAG Staffers Get Pay Adjustments Based On Fluctuating Living Costs

Worcester, Jan. 20. "Cost of living" pay increases have been granted WTAG employees by F. Booth, owner of the station. Patterned after so-called "Canadian Plan," new WTAG policy provides for 10 percent pay adjustments with cost of living each year. Figures of the Division of Massachusetts of Life, Massachusetts Department of Labor, are used with the index for October, 1941, taken as a base to determine hikes.

Employees making up to \$25 weekly receive one percent salary for each one per cent boost. In cost of living over last October. High salary groups receive a gradually lower percentage of bonus to wages, as compared to those of the lowest. Minimum bonus of \$1 weekly is paid to all.

RECORDS SHOW LABOR AIRED PLENTY ON WEBS

Washington, Jan. 20. Gratie time enjoyed by national labor union figures in 1941 on three major networks shows up in the annual about radio's "radio bias." Without considering the numerous local programs and the individual airings for brass hats, the CIO and AFL last year had 74 free opportunities to use the microphone. Noting that all labor talks are carried, under code provisions, as "business news," Joseph H. Miller, labor director of the N.A.B., commented that the controversial public labor policy requires substantial time in the event of any provocative statement. But no data was available concerning the extent to which the warring labor groups may have invoked this privilege.

Betty Jameson, the golfer, added to staff of station WQAI, San Antonio.

LUCILLE WEBSTER LEAVES TED BATES

Lucille Webster, an aide in the radio department of the Ted Bates agency, resigned abruptly last week as a result of a disagreement about policy. She left immediately.

Miss Webster was brought along from Benton & Bowles when Bates left more than a year ago to form his own agency.

Laddie Seaman, Radio Jove, a Suicide in N.Y.; On 'Pepper Young' Show

Laddie Seaman, one of the more active juveniles of radio, committed suicide early Monday morning (19) by inhaling carbon monoxide gas in the garage of his home in Great Neck, N. Y. He was 23. A regular member of the "Pepper Young's Family" serial and a frequent actor in a number of other programs, he had instructed his professional phone-message service to tell callers he had gone out of town on a visit and would be back Tuesday.

Although Seaman was not known to have any reason for ending his life, he was said to be an emotional, introspective youth who had threatened to turn to time to kill himself and about a year ago actually attempted suicide. He is survived by his mother, Mrs. Carol Seaman, 47, of 1414 West 100th St.

Seaman, whose real name was Stauffer, Ulrich Stephenson, was first acted at the age of eight on NBC's "Children's Hour," "True Story" and "The Story of Billie." He appeared on "The Silver Platter," "Lives of Great Composers," "Real Folks" and "My Lady Next Door." In recent years he had played extensively on "Hilltop House" and "When a Girl Grows Up," as well as "Pepper Young," and he did occasional spots on many other programs. As a child he was tutored with Janet Beacher in a legit company of "Courage."

San Fuller in Miami To Set Kate Smith Show

Miami, Jan. 20. San Fuller, Young & Rubicam production exec, was here with 20th-Fox publicist Irving Kahn to set the first Kate Smith show to originate here Feb. 6. It will be from either the Grove or Mayfair theatre, and Al Johnson will be the first guest.

"The F. P. R." originates March 2 from the Roney-Palza hotel; Ripley show is mulling disto idea, out of Florida; and Miss Maudie, on Krip, has been getting a Florida touting for the past two weeks.

Accounts Spanning Red and Blue Stations Can Continue Arrangement

On-Film Recording Used For 'Blessed Freedom'

The first show of a new series utilizing the Redefinition system's technique for recording air programs on film, has been turned out at the Miller Radefinition studios in Hollywood. Each week the history of the country fighting for its freedom will be dramatized under the program, "Blessed Freedom," which will be first show dealing with the struggle of the American Civil War.

Edward J. Seaman, vice producer-director in films, is directing the new film series.

KGLO, Mason City, Iowa, which started as a 100-watt less than five years ago, now has 5,000 watts. Last month KGLO had a decision to purchase for \$25,000 station.

COL. JIM HEALEY

An enviable record: Sun Oil Co., 6 1/2 years; Penn Tobacco Co., 6 years; Hudson Coal Co., 1 year; Fort Orange Chemical Co., 1 year. — Twenty-three years of major newspaper experience. Continuously sponsored on one or more stations, 1935-1941. He's available for network and the 'rates are right'.

COL. JIM HEALEY
154 W. 46th St., New York

BLOW NOT TO RECORD NEWSCASTS

Blow agency will not recommend a schedule of local news programs to Philip Morris because a survey of the field disclosed that there were not enough effective newscasts available to make such an undertaking worthwhile.

The survey has been made in behalf of Morris' tobacco brand, Bond Street and Revelation.

WHEELER-MARSHALL IN BLUE SHIRT TO FRIDAY

Old Gold is moving its Bert Wheeler-Herbert Marshall program in a couple weeks from Monday to Friday night on the Blue Network. The new spot will be 8 to 8:30, or just before the Ballantine show, which is handled by the same agency, J. Walter Thompson. Both programs originate from Hollywood.

Including the Merry Macs, stanza will do two broadcasts that particular week, one Monday and the other, Friday.

Mrs. F.D.R.'s Ft. Worth Date
Fort Worth, Jan. 20.

The nation's first lady will be here on Jan. 25 to see her newest grandchild, Mrs. Franklin D. Roosevelt and her daughter, Mrs. Elliott Roosevelt. Will make her regular Pan-American broadcast from the studio at KGKO from 5:45 to 6 p.m. on that date.

Assurance has been given advertising agencies by both NBC-Red and Blue networks sales executives that their clients will be permitted to retain any combination of Red and Blue accounts that they desire, without present hookups. Agency men raised the issue as the result of the move currently afoot to make distinctly separate operations of the two networks.

The agency men have been informed that where a Blue Network account has been in the habit of using several or many Red Network supplementaries nothing will be done to affect this mixture of affiliated stations. The same will apply to Red Network clients that have for some time made use of Blue stations. These interconnections, which have been so valued by the network, will be continued under present agreements and the originating network will take care of the reimbursements to the other network from the payment of the joint time bill it received from the agency.

Lou Cowan, Owner of 'Quiz Kids', Is Newcomer to Army's Radio Section

CONSIDER BENNY BAKER FOR CIGARET SHOW

Benny Baker is being considered by the Blow agency for a spot in Philip Morris' Tuesday night show on NBC.

Baker is currently in the Broadway musical, "Let's Face It."

Carlo De Angelo Joins Sherman & Marquette For New York Shows

Carlo De Angelo joins Sherman & Marquette, of Chicago, effective Feb. 2, as supervisor and director of the agency's programs originating in New York. It hasn't been decided whether he will open a branch office in New York.

Currently associated with the Henry Souvaine program production office and a free-lance director, he will sever the former connection, but hope to continue his outside directing assignments temporarily. Plans are not yet complete, but will probably be settled this week.

Two Sherman & Marquette programs which De Angelo will take over on Feb. 2 are "Myrt and Marge" and "The Story of Bess Marguerite." The former is now directed by Lindsey Macfarlane and the latter by Basil Loughrane. Both shows are sponsored by Colgate-Palmolive-Peet, and both are serials. "Myrt and Marge" is on CBS and "Best Johnson" on NBC-Red (WEAF).

De Angelo is currently directing the O'Neill serial on NBC-Red. He will take over Ed Wolf Associates for Procter & Gamble (Compton agency), besides other regular assignments. He will handle the Magician, produced by Transamerican, and "Whatears" (Playhouse), produced by the Wolf office for Compton. Although "Whatears" has only a month more to run and "Magician" is slated to fold in March, there would likely have to be some rearrangement of schedules or some other adjustment for him to handle all the various shows, even temporarily.

As it is now, there are five daily broadcasts (including the repeats) involved in the "Myrt and Marge," "Best Johnson" and "O'Neill" serials.

BLEVINS DAVIS LEAVES

Other NBC Departures Are Ruby Cowan, Ethel Gilbert

Blevins Davis, of NBC talent sales and program assignments to the network's educational dramatic programs, has resigned.

His last show will include Ruby Cowan, of program and talent sales, and Ethel Gilbert, of sales.

George Jessell's Shinola 'Jazz Singer' Revival

George Jessel guests Saturday morning (20) on "Lincoln Highway," via NBC-Red (WEAF) for Shinola, playing several of the original songs. Adaptation of "The Jazz Singer," Brian Donlevy is being sought for an appearance on the show the following week (31), with Peggy Wood and Ruth Chatterton tentatively scheduled to co-star during the week after that (7).

Jack Hurdle directs the series for Benton & Bowles.

Radio School on WQXR

John F. Gilbert, School of Radio Technique, N. Y., has signed for a 13-week series 5:45-6 p.m. Sundays on WQXR, New York. Gilbert will conduct the programs plugging the school's dramatic and musical courses.

Washington, Jan. 20. Radio publicity division of the United States Army has retained Lou Cowan, Chicago ballyhooer and owner of the Alke-Seltzer-sponsored "Quiz Kids," as an active staff member and co-producer. Cowan, together with John S. Cullen and Capt. Edw. P. Curran, will be in charge of the "Quiz Kids" show, which will air out of the department which has no further vacancies.

Under Ed Kirby, the Army's radio publicity section adheres to a rule of getting only trained broadcast talent. Cullen, who will specialize in advertising agency liaison, is from New Orleans, Louisiana, is from WABC agency, Atlanta, is from the C. P. Cline agency, Atlanta, is from NBC and B.B.D. & O. Advertising, New York. Captain Robert J. Jr., from the Texas State network, while Brooks Watson, program manager of WBBB, Peoria, has been recalled to duty under Kirby. Other exes continue as before, including J. A. Coleman, Chief Administrative Executive and Major Harold Kent as Educational Director. Jack Harris of WBBB, Peoria, is Director of News and Special Events, and Jack Joy is Program Director.

FRED ALLEN TO SUNDAY

Fred Allen (Texaco) moved into the CBS Sunday slot (10-11:30) March 8. Fred Allen's cancellation of the concert series, which has called this period for 1941, takes effect the week before. Allen's present Wednesday hour will go to Proctor & Gamble (Compton agency). Fred Allen (Texaco) will be on Sunday, now on Friday nights, and another program yet to be.

CBS last week also received a cancellation from Schick on Duffy's "Cavendish" (11:30-12:00 a.m.). This one takes effect March 12.

WBBM, Chicago, Prepares Army Program Using Military Special Events

Chicago, Jan. 20. With the local branch of the American Federation of Radio Actors furnishing the talent, WBBM, Chicago, will debut Feb. 7 an "Army Special Review." It will be written by Ward Calkins, produced by O. J. Newerth, and deal with special events features of army routine in the Chicago area. This will include pictures from recruiting stations, graduation exercises, service center meetings, etc.

The review has been set for the introduction over the same station of another similar cooperative program, "Army Special Review," which will specialize in civilian morale.

OLIVE DEERING AS 'MARGE'

Succeeds Helen Mack Who Retires for Motherhood

Olive Deering goes into the part of Marge on the "Myrt and Marge" serial, effective Feb. 2, in broadcast. She replaces Helen Mack, who is withdrawing in expectation of the birth of her first child. Mack is the wife of Tom McAlvay, former head of the Lord & Thomas radio agency, New York, and is a radio actress. Part of Marge was created by Emma Danvers, daughter of Myrtle Davis, who died in the show, continued to play it until her death last February.

Deering is the Hawkins, writer of the "Myrt and Marge" serial for several years, has returned to the scripting assistant after about a year's absence. Cliff Thomas having authored it in the meantime. Lindsey Macfarlane, who is directing the serial, is being replaced as of Feb. 2 by Carlo DeAngelo, who becomes supervisor of the show. The serial, including programs for Sherman-Marquette on that date.

"Myrt and Marge" is on CBS at 10:15 a.m. (with a 4:15 repeat) daily for Colgate-Palmolive-Peet (Super Show).

TRADE-BUREAU

ESPECIALLY SILLY NOW

It remains pretty ridiculous for big metropolitan dailies (never mind the Main Street Bugle!) to torture their radio columnists and their radio readers by refusing to allow their text to mention the names of radio sponsors even though, often in minute detail, sponsored radio programs. This is a remnant from the monkey-in-the-tree era of the great and silly feud between dailies and broadcasters. If it was unreal and unbecoming in peace times, the petty, stubborn rule is doubly unreal in war time. There is enough censorship today to force publishers inventing their own censorship of essential facts. And the name of the sponsor is certainly an essential fact in any news story about a radio program.

Consider the absurdity of Alton Cook in Monday night's New York World-Telegram reporting the folding of various programs because of the war. What is the essential news here that the Detroit Symphony is going off the air or that Henry Ford is? Obviously Henry Ford is the 'name' that makes the news, yet Cook must report the story with the main fact left out. This is worse than silly. It's a vivid example for all to see that publishers are capable of being pretty picaresque. It doesn't enhance the standing of newspapers as such.

In the same paragraph Cook is allowed to mention that Helen Hayes' program is a victim of the war. This would be a better story surely. Why mention a name as would it further reference to "Duffy's Tavern" if Schick Blades were named.

Even so, it was probably daring for Cook to mention 'automobiles,' 'tea' and 'razor blades' in parentheses. Even that little identification is usually not permitted.

Why don't the publishers stop pouting over matters they can't change?

'War No Excuse for Lapsing Public Awareness of Valuable Trade Names'

Columbus, O., Jan. 20. Arthur Horrocks, public relations director of the Goodbye Wine Rubber Co., speaking before the sales group of the Ohio Broadcasters' Association last week, gave a warning of argument for radio salesmen during the present emergency. "Radio salesmen," said Horrocks, "have got to encourage their accounts to stay on the air, because when this is all over, the man, or firm, that has kept his name and his product or service before the public is the one that is going to be on top. If he doesn't advertise, people are going to forget about him, what he has to sell or what he does."

R. M. Dowling, sales and advertising manager of the authorized division of the Chuet-Peabody Co., spoke on the use and misuse of radio advertising by department stores. Dowling advised the radio men that they did department stores institutional programs in preference to advertising programs and that the former make sure that the department store executives judge an institutional program as an institutional program and not a merchandising program. For a department store program to be successful it must be on daily, Dowling added. Also that short term contracts in such cases are fair neither to the advertiser nor to the station.

John Outler, sales manager of the Atlanta, took as his topic the need for close analysis of each station's market condition and recognition of changed buying psychology during 1942.

Dorothy Lowell Expecting

Dorothy Lowell, title actress on "Give Us the Girls Next Time," is expected to become a mother. Authors of the script, Vivian Smollet, a member of the cast of "Stella Dallas" is standing in for Lowell. Miss Lowell is the wife of William Spink, radio head of the McCann-Erickson agency. "Sunday" is sponsored daily on CBS by Anacin, through Blackett-Sample-Hummer.

CHESTER PERKINS IN OUTRIST

Behind Episode at Washington Meeting Is Reported Antipathy of 'Take 'Em Over' Boys for 'We Know Best' Men of Broadcasting Trade

CHARGE 'JOSTLING'

By HERB GOLDEN
Temper flared, the latent 'liar' was hung, and the first dramatic clash of a government agency and private enterprise took place last Wednesday (14) at a meeting in Washington of the National Association of Broadcasters. Behind the episode are mutual suspicions that the other side is "pushing." Private industry has been burning up at the dictation and dictatorial manner, as they see it, of government who presume to lecture more experienced men. The Government men, to the contrary, seem to feel that they have the greenlight and can tell, not ask.

Broadcasters operating policies of the nation's international shortwave stations and the Office of the Coordinator of Information (Dowson), the outburst occurred between Edmund Chester, of CBS, and Gordon Perkin, of the Coordinator's office, each shouting 'Liar' at the other.

Strain between the broadcasters and employees of the Coordinator has been growing for some time. Chester's office has been charged with the task of generating and overseeing propaganda being fed all over the world except Latin America. Latter is handled by the Office of Inter-American Affairs (Rockefeller Committee).

Charge Inexperience

Major outlets for the product of the two organizations, of course, are the country's privately-owned shortwave transmitters. Owners of these stations are employees of Donovon's staff, in a combination of too much zeal and too little experience, are doing harm to both the stations and the interest of the U. S. A.

Broadcasters' recent newcomers trying to tell them how to operate in a highly-specialized field in which they have been gaining experience over years. Furthermore, under the authority handed by the President to licensees that F. D. R. never had any doubt about the matter.

Alan Reed will play the part of Solomon Levy, with Walter Kinnella as Patrick Murphy, Anna Appel and Menasha Skulnik as Mr. and Mrs. Isaac Cohen and the boy and girl next cast. Joe Stopak will conduct the orchestra. *Advertiser* is not set.

What Shortwave Doesn't Require

By ROBERT J. LANDRY

Conflict of authority and viewpoint between 'Government' and 'Business' will undoubtedly be a familiar occurrence throughout the present war. Neither side will have a monopoly of fault or of virtue. And given a little basic goodwill and two-way sympathy such situations can be worked out in the democratic way. It's also sound to apply nice, democratic, antipetite newspaper ethics to a while, although the bureaucrats in shortwave are there are brasshats in industry, who won't tolerate the idea that newspaper not solely devoted to their own single, selfish, unedited statement is a virtuous value. Even in peace-

ploration in the national interest does not require. Presumably DX positively does not need:

1. Any more committees, or sub-committees, coordinators, or coordinators of coordinators.
2. Any more non-radio, non-lingual, experienced representatives either at home or in first-class transportation bound for South America.
3. Any more playboys, regulators or idealists with high-sounding missions and impatient demands for progress in a field where progress must be made slowly.
4. Any more preemptory shifting of wavelenghts that may wipe out existing parties.
5. Any more DX popularities faraway in order to direct elsewhere.

Stations Unwilling to Have Outside Discs Jockeys on Miller Programs

MBS Stalks Show

Mutual is making a bid for the Chesterfield's Glenn Miller series. It has offered the big account the 8:15-8:30 p.m. spot, Monday, Wednesday and Friday, through the Newell-Emmett agency.

Mutual moved into the situation after Chesterfield had expressed to Columbia, the present site of the Miller programs, a wish that an earlier spot be found for the series. The Miller broadcasts have occupied the 10-10:15 p.m. niche since they started on CBS, Dec. 27, 1939.

HOPE MAY TAKE ORSON WELLES' SPONSOR

The Pedlar & Ryan agency is negotiating with Bob Hope to replace Orson Welles for Lady Esther. It has suggested to the agency that it is elected to renew him. It is reported that because of priorities PepsiCo is distinguished to pick up the option.

It is also talking to Al Johnson and Bert Lahr as a replacement for Welles and also for another show that the agency proposes to recommend to another account. Welles has suggested to the agency that if it wants him to continue he can be shortwaved from S.A. or be presented by way of direct phone which would cut while on tour. If these proposals are turned down, he will ask for an outright release from his Lady Esther obligation.

Alfred Bussell, president of the Lady Esther Co., is now in Cuba and the agency is unable to get in touch with him for the moment. Welles leaves Hollywood for Rio de Janeiro Feb. 8, planning all the way.

Available in an RKO crew, Tom Perry, RKO publicist, and Ned Scott, of the studio, are expected to be on the way.

They leave tomorrow (Thursday). The cameras have been set up for the festival for inclusion in the Welles picture, which is to be based on a page recently publicized through "Four Men on a Raft."

Cleveland, Jan. 20. Glenn Miller's Chesterfield program ran into a bit of announcer trouble during the band's engagement last week in Cleveland. Newell-Emmett agency handling the program over the CBS hookup, sought the services of Francis Batty, NBC Blue announcer from station WJFK since Batty has the only record program in Cleveland, the understanding being Batty would plug Glenn Miller recordings for the rest of the year.

The plan fell through, however, when WGAR officials stoutly refused the use of a 'outside' mikesman since their announcers could handle the program without any difficulty. Consequently, Larry Brunt was back on the job.

WGAR was the trial station for the Newell-Emmett plan with WGAR, being scheduled to fall in line the second week. WGAR, however, owned by the same interests as the Cleveland station likewise turned thumbs down on the plan as the man selected was not one of their boys, but an opposition mikesman at that vicinity with a recorded program.

The agency has now dropped the idea; station morale was too tough to buck.

So long ago over an Adam Hat fight between the Cleveland and Arena, WKD, under protest, from Tom Marshall, NBC, led sports announcer of WTAM, along with Bill Stern.

BOB BURNS POINTED AS A ROGERS

Format of the Bob Burns show is being reshaped by the Rutland & Ryan agency with the view to building around the Burns character. Monog will be for the most part limited to comment on topical news.

Guest star and singer will be used each week with Edna May Oliver and Ginny Simms leading off next week (27).

Hyde Park Beer Goes To Young & Rubicam; Spends Around \$500,000

Hyde Park Beer, which gets its major distribution in the St. Louis area, has switched from Rutland & Ryan to the Young & Rubicam agency. Budget is around \$500,000. Account will cover the day by day broadcast of the Browns and Cardinals games over KOKR, St. Louis, but there are no other radio plans on the books.

Jerry Devine Now Directs 'Meek' for R&R Agency

With the shift of 'Meek Mr. Meek' to the RKO crew, Tom Perry, RKO publicist, and Ned Scott, of the studio, are expected to be on the way. They leave tomorrow (Thursday). The cameras have been set up for the festival for inclusion in the Welles picture, which is to be based on a page recently publicized through "Four Men on a Raft."

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Outline of Wartime Radio Censorship

The Office of Censorship in Washington on Jan. 15 issued a wartime guide for radio broadcasters. It emphasized two sources of danger that might aid the enemy:

1. *Through regular domestic language programs which should be utilized to aid the work of spies, saboteurs and fifth columnists.*

2. *Through language or shortwave programs heard outside the borders of the United States through which vital information including their reports, might reach the military or naval commanders.*

Most of the suggested precautions (having, of course, the force of compulsion since disregarding them would be fatal to any station) are already in voluntary effect among broadcasters. The Office of Censorship apparently most fears three types of radio programs:

(a) News programs.

(b) Ad lib programs.

(c) Foreign language programs.

As has been the case in England, Canada and Australia, quiz programs and audience participation programs generally will increasingly be required to be pre-organized. (In Australia all quizzes are transcribed for censor sanction two weeks before actual broadcast.)

List of the Office of Censorship announcement reads as follows:

NEWS PROGRAMS

It must be remembered that all newspapers, magazines and periodicals are censored at our national borders. No such censorship of radio censorship is possible in radio. Scores of stations operating on all classifications of frequencies are heard clearly in areas outside the United States. These stations especially should exercise skill and caution in preparing news broadcasts.

Some 99% of the commercial stations operating in the United States are serviced by one or more news agencies. News teletyped to stations and networks by these agencies will be edited at the source, with a view to observing certain requests set down by the press section of the Office of Censorship. These precautions notwithstanding, the Office of Censorship stresses the need for radio to process all news in the light of its own specialized knowledge. Broadcasters should ask themselves the question, "Would this material be of value to me if I were the enemy?" Certain material which may appear on the news service may be approved for newspapers but may not be appropriate for radio. It is requested that news falling into any of the following classifications be kept off the air, except in cases when the release has been authorized by appropriate authority.

(1) **Weather Reports.** This category includes temperature readings, barometric pressures, wind directions, forecasts and all other data relating to weather conditions. Frequently weather reports for use on radio will be authorized by the United States Weather Bureau. This material is permissible. Confirmation should be obtained that the report actually came from the Weather Bureau. Special care should be taken against inadvertent references to weather conditions during sports broadcasts, special events or other harbor defenses.

Information concerning road conditions, where such information is essential to safeguarding human life, may be broadcast when requested by a State or Municipal source.

(2) **Troop Movements.** The general character and movements of units of the United States Army, Navy and Marine Corps, or their personnel, within or without the continental limits of the United States, their location, identity, size, composition, equipment or strength; their destination, route and schedules; their assembly for embarkation or actual embarkation. Any such information regarding the troops of friendly nations on American soil. (The request as regards location and general character does not apply to training camps in the United States, nor to units assigned to domestic police duty.)

(3) **Ships.** The location, movements and identity of naval and merchant vessels of the United States and of other nations opposing the Axis powers and of personnel of such craft; the port and time of arrival of any such vessels; the assembly, departure or arrival of transports or convoys, the existence of mine fields or other harbor defenses; secret orders or other secret instructions regarding light, buoys and other guides to navigators; the name, size, character and location of ships in contention, or advance information as to the date of landings or commissions; the physical setup of existing shipyards, and information regarding construction of new ones.

(4) **Planes.** The disposition, movements and strength of army and navy units. The time and

location of corps graduations or the equipment strength of any training school.

(5) **Experiments.** Any experiments with war equipment or materials, particularly those relating to new inventions. Any news of the whereabouts of camouflaged objects.

(6) **Fortifications.** Any information regarding existing or projected fortifications of this country, any building coastal defense emplacements, or bomb shelters; location, nature or numbers of anti-aircraft guns.

(7) **Production.** Specific information about war contracts, such as the exact type of production, production schedules, dates of delivery, or progress of production; estimated supplies of strategic and critical materials available; or nation-wide "round ups" of locally-published procurement data except when such composite information is officially approved for publication. Specific information about the location of, or other information about, sites and factories already in existence, which would aid saboteurs in gaining access to them; information other than that readily gained through observation by the general public, disclosing the location of sites and factories yet to be established, or the nature of their production. "Any information about new or existing designs, or new factory designs for war production."

(8) **Casualty Lists.** Total or round figures issued by the government may be handled. If there is special newsworthiness in the use of an individual name, such as the attending physician, Captain Colin Kelly, it is permissible material. Stations should use own judgment in using names of important persons from their own areas killed in action. The government notifies nearest kin BFGORE casualty's name is released to the press.

(9) **Figures on selective service enrollments.**

(10) **Unconfirmed Reports.** Reports based on information from unidentified sources as to ship sinkings, or reports reverses or successes should not be used. In the event enemy claims have been neither confirmed nor denied by established authority, the story ordinarily should be handled without inclusion of specific information; there must be no mention of ship's name—only its classification; there should be no mention of any unit designation—just its general description (tank, artillery, infantry, etc.). Commentators, through sensible analyses of reports from enemy sources, should be permitted to point out fallacies, but should not correct any false impressions which might be formed.

(11) **Communications.** Information concerning the establishment of new international points of communication should be withheld until officially summation: It should be emphasized that there is no objection to any of these topics if officially released.

These restraints are suggested:

1. *Full and prompt obedience to all lawful requests emanating from constituted authorities. If a broadcaster questions the wisdom of any request, he should take it up with the Office of Censorship.*

2. *Exercise of common sense in editing news, meeting new problems with sensible solutions. Stations should feel free at all times to call on the Office of Censorship for clarification of individual problems.*

AD LIB PROGRAMS

Certain program structures do not permit the exercise of complete discretion in pre-determining the form they will take on the air. These are the ad lib programs of three types of programs. Generally they fall into four classifications:

(a) Request programs.

(b) Quiz programs.

(c) Forums and interviews (ad lib).

(d) Commentaries and descriptions (ad lib).

As special circumstances may arise, changes, they will be made, and all stations notified. Stations should make certain that their program departments are fully acquainted with these provisions.

(a) **Request Programs.** Certain safeguards should be adopted by the broadcaster in planning request programs. It is requested that no telephoned or telegraphed requests for musical selection be accepted for the duration of the emergency. It is also requested that all music bearing requests be submitted for approval at least one day before it is honored on the air. It is suggested that the broadcaster stagger replies to requests. Care should be exercised in guarding against honoring a given request at a specific time.

(b) **Quiz Programs.** It is made here of "lost and found" announcements and broadcast material of a similar nature. Broadcasters are asked to refuse acceptance of such material when it is submitted via telephone or telegraph by a private individual. If it does involve a lost person, lost dog, lost property or

similar matter, the broadcaster is advised to demand written notice. It is suggested that care be used by station continuity departments in rewriting all such previous advertisements. On the other hand, emergency announcements asked by police or other authorized sources may be accepted. Announcements bearing official authorization seeking blood donors, lost persons, stolen cars, and similar material from remote points, either by wire, telephone, or short wave, be discontinued, except as qualified hereinafter.

(c) **Quiz Programs.** It is requested that all audience-participation type quiz programs originating from remote points, either by wire, telephone, or short wave, be discontinued, except as qualified hereinafter.

Any program which permits the public accessibility of an open microphone is dangerous and should be carefully supervised. Because of the nature of quiz programs, in which the public is not only permitted access to the microphone but encouraged to speak into it, the danger of usurpation by the general public is great. In the event danger here lies in the informal interview conducted in a small group—10 to 25 people. In larger groups, where participants are selected from a theatre audience, for example, the danger is not so great. Generally speaking any quiz program originating remotely, wherein the group is small, and wherein no arrangement exists for investigating the background of participants, should be discontinued. Included in this classification are: all such programs as man-in-the-street interviews, airport interviews, train terminal interviews, and so forth.

In all studio-audience type quiz shows, where the audience from which interviews are to be selected numbers less than 50 people, program conductors are asked to exercise special care. They should devise a method whereby no individual seeking participation can be GUARANTEED PARTICIPATION.

(d) **Forums and Interviews.** This refers specifically to forums in which the general public is permitted extemporaneous comment; to panel discussions in which more than two persons participate; to group discussions in which more than two employees of the broadcasting company. Although the likelihood of exploitation here is slight, there are certain forums during which comments are sought "from the floor" or audience, that demand cautious procedure.

(e) **Commentaries and Descriptions.** (Ad lib). Special events reporters are advised to avoid specific reference to locations and structures in on-the-spot broadcasts following raids or other enemy offensive action. Both such reporters and commentators should beware of using any descriptive material which might be employed by the enemy in plotting an area for attack.

The broadcaster, in summary, is asked to remember that there is need for extraordinary care especially in cases where he or his authorized representative is not in full control of the program.

FOREIGN LANGUAGE PROGRAMS

It is requested that full transcripts, either written or recorded, be kept of all foreign language programs. It is suggested that broadcasters take all necessary precautions to prevent deviation from script by foreign language announcer and performers. ("Foreign language" is here taken to mean any language other than English.)

Addenda: The American broadcasting industry's greatest contribution to victory will be the use of good common sense. Too frequently radio in general instead of the individual offender is blamed for the greatest liability of the industry. Material is doubtful, it should not be used; submit it to the Office of Censorship for review. Free speech will not suffer during this emergency period beyond the absolute minimum of restriction which is necessary for the protection of a culture which makes our radio the freest in the world.

Broadcasters are asked merely to exercise restraint in the handling of news that might be damaging, for the greater liability of the industry is a great force in the war effort. Radio is advised to steer clear of dramatic programs which attempt to portray the horrors of combat; to avoid sound effects which might be mistaken for air raid alarms. Radio should be the greatest liaison office between the fighting front and the people. Its voice will speak the news first. It should speak wisely and calmly. In short, radio is endowed with a rich opportunity to keep America entertained and interested, and that opportunity should be pursued with vigor.

DAYLIGHT SAVING STARTS IN FEBRUARY; LISTENING HABITS FACTORS INVOLVED

**Industry Foresees Benefits to Offset Confusion and
Booking Rearrangements—War Measure Will
Bring Many New Sidelights**

The introduction of daylight saving time in February will have, according to observations in the trade, its compensating side as well as its distressing trouble for the broadcasting business. Even though the pushing back of the clock will be nationwide in scope, it is expected that some network accounts will prefer to change the time of their repeat broadcasts with the result that affiliated stations will have the problem of rearranging the schedules of their local and national spot accounts.

With added daylight there comes a change in listening habits. Advertisers will be inclined to reach some areas at a later hour than they have been accustomed to during the fall and winter seasons.

Where the compensating factor is expected to enter is in advertiser habits. A goodly percentage of accounts have been in the habit of going off the air with the advent of daylight saving, and at the others of network alliance have been in the habit of codating their return with the introduction of standard time. Should this change in habit materialize September as a whole will become a commensurate period to the extent that it has never been before.

CLOSER TIES FORESEEN IN AUSTRALIA

Queberra, Dec. 27. With the U. S. entry into the war and the consequent closer relations between Australia and America, plans and discussion are underway regarding increased shortwave program exchange between the Australian Commonwealth and the Western Hemisphere. Labor government, headed by Premier John Curtin, is rushing erection of a powerful DX unit to be based at the U. S. There is also widespread talk about the possibility of U. S. radio being beamed by shortwave for re-broadcasting on Australian stations. American programs are preferred listening for those with expensive DX sets, and English broadcasts are heard here by repeaters. But U. S. radio is unavailable to the general public. Talk is also heard about the possibility of exchange programs between America and Australia.

6,000 SEATS FOR MURROW

**San Antonio Will Set Aside 2,000 For
Kile as Well**

San Antonio, Jan. 20. Edward R. Murrow, CBS' London newsreader, will make an address here under the auspices of station KTSB, and at the same time will appear at the Municipal Auditorium. Station has lined up cooperation of various civic organizations.

The San Antonio School Board has given their endorsement to the scheduled talk and the station has reserved a section of 2,000 seats to be sold to school children at 25c. Auditorium here seats 10,000.

Murrow in Cleveland
Cleveland, Jan. 20. For the second time since their return to the United States, William J. Shasta and William J. Shasta, author of "Berlin Diary" and Edward R. Murrow, his former London chief, will appear together at the Municipal Auditorium for a lecture Feb. 4, under the sponsorship of Station WGAR.

Shasta, who is acting as chairman of Civilian Defense Committee to which proceeds will be turned over.

Seek Farmers Scrap Iron

Des Moines, Jan. 20. Station WICD, Des Moines, Iowa, is cooperating with the U. S. Dept. of Agriculture Department in a campaign to get scrap iron on farms into production channels. Under direction of Farm Editor Herb Hunsicker, who is sponsoring a contest among rural youth people in the state will prize 100 scrap metal bonds and stamps for those getting the largest amounts of scrap metal to market.

It is estimated there is an average of 1,000 pounds of scrap metal on Iowa farm—enough in Iowa alone to construct either 11 battleships, 30 heavy cruisers or 12,500 light tanks.

Three-Year Suspended Sentence for Youth Who Operated Illegal DXer

Detroit, Jan. 20. The government last morning on an unlicensed radio operator. Melvin McKenzie, 22 years old, of Bay City, was sentenced to three years in Federal Judge Arthur J. Tuttle for operating an unlicensed short-wave station in the state of Michigan.

Judge said it would have been price of the case for McKenzie's youth and the fact some guys in the sticks haven't caught up to the fact that the country is at war.

QUY HUTCHINSON'S TITLE

Back From Latin Travels He Assumes CBS DX Post

Quincy C. Hutchinson, who has recently completed a five months tour of South America on behalf of the United States, and applied by all means been designated engineering head man of the CBS international shortwave station.

His chief aide will be Eugene Puhlin, who carried on in his absence.

Gladstone Murray Makes a Speech

Deplores 'Soap Operas' of Which His CBC Is a Carrier—He Suggests Improved Ethical Tone

Montreal, Jan. 20. Gladstone Murray, general manager of the Canadian Broadcasting Corp., speaking in Ottawa Wednesday night, said that the corporation was taking the initiative in a move to establish a new code of good taste to be accepted and applied by all North American radio chains and that this codification was going forward in consultation with advertisers and advertising agents.

Murray's address dealt with operators' and CBC and the problem of soap operas. His reference to the proposed new code of good taste was made in connection with commercial programs which account for an average of all their program with English and French, go over the CBC network, CKAC, French independent radio, merely re-broadcasted. Marconi international CFCF has none. This makes soap operas solid for CBC.

In case the reference to soap operas and trash by the manager of the body that runs them might risk the successibility of the sponsor, Murray continued: "I am suggesting that an improved ethical tone flowing from a greater sense of public and social responsibility should characterize many commercial programs."

Later in the address the speaker said that the CBC from Nov. 2, 1939, to March 31, 1941, had a surplus of \$1,000,000, but did not explain what proportion of this profit came from soap operas.

Reviewing the growth of CBC since its formation, Murray said that the corporation had increased coverage in Canada from 48.8% of the population in 1938 to 90.5% in 1940. Program output in the past four years had increased from 17% to 35% hours a week, including both national and regional broadcasts.

As to regulation of radio he said it had been done and was being done; less in the United States, but that far-reaching reform on a wider scale was needed. Regular prohibition were not enough. "We are doing all we can in the matter of regulation, but it is clear that if we have more drastic intervention will be inevitable."

He concluded: "In the pooling of artistic and cultural resources, Canadian radio is destined to play an important, perhaps a decisive, part."

New Castle on CBS

New Castle, Pa., Jan. 20.

WKST, New Castle, last week (12) became a full affiliate of the Columbia Broadcasting System. Station is now carrying five hours of network programs daily, Monday through Friday, 13 hours on Saturday, and nine hours on Sunday.

WRUL WANTS TO ADD FLORIDA STATION

Application has been made by Walter Lemmon, operator of shortwave WRUL and WRUW, Boston, for FCC permission to add WDM to his group. He proposes using 30,000 watts power.

WDM was operated in Florida as the Jacksonville station owned by the Isle of Dreams Broadcasting Co. It was rated at 5,000 watts, and when the FCC at the start of the war ordered all shortwave up to 50 kw, it gave up, as it was impossible to have the station back on the air. Lemmon aims to operate it in Massachusetts and make changes to bring it back on the air.

Lemmon's stations were dated to open studios in Radio City, N. Y., by Jan. 1, but up to last week had been given no date in renovating the proposed space. Meantime, WRUL-WRUW have moved their studios from the old police from the studios of WMCA to WOV.

New Faces in Cleveland

Cleveland, Jan. 20.

Three new announcers and a new program have been added to the successibility of the sponsor, WRUL and Phil Stahley, dramatic director of the station.

WGMAR has added Ralph Edgar, Pittsburgh, on announcing staff and Charles H. Jones, Columbus, Ohio, as a new face to the station.

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There was an increase last week of propaganda among trade politicians against Neville Miller, said president of the National Association of Broadcasters, according to one story that may have been planted, he has been invited to accept an offer elsewhere, this as part of an entente cordiale newly beginning to simmer. Anti-Miller mood was fairly rampant during the autumn but subsided after Miller's resignation was announced. Miller's reported significance in the possibility that one anti-Miller group may have its man, Walter Damm of WTKM, Milwaukee, set up as liaison between the industry and the FCC, a situation that would contain embarrassment. Friends of Miller resent what they call efforts to penalize him personally for industry-wide faux pas.

Extent to which spots for chainbank announcements are still in demand is reflected by the pressure which CBS is putting on the Coast since it was disclosed that CBS was reducing the Harry Bowes program to a half-hour. Bids for the Thursday 9 p.m. break have poured in from various directions, even though Thursday 9 p.m. break has been the spot for its Lifebuoy chainbank announcements because it was the soap account that was taking over the succeeding half-hour for its 'Big Town' program (RKO).

Ruthrauff & Ryan is also the agency on the Bowes end of the Chrysler account.

Bette Davis, Rosalind Russell, Olivia de Havilland, William Powell, Raymond Messer and Thorton Heath have been named for the Harry Bowes program. This was the last Monday (19) for 'An American Is Born,' Oboler's special Dupont's Cavalcade of America.

This is the script which Elizabeth Bergner showcased a year ago on Everyman's Theatre, and was deemed too controversial. But that was before Pearl Harbor.

I. B. Kornblum's past has caught up with him. Impelled by a patriotic feeling for the "March of the Minutemen" committee for charter membership in the Twenty-Year Club being organized to include all persons associated with broadcasting industry for two decades, Japert's connection with the "Things We Do" program, which was his first radio, on the paralysis fund show on the President's birthday Jan. 20. Talent for songwriting has been undisturbed since he wrote the music for 'several Shubert songs years ago.

George H. Japert, commercial manager of WTAC, Worcester, was notified by H. V. Kallenborn of his eligibility for charter membership in the Twenty-Year Club being organized to include all persons associated with broadcasting industry for two decades. Japert's connection with the "Things We Do" program, which was his first radio, on the paralysis fund show on the President's birthday Jan. 20. Talent for songwriting has been undisturbed since he wrote the music for 'several Shubert songs years ago.

Cash handouts on Kay Kyser's 'College of Musical Knowledge' are being abandoned for the duration, and as a patriotic substitute winning contestants will be rewarded with Defense Bonds and Stamps. High score was \$50 bond, with the runnerup getting one of the \$25 denomination and four others being paid off in stamps. Holders of lucky market cards also receive bonds in lieu of cash.

Subsequent to a State senate resolution offered by Rep. Cotesworth P. Means, protesting 'liaisons' between newspapers and newspapers and radio stations in South Carolina, Attorney General John C. Daniel has petitioned to the State senate an opinion stating that newspaper combinations were so involved in inter-state commerce that they cannot be reached by present state law.

Edgar H. Kobak, son of the Blue Network's executive v.p., and who was formerly with the NBC International Division, has a weekly script show, "Dance 5922," airing over the shortwaves, WRCA and WBOS. Young Kobak has been writing at Fort Knox, Ky., since he was first assigned to the public office of the Armed Forces Replacement Training Center.

WCPO, Cincinnati, is excited because the latest local survey of the C. B. Hooper report reveals it pressing WKCY hard for second place in listener popularity after WLW. Mort Waters has fingers crossed for the next report hoping to push his indie station up even with a \$50,000-watt.

Frank Nelson, former Lakewood, Ohio, clergyman (Congregational) who organized and conducted the first religious band (1940) over held at the Ohio State Institute of Education by Radio is now assistant secretary in charge of public relations with the Church Federation of Los Angeles.

Byron Price, our new U. S. censor-in-chief, talks to broadcasters today (Wednesday) over the telephone circuit of NBC. Stations can plug in to hear the censor's views as expected. Aft-off-the-record and, of course, off-the-air.

DETROIT'S QUICK CHANGES

Compliance With Censorship Code Made Instantaneously

Detroit, Jan. 20.

Stations moved swiftly here to comply with the new censorship code. The first station to make the change, one program being taken off the air within an hour after the rulebook was received, was WJLB. Other stations followed suit, and the program participation shows. The program blitzed swiftly by Ty Tysons' "The Man in the Army" narrated and produced by the service men, was substituted.

The same station previously cut off Michigan State Highway program because of an indirect reference to the weather, also taboo.

WXYZ had to doctor two of its long-standing shows "The Children's Theatre of the Air" and "The Housekeeper's Quiz." Station will not resume the street barker show of Harry Holm, who like Tyson, is a former service man.

WXYZ' "Corn Till Time" was brought to 6 a.m. regular platter show, was dropped, and that same day the requesting numbers will not be used and specific requests would not be played in the usual routine.

"The Breakfast Club," NBC blue show out of Chicago six days weekly, added another outlet, WGBH, La Crosse, Wis.

FOUR QUARTERS FALL BUNCHED

San Antonio, Jan. 20.

Consolidated Ford Trade Products and through Benson & Dall and the Ford Motor Co. will have a radio program, "Four Quarters Fall Bunched," running over WOAI Monday through Friday, Hour (8-8 p.m.) will be divided into four quarter-hour waxed programs. Stars will include Harry Roy, Bob Crosby, Cowboy Silas, Roy Krokay, Asher and Little Jimmy Young, and the Ford Motor Co. Carter Family for Peru.

IBEW Sets Station Pacts

Seattle, Jan. 20.

The International Brotherhood of Electrical Workers, Local 77, have issued a new contract with KOMO and KJR, and KJR is \$37,500; and KJR is \$37,500; and KJR is \$37,500.

Agreement carries closed shop and two weeks' vacation with pay clause. Action on holidays is still in the talk stage, as are negotiations with KIRO.

BIG GROWTH OF DX IN YEAR

B.B.C. Broadcasts for U.S. (SHORTWAVE)

Meter	Band	Call sign
11.32	9.58	GSC
49.10	6.11	GSL

Today (21)

4:15—London Calling
4:30—Mrs. Margaret Biddle
4:45—Front Line Family: Episode 203
5:00—Music: London Studio Players
5:30—Program for Newfoundland and Labrador
5:45—News
5:55—Analytic: Patrick Lacey
6:00—War Commentary: 'The War at Sea'; Lieut. Commander Woodroffe, R.N.

8:10—London Calling
8:15—News (In French)
8:30—Canada Calls from London
8:45—With Canadians in Hospital
9:00—C. H. Wilmut
9:10—"Thank You, America"
9:15—London Calling
9:25—Civilian Defense Talk: Stanley Maxted
9:30—Music: BBC Orchestra
9:40—News
9:50—Listening Post
9:55—"Startlight" Review with Vera Lynn
8:30—British Speaker: L. W. Brockington

8:45—Front Line Family: Episode 203 (Repeat)
9:00—Headline News
9:15—Something Going on in Britain
9:45—London Calling
9:55—Daily Service
10:00—Sines of War: From the supply point to the front line
10:15—British Speaks (Repeat)
10:30—Radio Newswear
11:00—"Britain Sings": Swansons and District Male Voice Choir
11:15—Democracy Marches (Repeat)
11:25—"Thank You, America"
11:30—Late News and Views
11:40—Sign Off

Thursday (22)

4:15—London Calling
4:30—"And Now—Some Music"
4:45—Front Line Family: Episode 204
5:00—"Hello, Children! Parents' messages to evacuees in Canada, U.S.A."
5:15—"H. G. Wells' novel 'The History of Mr. Polly': Episode No. 3
5:30—Calling the West Indies: 'Things That Endure'; A. D. Mackle
5:45—News
5:55—Patrick Lacey
6:00—"The War in the Air": Oliver Stewart
6:10—London Calling
6:15—News (In French)
6:30—Canada Calls from London

7:00—Democracy Marches: William Holt
7:10—"Thank You, America"
7:15—London Calling
7:25—Civilian Defense Talk: Stanley Maxted
7:30—Music: BBC Chorus and Orchestra, directed by Leslie Woodie
8:00—News
8:10—Listening Post
8:15—"At Your Request" (recordings)
8:30—"B. Priestly"
8:45—Front Line Family: Episode 204 (Repeat)
9:00—Headline News
9:15—Musical Farewell to Col. Miller, for 43 years Bandmaster of H. M. Grenadier Guards Band
9:45—London Calling
9:55—Daily Service
10:00—"Back Home": War time life in the small towns of the British Isles. 6. Poplar, London
10:15—British Speaks (Repeat)
10:30—Radio Newswear
11:00—"The Tuppenny of England," with the BBC Military Band
11:15—Democracy Marches (Repeat)
11:25—"Thank You, America"
11:30—Late News and Views
11:40—Sign Off

Friday (23)

4:30—MacDonald Hastings
4:40—Talking to Women
4:45—Front Line Family: Episode 205
5:00—Albert Sandier Trio
5:15—Jane Welsh, the Radio Girl Friend
5:25—News
5:35—Levin O'Carroll
6:00—"The War on Land," Capt. Cyril Pella
10:10—London Calling
8:15—News (In French)
8:30—Canada Calls from London
7:00—Democracy Marches
7:10—"Thank You, America"
7:15—London Calling
7:25—Stanley Maxted
7:30—"Wings Abroad"
7:45—MacDonald Hastings
7:55—Talking to Women
8:00—News
8:10—Listening Post
8:15—"Works Wonders," from War Factory during rest period
8:30—"William Stead"
8:45—Front Line Family: Episode 205 (Repeat)
9:00—Headline News and Views
9:15—"Oliver Twist": Episode No. 3
9:45—London Calling
9:55—Daily Service
10:00—Civilian's War: The Work of the Royal Observer Corps
10:15—British Speaks (Repeat)
10:30—Radio Newswear
11:00—Music of the Allies: Belgium
11:15—Democracy Marches (Repeat)
11:25—"Thank You, America"
11:30—Late News and Views
11:40—Sign Off

DON FRANCISCO GIVES DETAILS

Institute of Radio Engineers Meeting in Manhattan Also Hears Adolfo T. Centeno, Radio Chief of Argentina

'RE-BROADCAST' ISSUE

At the dinner of the Institute of Radio Engineers in New York City last week a dimensional picture of the growth of United States short-wave activities in the past year was presented by Don Francisco, Director of the Communications Division of the Office of the Coordinator of Inter-American Affairs (more familiarly known as the Rockefeller Committee) Francisco revealed that:

1. U. S. shortwaves a year ago were on the air a total of 78 hours daily. Now they are on 132 hours daily—in 19 languages.
2. Total number of newscasts a year ago was 72 a day. Now there are 208.
3. Year ago total time consumed by newscasts was 18 hours a day. News is aired now 52 hours a day.
4. Year ago DXers were operating on from 10 to 85 kw. Now all are on at least 50 kw and one is as high as 100 kw.
5. If the power of all transmitters were averaged it would show an increase from 21 to 52 kilowatts.
6. Stations have greatly increased personnel. One shortwave has a budget four times that of last year; another has trebled its staff; a third has doubled its staff.
7. To other American Republics alone, there are a combined total of 54 hours of broadcasts a day. Of these, 15 hours are news. Total number of news programs to South and Central America has been increased from 39 to 63 daily.

Broadcasting is an arm of national defense, Francisco declared. But he (Continued on page 30)

French Lux Theatre From Montreal Will Bring In Gabin, Simon, Damita

That Arab, Hitler

Boston, Jan. 20. Arabic is used to reply to the Japs by WRUL short-wave station, to debunk stories that Japan is telling to the effect that Hitler is a modern and a direct descendant of Mohammed.

It was discovered that millions of Mohammedans in the Far East are led by those who understand classical Arabic and are gullible enough to believe the absurd Japanese propaganda. Fud Mufari, Arabian native, has prepared script in classical Arabic exposing the fallacy of the Jap propaganda.

Montreal, Jan. 20. Lever Bros. (Lux Toilet Soap) will inaugurate tomorrow (22) the Lux Radio Theatre Français, French language version of the popular American drama hour. It will be based on the same formula as the Hollywood original and Cecil DeMille as 'producer' will give the undertaking his blessing from Hollywood. Program is to be aired over CKAC, French language independent station this city; CHRC, Quebec; and CIBR, Rimouski, and will continue every Thursday for an hour throughout the year with a summer lay-off of eight weeks.

Also from Hollywood, Charles Boyer will felicitate Paul L'Angeant, of Radio Programme Producers, Ltd., Montreal, who will be producer and director of French Lux Theatre plays.

The play that inaugurates the series will be 'L'Algon', by Edmond Rostand. Sita Biddle will star and support will be well known French and French-Canadian actors.

Later the Lux Theatre will bring name French actors to Montreal and these will include Jean Gabin, Simone Simon, Michele Morgan, Lili Damita, also Ramon Novarro, the Mexican; John Lodge, Elissa Landi and Ludmilla Plooff are pencilled in.

OUR WINNIE, TOO

Australian-Made Series on Prime Minister Getting U. S. States New

Boston, Jan. 20. 'Imperial Leader,' the story on Winston Churchill, produced in Australia with a British cast, started last Tuesday over WFL, New Orleans, sponsored by American Brewery, KROD, El Paso, Texas, by El Paso Electric Co., and KBUH, Burlington, Iowa, as a sustainer.

Series of 52 quarter-hour transcribed episodes, is distributed by Kaiser-Gordon, Inc.

Writers Guild Seeking Contract on Shortwave With Columbia Web

The Radio Writers Guild is negotiating with CBS for a contract covering writers in the network's news and shortwave departments. News deal is a renewal, but the shortwave pact will be the first the organization has obtained.

Guild has contracts covering news, dramatic and continuity writers at NBC, but none for shortwave.

KELLOGG KRISPIES USE CKAC'S LOVE STORIES

Montreal, Jan. 20. Kellogg Krispies has bought five quarter-hours per week, Monday through Friday, from CKAC as of Jan. 18.

Broadcast titled 'Histoires d'Amour' (Love Stories) with Rene Couture and Yvonne Brin Darmaud, narrators.

5000

In the Intermountain Market it's KDYL . . . the station that brings the programs people look for!

KDYL
The Popular Station
SALT LAKE CITY NBC

KLLZ
A News Station
Stepped in a Tradition of
Thoroughness
Reliability and Responsibility
500 WATTS—560 Kc.
DENVER'S
APPLIES FOR AGREEMENT WITH THE OREGONIA PUBLICATIONS COMPANY
AND WKY, NATIONAL CITY • REPRESENTED BY THE KATZ AGENCY, INC.

TOO SOON FOR CLEAR PROGNOSTICATION ON PRIORITIES CANCELLATIONS OF SHOWS

Soft Drinks Using Sugar May Be Hit — Spur Withdraws — Coca-Cola As Is for Some Time — Imported Ingredients May Affect Some

Advertising agencies handling products that are figured to be seriously affected by priorities and imported materials declare that it is too early to determine just what some accounts will make in readjusting their advertising expenditures. Concern in agency quarters is that as far as radio is concerned any marked reactions from these factors won't be felt if at all into the next quarter of 1942. Manufacturers and distributors will know by that time, say the agency men, whether they are going to be able to solve both their ingredient and packaging problems.

Canada Dry, which has been plugging a comparatively new brand, Spur, by way of the 'Kitty and Michael' program on the Blue Network, constitutes the first breakaway in the soft drink field. This series does its final broadcast Feb. 6. The freezing of sugar quotas at the 1940 level for beverage mixers has cut Coca-Cola's output by 40% but that company, according to its agency, D'Arcy, has not as yet determined what changed advertising policy it will pursue. It is believed that Coca-Cola will in any event maintain network campaign, even if it finds it necessary to reduce the amount of expenditures on CBS and Mutual. The 'Spotlight Band' series on the latter web switches to the 9:30 spot Feb. 1 and that six-times-a-week schedule is good at least for 13 weeks. It is also figured that with local bottlers laying off local radio spending the national beverage distributor will be inclined to give their franchise holders some advertising support by the network route.

Other beverage accounts that have for years been active in radio on either a network or a spot basis are Royal Crown Cola, Pepsi-Cola and Dr. Pepper. Each of these has spot campaign running currently and in no instance as yet has there come even a suggestion of cancellation. As for the drug group, which is faced by problem of ingredient importation as well as packaging there's been but one radio exit and that's the Mennen program on the Blue, 'Capt. Figg and Serg. Quirt'.

Ford Dealers Biting

Los Angeles, Jan. 20.

Notwithstanding that they have nothing to sell beside service, Ford Dealers of Southern California are continuing their sponsorship of the Bob Garred night news on KNX. Cash outlay is around \$1,000 weekly and new deal signed last week is for 15 weeks to round out the 26.

Eddie Cantor Show DX To Latins With Fairbanks And Romanos in Cast

Eddie Cantor program for Gal Hepatica tonight (21) has Douglas Fairbanks, Jr., recently returned goodwill ambassador to Latin America, and Carlos Romanos, Latin American tenor.

Show will be shortwaved to Latin American countries over WRCA, WBBF, New York (NBC), and WBOB, Boston (Westinghouse).

LALOUS BACK TO MEXICO

See Business Outlook There Better Than U. S. or Argentine

Adrian Rene Lalous, announcer from XEW, Mexico City, has left New York City after a month's visit. He came here to investigate an export job offered him by Sterling Products but decided that the prospects were better in Mexico where radio is booming just now and several announcers are strictly in financial clover.

One possibility of his going to Buenos Aires for J. Walter Thompson also was pending for a time.

Lalous is at home in both Spanish and English. He is a Mexican of nearly French descent.

'The Shadow,' Also Foster, Sponsored Over KABC

San Antonio, Jan. 20.

San Antonio Seven Up Bottling Co. is heavy user of radio time heretofore on the sports side) will sponsor 'The Shadow' of the Mutual line through KABC here each Sunday as well as the daily news commentary of Cedric Foster, also Mutual.

Bottling company will sponsor local sports events as before as events mature. Accounts are handled through the Coulter-Mueller-Grinstead agency.

Cincinnati—John Still, announcer, formerly with WHIO, Dayton, O., joined the WLW staff Monday (19).

Helped Stop Strike

Minneapolis, Jan. 20. With school janitors and the school board at loggerheads over wage demands and a strike which would have caused the schools' closing threatened, WCCO gave over 15 minutes to the controversy. Representatives from each side debated the differences.

Following the debate, the parties were brought together and the strike averted.

Adkins, Theatre Batonist,

In Regular WCAE Spot

Pittsburgh, Jan. 20.

Max-Adkins, conductor of WB's Stanley theatre orchestra, will do series of weekly half-hour musical programs for WCAE every Thursday night. He'll use his regular pit band, with the violin section omitted, and has Blanche Mason, newcomer to local radio, for the vocals. Show will be sustaining at the outset.

B & K TELEVISION NOW AN ARMY SCHOOL

Chicago, Jan. 20. Balaban & Katz Corp. makes the latest midwest television operator to turn over its facilities as a training school in high frequency radio for service men. This project is a contribution to the Navy, with B & K underwriting all expenses. Lt. William Eddy, who retired from the Navy because of deafness and has been technical director of B & K's WXXB, will be in charge of the school.

WBMB, CBS' Chicago key, recently assumed a similar obligation in behalf of the Army signal service and has received almost 4,000 applications for enrollment in its "free-lecture" technical school for radio technicians and telephone operators.

Station, which is contributing space, time and instructors, figures to put 600 students through the basic technical course every 13 weeks.

Seattle—Jerry Morris now an announcer at KOL.



MARK WOODS—President

Mark Woods has an unusually broad background in radio. A former broadcasting executive was before the formation of the National Book Publishing Company, he played an important part in NBC's financial and operating policies from its inception, an administrative officer, vice president, and treasurer.



EDGAR KOBAK—Executive Vice-President

Edgar Kobak takes office with a perspective of radio's experience behind him, both in radio and in other fields. When not yet thirty he had become vice president of McGraw-Hill, and since then has served as NBC senior vice president, advertising executive, and vice president in charge of Blue Network sales.



TRACY MOORE

Western Sales Manager



MERRITT B. SCHOENFELD

General Sales Manager



GEORGE M. BENSON

Eastern Sales Manager



R. J. NAUSER

Long Distance Manager



LUNSFORD F. SANDELL

Vice President and Treasurer



KELLY ROGERS

Vice President in Charge of Sales



PHILIPS CARLIN

Vice President in Charge of Programs



DON E. GORMAN

Vice President in Charge of Western Division



EDWARD E. BORSOFF

Vice President in Charge of Contract Division



FRED M. THOWMER, JR.

General Sales Manager



E. F. H. JAMES

Director of Publicity and Promotion



DOROTHY KEMBLE

Contracting Assistant Editor

RENEW 'BETTY AND BOB' FOR UNION BISCUIT

'Betty and Bob,' recorded serial recording, has been renewed by Union Biscuit of St. Louis on five western stations. An additional five stations have also been added by the same account, through the Gardner agency, St. Louis.

Some program has also been renewed by A. E. Stanley Co. through Blackett-Sampson-Hummert, Chicago, on four stations. Total of 28 stations carry the show for various regional and local sponsors.

Younger Wythe Williams at NBC in 'Winny' Williams, son of commentator Wythe Williams, and a former aide at the American Embassy in Paris, has joined the NBC shortwave staff as a French language broadcaster.

After the fall of France, he remained in that country for nine months, returning to the U. S. last June.

Army Wives Series

San Antonio, Jan. 20. 'Army Wives' is the title of a new series of programs being aired over station WOAI, San Antonio, each Saturday morning. Broadcasts are in charge of Leona Bender, director of women's activities for the station.

Each week a wife of an army officer stationed at one of the army or flying field or camps is presented and interviewed by Miss Bender.

Harpole-Rothwell Seek Plainview, Texas Okay

Plainview, Texas, Jan. 20. W. J. Harpole and J. C. Rothwell have formed a partnership and have filed petition with the Federal Communications Commission.

Want authority to construct a radio station here to operate on 1400 kilocycles with a power of 250 watts, unlimited time.

ALL FEDERAL AGENCIES SEEKING TIME NOW BOOK THROUGH A SINGLE SOURCE

Soldiers Only in Audience For WOAI's Sister Team

San Antonio, Jan. 20. 'You Asked for It' is the title of a new series of weekly studio broadcasts on WOAI for army personnel. Program has been arranged through Lt. Col. Royden Williamson and Lt. Phil North of the Public Relations office of Fort Sam Houston, and station WOAI.

Each week the Duffield sisters, vocalists will entertain with a quarter-hour program of songs to a specially invited studio audience. The girls' trio will feature songs that have been requested by the men in the service.

Meservey, Under Lewis, Will Centralize Clearances—First Time Any Progress Made Against Government Radio Confusion

Super-Sound Chartered

Albany, N. Y., Jan. 20. Super-Sound, Inc. has been chartered to conduct a business in recording and producing devices, effective to the new York. Capital stock is \$15,000, \$100 par value.

Directors are: Arthur G. Previn, Washington, D. C.; James Rice and Joseph Rubenstein, Manhattan Beach, Brooklyn.

Alexander Kopp, Brooklyn, was filing attorney.

Washington, Jan. 20.

Designation of W. B. Lewis, former CBS vice-president in charge of production and technical radio broadcasting, will provide the long-delayed central government booking office to the radio. The new office will request for grants airings. President Roosevelt last week instructed all governmental units creating programs to clear their requests for time through Lewis, who is assistant director of the new Office of Facts and Figures.

While not attempting to curb the existing government programs, Presidential Secretary Stephen T. Early advised Archibald MacLeish, the OFF director, that the Radio Division, headed by Douglas Meservey, former NBC executive, is to supervise the bookings. No interference with short-wave propaganda activities is desired, the letter emphasized, though Lewis' staff was advised to consult with both Col. William J. Donovan, the Coordinator of Information, and Nelson Rockefeller, Coordinator of Cultural Relations, in order to avoid any duplication and conflicts.

Specific assignment is to give guidance to Government departments and agencies and to the radio industry as a whole, and MacLeish was told to notify all Federal departments of the arrangement. Early's letter acknowledged there have been numerous inquiries from bewildered industry people, puzzled about filling all the requests coming from scores of Federal outfits anxious to secure free time.

The OFF presumably will supplant the radio section of the Office of Government Reports (formerly the National Emergency Council) which never had very great success in bringing about some orderly manner of handling the very exasperating problem. Mostly, the OFF arranged for new schedules for such events as Presidential speeches and other cabinet-member oratory, rather than the wholesale dumping of many obscure bureaus and agencies that have peddled individual stations with either transcriptions or scripts. Industry people have chafed at the parade of time requests, insisting their particular project is of 'must' character and vitally important to national defense, and to turn them down without inviting retaliatory measures has been one of the industry's worst headaches, and the growth of the government, accentuated by the broadening defense and war efforts, has intensified the need for supervision.

Theoretically, the hordes of publicity-hungry minor bureaucrats and press agents in the government service will have to make their requests move via Lewis and the OFF. Whether the system can be established is a matter of grave doubt in the minds of many industry figures, some of whom fear that it will be more risky, rather than easier, to turn down requests coming from a single office. Fear of a black-out has been voiced, though the personalities in the set-up have had the effect of minimizing such apprehensions as much as some schemes unquestionably would be disposed to keep a catalog showing each station's response and such a record could be put to damaging use as a license renewal hearing or otherwise in proceeding. On the whole, industry feeling is that the OFF, if sufficiently aggressive and persuasive, can ease the load and bring about much more satisfactory programming.

Selling WLAK, Lakeland

Miami, Jan. 20. Bradley R. Eidmann, owner of WLAK, Lakeland, has applied to the Federal Communications Commission, for permission to transfer the station to S. O. Ward, who has agreed to buy all the stock in the licensee company. Purchase price is \$25,000. Ward was employed on WLAK. He resigned after making the deal.

Eidmann said that he was disposing of WLAK because of poor health. He also owns WIUF, Cookeville, Tenn.

ON THE BLUE

Key people who will direct advertising and sales services of the Blue Network Company, Inc.

A COMPANY is people. And we are proud of the people who make up the newly formed Blue Network Company—some 500 men and women, young in years but nearly all of them old in radio. We wish we had room to let them all take a bow on these pages, for it is on their teamwork that our new Company's service to you will depend.

But at least, and without false modesty, we'd like to present to you the key people who are most directly concerned with the sales and advertising services of the Blue. We'd like you to know them better, because they are the ones who will be calling on you, and working with you to reach more ears per dollar, to make "sales thru the air with the greatest of ease."

The Blue is now commencing its sixteenth year. The new Company will own and operate stations WJZ in New York, WENR in Chicago and KGO in San Francisco. Blue Network programs will also be heard over more than 100 independently owned stations affiliated with the network—stations whose public-spirited service to their communities has been a major factor in the success of the Blue in the past.

For fifteen years, the Blue Network's advertisers have presented a diversified schedule of popular programs, and the Blue has supported and balanced these commercially-sponsored programs with radio's greatest roster of cultural, news and public-service features. The Metropolitan Opera broadcasts (now sponsored), America's Town Meeting of the Air, the National Farm and Home Hour, the Music Appreciation Hour, the Symphony, National Vespers, Great Plays, the Breakfast Club, Club Matinee, and many of the country's leading dance orchestras are examples. To maintain and improve such high program standards, the Blue Network will be counseled by an Advisory Committee elected by the network's independent affiliated stations.

To advertisers, the Blue will continue to offer a nationwide medium which means lower distribution costs. To Radio Row and advertisers alike, the ability and wide experience of the men and women of the Blue Network, and the new enthusiasm with which they approach their jobs, mean that America's second oldest network has taken a great step forward. Today, more than ever, "It's easy to do business with the Blue!"

BLUE NETWORK COMPANY, Inc. A Radio Corporation of America Service

THE Blue NETWORK

Sales thru the air with the greatest of ease

Bacher Exits But Not Laughingly

Network Premieres

(Jan. 31-32)

WGN Program Boss Gets a 'Right Now' on His Departure From Trib Organization

Chicago, Jan. 20. William A. Bacher, who came from Hollywood into WGN two years ago to revise the WGN production set-up as general production and program manager, exited suddenly from the station last week when, on direct orders from Col. R. B. McCormick, he was summarily ousted. Bacher was placed on notice by McCormick last December, but at that time was given the choice of remaining until the finish of the opera season at "Chicago Theatre of the Air." But situation continued so strained for WGN that orders came through for Bacher to pack up immediately. McCormick remained, Bacher's strength in the WGN organization when he left the Chicago Tribune and WGN executives had turned their backs on him, but finally even McCormick had to call the deal off. Bacher came in with an entirely free hand on production with full backing from McCormick, but instead of sticking to production Bacher began interesting himself in sales and service operations of the station, and what's more, began colling on Chicago Tribune execs and departments, causing considerable confusion among executives who weren't sure just what authority Bacher had from the colonel.

Two items led particularly to Bacher's exit. First, was his method

of handling the operas on "Chicago Theatre of the Air." Despite protests from listeners and requests from WGN executives he altered the operas by cutting the music portions down to a minimum and building up the drama parts. Singers that were brought in for big money were left to sing one or two numbers. Biggest squawk came over Bacher's treatment of "H.M.S. Pinafore." Late last fall McCormick, through WGN, asked Bacher to put a 'salute' to a new Mutual affiliate on the new station was WGN's Kingston, N. Y. Request had come direct from Mutual executives, and was deemed important for the good-will of Mutual with its stations. Bacher refused, and shortly after that McCormick, following more complaints from WGN and Tribune departments, memed Bacher to prepare to leave, but telling him, that if he chose, he could stay to finish the opera series. On the basis of that communication Bacher and his secretary will be paid in full to the end of March.

It is understood that when Bacher was told that he would have to leave immediately last week he asked to be permitted to remain to produce "Pinafore," but this was refused and the producer Joe Ainkley was brought in to direct the show.

WGN is on the search for some-

son Sherman, variety, 10-11 p.m. Friday, CBS; Procter & Gamble (Ivory soap, Ivory flakes), Compton agency.

Jan. 24. "Treasure Hour of Song," musical, with Alfredo Antonini, orchestra, 8-9 p.m., Saturdays, Mutual; Conte comedies, Birmingham, Castleman & Pierce agency.

"Abie's Irish Beer," adaptation of Anne Nichols play, starts including run at 8-9 p.m. on "Knickerbocker Playhouse," New York, 8-9:30 p.m. (11:30-12 p.m. repeat), Saturdays, NBC-Red (WEAF); Procter & Gamble (Dreem shampoo); Kastor agency.

one to replace Bacher as general production manager, but is seeking an advertising man who has the agency viewpoint. It is likely that WGN will hire a sales manager, a program director, who will primarily be an idea man, and a producer-director to handle the actual operations on the various shows.

MORE SCHOOLS FOR RADIO TECHNICIANS

Hartford, Jan. 20.

All Connecticut radio stations, several of the higher bracket schools in the state are cooperating on a plan to establish a group of radio schools in the state soon. First gets underway in Hartford on Feb. 1. Purpose is to develop radio operators and technicians for the various government armed forces and services.

Classes will be open to high school graduates, mixed sexes, at least one year math and also to cripples.

General Manager Franklin Doolittle of WDRC has been appointed by the National Defense Committee of the N.A.B. to represent Connecticut radio stations in the effort. Will cooperate with Dean J. H. Lampe of the department of engineering of the University of Connecticut.

KMBX, Kansas City, Clear Way for Its New Antenna

Kansas City, Jan. 20.

The way has been cleared for KMBX, Kansas City, to start the erection of its new 544-foot antenna in northwest Johnson County, Kansas.

The township concerned last week denied the station the necessary permit, while a district court in Olathe, Kan., had the previous week vetoed the efforts of some Mission, Kan., residents to prevent the tower installation.

KGEI'S ASIATIC TONGUES

Adds Thai to Dutch, Tagalog, Mandarin Chinese from Frisco

San Francisco, Jan. 20. KGEI, already shortwaving news in seven languages and now adding an eighth—Thai—starting Monday (19). News in Thai beamed also by KGEI (Siamese) ails daily at 2:45 a.m. Outlet also considering adding Malay, according to Manager T. Harris. Report shortwave came back from Singapore Friday (18) said station is still being heard there with no fading or atmospheric interference. Languages being used by KGEI also include English, Spanish, French, Dutch, Tagalog, Mandarin and Cantonese Chinese.

WLW's 23,037 Calls

Cincinnati, Jan. 20. WLW in its latest promotional piece, "23,037 Calls on the Man Who Moves Your Merchandise," reviews the findings of a corps of researchers on two questions propounded during a survey which the station undertook recently. Drugs and grocers were visited and to each was put the questions, what type of advertising they considered most effective for their type of products and what radio station was their choice for the same objective. The druggists reported 8.7% in favor of radio and 61.8% in favor of WLW, while the grocers' reply was 72.7% for radio and 80.8% for WLW. The survey was conducted in 14 mid-west cities and towns.

Trade-Bureaucracy 'Feud'

Continued from page 21

of DCB committee No. 6, which is the shortwave group. It ended in apogee and nothing more than harsh words, through the quick maneuvering of chairman Walter Evans, v.p. of Westinghouse, and even, the song may be over, but the melody lingers on.

Called on Chester

It's all said to have started when Murray Brophy, head of the radio division of the Coordinator's office, was speaking and made some mention of every licensee but one giving full cooperation. Chester, CBS exec in charge of shortwave, assumed the reference was to his outfit and replied in the Coordinator's office.

Chester is said then to have repeated Person's remarks as being, in essence: "We're running things now and the program's going to be different. You don't have to worry about your commitments to the Rockefeller office."

With that, Persons, who was at the meeting, arose and shouted at Chester: "Well, I think you're a liar who has a witness to what you said."

Evans Steps In

Chairman Evans at that point brought the gavel down and switched the subject. Persons later announced he would apologize and Chester did likewise.

Persons' reported assertion that you don't have to worry about your commitments to the Rockefeller office referred to an arrangement by which the Rockefeller and Donovan groups share time on the DXers. This agreement, reached between them, is said to have been initiated by the President, making it official.

Under its terms, Donovan's group has the use of the air after midnight and during the day and the Rockefeller gets it during the evenings. By this method virtually all countries can be reached during the best listening time. Broadcasters have had very cordial relations with the International Affair group, so no doubt resented any intimation that they might break their commitments to it.

Chester's reference to a 'witness' to Persons' assertions meant Ed Cohan, CBS' chief shortwave engineer, to whom Persons first talked. Cohan is said to have thought the subject matter of such importance that he should be imparted to Chester directly and took him to see the CBS p.p.

G. E.'s Attitude

General Electric is also liked at Donovan's office because of its varied action in virtually confiscating GE's new 100,000-watt transmitter, WGO, for removal to the Coast. GE only had the transmitter in use for a short time and was anxious to experiment with an idea shortwave engineers had for airing to the Far East by directing the beam over the

North Pole. They felt that might prove even more successful than trying, and nothing more than a waste of money. Furthermore, it would keep the nation's most powerful transmitter from the grasp of the area together for the three or four months or more it will take to move it to the North Pole.

Brophy's organization didn't agree, however, and GE was virtually forced to part with the equipment. It's understood to have received \$160,000 for it, presumably from the government.

What the DX operators as a whole fear is added changes in programming or beatings of the Coordinator and enforced by the Federal Communications Commission might mean a loss of large audience. Listeners get used to picking up a certain program at a certain time on certain wavelengths. It takes a long time to build them up to tune in regularly. A change of beatings means the whole build-up process must be gone through all over again.

Big DX Growth

Continued from page 21

added: "We need even more hours of shortwave broadcasting... even stronger power... better equipment... more programs in foreign languages... more and more programs that promote understanding and friendship... less expensive receiving sets... bigger and bigger audiences."

Cosentino's Speech

Guest of honor was Adolfo T. Cosentino, chief of the Bureau of Radio Communications of Argentina. Radio, he declared, can, quicker than any other medium, do the job of preparing for the dawn of a new spirit saturated with the liberal tradition of America... capable of establishing the foundations of a world free from fears and anxieties. Problem of financing inter-American cultural programs, such as he suggested, must be given great thought. Argentina radio expert asserted. Would it be advisable for the government, cultural institutions or the broadcasters to undertake it, he asked.

Because most people in Latin America, just as in the United States, listen to local stations much more frequently than shortwave, international radio broadcasting must be further developed, Cosentino declared. He pointed out that shortwave licenses have already created S. A. webs for retransmission by local stations of broadcasts from the U. S.

Stan Richardson Moves

Stanley Richardson, Coordinator of International Broadcasting, will depart that post this week or next to become assistant to J. H. Ryan, in charge of radio censorship in the office of U. S. Censor Byron Price. How soon Richardson departs depends on the speed with which he can teach his successor the ropes.

AVAILABLE!

- Tested, Proven, Unquestioned Program Appeal!
- Broke All Mail Response Records at a 50,000 Watt Station!
- Studio and Listening Audience Participation!
- Suitable for Large or Small Network Presentation!
- Cost Low Enough for Single Station Use!

PROOF OF PUDDING!

This show was sponsored by one of America's leading manufacturers. The Success Story, complete with proven record, is available—no cost, no obligation!

PRICE IS RIGHT!

No fancy charges—no foolish padding—just solid Radio Showmanship at a sensible price.

YOU CAN BUY THIS SHOW AS A COMPLETE PACKAGE, FULLY PRODUCED, OR YOU CAN PURCHASE THE SHOW RIGHTS

for full information write

LEIGHTON & NELSON

SCHENECTADY, N. Y.

Put Your 1942 Sales Money on a **FREE** **WLL**

For more than ten years, listener-interest surveys of the Detroit radio audience show WLL far out front.

Associate Editor WLL-21-N
George F. Hollibaugh Company
Detroit, Michigan
San Francisco - Los Angeles

Member NBC
Basic Radio Network

Divide Writers Between NBC and Blue

**Titterton Will Have a Counterpart in Blue —
Wif Roberts Stays NBC**

Lewis Titterton, script editor of NBC, is set to split with the Red network in the split of the company's personnel. Another scripter will be assigned to the Blue network.

Staff scripters who remain with the Red include Ronald McDougall, Birmingham, Neal Hopson, Richard Lesh and Richard McDonagh. Going with the Blue will be Elizabeth Todd, Tom Langan, Charles Newton, Gordon Nugent and Eleanor McCarthy. Both writing staffs will probably be enlarged.

Wifred Roberts, production head, is understood to stay in that position with the Red, with an undisclosed man already picked for the same assignment with the Blue. A division of the producer personnel hasn't been revealed.

Babson Rates Portland, Ore., a War 'Beehive'

Portland, Ore., Jan. 20. Portland is rated as one of the best cities on the business map today by Roger W. Babson, the economist.

The national war production program has turned the Pacific Coast into a beehive of industry. The volume of business in Portland is 35% ahead of last year, reported Babson.

"Such a gain means but one thing—greater purchasing power. Local theatres and restaurants are getting their share of the workers' dollar and attendance at amusement centers will note a further gain in the months ahead."

"The high level of business now prevailing in Portland will be exceeded during the year 1942."

Menthalatum's News

San Antonio, Jan. 20. The Mentalatum Co. is airing a new series of newscasts over the Texas State Network and station KABC each weekday. Spokesman is Porter Randall.

Other stations airing the series are KABC, Abilene; KPDA, Amarillo; KNOX, Austin; KBBT, Big Springs; WRK, Dallas; KRRV, Sherman; KPZ, Fort Worth; KPYO, Lubbock; KRLZ, Midland; KPFL, Paris; KGKL, San Angelo; KTEA, Temple; KCMC, Texarkana; WACO, Waco, and KVVC, Vernon.

Luke Roberts' CBS Chore

Portland, Ore., Jan. 20. Luke L. Roberts, educational and fast program director for CBS, now has title of CBS educational director in the Northwest. The area comprises Oregon, Washington, Montana and Idaho.

Roberts, who joined KOIN a year ago, was formerly director of KOAC in Corvallis, Oregon. He was one of the first broadcasters to receive a Fellowship from the Rockefeller Foundation, which he used to study radio technique and production in 1938.

WNOX's Huckleberry Rangers

Knoxville, Tenn., Jan. 20. Indian River Medicine Co., La-Pelletie, Tenn., has increased its schedule over WNOX, Knoxville, with the addition of a daily hillbilly show, "Huckleberry and His Indian River Rangers." Cast is headed by Willie Fulton as guitar-tune-c. Series plugs the company's principal product, an herbal tonic.

Same account is already using two daily spot announcements, a five-minute transcribed show, Friday nights and a 40-minute "All-Star Radio Jambores" Saturday night.

Del Camp, WTAG, Worcester, announcer, is back on job after a brief stay in a Boston hospital where he underwent treatment for a leg injury suffered a month ago.

Jerry Slinger formerly of station KATZ, Kansas City, has joined the staff of station KTAE, San Antonio, for continuity, sports, and special events in cooperation with Jack Mitchell.

Fibber to Hope to Red

Hollywood, Jan. 20. Tempted by the perfect setup for a running gag through three comedy programs that follow one another in the Tuesday night lineup on NBC, producers of the three shows finally agreed. "Fibber and Molly" started it off with the mystery about who broke Mrs. Uppington's window. Bob Hope, in the following spot, kept the gag alive for the oncoming Red Skelton entry, which gave out with the solution that Ozzie Nelson did it with a BB gun.

Likely that the running gag will be repeated inasmuch as the sponsors of the three programs are non-competitive.

Tim Healey on WTBY, N. Y.

Troy, N. Y., Jan. 20. Tim Healey is now heard on a 10-minute transcribed program five afternoons a week over WTBY for Force coral (Hecker).

Maxon, Inc., placed the show on the Troy station, starting Jan. 19.

Auto Exits and Other Bearish Factors Noted in Local Radio Advertising

Local stations, according to reports from station reps during the past week, have begun to experience something of a drop in home-town business. The loss has been noticeably sharp from auto dealers and some appliance distributors, but the general feeling is that the spots which have opened up will be absorbed within a short time by national spot accounts. The broadcasters aren't certain whether the local cancellations, aside from the auto dealers, is seasonal or whether they are the harbingers of a general slump in local advertising.

One development of recent weeks that has given sales executives in the broadcasting industry cause for some concern was the announcement in Washington that whiskey distillers would have to convert 85% of their facilities to the production of industrial alcohol, which is needed for munition. These execs figure that

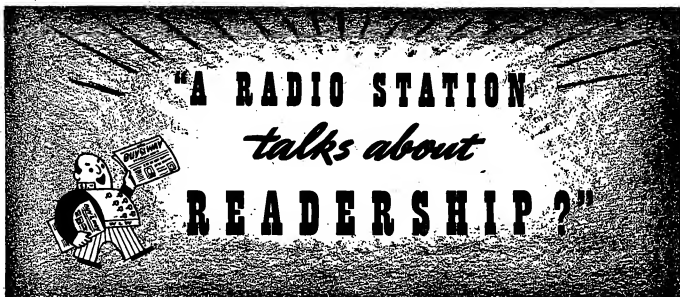
if this move is carried to its logical conclusion there will in time be a marked embargo on the allocation of alcohol to the proprietary drug and cosmetic businesses. Among those in the latter field that would be hit are compounders of hair tonics, skin lotions and rubbing emulsions, all of whom are heavy buyers of radio.

Taxicab Firm Off Air

Philadelphia, Jan. 20. First Philly war "casualty" along radio row is Norman Jay, pilot of KYW "gossip column." Jay lost his sponsor, Yellow Cab Co., because latter is cutting down on its facilities.

Due to tire rationing.

San Francisco — William Sears, from Utah, is now announcer on the Dr. Kate show on NBC out of KFO, replacing Armand Gerard on the slint.



BUY WAY is WLW's twice monthly radio merchandising newspaper.

BUY WAY's circulation is more than 11,000 among wholesalers, retailers and salesmen in the grocery, drug and tobacco field.

BUY WAY is not a "throwaway"; only those who personally ask to be placed on the list receive it.

BUY WAY's tabloid size pages are packed with selling news about WLW advertised products. Its sole purpose is to inform dealers about WLW campaigns designed to sell consumer goods merchandise.

WLW sent a questionnaire to 6,668 grocery, drug and tobacco wholesalers and retailers who get **BUY WAY** regularly.

Here is what we found out about BUY WAY readership:

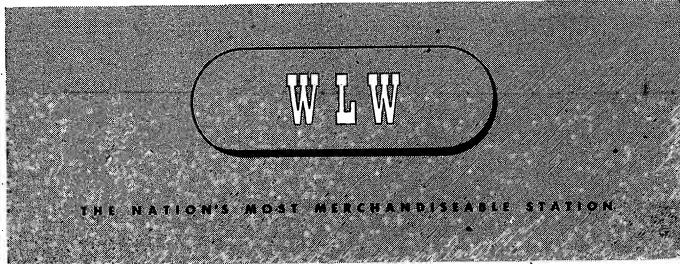
97% of the dealers who answered the questionnaire informed us that they read **BUY WAY** regularly!

—86.2% told us that others in their places of business read **BUY WAY**—4.8 readers per copy were indicated;

—92.5% said that they found **BUY WAY** helpful in their merchandising.

In the comments that accompanied their replies, wholesalers said they read **BUY WAY** "to anticipate demand". Many retailers said "this information is an aid to our stocking" and **BUY WAY** guides me in making special displays of goods advertised over WLW."

BUY WAY's high reader interest is significant because it is purely a WLW merchandising newspaper. This interest reflects, on the part of dealers, a keen enthusiasm for WLW as a merchandise-moving influence—it shows how firmly the success legend of WLW has become implanted in their minds, and indicates how completely cooperation with WLW advertised products has become a part of the daily business routine of the men who move your merchandise.



Blue Holds Chicago Rally, Asks For Loyalty; Fly Speaks; Affiliates Rap Hook-up Hunger of Bureaucrats

Blue Network officials on their return Monday (18) from the Chicago meeting with Blue affiliates expressed themselves as confident that they will be successful in obtaining new contracts from stations now associated with that network. Quite a number of the stations, it was said, have already turned in signed agreements, and it was hoped that all the contracts would be in the Blue Network's offices long before the specified deadline, March 1.

It was further stated that the Blue people are retaining the bulk of the present stations by the new contract route and that if any of these outlets do not sign a new agreement, they will still be considered bound by the agreements they have with NBC. The only pertinent issue affecting the new contract which came up from broadcasters' sources during the Chicago meeting was a suggestion that the Blue insert a line stating that it could not assign the new contract to any other network, or

Easier to Watch

Chicago, Jan. 20. One of the extra-curricular situations which drew comment during last week's meeting of Blue Network officials and their affiliated stations was the fact that Vice President NBC, Mutual general manager, had suites in the DuSable hotel whose entrances faced each other.

Blue Network officials expressed suspicions over the arrangement, while Weber explained that it was all a coincidence.

An exclusive option on the affiliates' evening time (8 to 11 p.m.).

Blue Committee Speaks Out

Chicago, Jan. 20. The Blue Network got underway officially here last week with a general meeting of its affiliates and the officials of the web. An advisory committee to work with Blue executives includes Howard Lane of KFBC, Sacramento, was appointed chairman of the committee, which includes Harry Wilder, WSTR, Syracuse; Allen Campbell, WXYZ, Detroit; Earl May, KMA, Shenandoah; Henry Johnson, WGMZ, Birmingham; Harold Hough, KGKO, Ft. Worth; Tracy McCracken, KFBC, Cheyenne.

Committee put through several resolutions as to general operational policy for the Blue, and to indicate the relationship between the affiliate members and the network. First resolution asked for complete unity and loyalty to the network by the Blue affiliates. Second, that the committee goes on record as having complete confidence in the management of the network third, congratulates the web on announcement that its foreign and domestic news service will be increased, that brighter shows will be produced, and that limited-appeal programs be curtailed.

As a bow to the metropolitan stations, the committee recommended the immediate reduction of the Farm and Home Hour to a 20-minute slot. Also included in the third resolution is the statement that the committee realizes that the network must conserve its resources and watch expenditures. It was further stated that a future possibility that affiliates of the Blue Network might be called upon to pay the cost of overland

lines, which should always remain a network obligation.

Fourth, the committee disapproves linking up of all national network for any single Washington program, with exception of broadcasts by the President of the United States or programs of genuinely extraordinary importance to the war effort.

And finally the committee recommended a representative of this committee be elected to the Blue Board of Directors to serve only one year and be ineligible for reelection.

The Blue officials had presented their plans of operation they offered the assembly of new contracts. The affiliates were told that the terms were the same as those offered by NBC and that it was perfectly satisfactory with the Blue if the station wanted to break back home with them for thorough study or to show to their lawyers.

On the matter of operations the affiliates were apprised of the Blue's executive setup. It was explained that the Blue would rent studio space from NBC in New York, Chicago, Los Angeles and San Francisco, which would be inconvenient for the Blue even if it so desired, to establish its own studios because of the priorities situation.

That 'Sale'

In a press meeting Mark Woods and Howard Kohnst had back to the question of the sale of the Blue, and stated that the network is for sale under specific conditions. It depended on the quality of the persons who would buy it, the emphasis being on rating and their possible use of the network.

General meeting of the Blue affiliates was addressed by James Fly, chairman of the Federal Communications Commission, who said that the Blue was his blessing. He stated: "The future of the Blue network must be assured. There has been much difference of opinion about the impact of various network practices upon listeners and upon stations, but there is no difference of opinion about the fact that the Blue network, like the other great networks of this country, is an indispensable part of our broadcasting system."

He continued: "We have been assured the present corporate change is merely preliminary to the actual, but the separation of ownership, control and management. Viewed in this light, the change is a step, and not an important one in the right direction, and as such I am happy to say to you that I welcome it. At least one of the main goals of organization of which there are a number of alternatives, which move toward ultimate ownership, independent operation."

BLUE LINE UP CHICAGO

Blue Network yesterday (Tuesday) announced another group of secretarial appointments for the central division (Chicago). They were as follows:

William E. Drisp, director of public service.

Maurice Wetzel, production manager.

E. J. Gedy, continuity editor.

Gene Rouse, supervisor of announcers.

W. Vernon, manager of the research department.

Schoenfeld's Position

Chicago, Jan. 20. Merritt Schoenfeld has been appointed sales manager for the Blue network in Chicago.

Anthony Koelker has been named publicity chief for the Blue in the midwest.

Both shift over from previous NBC jobs, in sales and in the press department.

Nelson, Ryan Divvy Frisco

San Francisco, Jan. 20. Under NBC's separation of its Red and Blue networks, William Ryan, sales head, becomes head of operations at KGO, local Blue outlet.

At Nelson, assistant vice-president, who formerly managed the Blue stations here, will continue to head KPO and NBC (Red) operations.

Memphis—Bob Pigue, WMC sportscaster, has resigned to join Nashville Banner news staff.

'First Come, First Served'—Fred Weber

Mutual General Manager Tells 12 Blue Affiliates That Should Be Their Slogan

AND STILL KSFO LINGERS

CBS Reluctant to Evict 'Helpless Indiant' in San Francisco

San Francisco, Jan. 20. With no site selected at last report, KSFO still occupies the CBS studios in the Palace hotel, into which CBS' new affiliate, KQW, was to have moved on Jan. 1. As a courtesy to its ex-affiliate, CBS gave KSFO until Feb. 15 to get out. Now it's feared that the station won't be able to move even then, due to the continued drag in finding a place. Both KQW and CBS are unhappy over the situation, but apparently will not go so far as Columbia doesn't want to appear to be pushing a helpless friend around.

Situation has the trade here g-g-g with speculation as to outcome, if any. It's understandable why KSFO would hate to give up the post-CBS quarters, but such lingering is believed without precedent.

KQW, General Electric, also is leaving without precedent. Both KQW and CBS are unhappy over the situation, but apparently will not go so far as Columbia doesn't want to appear to be pushing a helpless friend around. Situation has the trade here g-g-g with speculation as to outcome, if any. It's understandable why KSFO would hate to give up the post-CBS quarters, but such lingering is believed without precedent.

Possible sites are being kept secret although manager Lincoln Dellar advised Hotel Mark Hopkins was under consideration after fact was requested in "Daily Variety."

HARRY STONE, OTHERS TO ADVISE NBC (RED)

Nashville, Jan. 20. Harry Stone, manager of WSM, has been elected chairman of NBC's Planning and Advisory Group for the Red Network. Stone represents the fourth district, comprising states of Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.

Also on the KGIC, Stone was chosen vice-chairman. Other committee members include: James D. Shreve, WTCW, Cincinnati; Paul W. Morency, WTC, Hartford; Stanley Hubbard, KSPT, St. Paul; Arden K. Langford, KEX, Portland; and Youm, KGHI, Billings.

KSFO's New Accounts

San Francisco, Jan. 20. Benson & Hedges (cigarette) have purchased five quarter-hour noontime news periods per week on KSFO, using Bob Andersen. Deal placed by Maxon. Station has also picked up three 15-minute news shots weekly from Seely Mattress via Al T. Wilder agency.

Ad Service has spotted American Homes and the Fiction School, on the ex-CBS outlet for women's clothes and Polgers Coffee has renewed its 'Best Buns' shot for 52 weeks.

Chicago, Jan. 20.

Mutual stations which are jointly affiliated with the Blue network, held a special meeting last week to hear from Mutual general manager Fred Weber, following an earlier meet with Blue web officials.

To 12 stations under this dual category, Weber directed: "Remember to sign new affiliation contracts by the March 1 deadline, containing any clauses giving any one network an exclusive option on time."

Weber asked that the stations proceed hereafter on a "first come, first served" basis. There would be no reserved time, then time would go to Blue or Mutual according to which network made a specific offer of commercial program.

Dosen stations represented were WEAN, WGN, WRNL, WHK, KSO, KQW, KXVZ, WIBC, WCOB, WMPF, WISN, WISN, WISN.

WCPO NAMES NEW PATRIOTIC DIRECTOR

Cincinnati, Jan. 20/

WCPO has a new "Director of Patriotic Activities." He's Douglas MacNamee. Later replaces Robert Bentley, who quit to become radio director of the National Institute. Station broadcasts six patriotic shows daily.

THE BLUE FILES IN ALBANY

Delaware Corp. Reports Capital Stock at \$100,000


Albany, N. Y., Jan. 20. Blue Network Company, Inc., chartered in Wilmington, Del., has filed papers with the Secretary of State in Albany designating its office for New York City in New York State, of a radio network broadcasting business, at 30 Rockefeller Plaza, New York City. The company is headed by J. P. Heffernan of New York City, was the filing attorney.

Authorized capital stock is \$100,000, \$100 par value per share. J. P. Heffernan of New York City, was the filing attorney.

Nescafe on Don Lee

San Francisco, Jan. 20. Nescafe returns to the Don Lee network here Feb. 2. Buying three quarters weekly on the Breakfast Club.

Tested the show last fall and found it good.



... THE MOST EFFECTIVE RATE APPROACH TO AMERICA'S LARGEST MARKET.

5000 WATTS



THE NEW WEST

BY JANE WEST

NOW RADIOS MOST POPULAR

FAMILY BRINGS YOU MORE

LAUGHTER TEARS AND HEART-THROBS

Produced by LOU SCARF 99% DUPE

LISTEN TWICE DAILY

NBC Red Network, 12:15 to 12:30 P.M., EST

WABC 730-36 EST-625

COAST TO COAST

DR. COMPTON ADVISING NEW YORK CITY

MGT. ED. WALSH-RKO BLDG., NEW YORK CITY

dependable

STATION REPRESENTATIVE
NEW YORK - BAYVIEW - CHICAGO - SAN FRANCISCO

Payroll Traffic

Buffalo—Dick Angelli is newcomer to WBNY spinning staff of announcer Joe Dombrowski out of WENR after 10 years.

Windsor, Ont.—Budd Lynch, announcer at CKLW, has left the station for active service with the Canadian Army as a lieutenant.

Hal Lawrence, who formerly was heard on Hamilton and Toronto stations, is the new announcer.

Des Moines—Charlie Flagler, song and chatter man for KSO-WRNT, has gone to WNAK, Yankton, S. D.

Mason City, Ia.—Harold Shields joins KGLO as transmitter operator.

Des Moines—Bob Miles, formerly of WOJ, Ames, Iowa, has joined the announcing staff of stations KSO-KRNT.

Kansas City—Shelby Storck left staff of WFAP, Kansas City Star's red net affiliate, recently to become a first air corps student pilot. Has been news commentator for WFAP, taking over this assignment when only 23 years of age. Randall Feste, of the announcing staff, will take over his duties.

Henry Efferts comes from WMBH, Joplin, Mo., as new member of the WFAP announcing staff.

Pittsburgh—Raymond Booley, announcer at WLXI in Erie, Pa., has left that station to join the staff of Georgia Head Radio Productions here. Booley was until recently program director at KDKA.

San Francisco—Jim Pool, of Milt Samuel's NBC press department staff, admitted; Inducted into Army as private.

Watrous, Sask.—F. Paul Johnson, of the technical staff at CBK, Watrous, has left for Canadian Broadcasting Corp. duties in England.

Begins, Sask.—Lawrence Mang added to production-announcing staff of CIRM, Regina.

Atlanta City—Wayne Maley, announcer for WBAB for past two years, leaves this week to begin army training at Fort Dix.

Miami—Lynnan Cammeron, formerly WLW staffer, has joined WIOD.

Johnny Bradshaw is newest member of WQAM announcing staff, coming from Georgia network.

Al Parker replacing Larry Mansfield and Bob Lyons at WKAT.

Fred Haudrich, WQAM newscaster, has resigned and is heading for New York.

El Wayne.—WOWO-WGL last two announcers during last week to the U. S. Navy. Bob Wilson, chief news announcer, left to do public relations work in Naval Reserves in Indianapolis.

Bob Slevens, "Man on the Street" chief, has enlisted as a second class radio operator. He is now in training at Great Lakes Naval Training Station. His marriage to Miss Harriet Oyer (non-pro) was announced day he left.

Fred Moore, formerly of WTRC, Elkhart, Ind., and Clara Widensner, of the Wade Advertising agency, have joined staff to fill vacancies created by enlistees.

San Antonio.—George Peters has joined the news staff of station WOAI.

Arthur Harris has joined the announcing staff of station KMAC replacing Eddie Hyman.

Weslaco, Texas—Harry Slumington of the engineering department five years, and Bob Sheldon with station KRGV six years have entered the Naval Reserve forces. Both have received three months pay by the station management and will get their jobs back.

Chicago—Caldwell Cline has been added to the WBBM-Columbia producer staff, coming in from WNNC, Asheville, N. C.

Longview, Texas—Robert Perrie joins the announcing staff of station KRGV, coming here from WSUT, Iowa City, Iowa. Robert Ray Whitworth, who joins the staff of station KFLC, Lake Charles, La.

Houston—Trudy Wood, songstress from KTSB, San Antonio, has joined

Grand Prize Beer programs from CPKC, Houston. Director and announcer of programs is William Bryan (husband of Miss Wood) of the Rogers-Gano Advertising agency, in Bristol.

New Haven—WELI lost two engineers, George Dugos to control staff of WICC, Bridgeport, and Owen McCabe to radio manufacturing company in Bristol.

Philadelphia—Harry Schlegel, former Brooklyn newspaperman, has been named press chief at WPEN. He succeeds Ira Walsh, who left to head radio division of the Department of Civilian Health under the Office of Civilian Defense.

Dallas—Fanny Gibson and her 10 voices Negro choir, the Jubilaires, have returned to radio via KGKO for a series of 30-minute broadcasts.

New York City—News department of WOR, Mutual key station in New York, has been expanded. Two regular members have been added to the staff and the news room has been enlarged. Two staff additions are Arthur Van Horn and Prescott

Robinson. Dave Driscoll is director of news and special events.

Before joining WOR three months ago as a newscaster, Van Horn was news editor and announcer at KPRC, Mutual's outlet in San Francisco. Robinson, a newscaster with the station since last April, was previously with CKCP, Montreal.

Edwin M. Schneberger, formerly in radio dept. of N. W. Ayer, has joined the Compton agency in a similar capacity.

San Antonio—Mrs. Pat Moody replaced Elizabeth Wilson in the radio department at KABC. A. J. Salasovsky replaces Clyde Smith in the KABC continuity department. Smith goes to the merchandising department.

Jim Ralph, announcer of KABC, has joined forces with the Army. He was released several months ago but was recalled for active service.

Nashville—Big Freddy Miller, songleader, has joined to WSM staff. Comes from WNAK, Yankton, S. D. Raymond Lowery, WLAC engineer, volunteered as radio technician in U. S. Navy. Lowery left recently for Connecticut, and his place at WLAC was filled by Charles Matthews.

Cincinnati—Jim Fidler, WLW's staff meteorologist for the past year, who recently joined Uncle Sam's

WFTL, Ft. Lauderdale, In Big Jump

From 250 to 10,000 Watts — Other Power Boosts Okayed by FCC Include WMBD, Peoria

forces, became an assistant instructor in meteorology Thursday (15) at Randolph Field, San Antonio.

Jim Stokes, bass fiddler with the Boone County Buccaneers on WLW, was inducted into the Army at Fort Campbell, Ky., opposite this city, on Jan. 8. He was married Jan. 3 to Gladys Hawkes, negro.

San Francisco—Harian Dunning has returned to KSTO after a short stint at KFRC. Moving over with him from KYA is his brother-in-law, Bob Bovard. Both announcers.

Toledo, O.—Bern Young, announcer at station WTOL, Toledo, left last week for service with the Marine Corps.

Rochester, N. Y.—Gene Zacher, musical arranger at WHAM, be-

Washington, Jan. 20.

Changes that will make possible invasion of the lucrative Miami market were authorized for WFTL, Fort Lauderdale, recently, with the FCC approving a power jump from 250 watts to 10 kw. Transmitter will go from the 1400 kc strike to 710, using a directional to protect WOR, New York, dominant occupant of the channel.

The Comish also handed out more favors, but no such immense power increases. WJMN, Louisville, was authorized to increase night strength from 100 to 250 watts; WKYC, Hickory, N. C., to go from 250 watts to offer few nights and five kw days; WKWK, Wheeling, W. Va., from 100 to 250 night and day; WSPA, Montgomery, Ala., from 500 watt night and one kw days to five kw, and WMBD, Peoria, Ill., from one to five kw nights.

Milwaukee—Neil Searies is leaving WLW, Cincinnati, to return to WEMP here as sports and newscaster.

HOW DO YOU LIKE YOUR EVENING NEWS ?

EVERY WEEK-DAY
NIGHT AUTOMATIC BRINGS
A VARIETY OF TOP-FLIGHT
NEWS COMMENTATORS
TO AMERICA'S RADIOS—

AT 7 P.M.

WASHINGTON ON THE
SPOT REPORTER,
FULTON LEWIS JR.,
COAST-TO-COAST
COMMENTATOR



AT 8 P.M.



AT 10 P.M.

—ANALYTICAL
NEWS DIGEST
by RAYMOND
GRAMSWORTH



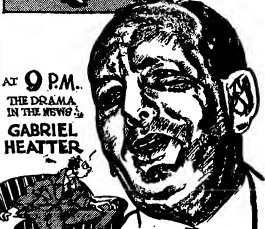
—CALLED THE WORLD'S MOST
WIDELY HEARD COMMENTATOR
—ROUNDING OUT 20 MONTHS OF WHITE ON

AT 7:30 P.M.

THE INSIDE
DOPE show
ARTHUR
HALE



"CONFIDENTIALLY" YOURS
CONTINUES A 28 MONTH HISTORY
WITH RICHFIELD OILS



AND IN ADDITION MUTUAL BROADCASTS NEWS BUREAU STAFF



... WHILE MUTUAL NEWS COMMENTATORS EACH DAILY
HIGHER RATINGS OF 7.6, AND 9 THEIR CUMULATIVE
WEEKLY AUDIENCE IS OBVIOUSLY MUCH HIGHER

MUTUAL BROADCASTING SYSTEM FIRST IN THE FIRST THREE NEWS...SPORTS...POPULAR MUSIC

Concert Biz Leads to Its Best Year Despite War Snags. See \$5,000,000 Gross; Cancellation Rights Ignored

The cancellation of the Henry Ford-sponsored concerts of the Detroit Symphony orchestra is the first blow suffered by the concert business since the American involvement in this war. It is in sharp contrast to an otherwise optimistic concert outlook, cancellations on recital dates around the country being under 1%, even considering the upheaval on the Pacific coast where the Army Interceptor Command is a nervous consideration.

The present steady tempo of concert bookings, together with the good grosses being piled up by thousands of artists, also in sharp contrast to the last war, in-and-outside recitals prevailed then partly due to the absence of a real build-up, a smaller concert-going public and, perhaps, greater prejudice against all Germans, Austrians and Italians (Fritz Kreisler, for one, was badly treated).

The American concert business is rolling along to a \$5,000,000 gross, a little more than in 1938, when the Germans reached the peak. While other branches of show business have been affected by cancellations, there has only a moderate drop in cases where concertists have been cancelled. Neither Columbia Concerts, NBC, which also has cancelled five of the bookings, has been touched. Bookings in 1941-42 have shown an increase of \$100,000 in fees over the peak year of 1938.

The outstanding concert bookings of the first World War period (1918) were as follows:

Largest of the bookers 24 years ago was the Wolfson Musical group, still in existence as "The Judson's group of Columbia Concerts." This group then had such personalities as Louis Horst, Jascha Heifetz, Reinald Werrenschaffen, Bradley, Arnold, and Garrison, Josef Hofmann, Ernest Zimbalist and Emilio de Gogorza. Gross over \$100,000.

Charles L. Wagner, now the biggest grosser of all independent concert managers, had Francis Alda, Camille Lazzari, John McCormack, Amelita Galli-Curci and Rudolf Ganz. The 1918 grosses of the outfit was about \$500,000.

The Music League, with a gross of \$150,000, had May Peterson, Eva Gauthier and Cantor Joseph Rosenblatt as its stars; Leonard Chartoff, who had a gross of \$100,000, had such personalities as Guionna Evans, Harold Bauer and Jacques Thibault. (Continued on page 85)

BRIT BALLAD OPERAS BROADCAST BY CBC

Montreal, Jan. 20.—Ten broadcasts of what is temporarily styled "British Ballad Operas" program, being aired by the Broadcasting Corp. on CBC and network across Canada commencing Jan. 18 at 10 p.m. Sunday through 11 p.m. Monday. The operas are originating in Montreal and Toronto, and have some of the best talent including Rose Bampton, John Brownlee and Rudolf Robin with conductor Eugene Goossens. Sir Ernest MacMillan, Edwin McArthur and Arthur Benjamin, British composer and new resident in Vancouver, who will compose the opera for the series. This program will be sustaining. "Heritage of Songs" starting Feb. 1 about 15 Sundays over CBC and CBE, English and French stations and networks of the corporation. Programs will be produced by John Murray Gibson and Claude Champagne and will be given by "The Lyric Trio," consisting of: Ann Malenfant and Jules Jacob, with Anna McIver accompanying.

KLEBER TO MEXICO

Mexico City, Jan. 20.—Erich Kleiber, conductor, is en route here from Lima, Peru, where he has just directed an interesting production of the Peruvian National Symphony Orchestra. Kleiber is to give a concert here in the late winter.

Wilbur Evans' Dates

Wilbur Evans, the baritone, doing his first for him in a nifty song, sang this week at the Rainbow Room, New York. He switched to the Wilbur Evans agency, Jan. 25 on from Columbia Concerts. Evans is broadcasting Jan. 25 on "The Merry Widow" in a special production in Vancouver, B. C.

Met Has Worst Week of Season Losing \$11,500

The Metropolitan Opera Co. closed its eighth week of the season with a loss of \$11,500. Company grossed around \$78,000 out of a possible \$124,000 on eight performances of nine operas.

The losses are estimated: Monday (12), "Rosenkavalier," \$9,000; loss (\$3,000); Wednesday (14), "Tristan," \$8,000; loss \$4,000; Thursday (15), "Phoebus and Pan" and "Le Coq d'Or," double bill, \$6,000, loss \$5,000; Friday evening (16), "Bartered Bride," \$10,000, profit, \$1,400; Friday evening (16), "Bartered Bride," \$10,000, profit, \$1,400; Saturday afternoon (17), "Lohengrin," \$12,500; profit, \$5,000; Saturday evening (18), "Lohengrin," \$12,500; profit, \$5,000; Monday (18), "Don Giovanni," 15,000; profit, \$3,000.

Water Is Shut Out By Petrillo From Boston Symph Date

Boston, Jan. 20.—James C. Petrillo, president of the American Federation of Musicians, stepped in again against the Boston Symphony Orchestra by barring the Walter from the 20,000-seat concert last weekend. A few weeks ago he stopped Howard Hanson from a similar appearance, and previously, Ernest Zimbalist and Joseph Siegel.

The program listing Walter's appearance was already printed when the notification arrived. Walter is an honorary member of the union. The Boston Symph is the only major one in the country not in the AFM fold.

AGMA'S SUIT VS. AFM SET FOR MARCH TRIAL

Suit of the American Guild of Musical Artists against the American Federation of Musicians, has been set for trial by Justice Louis A. Valente in N. Y. Supreme court. There had been rumors of a possible settlement between the two.

Suit charges Petrillo and the AFM with attempting to force AGMA into liquidation to restrict the latter union and join AFM or be banned from stage, screen, concert, radio. An injunction is asked.

Martinielli's Ambition

Giovanni Martinielli's greatest desire besides finishing his 20th season at the Met which will come next year, and will give him the distinction of having sung in each of the 60 years of the Met's existence, is to sing Tristan in "Tristan und Isolde," an interesting show that an Italian tenor, finishing his career, can sing the greatest of German roles as well as any German tenor before the public.

N. O. Concert Reviews

SALVATORE BACCALONI

Westchester County Center, White Plains, N. Y., Jan. 16, 1942. Only concert of the season in the New York area by Salvatore Baccaloni, the Met, resulted in a completely sold-out house. F. Singer is a concert artist in New York. His vocal and interpretative range is wide. His vocal range is splendid, with color, but in his acting, he is a little flat. He is a wonderful singer over the stage, acting out his song or story. He is a wonderful singer over the stage, acting out his song or story.

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ERICA MORINI

Violoncello

Town Hall, N. Y., Jan. 19, 1942

Processing the strength and vigor of a man, the sweetness and flowing grace of a woman, Erica Morini, Town Hall recital was a tremendous success. She started with "Lohengrin," the Brahms sonata was also of the highest grade, and while the violinist was playing, she played the string in the Paganini concerto in D major. She played the string in the Paganini concerto in D major.

GERMAINE LEROUX

Pianist

Town Hall, N. Y., Jan. 19, 1942

One of the great women pianists. In music of the romantic period, Debussy she is virtually without peer. Her technique is superb, her interpretation is, and she imparts a sense of drama and beauty to a haunting nature to her flying fingers. Her technique is superb, her interpretation is, and she imparts a sense of drama and beauty to a haunting nature to her flying fingers.

CARMEN AMAYA AND CO.

Dancers

Carnegie Hall, N. Y., Jan. 13, 1942

Their presentation was a dynamo, fairly sizzling with the white heat of her interpretations. Carmen Amaya, the great dancer, was just about tops in her field. Her vivid characteristics of Latin dance were displayed great speed and agility. Her dancing was a real work of artistry. The dancer was assisted by a company of dancers, including Antonio Triana, Lola Montes and the guitarists, Sabido.

BRONISLA HUBERMAN

Pianist

Carnegie Hall, N. Y., Jan. 17, 1942

Bronisla Huberman was assisted by a company of dancers, including Antonio Triana, Lola Montes and the guitarists, Sabido. Her playing of Bach's Concerto in Minor and Chopin's Concerto in D Major showed the pianist's technical and interpretative abilities. His bowing is superb and the tone rich and vibrant.

EMILE BAUME

Pianist

Carnegie Hall, N. Y., Jan. 19, 1942

During the 27 years of his career, Emile Baume, French pianist, has been a thoroughgoing and successful interpreter of the compositions of the great masters. His program was far from dull though only one composer, Liszt, was represented.

LYDIA SUMMERS

Contralto

Town Hall, N. Y., Jan. 18, 1942

Lydia Summers is about the best of a mediocre crop of concert contraltos. Her voice is a little flat, but she has a good range and a good interpretation and abundant power and warmth. On the debit side, she is a little flat in her interpretation of the program with a range of an octave and a half, and a good interpretation of the program with a range of an octave and a half.

Repeat of 'Lohengrin' Saturday

afternoon (17) showed the Met Wagnerian side in its best light. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice.

(Continued on page 85)

Met Opera Reviews

Metropolitan Opera Co.'s first seasonal presentation of "The Bartered Bride" Friday afternoon (18) was a highly successful one. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice.

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(Continued on page 85)

(18), with the veteran Louis Vranoski taking over the role of Bartolo. The bass is not a Baccaloni, but a very good one. He fit well into the picture and turned in highly creditable job. Lily Pons was a superb vocal soloist. Pons, in high creditable job. Lily Pons was a superb vocal soloist. Pons, in high creditable job. Lily Pons was a superb vocal soloist.

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(Continued on page 85)

MOZART'S 'IMPRESARIO' HEARD AT CARNEGIE

First presentation of Mozart's "Impresario" in a number of years in N. Y. was given Saturday evening at Carnegie Hall. The opera was in excellent voice and the cast was in excellent voice. The opera was in excellent voice and the cast was in excellent voice.

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Disk Reviews

Best Record of the Week:

Harry James: 'I Don't Want Walk Without You'—B-1F (Col. 3647B).

Made alone open, melodic trumpet solo lines of some of his best past work, James' 'Walk' should sell heavily. It is a fine commercial ballad from 'Sweater Girl' film. Helen Forster's vocal is swell. Jumping original coupling is good, too, but not distinctive.

Woody Herman: 'Somebody's Rockin' Dreamboat'—Rose O'Day (Decca 4113). Herman rides an easy rhythm tune on 'Rock' in an appealing, simple arrangement of good time and crack voice. It lifts smoothly and leader's quality. Coupling has better chance, however; commercial novelty gets perhaps its liveliest treatment in easy jump tempo with vocals by Herman and Caroline Grey. Arrangement is good and box and vocal returns will be heard.

Black Slaves: 'Everything I Love'—'Happy in Love' (Blue 1413). Combination of top line and crack voice can't be beat: Miss Slaves' cutting of 'Love' will hit sales, both in counter and machine. Her interpretation is fair tempo, nicely handled, however, in rhythmic tempo.

Les Lyman: 'Let's Put Ace to Ace'—'I Believe Me' (Blue 1410). Ace is one of things, a fast-wagger with a fair future. It's best points as handled by Lyman are a routing tempo and ensemble voicing. Reverse is thrumming boogie-woogie, with a weak lead. Blue Slaves vocal is kind of stuff that sells in many quarters, however.

Nan Wynn: 'I Said No'—'The Devil Believes Me' (Blue 1410). Victor has new penchant for solo singers. Miss Wynn's initial try uses good tone and presence, but she does nothing exceptional with them. Here is a fair vocal, too, legit in tone for more than one reason. Work on 'No' is fair, with good backing; reverse is better, strictly for

Ray Noble: 'While My Lady Sleeps'—'By Light Silvery Moon' (Col.

3647B). Done well under okay arrangement first time makes fair impression as a counter candidate, but seems to have all chance for boom. Snooky Lanson vocals. It's reverse standard that shows good box potentialities. Noble fits it up in balling tempo, sung by Lanson, then shifts to a corny, lively rhythm tempo arranged straight through with instrumental solos. It sells.

Inspoke: 'It's Sin to Tell Lie'—'Is It a Sin?' (Decca 4112). Every so often Spoke cut a bygone ballad with solid sales possibilities. 'Lie' serves purpose admirably, a smoothly interpreted voice work that gives playing strong box potentialities. Coupling's a fair tune done as ballad easy to sing with rhythmic melody. Tenor and Duke Watson vocal.

Frankie Marshall: 'Goodbye Mama'—'Sun Will Soon Be Setting' (Okeh 6845). Many of advance of past 'Goodbye' (Blue 1410). Victor Harbor remain titles, even after titles are appended. 'Mama', however, seems a routine tempo for machine play via Masters' lively, nicely played, arrangement with vocal. Reverse time forecasts its own future.

Glenn Miller: 'White Cliffs of Dover'—'The Cliffs of Dover' (Blue 1410). Victor (Blue 11397). 'Cliffs' is such a natural that every recording of it ranges from excellent to mediocre. Miller's version is okay, but could have been better. Starts out in mutes at fast tempo, but settles into a steady, swinging Ray Eberly's clean vocal it falls to melody. It'll sell easily, however. Reverse time, but not quite a film melody, arranged similarly to 'Dover' but at light rhythm speed. Eberly vocal.

Band Reviews

DEE CASINO ORCH (14)

Beschermer, Miami Beach. This Casino, connoisseurs of the late Russ Columbo, reminds of him in vocal line and engaging personality. Known for his rousing tempo and a film flyer, the vocalist now heads a good dance band of 14 which comprises several key men from Russ Columbo's original band. The group on the horn (the Frank Signorilli-Pill Napolion Original band) is a fine one, with good soloists. George Hill, concertmaster and assistant conductor, masters the show. He was also formerly with Morgan.

It's a solid combination which, for all its newness as a unit, shapes up as a band and really shines at the Beschermer which went Latin and swing last season with two other bands, all in the same combination. In this band, Catin is the forthright combination, with the singer contributing vocally and effectively, besides making an eye-catching concert. Fernando Canso's septet, no slouch with it, does in the one-two-three-kick idiom, and then sustains its assignment in that respect.

This is a debut for Catin and his band. It is a fine, despite the general tone of the Beschermer putting in a combination of good strong there and (2) on the femme pop line. Including a lot of slick Latin and Maurice and Corbora, with their tip-toe and mambo, they are then in Giovanni, the waltz-like, and the latter two. Miss Malina holds the And, of course, also Dee Casino and band.

CHICO MARX ORCH (15)

White Melodists (4), Bailey Sisters (2), Siggy Lane Flatbush, N.Y.

An experiment with Chico Marx, who debuts as a maestro, their band is an experiment with some situations largely because of the leader's name value. It will be some time before the band's playing and better orchestration for maximum results, however.

Marx on the maracas and on stage as well is the sole attraction. The group is the group, but not the conventional pit orchestra. It consists of five sax, three trumpet, three trombone, three

band fiddle and piano, with Marx, of course, also as the piano for the climatic arrangements are barely satisfactory and need for strengthening. The arrangements are barely satisfactory and need for strengthening. The arrangements are barely satisfactory and need for strengthening.

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Chicolets, male vocal quartet, first with 'Chattanooga Choo Choo' and now, at the Plantation Room, only faint. Sama goes for the Bailey Sisters, with numbers such as 'Yes, Indeed', 'Rose O' Day' and 'Latin from Staten Island', latter the best. Siggy Lane, male solo singer, registers moderately with 'Love of Mine' and 'Dear Heart'.

With his comedy routine at the piano, lifts the unit out of its conventional setting. The group is a film-type band, with green coat and white pants, his emceeing in Italian comic style dialect, though mild, is left in the hands of the band. The band at the piano with four or five pops. He could do more.

MANUEL CONTRERAS ORCH (6)

Hotel President

One of the newer night spots. Contreras, a native of the Green, is original trend, presenting rhythms in Latin-American style. Manuel Contreras, one of the early hands in this style, is a six-piece ensemble. The band is a six-piece ensemble. The band is a six-piece ensemble.

Instrumental set-up is based on five-piece arrangements featuring lead and guitar. The band is a six-piece ensemble. The band is a six-piece ensemble.

One of the younger bands in the MCA fold, the George Wald group of all-boys, the singing, leads group

been playing pop for about three years. Greg originated in Los Angeles, but has been booked out of Chicago on mid-west dates for past months. He is a male solo singer, a side, a sort of legit swing in a credible modern style.

Besides fronting the band Wald featured heavily on the vocals and the music of the arrangements. Several other members also sing, with the number in the band. Wald's range is best on the ground.

Instrumentation lists Rudy Riese, Buck Schmitz, Jerry... Eddie Wells on trombone, Billy Watt, piano; Brad Morey, tenor; and Hope, drums. Personnel is to be increased on next date. Wald and Hope's trumpet in the brass section. Wald may also add lead.

While band is not outstanding it meets general standard of hotel and club bands and has a bit of different appeal because of its uniqueness.

On the Upbeat

Charlie Barnet's first location job with new band will be at Brunswick Hotel, Boston, for four weeks, opening Feb. 10.

Lyle 'Rusty' Dedrick, former Claude Thornhill trumpeter, now in Air Corps band at Camp Dix, N. J.

Mal Desfor, formerly with Dave Alber office, now with RCA-Victor Press division at Camden, N. J.

Albert Ammons-Pete Johnson, boogie-woogie pianists, are back at the Society, N. Y., after both being.

Gene Howard replaced Bill Darnell as vocalist with Bob Chester, Darnell having been recalled for Army duty.

Bobby Martin band, at Canary Cigs, Corona, L. I., has devised method based on playing the piano.

He pointed instruments with luminous substances giving on trombone, to read music.

Frankie Marshall makes changes: Howard Gaffney replaced Jay Matthews, trumpet; Mike Dorsey replaced Bud Schiffman on first alto, latter shifting to third.

Ter Legs, sax-arranger with Mal Martin, inducted into Army Monday (19). Marvin at Van Cleave Hotel, Boston, O.

Confidential Press, Youngstown, O., out, now at the Plantation Room, Stone's Grill, there.

Ed Flynn, Woody Herman prisoner, into the Army Monday (19). He reported as 1st Lieut. at Fort Bragg, North Carolina. He's graduate of U. S. Army School of Music.

Joe Buskirk, Tommy Dorsey pianist, and another musician to debut in New York. Bill Basdin from Ken Krupa, replaces.

Ford Leary, trombonist-singer, joins Muggsy Spanier band at Arcadia Ballroom, N. Y., today (Wed.).

Jimmy Joy orch, ending seven-piece band, Kansas City (Green), Pittsburgh (20), opens Jan. 30 at Hotel Nicotlet, Minneapolis.

Duke Ellington band penciled into Chicago, one of the early hands in this style, is a six-piece ensemble. The band is a six-piece ensemble.

Pat O'Leary, former saxman with Red Norvo, joined Benny Burton band, and will terminate at the Ace Brigade crew, added to Jimmy Joy's sax section.

Herman Middleman band back at the Ace Brigade crew, added to Jimmy Joy's sax section.

Joe Sims orch opens tonight (21) for work at Bill Green's, Pittsburgh, and will be played by Brad Hunt and Jimmy Gamble.

Dorothy (Matthews) and Her Equipes renewed for eight week engagement at Hotel Henry's Silver Grill, Pittsburgh.

Will Osborne's orchestra opened an engagement Jan. 15 at New Kenmore Hotel, Albany, Lamb and Joccu, he-Navy hold, over.

COLLEGE RHYTHM

6,000 Northwestern U. Students Define In Their Dance Music Faves

Another in the series of articles on college likes and dislikes as regards dance music and dance bands.

The series' staff members of publications at their respective schools, have been asked by 'Variety' to give the opinion of the student body as a whole, rather than 'pass personal judgment.' Neither has 'Variety' given prior instructions as to what is to be said nor, these articles appear as the undergraduates have written them, with the express opinion of setting their own course.

'Variety' publishes the series to give music and band leaders a cross-section of current undergraduate opinion on dance music and bands, with the hope that it will be both informative and instructive.

By Jim Ward, '42

(Editor, Daily Northwestern)

Evansville, Ill., Jan. 20.

Where the 'Windy City' meets the sophisticated North Shore, the average of six times an hour. It's been going on for weeks, too.

'The Autumn' 'I Got It Bad' and 'Notin'' done by Les Brown are new, in line for popular acclaim.

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amous recording, is driving the employees of the Scott cafeteria crazy, for played on the average of six times an hour. It's been going on for weeks, too.

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Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels, Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks	Cover	Cover
			per room	per cover
Freddy Martin*	Waldorf (400; \$1-\$1.50)	10	11,225	1,328
Penny Goodman*	New Yorker (400; 75c-\$1.50)	14	2,000	262
Valentine*	Biltmore (300; \$1-\$1.50)	7	500	3,300
Ray Kinney*	Lexington (300; 75c-\$1.50)	39	1,500	55,150
Charles Spivak*	Pennsylvania (300; 75c-\$1)	1	1,675	3,075
Willy Monroe*	Commodore (400; 75c-\$1)	15	1,700	20,050

*Asterisks indicate a supporting floor show, although the band is the main draw, 1-3 days.

Chicago

Pat Courtney (Continental Room, 400; \$1.50-\$2 min.). Has built up following here and established solidly now in this territory. Came up with 2,600 patrons last week.
Johnny "Tom" Davis (Blackhawk, 400; \$1.25 min.). First week for Davis on repeat booking. He had previously done well here. Played to a good number of customers last week with 3,000 patrons.
Xavier Cugat (Empire Room, Palmer House, 400; \$3-\$3.50 min.). Finished week to first trade and looks for good season. Hit band-up 4,200 patrons last week.
Boyd Barbara (Ches Pares, 500; \$3-\$3.50 min.). With Morton Downey and Benny Shore in floor show Ches has considerable punch to add to its business. Big again with 4,300 diners.
Bobby Byrne (Panther Room, Hotel Sherman, 700; \$2-\$2.50 min.). Byrne is doing well first time in town and in second week in room hit nearly 3,200 customers.
Art Kasel (Walnut Room, Bismarck Hotel, 300; \$1-\$2 min.). Kasel holds his following well and came up all right with 2,200 people last week.

Los Angeles

Ray Noble (Ambassador, 900; \$1-\$1.50). Not much improvement on the two-night shift (Fri-Sat) and could use a little more. Played to a good number of customers last week with 3,000 patrons.
Phil Harris (Biltmore; 1,500; minimum \$1-\$1.50). Running 25c over normal and building strong for 5,000 payees on the week. Weekends have been especially good.
Tommy Dorsey (Palladium, 5,000; 85c-\$1). Strongest pull in town and a catch for 17,000 in his third week.
Bae Crosby (Titanic, South Gate, 400; 55c-75c). Has been around quite a while now and 4,000 customers satisfactory enough, with parties helping.
Hercule Helle (Casa Manana, Culver City, 2,500; 55c). Okay at 5,000 but off from previous turnouts.
Paul Whiteman (Florentine Gardens; 1,100; \$1-\$1.25). Just keeps rolling along and will pull up with another high and hefty 7,000.

San Francisco

Henry Busse (Rose Room, Palace Hotel; 500; 50c-\$1.50). Seventh frame holding steady with 1,788 covers.

Les Brown Makes Good at Purdue; James Cracks Record in Bridgeport

(Estimates)
Will Bradley (Town Hall, Philadelphia, Jan. 18). Drew fair 1,300 dancers here for gate of approximately \$2,100.
Les Brown (Brookline C.C., Philadelphia, Jan. 17). Way below recent average here with 1,450 at \$1.10. However, Brown is little known in east.
Les Brown (U. of Pa., Lafayette, Ind., Jan. 17). Starting out on first one-night tour since clicking solidly at Black Cat Cafe, Chicago, and on records Brown drew strong 2,244 dancers here at \$1.10. School very satisfied.
Duke Daily (Empire B., Allentown, Pa., Jan. 16). Empire has seen much larger crowds, but operator Andy Perry was satisfied with only 1,700. Approximately 800 dancers at 7c. Band is not too well known yet.

Harry James (Ritz B., Bridgeport, Conn., Jan. 14). Stepping high, wide and handsome on initial one-nighters, after string of outstanding recordings, James cracked this spot's record with approximately 3,120 dancers at \$1.10. First Wednesday operation for Ritz in some time.
Howard Jones (Totent Pole B., Auburndale, Mass., Jan. 14-17). Local fave, Jones proved good draw despite icy weather, pulling 8,000 dancers in four days for \$5,800 at \$1.45 rate.
Jimmy Lunceford (Lyric theatre, Bridgeport, Conn., Jan. 12-14). Coupled to Bill Robinson, who slipped strongly in draw, Lunceford closed off next \$8,000 gross in three days at \$1.50.
Dick Kray-Ar Kavelin (Raymont, Plymouth B., Boston, Jan. 18-17). Paired in twin danceries, Rogers and

Ask Promoter Defer Next-Night Date That Might Hurt F.D.R. Ball

One-nighter scheduled for Riverside Stadium, Washington, D. C., by Glenn Miller's Casa Loma Orchestra was cancelled last week after pressure was exerted on the promoter by committee handling details of President's Birthday Ball. Gray was set to play Jan. 31, day following the country-wide March-of-Dime affair, but took a cancellation when the promoter explained to Music Corp. of America that the date might hurt attendance at various capital hops for F.D.R.
The promoter thereupon was asked to defer the date until after the next one-nighter was set back to an undetermined future time.

Band Bookings

Sammy Kaye, March 2, Palace theatre, South Bend, Ind.; 3, Corcoran theatre, Chicago, Ill.; 4, Rialto theatre, Joliet, Ill.; 5, Orpheum theatre, Madison, Wis.; 6, Orpheum theatre, Evansville, Ind.; 7, Paramount theatre, Des Moines; 17, Capitol theatre, Davenport; 20, Orpheum theatre, Omaha; 27, Newman theatre, Kansas City; April 3, Chicago theatre, Chicago; 10, Michigan theatre, Detroit; 17, Buffalo theatre, Buffalo.
Frankie Masters, Jan. 28, four days, Tipton Pole B., Auburndale, Mass.
Jimmy Dorsey, Feb. 6-7, Valley Dale Columbus, O.
Jimmy Lunceford, Jan. 30-31, Feb. 1, Palace theatre, Fort Wayne, Ind.; Feb. 2, Greystone B., Detroit; 3, Memorial Hall, Columbus; 4, Coliseum, Cleveland; 5, Jam Room, Milwaukee; 7, Miramar B., Gary, Ind.; 8, Sunset Terrace, Indianapolis; 11, Shreveport, La.; 13, Cooper Club, Henderson, Tex.; 14, Palm Isle C., Longview, Tex.; 18-19, Rhythm C., New Orleans; 19, Harvest C., Beaumont, Tex.; 20, U. of Texas, Austin; 23, Library Aud., San Antonio; 24, City Aud., Houston, Tex.; 25, Cotton C., Austin; 26, Roller Rink, Dallas; 28, Pla-Mor B., Kansas City.
Glen Gray, Feb. 6, Valley Dale, Columbus, O.; March 7, Meadowbrook, Cedar Grove, N. J.
Bob Allen, Feb. 8, Blue Garden, Armonk, N. Y.
Claude Thornhill, Feb. 16-18, Lyric theatre, Bridgeport, Conn.; Feb. 8, Georgetown U., Washington, D. C.; 7, Valencia B., York, Pa.
Ella Fitzgerald, Jan. 25, Chestnut St. Aud., Harrisburg, Pa.; 26, Strand B., Baltimore, Md.; 27, Lincoln Colonades, Washington, D. C.; 28, City Hall Aud., Pittsburgh, Pa.; 29, Memorial Aud., Dayton; 30, Armory, Fairmont, W. Va.; 31, Nu-Elin B., Youngstown, O.
Carl Hoff, Feb. 24-March 10, Del Rio C., Washington, D. C.
Glenn Miller, Jan. 23, Mutual Arena, Toronto, Can.; 24, Arena, London, Ont., Can.; 28, Paramount theatre, N. Y.
Kavelin booked in 3,960 at 55c-85c for 32,738; good.
Lawrence Welk (Osborn theatre, Osborn, Wis., Jan. 14). Welk shot holes in this spot's all-time high in Pa. show, though many times usually does only four, pulling in \$1,487 at 30c-50c.

Band Theatre Biz Strong; Miller King at 50C, Det.; Ted Lewis Fine 14C, Cincy; Spitalny Big 21C, Pitt

Remember When Patriotic Lyrics Were Controversial?

New York.
Editor, "Variety":
Early in the spring of 1940 a girl singer, later named to President Roosevelt's "Band That Held the Dagger" speech and, although she never delivered an entire song by herself, sat down and composed a lyric. It went something like this:
Here's a job for all of you,
There's work for everyone.
Here is something you can do,
It's patriotic fun.

Fall in and get behind your President.
Fall in and help to keep us free.
Be glad that you're a U. S. resident.
And not like those across the sea.
Unité is the motto here of America.
Re-arm so our allies can win;
If you want to do your part,
And you mean it from the heart,
Get the spirit... get busy... fall in.

"Controversial" wasn't it? You've been reading our mail! Here is the spot for the "Variety" censors to eliminate four close-print pages of what happened, or rather what didn't happen, to that patriotic song. The writer wouldn't touch it, BMI would touch it but not with its shoulder to really push. It was a many-chaptered tale of polite interest and studied neglect. It wasn't fashionable just then to be patriotic. Patriotism was controversial.
Still the girl singer would like this one small footnote to go into the record that she was pre-empted in public sentiment.
So a bow for Welcome Lewis and Milton Shaw, the young people who wrote it, to Phil Cohen and Gordon Graham, CBS producers, who tried to present it as often as possible... to Art Gerney who sang it... to Merritt Tompkins, of BMI, who believed in it, to Bill Virys, of CBS, who helped investigate it, to Buddy Shepherd and the boys of his orchestra, also to accompanist Arnold New, all of whom tried to do their best for it... to Miss Alice Clements, of the Clements Company, Inc., who had the children on the Horn & Harhart hour sing it and finally to Miss Edith, Boston, the trained nurse... just an honest-to-goodness listener who tried to get it played and sung everywhere she could.
No, I didn't have an 'interest' in the song. I'm just a...
Hazel Plann.

Acme Music Corp. has been chartered to conduct a business in musical compositions, in New York, with a capital stock of 100 shares, no par value. Directors are: George B. Kerkut, chairman; Irving A. Fishman and Sylvia Gattman, New York City.
Estimates for This Week
Cab Callaghan, Cleveland—(Palace); 3,700; 30c-55c-85c-91c with "Rain or Shine" (20th). Swell 22,000, but not to be compared with Glenn Miller's \$32,000 chalked up last week.
Jimmy Dorsey, New York. (Strand); 2,100; 25c-50c-85c-91c with "Man Who Came to Dinner" (WB) (4th final week). Combination of Dorsey band and "Dinner" continues to prove strong B. magnet; this week (3d) \$40,000, big, while last week (2d) was equally potent at \$48,000.
Harry James, Newark—(Adams); 2,000; 25c-50c-85c-91c teamed with "Stork Paws Off" (Col). Nice \$15,000, with band carrying the load.
Sammy Kaye, Providence—(Metropolitan); 2,200; 25c-55c-85c with "1 Killed That Man" (Capo). Nice \$9,500 on four days.
Gene Krupa, New York. (Paramount); 3,600; 35c-55c-85c-91c. With "Dinah Shore" (added 50c on stage, "Louisiana Purple" (Par) on screen (4th-final week). Begins final hold-over tonight (Wednesday) after hitting spot \$48,500 on third week through last night (Tuesday), while second was \$59,000 and first over New Year's \$93,000. On 28-day run will exceed anything that has played here before, including shows held five weeks.
Ted Lewis, Cincinnati—(Shubert); 2,150; 35c-44c-80c plus "Go West" (Col). High-rated maestro is a happy medium here and responsible for hefty \$14,000, best takings in town.
Vincent Lopez, New York. (State); 3,450; 25c-45c-75c-90c-110c, with "Skyline" (Par) (4d run). Fast this night, played downtown, N. Y., Brooklyn and Newark on prior lists is still attracting take here; looks \$19,000, mild.
Glenn Miller, Detroit—(Michigan); 4,000; 40c-55c-85c plus one of first key bookings of Sullivan's Travel' (Par). Helping popular band to more than \$50,000, amazeous, and tops Mid West mark of \$48,000.
Phil Spitalny, Pittsburgh—(Slaney); 3,800; 35c-45c-85c-91c with "Through Night" (WB). Band grabbing some great newspaper and radio breaks.
Claude Thornhill, Philadelphia—(Earle); 2,788; 35c-45c-85c-91c, with "Sally's Laughing" (RKO). Solid \$20,000, with Thornhill's crew getting most of credit.
Ted Weems, Omaha—(Orpheum); 15c-40c-55c and "Swamp Water" (20th). Both picture and band holding about equally for a fine \$15,000, best in town.
Griff Williams, Chicago—(Chicago); 4,000; 35c-55c-85c with "Died With My Boots On" (both on picture and radio). Nifty \$23,000, with picture representing major draw.

THE MOST REQUESTED SONG IN THE COUNTRY!



Fred Weber to Argue 'Same Terms' Plea with ASCAP; Latter Replies Sustaining Fees Favor Mutual

Fred Weber, Mutual general manager, accompanied by counsel, will meet with ASCAP's radio committee tomorrow (Thursday) to thrash out the terms and meaning of the favored nations clause in the network's licensing agreement with ASCAP. Weber and John G. Payne, ASCAP general manager, have been unable to compromise their differences of interpretation of the clause and so Payne arranged for Weber to debate the issue with the group of ASCAP directors constituting the radio committee.

Weber contends that under the terms of the contract which Mutual signed with ASCAP in May, 1941, that network was given the privilege of adopting any better terms which might be contained in the agreement signed later by any other network. After NBC and CBS consummated a deal with ASCAP which was six months later, Mutual advised Payne that it would like to revise its contract so that the fee on commercial programs would be the same as that paid by NBC and CBS, namely 23%. Mutual under its own deal was committed to pay 3%.

\$200 Vs. \$12 a Year

Payne replied that the reduction would be okay provided that Mutual painted at the time the sustaining provisions in the NBC-CBS contract which is \$200 a year for each affiliated station. Mutual's sustaining clause had provided for the payment of \$12 a year if the affiliate held an ASCAP local station contract and half the affiliate's evening card rate per month if the affiliate station was without a local ASCAP license.

Weber has argued that the favored nations clause permitted him to choose the best features of all contracts, while Payne's position is that the implied choice is strictly one of package, that is, Mutual may select either the contract it originally made or the one that now binds NBC and CBS.

David Changes Firm Name
Georgia Music Corp., New York, has changed its name to Joe David Music Co., Inc.
Papers to this effect have been filed with the Secretary of State in Albany by Attorney Alfred D. Shafter of New York City.

Robbins Adds Themers

Robbins Music Corp. has acquired five more theme songs from band leaders.

They are Stan Kenton's "Moonlight," Arman Cavazza's "My Sentimental Heart," Les Brown's "Evening Star," Vincent Lopez' "There'll Never Be a Place Like Home" (which he used for a closing) and Eddy Duchin's "My Twilight Dream."

BMI IN MOVE TO SAVE PAPER

Broadcast Music, Inc. announced last week that it has eliminated the insert sheet from its publication of piano copies so that the use of paper would be reduced wherever possible, as suggested by the Government's conservation appeal. BMI figures that the savings will amount to 13 1/3%.

Walter G. Douglas, chairman of the Music Publishers Protective Association, prevailed upon MPAA's members several weeks ago to adopt a similar policy.

Estate, Marine Fund Cut In On Song Written By Deceased Sergeant

Even though it bought the "Marine Hymn" outright from the late Sgt. L. Z. Phillips, the Marks Music Corp. has created a new royalty interest in the number's sheet music, records and other rights. The percentage set aside will be shared between the late soldier's estate and a fund for the benefit of the U. S. Marine Corp.

The composition has received a revival since the outbreak of war. Several bands have recorded it and 20th Century-Fox recently obtained a license for the number's use in the production, "To the Shores of Tripoli."

Who, Says Robbins, Do Those Variety Reviewers Think They Are, Anyhow?

New York.

Editor, 'Variety':
I read Scho's review of 'Banjo Eyes' in the Dec. 31 issue of 'Variety,' and he certainly went out of the way to rap that music. Maybe the songs were not projected to the audience intelligently, and that is why they did not get over. At least Danny Kaye sings the songs in 'Let's Face It' and Gerlie Lawrence sings the songs in 'Lady in the Dark'—and that makes it more believable to the audience.

Wait until 'A' Victor with 'My Name' and 'Not a Core in the World' get around—then this reviewer won't think he can pick the hits.

Also in Bernie Woods' column, 'Disc Reviews,' I notice he says "Somebody Nobody Loves." What authority does this man have to say one thing is good and another bad? It is all right to say he does not like the recording, but he does not have enough experience to pick the tunes for the nation. I understand he also rapped 'Aurora,' and it was the biggest record seller last year.

I am a rhythm guy and know plenty about hot bands and musicians. When Jimmy Dorsey was in the air with the air with the jazz, he said 'Jack Robbins—because he financed it.' So I can cope with Bernie Woods in swing as well as jazz.

We haven't got enough trouble with band leaders here without publishing business; every jobbet being a publisher and with guys like Martin Block blocking us at every turn, but we have to get somebody like Bernie Woods in the spot to pick hits for the nation.

Kind regards,

J. J. Robbins.

(Review of 'Aurora' in issue of May 1, 1941, called it 'capable tune'.

Fred Fisher, Hit-Maker Since 1902, Ends Eccentric Career by Suicide at 65

Fred Fisher, 65, publisher and writer of the career in the music business was marked by numerous eccentricities as well as a talent for turning out hits consistently, committed suicide by hanging in his New York home Jan. 14. He was never suffering from an incurable disease. A note found on his bedroom bureau stated: "I am one responsible for my death."

Fisher got his first foothold in the business in 1902 with the publication of his song, "If the Man in the Moon Was a Coon." This one went well over the 2,000,000-copy mark. After working several years for Leo Feist, Inc., with Joe McCarthy, the lyric writer, as a close associate, Fisher organized his own publishing firm. In the course of 25 years several fortunes, gathered from royalties on his own numbers or from the publication on his own of smash hits, passed through his hands. He leaves behind an exceptionally rich catalog, representing in itself one of the most colorful segments in the annals of American music.

One of Fisher's biggest financial breaks came from the revamping of "Dardanella." John S. Bernard and Felix Bernard had turned the manuscript over to him as a favor. It was one of his own numbers and the result was a hit that rates perhaps among the five biggest pop music sellers of all time. Over the years the sheet music output on "Dardanella," it is estimated, has gone over 2,000,000 copies, the phonograph records sales, somewhere around 5,000,000 and the piano rolls, a minimum of 250,000 copies.

Among the outstanding hits which with Fisher was associated, either as a writer or a publisher, were "Come, Josephine, in My Flying Machine," "Fug O' My Heart," "I'm a Little Bit of a Dreamer," "My Blue Heaven," "Chicago," "The Wild, Wild West," "I've Got a Feeling," "I'm a Little Bit of a Dreamer," "When I Get You Alone To

night," "Any Little Girl That's a Nice Little Girl," "There's a Little Girl Love Still Burning," "Fifty Million Promises," "Can't Be No Other Way," "There's a Broken Heart for Every Light on Broadway." Others are "Some One Thing or Another," "Daddy, You've Been a Mother To Me," "I'd Rather Be Blue Thinking of You," "I'm Always Building Castles in the Air," "My Brudra Sylvest" and "The World's Famous German Band." Aside from his prolific output of hits Fisher was known for his eccentricities in business. An extremely nervous temperament was responsible for such curious behaviors as tearing up dollar bills, or any paper at all while absorbed in thought or conversation; ripping off his own shoelaces under similar circumstances and finding amusement in a fit of depression by becoming the butt of some destructive practical joker. The story is told of a friend calling on Fisher at his office and being urged by the latter to do something to relieve a fit of the blues. The friend complied by picking up one of Fisher's office typewriters and sending it crashing three stories to the street below. Fisher went into convulsions of laughter.

Generous to react to persons in the business in extremes, he was either a bitter enemy of friend who insisted on granting generous favors. Fisher was always quick to assist some in need, but he was slow to lower his wrath under any circumstances upon business competitors who had brooded their in some move. He was one of the traditional stormy petrels at the annual dinners of the American Society of Composers, Authors and Publishers, of which he was an early member.

Surviving are his wife, Anna, two sons, Marvin, an arranger, and Daniel, a display worker, and a daughter, Mrs. Doris Wald, song-writer and radio singer, with whom he had collaborated of recent years in writing tunes.

NBC, CBS, Mutual-Plugs

Following tabulation of popular music performers embraces all three networks—NBC, CBS and Mutual—as represented by WEAF-TV, New York, covers the week beginning Monday through Sunday (Jan. 12-18), from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular checking source for the music publishing industry.

ELMER'S TUNE	PUBLISHER	TOTAL
Elmer's Tune.....	Robbins	30
White Cliffs of Dover.....	Shapiro	33
Everything I Love—'Let's Face It'.....	Chappell	26
How About You?.....	Feist	24
Rose O' Day.....	Tobias	24
Who Calls?.....	Harms	22
Blues in the Night—'Blues in Night'.....	Bernick	21
"This Is No Laughing Matter....."	Block	20
Sometimes.....	Berlin	19
Chattanooga Choo Choo—"Sun Valley Serenade".....	Feist	19
"This Love of Mine....."	Embassy	17
Humpty Dumpty Heart—"Playmates".....	Southern	15
We Did It Before—"Banjo Eyes".....	Walters	15
Day Dreaming.....	T. B. Harms	13
He's A I in the Army.....	Valiant	13
Sanly.....	Sanly	13
Mandy Is Two.....	BVC	12
Someone's Rhythm My Dream.....	Winnart	12
Advance.....	Advance	12
"Angeline....."	J. Campbell	10
Know What "Sun Valley Serenade".....	Feist	10
Long May We Love.....	Mayfair	10

* Indicates BMI licensing; others are via ASCAP.
† Plagiarized.
‡ Legitimate.

Dick Kuhn and His Orchestra

The Biggest Little Band in Radio

44th Year Hotel Astor

DECCA RECORDS

MUTUAL NETWORK

Wm. M.C.A.

MY OLD FLAME

Vocal By
LYNNE SHERMAN
OKEH No. 6527
Backed By
TOM THUMB

COUNT BASIE

MILLER MUSIC

GUIDE TO CURRENT HITS!

A timely song that touches every American heart

WHEREVER YOU ARE

Words and Music by Cliff Friend and Charlie Tobias

Dick Jurgens' successor to "Elmer's Tune"

I GUESS I'LL BE ON MY WAY

By Floyd Hunt, Lester Melrose, Dick Jurgens

"... strong enough to attract fans in any corner of the country." — says The Billboard

HONEY DEAR

Words and Music by Floyd Hunt and Lester Melrose

MILLER MUSIC, Inc. 1629 Broadway, New York
Sam Gilbert, Prof. Mgr.

THE BALLAD HIT OF 1942!

FREE FREE FREE

By JOHN KLENNER and PETE WENGLING

RECORDINGS

SAMMY KAYE

KATE SMITH

EDDIE DUCHIN

VAUGHN MONROE

DICK JURGENS

DICK ROBERTSON

LOEB-LISSAUER, Inc.

(JOE SANTLY, Prof. Mgr.)

1619 B'd'wy, New York

Inside Stuff—Music

El Oberstlein claims his Imperial Record Co. now merged with and under the title of Classic Record Co. is off to a good start. According to his figuring his outfit sold 155,000 copies of "Two Hits of the Week" in the first two weeks of operation. He outlines mostly through chain department stores.

Oberstlein so far has used bands of Bunny Brigan, Vincent Lopez, Blue Baron, Jim Ray Hutton and several others and says he expects to add more in the near future.

Low Levy has assigned all the copyrights in his Kaycee Music Co. to his original catalog, the Leeds Music Corp., thereby making the Kaycee numbers exclusively available to licensees of the American Society of Composers, Authors and Publishers. "Olmstead Publishing," which was recently from the Lombardos, will be maintained as a separate entity.

The "kaycee catalog," which was purchased from the Jenkins Music Co. last year, includes "12th St. Blues," "Poodle Pie," "Peaceful Valley" and "Nobody's Darling But Mine."

H. Marks, Inc., one of the Warner Bros. publishing group, has notified the E. B. Marks Music Co. that it considers the melody of Mark's new publication, "From One Love to Another" an infringement of Chris Schompen's melody which was published in 1920. The Marks tune was written by Ernesto Lecuona.

Claim by Marks is that the chorus of "From One Love" constitutes a virtual lift of the Schompen melody.

Santly-Joy-Select has taken over the publication and other rights of the song "Loretta" from the Magnolia Music Co., which has been releasing through Broadcast Music, Inc. The number was written by Kay Zwemer, Fred Wise and Al Frisch, whose songs likewise have been associated exclusively with BMI. To that Magnolia could consummate the deal BMI consented to the cancellation of the performing rights it held on "Loretta." Santly is affiliated with ASCAP.

Collaborator on new song hit, "Dear Mom," which is based on a composer's letter home, is Dr. Coleman Harris, New York M.D. Songwriting is a hobby with him, but "Dear Mom" is the first of his work to be published. Jack Lawrence worked with him on both melody and lyric. Republic Music publishes.

Increasingly arranging to transfer his practice prior to joining the Naval forces.

ASCAP's collections for the closing month of 1941 was \$435,000, or about \$55,000 more than had been estimated when the Society's board of directors authorized the distribution for the final 42 quarter. The authorization number was held Dec. 18. The \$435,000 represents the largest collection for any month of 1941.

Republic Pictures has contracted for the title and synchronization rights to "My Buddy," paying Remick \$2,500.

The purchase was in connection with one of Republic's forthcoming features.

ASCAP Slant on State Laws

May Patch Up Compromise in Florida—But Nebraska Is Hopelessly Tangled

ASCAP and Florida officials may soon evolve a compromise agreement that will allow the Society to do business again in that state. The Florida attorney general is now drafting a memorandum covering an interpretation of the law which will be satisfactory to himself and ASCAP, and as happened in the case of the State of Washington, this understanding will suffice for ASCAP to resume licensing Florida stations, hotels, ballrooms, theatres and other users.

Meanwhile ASCAP will undertake to clear up the Kansas situation also. John G. Paine, ASCAP general manager, Herman Finkelshtien, of the Society council, are slated to meet with the Kansas attorney general and local broadcaster spokesman, Topoka tomorrow (Thursday) to work out an arrangement whereby the latter will be lawfully able to signstate ASCAP contract and without the necessity of waiting until the Kansas legislature repeals the anti-ASCAP statute. A similar move may be made with regard to North Dakota. Other states that have existing anti-ASCAP laws are Nebraska, Georgia and Mississippi.

In the case of Missouri and Nebraska the attitude within ASCAP is that the provisions of the laws in these states make it impossible for either compliance or compromise, so that ASCAP's only choice is to return the rights for the two states back to the members, so that the latter will be free to protect their

works by infringement actions. Some ASCAP publishers have already notified Nebraska users that they are to refrain from playing these publishers' tunes and have retained Omaha counsel to take action against any Nebraska broadcasters, hotels or ballrooms that perform their music without the required licenses.

The Nebraska law makes it mandatory that any agency representing two or more copyright owners register all its numbers with a state authority and also pay a fee of 25c for every such registration. This stipulation was regarded by ASCAP as too onerous, and it elected to let its individual members do the licensing direct with Nebraska users. It has been indicated that no steps will be taken for the time being against Nebraska film theatres. Many publishers have issued synchronization licenses for films that are exhibited in this state, and these pubs are inclined not to do anything that could prevent the showing of such pictures in Nebraska or any other state.

Seattle Outlets in ASCAP

Seattle, Jan. 20. Removing of the legal obstacle to the use of ASCAP's music on Washington state radio stations has resulted in the showing of licenses by KOL, KOMO and KJR.

KOL took a per program pact on condition that KOMO and KJR taking the same set up plus sustaining program use.

15 Best Sheet Music Sellers

(Week ending Jan. 17)

White Cliffs of Dover.....Shapiro
Rock O'Day.....Tolmas
Elmer's Tune.....Shapiro
Shrine of St. Cecilia.....Braun
We Did It Before.....Fleming
We Did It Before.....Fleming
No Laughing Matter.....Block
Everybody Loves Me.....Chappell
Blues in the Night.....Remick
Remember P. Harbor.....Republic
Angels of Mercy.....Berlin
This Love of Mine.....Embassy
Madeline.....Santly
Anniversaries.....Mayfair
Shepherd Serenade.....Mayfair

Leibell Upholds Legal Rights On Renewals

Judge Vincent J. Leibell in a ruling handed down in the N. Y. federal court last week upheld the principle that the authors of a song are the joint owners of the renewal rights and that each writer has the right to assign his renewal rights to whomever he chooses. The principle was upheld in the case of the E. B. Marks Music Co. for a summary judgment against the Jerry Vogel Music Co. Marks is seeking to restrain Vogel from jointly publishing "The Bird on Nellie's Hat," "I Wonder Who's Kissing Her Now" and "December and May."

Marks is the original publisher of the three tunes and when the renewal terms approached Vogel obtained the rights to the lyrics of each. He subsequently published both the lyrics and the melody. In asking for the summary judgment Marks contended that there were no triable issues involved, and that it was a matter of merely deciding whether Vogel had infringed Marks' rights by publishing the melody. The judge by his opinion admitted that when a writer takes out renewal on a jointly authored work he acts also for his colleague but that, the court added, does not prevent the colleague from passing on his right to his own choice of publisher. Implied in every renewal, it was also pointed out, is the principle of joint ownership and indivisibility of rights so that there is nothing to prevent the publisher who holds the assignment of one phase of the number to publish both the music and the words.

Radiation Staff Inlet

To Greene-Revel, Inc.

Broadcast Music, Inc., has switched the professional staff intact from Radiotone, Inc., to another one of its subsidiaries, Greene-Revel, Inc. A replacement staff is being engaged for the Radiotone staff. Elmore White becomes professional manager of Greene-Revel. Also Franklyn Hughes, former manager of the Hollywood office and Max Lutz, manager of the Chicago branch.

George J. Beardon, formerly head of Back Bay Music of Boston, has resigned to become professional manager of the newly-organized Bay State Music Co.

Shapiro, Bernstein Advises It's Willing To License Backrooms in Nebraska

State with Anti-ASCAP Law Now Faces Alternative of Multiple Individual Deals—Publisher Must List All Works and Pay Filing Fee of 25 Cents Each

Lincoln, Jan. 20. First step in opening the battle between Nebraska music publishers and the released membership of ASCAP was taken here this week when Shapiro, Bernstein & Co., publishers, served notice on ballroom men that they were ready to dicker on terms for the music copyrights owned by that house. Ballroomers resorted to the phone or typewriter and communicated with the state attorney-general and secretary of commerce, and so, and when, and how much.

At first glance, it seems the Shapiro, Bernstein & Co. will go to court, because it hasn't proceeded according to Legislative Bill 414, of the 1937 session of the Nebraska legislature, which was anti-ASCAP in nature and demanded certain moves by individual copyright owners before they could conduct business in Nebraska. This law, which is considered one of the supreme court of the United States.

Test case here, on basis of which the whole law was given the go by the supreme bench, only concerned itself with monopoly phases, which may be the reason why Shapiro, Bernstein erred.

Nebraska law demands that every title, sheet of music, or arrangement owned by an individual be registered with the secretary of state of Nebraska, and for each a filing fee of 25c will be charged. Only after this is done, and a legally validly able to pursue the users of his music and demand of them payment of license, or sue them for infringement.

For infringement, in each case, the law allows \$250 as the fine, plus court costs and legal fees.

The dance men in Nebraska are very much bothered by the possibility of confusion, fines, unlimited number of deals which must be made with individuals, and all the complex situations this law is apt to breed, now that it has been okayed. It is highly probable this week, that even though the Shapiro, Bernstein office is not believed to be in order, that they are going to file the bill with the librarians of the bandleaders as they come in for a S-B published sheet, and not allow it played. Even if S-B is off to a wrong start, they say, they want to be sure they're not liable.

One operator said he could see visions this year of doing his with 1,000 different individuals, which would mean, even if they could all be satisfied with a license of \$1 each, a possibility highly unlikely, \$1,000 for licenses, an increase of 10 times over what he would be paying for ASCAP's old blanket deal.

Even though the filing fee of 25c per copy of music owned, which

might run up to \$1,000 filing alone for major publishers for their libraries, it would only take about five cents of infringement to pop up in the state to pay for it in the courts.

Secretary of state's office here is expecting high tides of this muddled layout, and may shortly have to prepare a big music library layout, probably more complete than any other in Nebraska, if the individuals really get down to a tooth and nail fight.

All music users at first inclined to pool-pool to the scrap as any major upheaval, are now awaiting anxiously to see how serious it may be. Now that they've given it some thought, they can't see the Society taking the whole thing lying down, allowing something to spring up there which would make it too easy for ruining the organization.

Besides the attorney general and the secretary of state, the office of the tax commissioner in Nebraska is also watching each incident in the affair closely. Tax Commissioner is Frank Brady, a former rancher, who was the senator who introduced the bill and fought for its passage.

Truth is, most of the dance men in the state stood outside of the whole argument, as was the case with many a too, while radio did the scrapping.

552 STATIONS NOW IN ASCAP

ASCAP's list of station licensees as of Monday (10) totaled 552, including the 19 outlets that are members of John Shepherd's Yankee and Colonial Networks.

Officials of the Society estimate that the organization is only about 50 stations short of all potential broadcast licenses, since there are around 75 stations that are barred from doing business with ASCAP as a result of local state laws.

If Patriotic Sentiment Is Wanted—They Got It

Buffalo, Jan. 20. Sheet music sales, perhaps reflecting a nationwide trend, have fallen sharply away from swing and swung instead to patriotic tunes here. Inquiry of Buffalo dealers shows "Star Spangled Banner" and "God Bless America" getting biggest orders. Of current crop, "White Cliffs of Dover" and "Angels of Mercy" get heaviest play.

CANCEL THE FLOWERS

By Eddie Selzer, Ben Marcus and Benita Benjamen—Writers of I DON'T WANT TO SET THE WORLD ON FIRE

RECORDED BY
Conny Turner (OKEH) and Nellie (DECCA) 4181
Guy Lombardo (DECCA) 4183
Mitchell Ayres (OKEH) 411202
Charlottes (OKEH) 6509

CHERIO MUSIC PUBLISHERS, INC.

HOLLYWOOD NEW YORK CITY CHICAGO
3854 La Miranda Ave. 1583 Broadway Woods Theatre Bldg.

WINSOME HEART

(LIKE THAT OLD SWEETHEART OF MINE)

Introduced and Recorded by
HORACE HEIDT (col.)
BOB CHESTER (bluebird)

IMMY DAVIS (decca) JOHNNY LONG (decca) AL DONAHUE (okeh) JOE REICHMAN (victor)
DORANE MUSIC PUBLISHING CO., 1619 E'way, New York
Professional Manager: PETER DORANE

By-Soldiers-For-Soldiers Musical Goes Over Strongly at Camp Upton

Spokane Quitting Vaude
Spokane, Jan. 20.
William L. Evans, owner of the Post Street theatre, which has played circuit vaudeville three days a week with first-run pictures since last September, has announced a change to second-run pictures only.
This leaves Spokane without vaudeville, as the Rex theatre is closing its "Girlesque" tab show, after a five-month run, and will return to subsequent runs.

Artists chapter here, is launching drive to organize locals in number of cities, including Springfield, as many as two or three faces. Later city to come under his supervision is Altona, where Nazario spent of the last week lining up entertainers in and around that town.

Others will be visited by Nazario, says, "I'll be in Johnson City, Iowa town probably next and then, most likely, Erie. Pittsburgh branch of AGVA is finally rolling along smoothly after flock of growlers pains and now getting full cooperation everywhere locally. It's been that way since the local was established, so no working arrangements arrived with entertainers' union."

The girl claims the attack occurred in a hotel room here during a 7 minute interval between train arrivals. Prior thereto, she alleges, she was given a soft drink which made her dizzy. Williams says he was drinking and recalls nothing.

Billed as the 'St. Louis National Hillybilly Contest,' entertainers came from as far as Kansas City, with the Oklahoma Wranglers of radio station KMBC representing the community. Rest of the talent was made up principally of native 'Championships' were copied by localites, with 'Cowboy Jake' Wigginson carrying off the warbling honours; Fred Whitworth, the fiddle first, and Zeb Nelson was the banjo harmonica player.

m. c. Also, one stuffed pigeon, courtesy of the Theatre Guild's production of 'Taming of the Shrew.' Its function is to bring a message from Miltch Field offering to trade 'five purses' for one Brown Bomber.' It's a reference, of course, to Upton's newest recruit, Joe Louis, who took an intermission bow and announced (through the unbilled courtesy of a press agent): 'I've got a new manager now and a new trainer, and I gotta learn a new style of fighting.' Herb.

Upton the Army's prima-exemple of
by-soldiers-for-soldiers entertain

Show is one of those that the Second Corps Area's commanding general and his morale branch are encouraging on the theory that amusement worked up among the troops themselves is a greater morale-builder and better appreciated than entertainment sent from the outside.

SMALL, MORRIS IN BOOKING CONFLICT

Paul Small and the William Morris agency last week entered the fray of what may prove an interesting battle between the now independent agent and his former employer. Small set two Morris office clients, Mr. and Mrs. George Jesse (Lois Andrews), for a 10-day run in the Monte Carlo, N. Y. nitery, opening tonight Wednesday, and the Morris agency immediately stated it would not split commissions with Small.

been arranged by the Morris office. He was under the impression he had no contract for literary engagements with the agency. His wife, however,

was signed with the Morris office, Small set the deal for the Morris office. Carlo direct with Jessel to deliver the deal to Mrs. Jessel. Subsequently, Jessel was advised he did have an 'authorization' on file at the Morris office so the comedian stated yesterday (Tuesday) he would amicably adjust matters with Small and that the booking would go through through the Morris office.

Jessel, who rarely plays niterle explains this infrequent appearance as having come about more or less

in behalf of the big Naval Relief benefit at Madison Square Garden, N. Y., March 10. As chairman of the theatrical committee on ticket sale

Jessel's personal quota is \$40,000, and he and Mrs. Jessel have been making the rounds of nighteries and stimulating sales via appeals from the floor. When Jessel approached Felix (Feix Ferry) of the Monte Carlo, latter countered with the proposition that the Jessels come to work for him. Small then arranged the deal.

Jessel states this will be his only nightery date during the current run of his musical, 'High Kickers,' on Broadway.

RING PROMOTER TURNS TO HILIPILY CONTEST

St. Louis, Jan. 20. Tom Packs, for years a promoter of wrestling and boxing shows here, has entered the hillbilly entertainment field after a recent partnership with Larry Sunbrock. Packs' initial solo last week in the Municipal Auditorium was a click, with more than 12,000 turning out for a matinee and p.m. show at a general admission scale of 50c. A few seats were higher.

Billed as the 'St. Louis Nation Hillybilly Contest,' entertainers can come from as far as Kansas City, while the Oklahoma Wranglers of radio

station AMBC representing the community. Rest of the talent was made up principally of native 'Championships' were copied by localites, with 'Cowboy Jake' Wigginton carrying off the warbling honors; Fred Whitworth, the fiddler first, and Zeb Nelson was the harmonica player.

The Minnesota State Fair this year will be held Aug. 29 to Sept. 7.

On Charge by Girl,

Minneapolis, Jan. 20. — Ward Williams, 38, of Chicago, automobile salesman, was charged with kidnapping, carrying a concealed firearm, in custody charged with kidnapping, carrying a concealed firearm, in custody charged with kidnapping and assaulting a 19-year-old Canadian girl whom he met on a train while she was en route to home in Saskatchewan.

The girl claims the attack occurred in a hotel room here during a 15-minute interval between train transfers. She says she alleges, she was given a shot drink which made her dizzy. Williams says he was drinking and recalls nothing.

The Minnesota State Fair this year will be held Aug. 29 to Sept. 7.

HATCHCHECKERS DET. CRY FOR HELP

Detroit, Jan. 20.—They're going to have to have enough hatchback girls for all parties in the future. Police rules.

Cops here still are plenty burned at the National Dance Orchestra Association and aftermath of a New Year's Eve scramble following an all-night party at the State Fair Grounds.

Organization had expected a crowd around 3,500 for the all-night affair, but instead of 3,000 showed up. When the party broke up the dozen checkroom girls couldn't handle it and the party avalanche over them tried to pick out their own stuff.

Hundreds of guys and girls went away without their right stuff, and now three weeks afterward the cops still are up to their ears trying to untangle the chaos. The greatest mystery is that 40 Detroiters wound up without any coats or hats. The cops now are scouting the cloakrooms of all big parties here to see that they are adequately staffed.

St. Louis Nitergy Mgr. Gets 2 Yrs. in Bribery

St. Louis, Jan. 20.—Chris Kalaidge, former manager of the defunct Golden Dream club, downtown nitergy, last week was convicted by a jury in Circuit Judge Connor's court on a charge of bribing a state witness. He was sentenced with a two-year jail in the Missouri state penitentiary.

The case grew out of a criminal assault charge of which Kalaidge was whitewashed a year ago when the prosecuting witness, a 15-year-old girl who doubled as waitress and entertainer in the club, repudiated her identification of Kalaidge.

At the trial last week she admitted she had given false testimony when she did not name Kalaidge as her assailant, and testified she had been paid by Kalaidge on several occasions while the assault charge was pending and had been given gifts of clothing and members of her family had been similarly treated. She also testified that Kalaidge promised to marry her in order that she would not be able to testify against him.

The defense offered no testimony and after the verdict Kalaidge's attorney filed a motion for a new trial and the defendant was released on \$5,000 bonds.

Radio City Music Hall, New York, Now and Held Over

Conclusion that stage shows must boost the arts and show no appreciable increase in revenue over the last period of time has brought the 5,000-seat Fox here to the decision to muddle along with the present double bill show programs.

After a comparison of figures extending back over five years, David W. Ikin, managing director of the city's largest house, said the straight picture policy would continue indefinitely. He had been rumored that the house was going to bid in about six weeks of vaudeville during the winter, as was done a season ago.

Nab Canary, 2 Tooters On St. L. Reefer Rap

St. Louis, Jan. 20.—Feds agents, in a roundup of reefer violators last week, nailed a nitergy singer and a musician in East St. Louis and another tooter here.

Phyllis Walters, 20, and Russell Rohrkasse, were pinched near an East St. Louis club and the Federal agents they admitted attending reefer parties on the east side.

They are charged in a U. S. warrant with delivering marijuana weed. Unable to furnish bonds.

Management
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My Favorite Story

Joe Smith (and Dale)

Sam was bragging to a friend of his ability in making up lies. So, to put Sam to a test, the friend said: 'If you can make up a lie right at this second I'll give you a dollar.'

Sam stuck out his hand. 'You promised me two dollars.'

Benny Baker

A colored man is brought up in front of a judge, who says:

'How do you plead to this charge of chicken stealing?'

The colored man replied: 'I plead guilty and waives the hearing.'

The judge said: 'What do you mean, you waive the hearing?'

The colored man answered:

'I don't want to hear no more about it.'

Louis Sobol

A city guest, half dead from fright, ran to the farmhouse. His clothes were torn, his face and hands were scratched, his nose bruised. 'A snake,' he panted, 'a black snake chased me.'

'You damphel,' said the farmer, 'black snakes aren't poisonous.'

To which the city slicker retorted: 'A snake don't have to be poisonous when he can make a guy jump off a 50-foot cliff.'

Edmund Glenn

In my first Hollywood film I was cast for the Bishop in 'The Bishop Misbehaves.' About a year later I returned to New York for a holiday and one night escorted an old friend to a big charity function.

She was a very tall, dignified, gray-haired, aristocratic-looking woman, beautifully dressed and in honor of the occasion I had gotten myself up in full evening regalia—tall, top hat, white tie, etc.

All went well during the speeches and when we came out I hailed a taxi and opened the door for the lady. Just as I was entering the cab after her, however, the driver put me well in my place by turning around with a broad grin and saying:

'Hiya Bish! Misbehaving again?'

Tay Garrett

Two drinks were driving along in a car at breakneck speed. The first drunk says: 'We are nearing a large ally.' The second drunk answers, 'How can you tell?'

To which the first drunk replies, 'We're hitting more people.'

Frank Scully

Chopin, whose Chopin Alley entitled 'The Pen Alley,' was lured into one of those doughner dinners for sweet charity. Having a bad stomach, said dinners were not for him. He knew he'd be asked to pay for the dinner one way or another.

He was. The doughner begged him to play one luttie extra.

'But, Madam,' pleaded the sick Chopin, 'I have eaten too little.'

Belle Baker

When I was making my debut at the Palace, New York, obviously the goal of every vaudeville dancer, by dint of much persuasion and coaxing I pre-

pared with my mother and father, who were of the old orthodox school, to attend. I had to get the manager to put two chairs in the aisle, as the Palace was packed that Monday afternoon.

The opening act, Paul Conchaz, the cannonball juggler, got his stuff out of the museum of the old folks—tossing the heavy steel balls in the air and catching them on his arms and rolling them back and forth. As a finale, he tossed the largest ball high into the air and, with a flourish, caught it on the back of his neck and let it fall to the floor with a resounding crash, amid applause and gasps from the audience.

I was very successful with my act and could hardly wait to see my mother and father in the stagecoach after the matinee. My mother was very profuse in her praise for me, but, after walking along Broadway for half an hour and shaking my head in a sort of reverie, I was a little more persistent and asked: 'Pa, haven't you got anything to say?'

The old gent paused for a moment, looked at me and several blocks I noticed my father muttering to himself: 'Belle, you know dat menn wild de cannonballs is gonna keel himself yit.'

Bobby Clark

A Scotch farmer fell down a well. His wife rushed out, saw what had happened and yelled to him: 'Keep it up, you're young. I'll run out in the field and get some of the hired men to help you up.'

The Scotch woman yelped: 'What time is it?' His wife answered: 'It's a little after eleven o'clock.'

And the Scotchman yelled back, 'Never mind, I'll swim around until noon.'

Jack Lait

After a strenuous session in Parliament, the peers retired for recess in the smoking-room. One of the nobles, in a puff of steam, said to the immortal Gladstone, who bowed, smiled and said:

'No, thanks—I have no SMALL voices.'

Ed Wynn

From my last play—A man and his ordinarily talky wife riding on the front seat of an automobile, on a very rainy day. The man talks to his wife, but she does not answer him. All she does is shake her head from side to side (negatively).

As the generally does all talking, he is rather surprised in not getting an answer from her. No matter how hard he tries to get her to speak, she doesn't say a word. All she does is to shake her head from side to side.

And he drives sixty-three miles before he discovers her nose is stuck in the windshield.

Albert Spalding

Some years ago, after a concert played in a university town, an old lady, who was the wife of one of the members of the faculty of the university, came to the green room with several others to congratulate me. She used the words 'breathless' rather than 'breath-taking' in conversation scarcely needs punctuation and certainly no outward stimulus.

I found myself entrenched in an endless flood of compliments to which it was not even necessary to interject a word of thanks. She insisted on telling me in detail over and over again just why she preferred my playing above all others—she had heard them all. The summit of their reasons was reached with this:

'Yes, Mr. Spalding, I've heard them all—I've heard them all and the difference is—yes, the difference is—they're all technique and no soul—whereas you are all soul and no technique!'

Named Toledo AGVA Rep.

Toledo, O. Jan. 20.—William Grubbs has been appointed Toledo representative of the American Guild of Variety Artists.

Syndicates' Idea to Split Booker Commissions On Miami Night Clubs Flirs

An idea which the syndicates controlling the Miami nitergy has of muscling in on some of the syndicate's commissions has been forgotten. The thought was to designate some of the bookers to handle theatrical engagements, but the boys who control the spots realized in short order that it would undermine the basic values of their cafe diversification if they tried any sharp practices.

By and large, the syndicates are liberal with acts and managers, and their word is as good as a contract. The Pearl Harbor debacle put a crimp on an anticipated bookers' commission, which inspired the split-commission idea.

they're in the East St. Louis house-guest awaiting trial. The other totter nailed is Russell L. Schneider, a native, who was taken into custody at his home. The agents found eight ounces of the drug and 10 reefers. Schneider said he used the stuff for his own use, but the agents asserted he had been selling reefers to six East St. Louis clubs.

The pinches followed tipoffs from soldiers in training at the Jefferson Barracks, just south of the city limits, that they had been invited to purchase reefers and attend reefer parties.

PAULY AGVA IN RECORD WITH 2 GROUPS

Philadelphia, Jan. 20.—The Philadelphia local of the American Guild of Variety Artists has undertaken an additional two weeks of strengthening its position in the Philly entertainment field by:

1. Signing a reciprocal agreement with the Eastern States Managers Association (bookers).

2. Completing a 'mutual assistance' pact with local 247 of the American Federation of Musicians.

The EMA agreement came after weeks of negotiations—which had the end of the differences over a touchy-point—group franchises versus individual managers—and threatened to sever relationship between both groups in the past.

The pact also compromised the issue. The AGVA won its fight to force agents to obtain individual franchises, but the bookers are granted the right to sit on trial boards hearing charges of unethical conduct against any agent. The bookers further agreed to hire only acts carrying AGVA cards. In return the agents recognize EMA as the only bona fide organization representing agents. The pact will be discouraged from booking jobs direct sans agents.

The union further agreed to allow non-union acts to work one show, but after agents pointed out they often hired acts by wire or phone and the agents represent themselves as AGVA members. Forcing them to cancel advertised openings would advertise union operators, the agents said.

AGVA will issue special work cards for a certain period to satisfy other union acts and musicians. Under present rules AGVA or AFM members may not play on the same bill as non-AGVA acts. AGVA will encourage all agents to join AGVA by entering conditions of the agreement on non-EMA bookers as well as those belonging to the bookers.

The pact with the Negro musicians is being made after several months ago with the white Local 77. Under this arrangement no AGVA member can be in a spot employing colored tooters who are not AFM members, and vice-versa.

Waller Date Opens New Chi Jive Cafe

Chicago, Jan. 20.—Paul Waller, orchestra opens the new Downbeat Room of the Gerrick Stagebar for Joe Sherman on Thursday (22). In two weeks will have a Columbia wire.

Garrick, with Waller, institutes a jive policy.

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Drive Starts Within Equity to Force Anti-ism Amendment to Referendum

Expected move to place the anti-ism amendment to Equity's constitution before the membership referendum has started. A petition is being circulated, proponents being confident that the required 100 signatures will be obtained and the petition filed with the council. It will be mandatory on the council to take action to effect the referendum.

Last week the council side-stepped the issue. It felt it had gone as far as necessary and decided to postpone the majority favoring the amendment came from the floor at the recent quarterly meeting, further procedure should emanate from the same source.

Members who agreed to sign with musical only until a replacement was found for her.

As soon as the council attitude became known, the petition was started. Leading the movement are 10 former councillors who resigned last June when three independent candidates were elected to that body. When they withdrew the councillors said they would be better able to lead the association, as plain Equities and the petition is the first indication of their activity.

The movement is aimed against racism in Communism, Nazism and Fascism or their sympathizers, and against all such racial prejudice of race or being expelled by Equity. There is a persistent minority opinion in the idea, but a referendum previously indicated the general membership favors taking such a stand.

It was a burning issue for almost 18 months and it appears that most who signed the matter settled once and for all.

EILEEN, in S.F., HAS BLACKOUT PRECAUTIONS

San Francisco, Jan. 20. Touring Company (My Sister Eileen), which last night (Monday) opened a three-week engagement at the local theatre, is taking extra precautions in case of blackouts. Small printed notices are included with the tickets, announcing that in case of a blackout before 8:30 p.m. the curtain will be held a half-hour after the alarm signal is sounded. Money will be refunded if purchasers are unable to attend the performance, but tickets must be returned within 48 hours. Management, insisting continuing the policy at least stands.

Electric sign on the Geary theatre is more than two stories above the street, so it has been darkened in accordance with Army regulations. However, a sign has been "rigged up" on the side of the theatre, which can be read from the street. Robert Milford is company manager of the troupe and Sam Merin is vice man.

Producer Max Gordon and costumer Joseph Field and Eileen Chodorov came here from Hollywood last night for the local opening of "Eileen." With author Herb Bernstein, producer Guthrie McNeil, assistant Gertrude Meyer and some designer Donald Winters here for the Katharine Cornell revival in "Rose Burke," at the Curran, the town has the best theatrical turnout in recent history.

SINCLAIR HAZY

British Actor Unable to Account for His 'Rivalry' Names in Clancy

Horace Sinclair, who was in "The Rivals" but disappeared when he returned to the United States to go to New York, but is not in the revival, which opened at the Shubert last night. English actor, who has a number of Cincinnati cafes, after which his recollection is not clear, and he found himself in a police station. Actor's chief complaint is over the loss of his monocle there.

Clancy and Guthrie McNeil, who show, forwarded Sinclair money and turned transportation, making no comment over the matter. Mr. Sinclair, who is now in the city, told Roland Hogue was sent from "Y" to take over his part, that of a servant. Sinclair was given an apology for his absence to the company and management.

White Vice Soldier Bernie In 'Hattie' Road Company

Pittsburgh, Jan. 20. Called up by army fortnight after he joined the show, Dick Bernie left "Pannam Hattie" here last week and was replaced by Sammie, a local old vaude and musical comedy team of Eve Puck and White. Bernie had taken over the role of Jack Kerrel. Myers when show went on tour.

Also in Pittsburgh, Jane Sterling, actress wife of Jack Kerrel, Philip Merivale's son, went into cast, replacing Virginia Field, who played Kernmore but agreed to stay with musical only until a replacement was found for her.

Holland Shubert Peace 'On, Of Again' Affair

Boston, Jan. 20. George Holland's status with the Shuberts has lately undergone a softening change. Holland and John Shubert, a columnist has caught some of the recent shows here, after being barred for six years. The status is an "on, off again thing," following no definite pattern as yet, and while Holland is still not on, he is passing J. J., he's passing through their front doors, on occasion, without getting the leg from the woman.

Breakdown in one-sided hostilities called off, Holland and John Shubert insisted Holland catch their "Sons O' Fun" during its tryout here. Columnist will allow the show to go on, but will write white flots, then John Shubert, who has always remained friendly to Holland, is selling him on his production of "Johnny On a Spot." Incidentally, Holland has very much to say about Arthur, who rewrote that comedy.

Bill Doll, publicizing here recently for a short "Portion of a Lady," also succeeded in easing the writer through the portal, sans disguise. Holland also made the grade on "My Sister Eileen" recently, on hard tickets, but gratis.

A group of amenities came to Shubert's, which finished a three-week tryout last Saturday night. A group of amenities came to Shubert's, which finished a three-week tryout last Saturday night.

Since his review of "America's Funniest Show" within the past year, the producers, Holland has been commenting on and plugging local talent. He has been able to perform as a critic. That was six years ago. Not generally, but when the time of that review, was negotiating for a production of his play, "Pie in the Sky," under the management of RKO, under another title.

Holland points out that his unfavorable review within the past year, but the plans left through.

Two of Holland's former assistants, Peter Doyle and Joyce DeLoe, have become first-string critics on the Hearst papers during the six-year period. Doyle is now the Boston writer, and Miss DeLoe covers the Sunday Advertiser.

Joey Keith Improving

Joey Keith, of the Leblang ticket office, who was under treatment at the Jersey City Medical Center, has been discharged to the Hospital for Joint Diseases, N. Y. A series of blood transfusions have been administered, and his condition is improving. He was reported in favorable condition early this week.

Actors Fund Benefit Skedded For Feb. 22

Annual Actors Fund benefit performance has been set for Feb. 22 at the Imperial, N. Y. Event was originally scheduled on an earlier date and tickets sent subscribers were exchanged. Reason for postponement was to provide more time to let up talent.

Vinton Freedley will direct this year's performance.

PLAYING SUNDAYS

Last season there was a paucity of musical shows which played Sunday, but now that type of attraction is preponderant. Coming Sunday (25) will see at least five musicals, while two straight plays are listed for the day. The performances, group includes three which have a \$4.40 top, whereas last season there was a top of \$3.40 at that price.

Sundays, "Winter Garden, and "Sons O' Fun," Holland, proved that there is a \$4.40 audience on Sundays, at least at the Shuberts. "His Kickers," which, however, has dropped the Saturday and Sunday afternoon sales. Last Sunday a fourth four-fortier was on the boards, "Best Foot Forward," playing for the first time.

"It Happens on 34th," Foot, has been a regular on Sundays right along, having a top of \$1.65, lowest price among the musicals. Gilbert and Sullivan revivals, which open this week at the St. James, are "The Pirates of Penzance" and "The Mikko" going on for the Actors Fund.

Duo of dramas playing the sabbath are "Brooklyn, U.S.A.," Forrest, and "In Time to Come," Mansfield. Considerable Sunday patronage is the principal factor in keeping both on Broadway. While the total of Sunday business is seven, one of this week's opening card may also be offered on that day.

EDDIE COOKE, COLORFUL MGR., DIES IN N. Y. AT 75

Edward G. ("Eddie") Cooke, around 75, who died last Friday (18) in New York, was one of the most popular and best-informed show business men on Broadway and the road. Recently he was getting going on the "Eddie" show, and during the fall he managed "Theatre in Chicago" for the station, and while in the city, he then entered the Mayo Clinic, Rochester, Minn., to be treated for an intestinal condition.

Cooke was the last of a coterie of colorful company managers and producers who had been based at the old Broadway theatre, 41st and Broadway, which was operated by Cooke, and his brother, David. Others in the group were Luke Phelps, Joseph Buckley (who was in the group for many years), and Joseph Brooks, who turned producer and declared Cooke in on several occasions. Cooke was based at the former Metropole tap room at 42nd and Broadway.

Cooke made his reputation ahead of "Ben Hur" and remained with the Klaw & Erlanger office for about 20 years. He became a general manager for W. A. Brady during the time that showman was producing spectacular dramas, such as "The Whip," and when Brady handed James J. Corbett to Broadway. He previously had been connected with the Kiraly Bros. production, "The Great Dictations" at "Around the World in 80 Days" and "Excelsior," which had many successful settings.

Afterward Cooke became general manager for the late Winchell Smith, who produced "The Turn of the Screw" and "The Light in the Piazza." After Smith died Cooke went back to the road men and his last production was "The Birth of a Nation film." Cooke, as he was known to his

Equity Leaders Give Compensation To Lytell; Can Draw \$8,000 Yearly

Sues O.J., Shuberts

For % of 'Sons O' Fun'

Eddie Eisman, writer, filed suit Thursday (15) in the N. Y. supreme court against Ole Olsen, Chas. Johnson and J. J. Shubert, for breach of contract. Former claim says he was hired Jan. 15, 1941, to write "Sons O' Fun" and was to receive 1% of the gross.

Eyde earned payment of \$1,750, but says that all he has received and he is entitled to more.

St. Stern filed suit Monday (19) in the N. Y. supreme court against Select Theatre Corp. seeking an injunction against the suit in "Sons O' Fun" entitled "The Gooty Adventure," featuring Lionel Kaye as the lead. Plaintiff claims that Kaye copyrighted the suit in 1935 and to have used it since then.

Kaye worked in Cleveland as one of the auctioneer, plaintiff claims, and is now receiving \$200 weekly in the show.

Mgrs. in Accord With Truckmen On 55 Increase

Equity Is Financially Solid

New York theatrical truckmen have advanced their rates for hauling productions and baggage, without any particular objection from managers. Transfer people first announced the rates per load would be boosted \$5 during the day and \$10 for night hauling. After a confab, however, they agreed to a 55 percent increase without time compensation.

Rates now are \$35 per load during daytime and \$45 at night. Truck operators explained that operating costs had steadily advanced during the past five years, which managers conceded.

Managers and stagehands are in no real of a new agreement, present pact expiring Feb. 1. No change in scales is anticipated but revision of present rules are being outlined. Formerly the contract between managers and stagehands was split, but now it is to be split both sides at the start of the season. For that reason it was agreed that the changes are necessary should be ironed out at mid-season.

SAN CARLO'S DELAYED START IN D.C. FEB. 2

San Carlo Opera will open a delayed season at the National Washington, Feb. 2, it being the latest possible date. There was some doubt about the outfit on tour because of possible blackouts on the road, but when other factors were considered with plans for far west bookings, Fortune Gallo decided to send the company perogal to the road again.

Company will play a week of one-nighters in the south after the D. C. debut, dated including a number of college stands during the tour. It was probably the last stand at the Center, N. Y., as last year.

Wiman Plucks F'wood Talent for N.Y. 'Warrior'

Hollywood, Jan. 20. Dwight Dore, Wiman signed Ray Bolger, Ann Miller and Teddy Hart for his forthcoming Broadway show, "The Warrior's Husband."

Broder is spending another week here hunting more talent for his musical.

Wiman was born on the west side of New York. His family moved to Milwaukee when he was a boy and his first theatre job was in the book office of the Academy of Music there.

A widow survives.

Ways and means for compensation to Bert Lytell for his work on the "Sons O' Fun" show, including "Sons O' Fun" were arranged. Equity leaders yesterday. Stated that Lytell, who has been on the committee make it a full time job and he would be unable to accept any radio engagements therefore.

New post of public relations at \$1,000 a month, which has been understood he can draw up to \$8,000 annually as expense money. Lytell considered a patriotic duty, the highest job he ever had, paramount to any professional engagement, but, because of time and expense incurred, the matter of financial reimbursement was generally conceded by Equity head.

General idea within Equity has been to use Lytell as a spokesman since Frank Gillmore resigned to take over direction of the reorganized Associated Actors and Artists of America. Gillmore as Equity proxy drew \$15,000 annually, that being the highest salary ever paid. Burgess Meredith assumed leadership for a limited time and Arthur Hays Sulzberger, who was not without pay. He accepted with the understanding that he would be compensated, so that during that time and until elected to the presidency, he would be paid \$10,000. Equity head, being first vice-president.

Financially Solid Equity is financially solid and can well afford the compensation granted. Lytell at first declined to accept the Equity berth, but was persuaded to do so by other prominent Equities. At the time there was considerable internal dissension which has since moderated. When elected Lytell indicated he might not serve out the full three-year term, but he was not. He was sent to training camps, and especially since war came to the United States, he was not to be compensated, so that during that time and until elected to the presidency, he would be paid \$10,000. Equity head, being first vice-president.

Broder is spending another week here hunting more talent for his musical. Wiman was born on the west side of New York. His family moved to Milwaukee when he was a boy and his first theatre job was in the book office of the Academy of Music there.

ALDRICH COMMISSIONED FOR NAVAL SERVICE

Richard Aldrich has been appointed lieutenant commander in the Navy and will be assigned to the incoming department. He is the first Broadway manager known to have been commissioned in the service.

Firm of Aldrich and Myers will maintain its offices, Richard Myers handling production. Du's forthcoming Broadway production, "The Aldrich is the husband of Gertrude Lawrence, one of the most active professionals in war relief work.

Mayor Selznick Now Equity-Enfranchised

Myron Selznick, already licensed by the Screen Actors Guild and the American Federation of Radio Artists as an agent in their respective fields, has been elected to the office of mayor (Tuesday) for legit actor representation. Action was a reversal of the association's previous decision to grant the percenter a license.

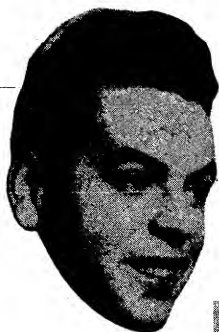
Franchise covers the straight, legit, legit and legit classification, the only one Equity now issues.

Rowland Brown in Legit

Rowland Brown, film producer-director, has been elected to the office of mayor (Tuesday) for legit actor representation. Action was a reversal of the association's previous decision to grant the percenter a license.

Early in 1941 VARIETY said, "*On the Road to Fame and Fortune*"

—AND NOW IN 1942



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PRICE 25 CENTS

'Porgy and Bess' COFFEE ON STAGE

**'Porgy and Bess,' 1935 \$4.40 Flop,
Looks Like '42 Click at \$2.75 Scale**

The unpredictable vagaries of show business are currently best exemplified by the indicated click of the 'Porgy and Bess' revival at the Majestic, N. Y. A financial flop in 1935, when it played the Alvin at \$4.40-top under Theatre Guild auspices, the George Gershwin opera looms like it will clean up at \$2.75-top.

After 13 years of trying, John Wildberg, who prefers to be a showman rather than an attorney, has the jack-pot along with Cheryl Crawford and a flock of backers when the revived 'Porgy' was raised a cinder after its opening Thursday (22). Miss Crawford, who presents the musical melodrama, has been around for some time, too, but 'Porgy' is easily her top attraction. She and Wildberg are associated in the summer stock venture at Maplewood, N. J., which is also their experimental spot. 'Porgy' is therefore another of the rare triumphs that emanated from the straw that bled.

It was there that 'Porgy' was revived by them in October last, it being the season's final attraction. It cost \$13,900 to put on at Maplewood, and the gross was \$14,100. That showing inspired the idea that

(Continued on page 36)

**Baggage Car Scarcity
May Be Knockout Blow
To Travelling Legions**

Industrial boom from the rearmament program, which has created the most profitable business in years for touring shows, now threatens to wipe out the road altogether. Transportation priorities, particularly railroad baggage and passenger cars, is already jeopardizing one touring company and, by implication, many others.

Troupe already hit is the No. 3 company, of 'Hollapoppin', currently playing the Community theatre, Herndon, Pa., and due to go to the Lyric, Richmond, and thence into North Carolina. Southern Railway, over which the show travels, has notified the Shuberts that baggage cars will no longer be available.

(Continued on page 13)

Star Becomes a Monk

Mexico City, Jan. 27. Jose Mojica, one of Mexico's top operatic, radio and stage stars, has left here for Cuzco, Peru, with the announced intention of becoming a Franciscan monk. Close friends replied emphatically that it's a publicity stunt.

Friends aver that this is not a new idea of Mojica, that he has had it since 1934, when he was an estate near San Miguel de Allende, Guanajuato state, where he expected to establish a monastery.

Yellow Periled

Hollywood, Jan. 27. Payroll on 'Secret Agent of Japan' at 20th-Fox is carrying three more persons than were bargained for when the budgets were set up.

Studio has assigned two policemen and one plain clothesman to see that no undue harm comes to two American-born Japs playing bit roles in the picture.

**DORSEY BROS.
OWN STORY AS
M-G FILM**

Negotiations are on which may put brothers Tommy and Jimmy Dorsey and their bands together in a film based on their lives. If the idea jells it will be filmed by Metro next fall. Tommy Dorsey is now on the Coast at the Palladium Ballroom after finishing 'Ship Ahoy' for M-G, and Jimmy recently completed 'The Pied Piper' for Paramount. Jimmy possibly will make another movie before hooking up with Tommy.

Dorsey Brothers orchestra split up during a date at Glen Island Casino in 1936. Since then their respective bands have become two of the most outstanding in the business.

Meantime, brothers have agreed to do a series of joint dance appearances for the amusement of the public to be distributed among the (Continued on page 53)

**CALIFORNIA HAS A
NEW GOLD STRIKE**

Hollywood, Jan. 27. Coastwise country between here and San Diego is literally proving a gold coast to exhibitors. With the weekly payroll to aircraft workers upward of \$10,000,000 there is plenty of servicemen on duty in this defense strip, most of the spending money of which is going to picture houses.

Niteties large and small have been hard hit by Army ruling against drinks to uniformed men before six or after 10 p.m.

San Diego and Los Angeles areas are drawing heaviest on defense workers' envelopes, and even better pickings are in sight with around 100,000 more workers to be put on aircraft payrolls.

**PHONEY STUNT
INSURES CARRO**

**Star Never Promised She
Would Break Inviolable
'No Radio' Rule—Embarrassment Follows Unauthorized Publication**

OBOLER TOOK CHANCE

Hollywood, Jan. 27. Greta Garbo's non-appearance Saturday (24) on the sustaining program radio writer Arch Oboler arranged and directed over NBC has created an intensely embarrassing situation between the film colony and its members on the one hand, and the promoters of radio programs in the name of admittedly worthy causes on the other. Hollywood is inclined to feel that attempted 'high-pressure' that failed has put a valuable cinematic property in a false light and that the whole episode will probably clean up a situation that has been noted here for some time and more or less resented.

Although several film stars were (Continued on page 54)

**Sell Books in Grocery
Store Backed by Radio
Concentrated Ballyho**

Some \$100,000 in radio time on about 75 leading radio stations will be placed by the Raymond Specter agency, New York, as part of a campaign to sell 1,000,000 98-cent books. The book is 'You Are What You Eat' and was written by broadcaster-author Victor Lindaker.

Novel part of this campaign, which will be concentrated in a 60-day period, is the book has been placed with the Kroger chain of groceries in the Midwest, creating the exceptional situation of a grocery store selling books.

This campaign has been planned under the admitted inspiration of Simon & Schuster's sensationally successful income-tax book, which has been radio-merchandised by the Northwest agency of Seattle over nearly 600 radio stations on a weekly-mail-the-book-C.O.D. basis.

**Raft Touring Camps With
Raft of Groom-Grunters**

Hollywood, Jan. 27. George Raft is taking a stable of boxers and wrestlers on a tour of Army camps. He will underwrite the tour and refund the youths the talent donating their services.

Caravan of sports made his first stop last night (Monday) at Camp Field, near Riverside, Cal. Raft will present one night-wrestling card weekly.

**Orson Welles' South American Film,
With Guarantee, Interests Studios**

Two For One

Group of Broadway showmen who meet at lunch has organized 'A club' to defeat defeatist war rumors.

Technique is to create two silver lining reports for each piece of whispered doomsday.

**FLA. GAMBLING
LOOKS SET
FOR FEB. 1**

Miami, Jan. 27. The Feb. 1 gambling proposition is still a bit of be-or-not-to-be problem though indications increasingly point to the casino opening up on the first. It's generally agreed that a resort like Miami needs gambling as a stimulus—and that what's the difference if they gamble legally at Hialeah or in the casinos at night?

The dope has been that the 'liberalization' would commence on Feb. 1, but the powerful Miami Herald (John S. Knight, publisher) is seemingly backing the reform platform of the original state attitude against the casino syndicates and manifested its first attitude on the subject with a satirical blast at the one-man band, as the pinball and punch-board games are called.

These have been locally okayed, and while this form of nickel and penny gambling was regarded as the forerunner of a bigger gambling concession, recent holdups have aggravated the situation.

The Herald has seized upon these as object lessons, and it may not be as smooth sailing as expected.

**WILL MIKADO, MICH.,
BECOME M'ARTHUR?**

Detroit, Jan. 27. Mikado, Mich., embarrassed recently with its Japanese name, seems to have found a substitute. The oddity in the matter is that Mikado was not named after the Japanese emperor, but was derived from a Gilbert and Sullivan farce because of its favorite operetta.

However, the clemency can't go around making that explanation to folks who learn at the name ever since the U. S.-Jap war broke out. For a time the town was considered 'Pearl Harbor' at its new name but it now has one better than that. Henceforth it probably will be called 'MacArthur'.

Film of which Orson Welles will shortly shoot part in Brazil is the first to be made in Latin America under a new arrangement worked out by Jack Whitney's division of the Office of the Coordinator of Inter-American Affairs. Welles' picture 'All True', will be distributed by RKO as a regular feature-length release.

Whitney has a number of deals pending with other studios similar to that with RKO for the financing of 'True'. Inter-American Affairs office will put up no coin, but, if at the end of the regular payroll period RKO can demonstrate that the picture was not a financial success, Inter-American will pay the extra cost incurred by studio's having leased the film in Latin America instead of Hollywood.

Offer of this type deal has all studios going over potential studio material to be shot in S. A. It's figured to be highly favorable to all around, inasmuch as it (1) guarantees the studio against undue loss resulting from the heavy cost of sending a crew south, and (2) it provides the Whitney office with the (Continued on page 55)

**10 of Orchestra Of
18 Are Conscripted
Into United States Army**

What the building of an army of 3,600,000 men portends for many a band can be seen in the current Claude Thornhill lineup. Since Dec. 1, Thornhill has been forced to replace 10 of the 18 men in his combination, eight of the 10 having been called for induction. Bob Jenney, trombone, being the latest called. He's already in the post band at Camp.

Loe Breese is another to suffer. Four out of five recent replacements were because of conscription. Fred Kaite, Porter Bailey, Ed Cervantes, and Eddie Shaffer are now in uniform. Later in Eddie Peabody's band at Great Lakes Naval Training Station. Bob Stockwell dropped out via illness. Earl and Buddy Bergman, Ed Prepps, Bill Conitt and Bill Haley were replacements, respectively.

Robbing It In

Milwaukee, Jan. 27. Russians, anxious to get a largely Germanic community know that history repeats itself, are sponsoring a presentation in Milwaukee hall here Sunday (25) of 'Alexander Nevsky', a picture shot last year about the Russians repelling a Teutonic invasion in the 13th century.

The sponsors, a group known as the International Workers, have arranged to show Russian pictures regularly from now until summer.

N.Y. Stirs Foreign Correspondent, Back in Gotham After 12 Yrs. Abroad

By JOSEPH D. RAVOTTO
(The writer, recently reported from Europe, was United Press and 'Variety' Correspondent on the Continent.)

Here I am once again on Times Square, after 12 eventful years. The twinkling lights of Broadway and the noise, movement and tang of Manhattan leave me a little dazed. It's all as it was; yet, it's all so different.

In those 12 years I've trod the vias of Paris, London, Berlin, Rome, Madrid, Lisbon and other European capitals as a foreign correspondent. Off for a vacation in Europe, I remained 12 years and returned recently on the Excambion, the last American passenger ship to cross the Atlantic for the duration of the war.

The blackouted crossing over a secret, zigzag course on a ship with the American flag blackouted and, at its upper structure, grey, was a fitting close to a chapter of life I saw Europe at its best and worst.

I lived through the Europe that was a playground for vacationing Americans annually, the Europe of ease and luxury and the Europe of crisis—economic and political—when a certain degree of simplicity and confidence was supplanted by mistrust and bickering. It was a Europe of Munich, when a nation of idealists and politicians let themselves be hoodwinked (Continued on page 18)

LOMBARD WILLS ESTATE TO GABLE

Los Angeles, Jan. 27. —Carole Lombard left her entire estate to Clark Gable and appointed him executor of her will, dated Aug. 1939, and died here yesterday (WFO) for probate.

Document, short and simple, provides for the cost of her funeral and asks, after these expenses are paid, the rest, residue and remainder of her estate be bequeathed to my husband, Clark Gable. Amount of the fortune was not disclosed. The final earthly rites for Miss Lombard, her mother, Mrs. Elizabeth Peters, and Otto Winkler, in contrast with some other film funerals. Only a few family friends were present at the services.

Bodies of the three, who died with 19 others in an airplane disaster in Nevada, were secretly removed from the train at nearby Pomona to avoid a morbid public. The actress and her mother were interred on Wednesday (21), a day ahead of the expected time, and the Winkler services were held next day, both at Forest Lawn. Clark Gable, attended both rites.

Philly Music Critic Sues Stokowski for \$25,000

Hollywood, Jan. 27. —Leopold Stokowski has been charged with appropriating an original idea of Mark Tutelman, Philadelphia music critic, in combining classic music with a series of scenarios latter says he submitted to Stokowski at the latter's request for Walt Disney's "Fantasia."

Tutelman seeks \$25,000 damages.

Par Ribs Priorities

Hollywood, Jan. 27. —Paramount will be first away from the theater with a dramatization of the wartime verbiage. Filmmaker under the title "Priorities of 1942" is being reinterpreted by Art Aronson. Fun will happen around a Pittsburgh steel mill.

DISNEY CARTOONS AS TAX PAIN-KILLER

Washington, Jan. 27. —Walt Disney's part in the defense program will appear as anasthetizing the taxpayers against the shock of the March 15 income tax boost and propagandizing American food products around the world.

Already the creator of insignia for hosts of air force units, Disney has turned out a design that will be stamped on all food packages and will prepare a special United States in which Donald Duck will help soften the tax blow for the average citizen.

The food emblem, like the Britain Delivers the Goods' stamp, will be placed particularly on foodstuffs for export and for distribution to the U. S. Navy. Reproduced in red, yellow and black on white, the design represents a modernistic American eagle hovering over a cargo boat and chasing a bomb plane. The eagle represents the 'four freedoms.'

Adelaide Moffett May Start Divorce Suit In Miami w. Bill Buckner

Miami, Jan. 27. —Adelaide Moffett, just ousted at the Clover Club for Nat Harris, has established local residence and may institute divorce proceedings here against Bill Buckner, Jr. There's a local three-month ruling which makes Florida a road company Ex-Ex.

Quite a bit of press scandal on the divorce-mill stage, through money 'residences.' Consequently there can be no moneyplay and the three-month period hereafter must be legit and not done by mail order or any of some lawyer's phony address.

Miss Moffett is spotted in the city and will round out her legal stay to conform with the law. Socialite songstress is daughter of former Federal Housing Commissioner James A. Moffett.

Miggins Reports at 20th

Hollywood, Jan. 27. —Foreign situation as reported by Ben Miggins, European sales manager for 20th-Fox, is being digested by the studio's executive in view to its effect on the company's revenue. Miggins came on from New York and remains here for two months.

Daily conferences have been slated with Joseph Schenck, Barry Zankoff and William Goetz.

FOR DEFENSE



BUY UNITED STATES SAVINGS BONDS AND STAMPS

Bonds cost as little as \$18.75, stamps come as low as 10 cents—Defense bonds and stamps can be bought at all banks and post offices, and stamps can also be purchased at retail stores.

STRATOLINERS DRAFTED BY GOVT.

By GEORGE FROST

The headline act at New York's LaGuardia Field has been drafted by Uncle Sam for service with the Yankee air corps. The latest 'selectees' are the Transcontinental & Western Airline's huge Stratoliner planes, belovely especially by cross-country trotting fondism for their speed and convenience and by the crowds of stretchheads who populate aerodrome's conservation deck.

The army will undoubtedly use the 33-passenger, four-mile-a-minute ships for various ferry assignments. These luxury liners, operated by (Continued on page 55)

L. MONROE'S PATRIOTIC COMMUNITY SING TOUR

Sponsored by RCA-Victor, Lucy Monroe will undertake a coast to coast tour in a series of community choral festivals under auspices of the U. S. Treasury and the army and navy training staffs. Itinerary starts at Washington on Feb. 17, followed by Miami, Feb. 25; Tampa, March 4, and Pensacola, March 11.

In addition to her innumerable appearances at various war relief benefits to sing the National Anthem, Miss Monroe since last March has sung every Sunday night on 'Manhattan Merry Go Round,' national hookup. With some weeks of her contract remaining, she was released from her radio chore last Sunday (25). Community sings were tried out by Miss Monroe last summer. More than 40,000 participated at a Washington rally.

THE BERLEING POINT

By Milton Berle

My new picture, 'Whispering Ghosts,' is proving very lucrative to me. I just got the laundry concession for the sheets the ghosts wear. John Carradine is in the picture and he's a great guy to work with. He's the only actor in Hollywood who has a shout-out for a stand-in to play. During one of my most dramatic scenes, my bride, Joyce Matthews, came on the set. When the scene was over, she kissed me and said: 'Honey, don't worry, there are still a few weeks of work for you to play.' So Wurtzel, the producer of the picture, said to me, 'Berle, now that you're a star, we've made improvements in your dressing room—it sure is swell to have a shower in my own seat.'

John Shelton, who plays one of the featured roles, is sure a handsome guy. He reminds me of myself—in my wildest dreams.

Let's Lindy is quite distressed at the gambling going on among his hangers. The other day he caught two of them rolling each other's 'bones.' Jack Zero says he knows an actor who would marry a very lovely debutante—because her father wouldn't throw in a few tires with the dowry.

Harold Conrad wires me that Jack White no longer has that cement-colored complexion of his—since he switched to washing his face with apple soap.

Billie Rose just built the most unique bomb shelter—he had the bottom drawer of his dresser lined with concrete.

Maxie Rosenbloom will soon undergo an operation to give him much clearer vision. He's having a boxing glove removed from his mouth.

Bette Davis had to turn down a social invitation the other night. It was her maid's evening off and there was no one to stay home with her 'Oscar.'

Cliff Nazario says he saw a new kind of criminal picture. Not once did a gangster say 'That dirty double-crossing rat.'

Billy Curtis, the midget, offered his services to the government. He wants to convey carrier pigeons.

Larry Craig says he knows an actor who was so 'sartorially' perfect, even when he went to school he wore a pork-pie dunce cap.

Bob Hope has played a number of handouts, but he has dinner at somebody's house and they serve chicken à la king, he unconsciously gets up and does a monolog.

Joe Pennington got tired of making a picture a day at Universal, so they laid the law down to the executives—from now on the boys only want to make five a week.

There's a certain night club in Hollywood that features a jukebox and whenever you put a nickel in to play 'Rose O' Day' out comes a helping of the state's finest.

Have you heard the new recruiting song: 'How About You?'

MacK Gordon has a swell idea. He wants to paper the floors of every home in America with songbooks for housewives who like to sing while they mop.

There's No Truth to the Rumor

That the government added a trigger to Jimmy Durante's nose and is now using it for a rifle. ...That every time Nelson Duddie sings 'Shortnin' Bread' the ratings get stuck in his teeth. ...That Lana Turner once went out with a fellow who wasn't a handsealer. ...That whenever Skinny Ennis lays off he rents himself out to writers as an exclamation point.

Burma sign: Shaw-Rose. ...John Barrymore: Brew-Ball. ...Bob Bench: Let's Get-It. ...Sally Rand: Fan-Fantastic.

Observation: Observation

With most of the night clubs closing due to lack of business, all the fellows who indulged in night-spot brawls will have to shift their battles to a regular ring.

The rubber shortage is sure playing havoc with grids. Now when a woman wears an out, instead of discarding it she sends it out to be retreaded.

Eveadedred at Charley Foy's: 'I wouldn't say he's bald, but he does have a beautiful head of wavy skin.'

Eveadedred at NBC: 'He's got a phony—even the rubber in his checks is second grade.'

Eveadedred at Sardi's: 'He loves people around him—even when he walks in his sleep he wants company.'

My brother (the one who books squirrels into parks) hasn't been feeling well lately. He hasn't mindfully walked into an employment agency, and still hasn't gotten over the shock.

Whatever Became of ...

Burns & Jose ... Duke & Bingham

Snow, Black & Cole ... Dalton & Craig

Ruth Rove ... Smith & Strong

Hollywood is the only place in the world where a wolf owns a tuxedo.

I've Grown to Like It

Broadway Reporter Admits He Goes For Hollywood, But He's Not 'Gone'

By JOHN CHAPMAN

Hollywood, Jan. 27. —Hollywood—Two had 18 months in Hollywood. When I drew the assignment from the New York News I figured it was simple; simple of purpose, that is. All I'd have to do was my best toward reporting on the making of movies. Nobody told me of an enormous side job—an unending task of answering two questions several times a day.

Query 1—When did YOU come out here?

This one isn't so troublesome. You reply 'a year ago' or 'a year and half ago' and your interrogator looks confused and mumbles, 'Oh, I just thought you were here for a visit.'

Query 2—How do you like it out here?

This is the baby that says the strength. Suppose you reply, truthfully, 'Fine!' This will throw your interrogator off his balance.

Inferiorly complex writers than the Munnally Johnson colle that got kicked by Albert Payson Terhune. They are conditioned to abuse and (Continued on page 55)

Fields Nixes Rum—In Pic

Hollywood, Jan. 27. —Sixth chapter of Tales of Manhattan, the Boris Morros production at 20th-Fox, went into work with W. C. Fields in the top role.

The picture is essentially comic, with Fields preaching a temperance sermon.

ABBOTT and COSTELLO

On National Radio, Feb. 13

'Ride Em Cowboy'

Universal Pictures

Under Personal Management of: EDWARD SHERMAN

THE RIGHT TO SAY 'NO'

NBC, CBS, BMI Pay \$15,000 to End 14 Writers' Action for \$1,200,000

NBC, CBS, Broadcast Music, Inc., and the National Association of Broadcasters have arranged a settlement of a piece of litigation that sprang up against them during the fight between the writers and the Y. Supreme court. The writers involved, 13 of whom were ASCAP members, received different sums out of the settlement, and it is reported that the payoff altogether for the writers and the defendant company, Robert Darz, amounted to \$15,000. The damage figure named in the suit was \$1,200,000.

David Podell, who functioned as special ASCAP counsel during the negotiations for new licensing contracts with NBC and CBS, had been delegated by the ASCAP board of directors to co-operate with NBC-CBS counsel in bringing about an end of the writers' litigation. The board had agreed to use its influence in that direction after the contract terms with the networks had been completed.

NBC TELEVISION GIRL LEADS ALL-FEMME ORCH

An all-girl orchestra of 23 pieces, led by Juliette (Kathryn Porter), who was NBC's "Television Girl," makes its debut this week (Friday) at the Hipp theatre, Baltimore. The outfit played its first public date last night in front of a packed house. The sort of audition, Paul H. Tison is its manager and pianist. Frederick Brock, agency last week took a full-time job, resigning the "Sweethearts of Rhythm," composed of colored college girls from Louisiana. Currently active, including 17, including leader, the group may be enlarged to 23 or 25, it was said. Apollo theatre, N. Y., last week.

Larry Adler in Opera Debut With Harmonica

Philadelphia, Jan. 27. Larry Adler, the harmonica player who recently made his concert debut in a touring act with tap dancer Paul Draper, bowed in grand opera form tonight (Tuesday) in a performance of "The Bal" (Die Fledermaus), at the Philadelphia Opera House, at the Academy of Music. Philly. Performance was his English title.

Portraying an entertainer in the second-act ball scene, Adler played "John Strauss' 'Blue Danube Waltz.'" He then explained that as he had used a microphone for the number, he might as well go the whole way as an encore, play a song that at the time of the opera's action had not been written, by a composer who had not yet been born. He then played Cole Porter's "Begin the Beguine."

Grip's Invention to Army

Inventing a camera holder for tanks, Bill Classen, of the grip department of the Warner studio, has turned his invention over to the U. S. Army.

It is devised to film action from outside moving tanks, providing a photographic record of combat or maneuvers.

Moustached Bully
Plinkinton Arcade, Jan. 27. A downtown recreation center, among other things, a shooting gallery, Pictorial likenesses recently for the duck and business has more than doubled.

The operators have to worry about now is fear that the Government may crack down on the amusement supply.

The Border Stretch

Hollywood, Jan. 27. It used to be the hoosh run down to the border, but now it's something more elastic. Since the picture crowd have rolled down to Tia Juana to pick up new rubber.

Demand on the dealers and filling stations to be so brisk over the weekend that supplies were soon exhausted and some laid over until fresh stocks were rushed in from Mexico City.

BARN DANCE AT \$1.55 OP

Buffalo, Jan. 27. Alka-Sellers Barn Dance coming Saturday (31) to Memorial Auditorium for three-hour show, NBC broadcast included, for benefit of Smokes-for-Soldiers fund. Buffalo Evening News, which sponsors, adding Bob Armstrong's WBEN house band to program.

House at \$1.35, \$1.55 and 85c sold out week in advance, with smattering of 55c seats left.

A HUNK OF GUY

Robert Goffin Lectures, States: "Coke, and Does Sunday Other Things"

Robert Goffin, Belgian jazz critic and Leonard Feather, English music writer and critic, will together conduct a jazz music lecture at the New School for Social Research, N. Y., Wednesday, Jan. 28, 1942. Feb. 11 and are to continue for 15 weeks with recordings and live talent used to open the night.

Goffin, now editing "Voice of France" magazine in this country is also a lawyer, poet, character actor, ice-skater, amateur chef and has a rep as a strong man. He's 43.

Uncertainty of Transportation and Difficulty of Planning for Future Crimps Outlook—Brazilian Depression at War's Break Told by Patricia Bowman, Paul Haakon

CAFES DESERTED

War and the uncertainty of transportation are cutting down considerably the number of U. S. performers working in South America, or planning to go there. Latinaland was on the verge of developing into a profitable substitute for Europe as a venue of American talent when U. S. entry into the war dealt the A. tour scheme what may be a blitz blow.

Added difficulty, although one (Continued on page 34)

Jolson Tees Off Big As One-Man Show On Tour of Army Camps

By ABEL GREEN
Jacksonville, Fla., Jan. 27. Al Jolson opened his Dixie camp tour at the Jacksonville Naval Station (Monday) before two audiences of 5,000 each, the double appearance being made necessary due to turn-aways. The second solo concert included organics and vivas.

Working in a modern camp theatre, with a perfect public-address system, Jolson gave a performance superior to many de luxe theatres, the ovation was thunderous and over-whelming. The comedian, who repeatedly wanted to know, "Do you really mean it? And if you do, may I come back—as that is about the only thing we people in show business can do as our bit in the great war effort!"

Keynoting a new style of one- (Continued on page 33)

Gov't to Unify Air Raid Precautions For All Theatres; OCB Official Meets With Circuit Reps in D. C.

New Type Giveaway

Thomasville, Ga., Jan. 27. During World War I Marine Nat M. Williams shot a lot of Germans. Now local manager of Interstate Enterprises, theatre chain, he is Thomas county draft board chairman.

On behalf of his chain he has offered \$100 to the first Thomas county soldier, sailor or Marine who slaughters a Jap.

OPTION ON AL JOLSON

Sherman & Marquette agency has taken an option on the services of Al Jolson which it must exercise by Feb. 15. In making its deal through the Music Corp. of America the agency declined to specify the price. It was Jolson who insisted on the forfeit.

Among S&M's accounts are Kraft and Colgate. The former account is now using "The Great Gildersleeve" series on NBC Sunday evenings.

No Deal with Kate Smith
Miami Beach, Jan. 27.

Al Jolson and Ted Collins couldn't get together on coin, for the Kate Smith show, which has a \$1,500 top for its guests, and Lou Holtz will inaugurate a first-run CBS radio broadcast. Jolson was willing to do for \$3,000, and donate the entire sum to the Red Cross.

Quite a contingent of showfolk coming in with the Kate Smith-Ted Collins entourage, including Betty Grable, Jack Oakie for guest-shots and also to tie in with "Song of the Islands" (1941) film which debuts here Feb. 6.

Following pianist, Martin Freed, has arrived to accompany the star on his (Continued on page 38)

With wartime precautions and the stress of exhibitor-managers not knowing what to do or doing nothing so far, steps have been initiated by Washington looking to an official set of air-raid rules for all picture houses throughout the nation. Plans is to devise regulations that will be sufficiently broad to cover any type of operation from the smallest "shotgun" up to the Music Hall, N. Y.

With a view to drafting a prospectus for the entire country, a meeting was held in Washington Friday (23) by Everett King of the National Motion Picture Association of Civilian Defense to get the ball rolling.

Seated with King and others in the OCB were attended by St. Fabian, New York-New Jersey circuit operator; Graham M. Waldman, representing the Paramount chain; John Payette, zone manager for Warner Bros. in the Washington area; Sidney Lust, Washington circuit operator; long prominent in exhibitor politics; Hardie Meakin, of RKO's Washington theatres; Carter Barron, district manager for Loew's; H. C. Barbee, Jr., general manager of the Lichtman (Continued on page 20)

HARVARD THIS YR. GIVES IT TO BETTY GRABLE

The Harvard Lampoon has awarded its annual "oscar." One goes to Betty Grable, the most consistently "worthy" performance; another to Veronica Lake as the "worst picture" of 1941. Robert Benchley, Jr., is the editor of the collegiate funny paper.

Last week Alan Sheridan received a dubious citation from the Lampoon and came east to meet the "Reds" in New York. Evidently the crimson cutups are aiming at a double-feature this year.

THE RIGHT TO SAY 'NO'

With regard to the embarrassment Saturday (24) of Greta Garbo's non-appearance on the 'March of Dimes' broadcast over NBC; the attempt since then to drag her record on charity into the case to cover up somebody's carelessness completely ignores the point that if Miss Garbo did decide to make her radio debut she might think twice before entrusting this important event to the man who wrote the script that got Mae West so nicely jammed up on the radio.

On the Hollywood side there is a distinct tendency to blame Arch Oboler, a radio writer who has made a specialty of getting film stars to appear on radio programs for small wages, or none. Hollywood feels that Oboler over-extended himself this time and got caught in a snarl of his own provisions.

Oboler seems to base his whole case on the circumstances that Metro-Goldwyn-Mayer did not issue a denial of the original publicity release authorized by Oboler and circulated by the 'March of Dimes' through NBC. This seems to introduce a side-issue as an alibi for the main question of whether anybody should, in the name of sweet charity or patriotism, or any other cause, no matter how worthy, have the tenacity to announce to the public the supposed appearance of a celebrity at a certain date without the unmistakable consent of the principal.

The cross-fire of who did (or didn't) do what in this mess should not be confused with any purely extraneous considerations as to whether Greta Garbo 'ought' to help the Infantine Paralysis drive. That is a decision for Miss Garbo and now that she has been thrust into an awkward situation it seems unsportsmanlike to excuse the attempted explanation of her name by arguing that she hadn't 'ought' to be so unobliging.

True it may be that in this case the 15-year-old highway act of Miss Garbo has cost her a bad press. A less retiring, more self-assertive, protection of her interests was indistinguishable if this was, as it seems, a bold-faced bid to force an unwilling star to give in. It seems fairly clear that Oboler, with or without associates in the matter, did expect to use great names and great causes to accomplish through a 'shame play' the consent that direct appeal could not put through.

Anyway considered, the whole episode is careless in ethics and highly bad in manner. It seems to be a deliberate maneuver to put Miss Garbo into a situation where she had to make a gesture of 'Americanism' to offset a conveyed hint that her 'foreign' origin needs such a gesture.

This episode may clarify a lot of bad reasons and bad methods for doing worthy things in this war.

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Goldwyn-UA Deal Unlikely; Distrib Won't Match RKO's Low Terms

(L)agged Out

Hollywood, Jan. 27. Overtures by Sam Goldwyn to return to the United Artists fold for distribution of his pictures are not likely to develop any serious discussions, as UA is distinctly to match the terms of Goldwyn's RKO deal.

Under the RKO arrangement, Goldwyn gets worldwide distribution for 17½%, with the producer taking out his cost before RKO cuts in by its distribution fee. On 'Ball of Fire', which cost Goldwyn around \$1,000,000, RKO must return income it derived on film equal to this amount before taking its own cut.

Deal, unparalelled in film biz, was negotiated for Goldwyn by Leo Spitz, who was paid \$50,000 for negotiating the contract.

UA and other companies releasing for indie producers are expected to such an arrangement on the ground that the low distribution fee would invite loss. UA insists on same fee from the first dollar for distribution which obtains in dealings with the financiers and manufacturers.

Goldwyn's two-picture distribution deal with RKO ends with 'Ball of Fire'.

WB Offers Raise To Cagney, Now Talking With UA

Hollywood, Jan. 27. Warners is dangling a flattering proposition at James Cagney in an effort to balk further discussions with United Artists.

He is presently drawing \$150,000 per picture against 10% of the gross on a contract which expires with the completion of 'Yankee Doodle Dandy', now well along in production. Understood Warners is willing to make other concessions and raise the ante to hold him. UA proposal calls for a Cagney unit, with brother, Bill, as producer, with financial aid and UA personnel made available to Cagney's production setup.

Boyer Gets Salary-10 In Actor-Prod. Deal

Hollywood, Jan. 27. Combustible status of actor-producer for Charles Boyer is contained in a contract signed with Universal. He will produce and star in some pictures and handle production only on others. Deal calls for salary and percentage on films he produces.

Boyer returns at Universal to complete a two-way tie with Warner's 'The Constant Nymph' at UA. Warners and discharges a one-picture commitment at Paramount. Universal deal for his executive services was negotiated by Charles Kenneth Feldman.

Kent, Connors' Plans

Hollywood, Jan. 27. Sidney R. Kent and Sam Connors arrived here for confabs with 20th; plans also to look at forthcoming releases.

Kent returns east at the end of the week. Kent and Herman Webber make swing around 20th exchanges.

Before departing Connors stated he was not becoming sales manager of the company, as reported, to succeed Herman Webber, who is reportedly will remain on the Coast as district sales manager of 20th at his own request.

F(l)agged Out

Hollywood, Jan. 27. Diets, long a fad with film luminaries, are proving a deterrent to their patriotic motives. When call went out for donations to the Red Cross blood bank, many of the top names had to be rejected due to anemia and shortage of the necessary corpuscles.

Medicos ascribed the deficiency to lack of body-building nourishment, dietarily attributable to "making studio-side weight."

CANADA FIXES CEILING ON ADMISSIONS

Regina, Sask., Jan. 27. Basic rates of admission to picture theatres cannot be increased because they come under the price ceiling, theatreners have been told by James Stewart, administrator of service, Wartime Prices and Trade Board, Toronto. The 'ceiling' does not apply to the legitimate theatre.

'Admission fees cannot be greater than the basic rate charged on Sept. 15 and Oct. 11, 1941, in motion picture houses,' the administrator said.

Korda Seeking London Passage; Silverstone Resigns as N. Y. Rep

Steven Pallos, Alexander Korda's partner who has been supervising eastern sales representation for Korda, will actively take over the eastern rep post himself with departure of Emanuel Silverstone in a few days. Pallos is expected to return to New York next week from a six-week tour of South America.

Silverstone for a number of years had been Korda's eastern rep. When Pallos, a Hungarian who had long worked with Korda abroad, came to this country in 1940 he assumed supervision of Silverstone in the east, although Silverstone continued to handle most of the detail of contract approval.

Silverstone, a brother of former United Artists' chieftain Murray Silverstone, has been in the country about eight years. He's presently negotiating for another post in the film industry.

Korda has been in the east for about three years. He plans to leave shortly for England and is expected to learn in Washington whether he will be able to depart from the U. S. He said he anticipated he might remain about three months in the U. S. before he would be able to say one way or the other about the prospects of resuming production in England.

BISCHOFF ENDS 2-YEAR STAY AT COLUMBIA

Hollywood, Jan. 27. Sam Bischoff checks out of the Columbia studio March 1 at the expiration of his two-year producer pact. Currently he is putting the finishing touches to 'Two Yanks in Trinidad.'

Deals under other majors are now in negotiation.

42-14% INCREASE FOR RKO INCENSES

Agreement Reached With Eight Key Studio Unions —Many New Conditions Arranged in 3 Weeks of N. Y. Huddles Which Means Added Cost

'GOOD DEAL'

More than \$2,000,000 will be added to the studio labor bill as result of the increases and changes in working conditions granted to the local unions of the International Alliance of Theatrical Stage Employees following three weeks of negotiation in New York, according to reliable estimates. When the costs are complete, taking into account the added pressure on payrolls because of many conditions imposed by the IA locally, it is believed the increase will run from 12 to 14%.

This is in addition to the increase of between \$1,500,000 and \$2,000,000 being borne by studios in consequence of the deals made last fall with six international unions that are signatory to the five-year basic agreement.

The IA, which is not party to the basic agreement and does not intend to return to it, represents 10 different locals in the studios. One of these, the laboratory technicians, made its own deal independently of the IA late last summer, while another, the projectionists, accepted a 10% raise last fall following lengthy N. Y. sessions in which agreement was reached with the union, which has eight grips, soundmen, cameramen, lamp operators, wardrobe workers, make-up artists, studio utility men, employees and propertymen.

The eight studio locals, coasting along under the old agreement, resumed huddles with producer representatives in N. Y. three weeks ago and after daily sessions, many of which (Continued on page 18)

Hughes Still Indefinite On Action Against Ban Of 'Outlaw' By Censors

More than \$1,000,000 which Howard Hughes has had tied up in 'The Outlaw' has been sitting idle some time to gather moss indefinitely. Millionaire aircraft manufacturer Howard Hughes has been sitting idle in making up his mind on what he'll do about the N. Y. State Board of Regents' action of a couple weeks ago in upholding an earlier censorial ban on the film.

Hughes has the hope of taking his case to the Appellate Division of the Supreme Court and has already objected to by the Regents. Censors' action of a couple weeks ago in upholding an earlier censorial ban on the film.

To obtain a Hays office seal Hughes has already been forced to publicize his plans to sue the censors. He's already simultaneously fighting censors' nixes in several other states and is likely that he will take the New York ban to court. Major companies usually make cuts without much fuss because of their desire to get films in release as soon as possible and avoid keeping an expensive investment in cans on a shelf.

Meantime, Miss Russell, who is under exclusive contract to Hughes, can make no other films. She's engaged much of the time in posing for publicity pictures in a feature magazine, all of them anxious to get the similar to the disputed ones in the film.

Mellett Assures 'Free' Screen In Talk With Freeman: Choice of Story Material Entirely Up to Producers

'Proboscis' Trouble

Los Angeles, Jan. 27. Retreading job on Lou Clayton's school is the basis of \$75,000 damage suit filed by the former stage partner of Jimmy Durante against Dr. Josef Grunberg, plastic surgeon. Clayton charges that the maker of his beeper was to improve his brutish and beautiful his smeller, and instead, the proboscis is permanently disfigured, thereby impairing his earning capacity as an actor.

Dr. Grunberg's defense is that Clayton failed to follow instructions on the care of the retread job after the firm was completed.

PIX CO. ATTS HUDDLE ON PROBLEMS

'Overall problems of the picture industry, general matters applying to both the Coast and the East, public and labor relations, mechanical problems, and other broad topics are under more or less confidential discussion at meetings in New York attended by Hollywood studio and ex. attorneys.

Counsel from Hollywood, allying with N. Y. queries for the chamber sessions at a local hotel, include Mendel Silberberg, who represents Metro and Columbia; Herbert Preston, of Warners, and Maurice Benjamin, of the Coast firm of Lomb, Walker & Lomb, which represents Metro. The Hollywood attorneys have been in the city a week and will probably remain either in view of the scope of the discussions.

Local lawyer handling with the Coast group includes Austin C. Keough, yv and general counsel of Paramount; J. Robert Rubert, president and general counsel of Metro, and Joseph W. Hazen, general counsel of Warners.

Parleys in N. Y. will probably lay the groundwork for a general survey of the industry, including ways and means of improving public-labor relations, etc.

KELEY, MURPHY GIVEN ADDED DUTIES AT U

Hollywood, Jan. 27. Wide spread of executive duties at Universal has been ordered. Nate Blumberg in shifting new responsibilities to Dan Kelley and Martin Murphy. Both are veterans of the Valley studio and will work in closer association with Cliff Burt, chief head, in charge of all creative talent, artists, writers and directors, while Murphy, now in his 37th studio, looks after production operations and studio management.

In the new shuffle, Robert Spenn moves over from publicity, where he was assistant to John Seaton, to the casting department under Kelley. Also on Kelley's staff are Richard Criggs, story editor, and Reginald Allen, scenario editor. Kelly joined Universal in 1930 as casting director.

J Signs Ritzes

Hollywood, Jan. 27. Ritz brothers have been signed to a three-picture deal at Universal.

Studio is mulling various comedy properties.

Motion picture industry will steer its own course through troublous war times, selecting its own story material without any more definite guidance, or pressure, from the Government than a willingness on the part of the latter to cooperate on request. The clear cut policy, removing all rumors that the Administration had plans for use of the screen, was outlined by J. Frank Freeman, president of the Motion Picture Producers Assn. of Hollywood and top executive of the Paramount studio, in a discussion held at the several weeks ago requested the appointment of a committee to study the situation at the seat of Government. Mellett was selected by President Roosevelt for the spot. He has been connected with the White House staff for several years.

As defined by Freeman, the working arrangement promises most satisfactory operations. A single Government link with the industry's war activities committee will expedite production of non-commercial subjects. The demand for these from the Army and the Navy is likely to increase. Ahead of the war, under a plan supervised by Darryl F. Zanuck, have turned out of the studio's war effort, a number of value in the training courses for (Continued on page 34)

Grease Skids For 'B' Producers In Revamp at RKO

Hollywood, Jan. 27. New setup for the production of 'B' pictures at RKO is predicted following the arrival of Prexy George Schaefer around Feb. 1. Understood his appointment is the result of the departure of J. R. McDougall, Cliff Reid, Howard Benedict, and other 'B' producers. He is the only 'B' producer actually handling a picture, one of the Mexican 'B' picture, starring Lupe Velez and Leon Errol.

Jeff Harris off the payroll for a few days, is busy with the job preparing a war clause. Pare Lorenz, about whose status there is some speculation, is working on two stories for future production.

Meanwhile, the retrenchment campaign at RKO is working well. Manager, has resulted in the dismissal of Wynne Halam, head of the studio's labor department, and a few minor casualties.

HURLEY CANCELS UA DEAL ON WAR CLAUSE

Hollywood, Jan. 27. Harold Hurley cited the war clause in his contract to cancel his producer commitment with United Artists. Hurley, who was under contract for two years, was signed last September, at UA talking at wartime mobilization. Hurley, but was not included in that protection before signing.

Hurley was to have arranged his own financing and didn't want to be obligated for high budget pictures at this time.

THE LADY IS WILLING (ONE SCEN)

Hollywood, Jan. 27.
Columbia presents of Charles R. Mullen and Fred MacMurray. Features Alice May, Robert Montgomery, and Roger Clark. Directed by Mitchell Leuten. Story by James M. Hearn and Robert Montgomery. Screenplay by Robert Montgomery. Based on story by Robert Montgomery and Gordon Clift. Produced by Alexander Korda. Jan. 27, 12:45, Running time, 90 mins.

"The Lady Is Willing" is a race and sophisticated marital comedy that carries a good share of amusement with it. With Philip Dietrich and Fred MacMurray in the lead, it seems due for moderately profitable results.

Picture carries light and breezy tempo in the first portion, with an adequate use of cloying as mollifying factor in holding interest. In the latter half, with the aid of a situation of an emergency operation necessary to save the child, the picture attains a pendulum-swinging portion of life-and-death crisis allows the tale to shift with elements of formula and sentiment.

William Dietrich, as a star, has a strong urge for mother-love plots and a few plucks in his adoption. Advised that she cannot get legal possession without the bonds of matrimony, the exasperated young doctor MacMurray into a marriage with the childless woman. The picture is a rather good example of a sentimental and a dangerous operation.

Familiar banter is apparent throughout. Despite the good performances by both principals under the direction of Mitchell Leuten, criticism in holding up interest with the help of cloying and clichés not handled in manner to hold audience on the dramatic elements.

Aline MacMahon returns to the screen in a well-defined supporting role, with others in the cast of minor importance. The picture is a light, especially those of Miss Dietrich, who plays the role of the childless wife, and her deep torments in two brief stage sequences.

BROOKLYN ORCHID

Hollywood, Jan. 27.
United Artists presents of Charles R. Mullen. Features William Bendix, Joe E. Brown, and Marjorie Woodworth. Directed by George Cukor. Screenplay by George Cukor. Based on story by George Cukor and Marjorie Woodworth. Produced by George Cukor. Jan. 27, 12:45, Running time, 90 mins.

Obviously straining for comedy, but achieving result with greatest difficulty, this Roach featurette is a good deal of fun to watch. The series. For purpose intended, it is a dual success. It helps to make up for lack of spontaneity in both the script and execution.

William Bendix and Joe Sawyer open a fleet of cars to the screen with one cab between them. The wife, Grand Bradley, has all social aspirations and toposes a musical, while the boy, Grand Bradley, has all social aspirations and toposes a musical, while the boy, Grand Bradley, has all social aspirations and toposes a musical.

Cast does the best possible under conditions of static lines and direction, with which lack most of all unfolded in obvious vein—and aimed at those who laugh at wit.

PUBLIC ENEMIES

Republic presents of Robert Noy production. Features Philip Terry, Wendy Barrie, and Robert Noy. Directed by Robert Noy. Screenplay by Robert Noy. Based on story by Robert Noy. Produced by Robert Noy. Jan. 27, 12:45, Running time, 90 mins.

Plenty of excitement compressed into this newspaper-gangster production.

grammar. Fact that the romantic angle is deftly and sensibly worked out makes film acceptable as a virtue.

Yarn of the go-getter police reporter, with sufficient comic relief to be attractive, but then a batch of gangsters, is not particularly new, but with sufficient comic relief to be interesting to carry over the few hundred spots.

Effervescent police scribble annoys the society heires so much that the young reporter his job. Then she is kidnapped, and the picture attempts to secure under world data, to convict a successful criminal. The picture is a rather good example of a sentimental and a dangerous operation.

Wendy Barrie, as the deb, gives the film plenty of lift, both with her looks and good theatrical job. Philip Terry is energetic and okay as the young reporter. The picture is a rather good example of a sentimental and a dangerous operation.

Man From Cheyenne (WITH SONGS)

Republic production and release. Stars Philip Terry, Wendy Barrie, and Robert Noy. Directed by Robert Noy. Screenplay by Robert Noy. Based on story by Robert Noy. Produced by Robert Noy. Jan. 27, 12:45, Running time, 90 mins.

Republic has every reason to take pride in the Roy Rogers string of westerns. The picture is a rather good example of a sentimental and a dangerous operation.

Let 'Em Park

Proposed audience requiring new theatres to provide 200 square feet of parking space for each seat of capacity has been approved by the City Planning Commission. The measure provides that the parking space must be either on the premises of the theatre, or within 500 feet.

TITLE CHANGES

"Spoilers of the North" switched by Republic to "Girl from Dakota." "The Million Dollar Ghost" now in 20th-Fox over "The God in the Shell." "The Million Dollar Ghost" now in 20th-Fox over "The God in the Shell." "The Million Dollar Ghost" now in 20th-Fox over "The God in the Shell."

Yo Conoci Es Mujer (I Knew That Woman) (ARGENTINE-MADE)

Argentine Sono film production and release. Stars Philip Terry, Wendy Barrie, and Robert Noy. Directed by Robert Noy. Screenplay by Robert Noy. Based on story by Robert Noy. Produced by Robert Noy. Jan. 27, 12:45, Running time, 90 mins.

Suggesting the school inaugurated by Oscar Welles in "Citizen Kane," the picture is a rather good example of a sentimental and a dangerous operation.

Miniature Reviews

"The Lady Is Willing" (Col) (Sound) Marjorie Dietrich and Fred MacMurray in sophisticated marital comedy, much of which is a rather good example of a sentimental and a dangerous operation.

"Man From Cheyenne" (Rep.) (Sound) Philip Terry and Wendy Barrie in a rather good example of a sentimental and a dangerous operation.

"Let 'Em Park" (20th-Fox) (Sound) A rather good example of a sentimental and a dangerous operation.

"Yo Conoci Es Mujer" (Argentine-Made) (Sound) A rather good example of a sentimental and a dangerous operation.

"Public Enemies" (Republic) (Sound) A rather good example of a sentimental and a dangerous operation.

"Brooklyn Orchid" (United Artists) (Sound) A rather good example of a sentimental and a dangerous operation.

"The Lady Is Willing" (Columbia) (Sound) A rather good example of a sentimental and a dangerous operation.

"Man From Cheyenne" (Republic) (Sound) A rather good example of a sentimental and a dangerous operation.

"Let 'Em Park" (20th-Fox) (Sound) A rather good example of a sentimental and a dangerous operation.

"Yo Conoci Es Mujer" (Argentine-Made) (Sound) A rather good example of a sentimental and a dangerous operation.

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of releases as given in this chart is the date of first running time in print.)

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time, copyright, etc. See VARIETY, Inc., All Rights Reserved.

WEEK OF RELEASE—1/28/42

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Les Brown-Bursty Sturdy \$43,000

In Chicago; Duke Ellington Lifts

'Supper to 18C, Ball' 11G on 4th Wk.

Chicago, Jan. 27. Weekend openers were good throughout the city, with the picture trade doing nicely. Ideal weather is helping.

Les Brown has a winner currently with the Les Brown orchestra plus "Supper to 18C," with the younger star element adding to the older crowd which usually averages \$43,000 in addition, the house is sold out on Thursday (29) to the American Canners for a stay 11,000.

Duke Ellington continues brilliantly at "Ball," coping a sturdy \$11,000 on its fourth stanza. "How Green Was My Valley" is a bright mark in the State-Lake on its holdover at a fine \$5,000.

Edna Ellington orchestra on the stage of the Oriental plus "Sing For Me," is doing well. "The Great Zerkow" is a snappy \$18,000, with Ellington obviously the star. "The Great Zerkow" on Broadway is still doing well on its fourth season at United Artists.

Estimates for this week:
Apollo (B&K) (2,500; 35-55-85-75) "Sunrise" (UA) and "Night and the Day" (M-G). Moved here after two good weeks in the Roosevelt, good \$8,500. Last week, "Birth of a Nation" (P). In fourth loop season, trim \$10,000.

Chicago (B&K) (3,000; 35-55-75) "Belong to Me" (Col) and Les Brown orchestra on stage. Big money stage in the offering, with Brown coming over a substantial draw. "The Great Zerkow" (M-G) in 10th night. Last week, "Red Boots On" (WB) plus Griff (WB) and "The Great Zerkow" (M-G) moved here at \$11,000.

Garrick (B&K) (2,000; 35-55-75-75) "The Great Zerkow" (M-G) moved here from two weeks in the Chicago, all right at \$8,000. Last week, "The Great Zerkow" (M-G), fourth loop stanza, net \$5,000.

Oriental (Troque) (3,200; 24-44-55) "Sing for Supper" (Col) and Duke Ellington orchestra on stage. Strictly Duke Ellington for the business here currently, mappy \$18,000. Last week, "Bombay" (WB) plus Laurel & Hardy in person, powerful \$10,000.

Palace (RKO) (2,500; 34-44-55-75) "Ball Fire" (RKO) and "Gay Palace" (WB) moved here after two good weeks in the Roosevelt, big getter here, dropping off only \$10,000 on its fourth loop. Last week, \$11,000, after topping expectations last week at \$15,000.

State-Lake (B&K) (2,700; 35-55-75) "The Great Zerkow" (M-G) moved here after two good weeks in the Roosevelt, big getter here, dropping off only \$10,000 on its fourth loop. Last week, \$11,000, after topping expectations last week at \$15,000.

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'CORSIKAN' \$11,000 in PORT; WOMAN LOW 5G

Portland, Ore., Jan. 27. Biz continued at surprisingly high level. "Corsican Brothers" is leading. "Two-Faced Woman" is a disappointment at the United Artists, folks apparently feeling re-vamped version is tame.

"Hellzapoppin'" still banging over good returns on moveover to the State-Lake.

Estimates for this week:
Broadway (RKO) (2,500; 35-55-75) "Corsican Brothers" (UA) and "Hay-For" (UA). Great \$11,000. Last week, "Hellzapoppin'" (U) and "Sealed Air" (U) (2) moved to Mayfair.

Mayfair (Parker-Evergreen) (1,500; 35-55-75) "Hellzapoppin'" (U) moved over from Broadway with "Public Enemy" (M-G). Last week, "Babe's Broadway" (M-G) came sort of moveover, high \$4,000.

Mayfair (Parker-Evergreen) (1,500; 35-55-75) "Men in Life" (WB) moved over from Broadway with "Public Enemy" (M-G). Last week, "Babe's Broadway" (M-G) came sort of moveover, high \$4,000.

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First Runs on Broadway

(Subject to Change)

Week of January 29
Astor—"King's Row" (WB) (2)
(Reviewed in Variety, Dec. 24, 1941)
Broadway—"Fantasia" (Disney)
(Reviewed in Variety, Nov. 13, 1940)
Capitol—"Corsican Brothers" (UA)
(Reviewed in Variety, Dec. 24, 1941)
Columbia—"The Great Zerkow" (M-G)
(Reviewed in Variety, Jan. 14)

Burns—"Ball of Fire" (RKO) (34 week)
(Reviewed in Variety, Dec. 10, 1941)
Columbia—"The Great Zerkow" (M-G)
(Reviewed in Variety, Dec. 24, 1941)
Paramount—"Sullivan's Travels" (P) (38)
(Reviewed in Variety, Dec. 10, 1941)
M-G—"Call Out the Marines" (RKO) (24 week)
(Reviewed in Variety, Jan. 14)
RKO—"Son of Fury" (20th-Fox) (38)

Strand—"All Through the Night" (WB) (24 week)
(Reviewed in Variety, Dec. 3, 1941)
Globe—"Paris Calling" (U) (14)
Astor—"King's Row" (WB) (24 week)
(Reviewed in Variety, Jan. 14)

Broadway—"Fantasia" (Disney) (5th week)
Capitol—"Design for Scandal" (WB) (24 week)
(Reviewed in Variety, Nov. 12, 1941)
Globe—"Paris Calling" (U) (14)
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'Through Night' Good \$43,000, With N. Biz Generally Strong; 'Ball' 90G Holds 3d Wk.; Joan, \$20,000, Light

General strength of Broadway business, aided again by another big week for the average week, is sending "All Through the Night" into the high 40's. The picture is doing close, while in the case of three holdovers, the picture is doing better rather than depart after two.

"Ball of Fire" now in its second week, the picture is doing well, it will be kept a third. The same goes for "King's Row" at \$20,000 that it will be kept a third. The same goes for "King's Row" at \$20,000 that it will be kept a third.

"Paris Calling" (U) (24 wk). Mainline fine speed at \$11,000 or over following \$10,000 on its third of \$15,000. Remains a third session.

Estimates for this week:
RKO (1,500; 35-55-44-55-75) "Remember the Day" (20th) and "Confirm or Deny" (20th), both \$4,000. Last week, "Paris Calling" (U) (24 wk). Mainline fine speed at \$11,000 or over following \$10,000 on its third of \$15,000. Remains a third session.

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(UA) (24 wk). Holding up remarkably well at \$20,000 or near on holdover. The picture is doing close, while in the case of three holdovers, the picture is doing better rather than depart after two.

"Paris Calling" (U) (24 wk). Mainline fine speed at \$11,000 or over following \$10,000 on its third of \$15,000. Remains a third session.

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Can Lowey-Scandal! \$22,000 in Pitt.; 'Suspicion' 5G, 'Valley' 8 1/2 G on 4th

Pittsburgh, Jan. 27. Talk of town continues to be the amazing bit of how "Can Lowey-Scandal!" at Fulton. Now in fourth week, picture is eating it out still in the chips. Breaking every record and drawing huge attendance at the Fulton.

Stanley's going for another strong week with Cab Calloway. Design for Scandal while Penn, with "Suspicion" will be hovering around the same okay figure for the third week. "Valley" will be showing strong Senior above house's recent sluggishness.

Estimates for This Week
Fulton (Shea) (1,700; 30-50)—Green Valley" (20th) (4th wk.). Little or no drop in this clinic, which is already house's smash hit of this week. Close to \$8,500, sick profit, as against \$5,500 last week. This means nearly \$4,000 on the box.

Penn (Loew's-VA) (3,300; 20-50)—"Suspicion" (RKO). Hitchcock thriller, a come-over but critics praise of Joan Fontaine's performance is helping it along pretty close to \$15,000 smash, and exactly the figure Penn has shown two films, "Johnny Eagle" (M-G), last week, and "Coriscan Bros." (UA), which have done good.

Ritz (WB) (300; 40-50)—"Coriscan Bros." (UA). Another spot that's struck a level for movie-drama coming here via the usual Penn-Warner-Columbia circuit. \$6,000. Last week, \$7,700 for "Babes Broadway" (M-G).

Senator (Harris) (1,750; 30-50)—"Destiny" (M-G). Although coming from a come-over, it's going to net \$6,000, not quite enough of a week. "Palladium" (UA) at \$5,000, said but around what this has been getting.

Stanley (WB) (3,800; 20-44-50-80)—"Design Scandal" (M-G) and Cab Calloway's "Can Lowey-Scandal!" are both a big fave at this spot and circuit, headed for \$12,000.

Pidgeon's draw currently more than usual, and "Can Lowey-Scandal!" running so healthily a couple of blocks away. Last week, Phil and "Can Lowey-Scandal!" (M-G), "Night" (WB), strong \$5,000.

"Johnny Eagle" (M-G) (2d wk.). Brought down here from the "Can Lowey-Scandal!" circuit. "Coriscan Bros." (UA), which also came over from the "Can Lowey-Scandal!" circuit.

Boots On Crisp \$11,000 in Seattle; 'Remember' \$8,000; 'Coriscan' Br 3d

Seattle, Jan. 27. Biggest campaign is for "They Died With Their Boots On" (RKO) at the Orpheum, where it's single-featured for the second week. "Remember" (M-G), also is a big. Otherwise it's holdovers: "Coriscan Bros." (UA), which also came over from the "Can Lowey-Scandal!" circuit. "Coriscan Bros." (UA), which also came over from the "Can Lowey-Scandal!" circuit.

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (1,000; 40-50)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Columbia (H-E) (1,800; 23-42)—"Public Enemy" (M-G) and "Int'l. Squadron" (WB) (2d run). Int'l. 200. Last week, "This Man" (M-G) and "Starline" (P-R) (2d run), netted enough, \$4,000.

Fifth Avenue (H-E) (2,200; 30-40-80)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Liberty (L-VH) (1,600; 30-40-80)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Metro (H-E) (1,600; 30-40-80)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Orpheum (H-E) (2,800; 30-40-80)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Palomar (Stratton) (1,350; 23-35-80)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Swamp Water (20th) and "Glamour Boy" (P-R) (2d wk.). Sold \$5,000. "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

(20th) and "Lydla" (UA) (2d run), \$5,000. "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Wister Garden (Sterling) (800; 20-50)—"Remember" (M-G) and "Unexpected Uncle" (RKO) (3d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Valley (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Walter (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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Hawkins-Inskotts Plus 'Scandal' \$15,000, Omaha

Omaha, Jan. 27. Erskine Hawkins band plus the Four Jack Spots and "Scandal" at the Orpheum are going for one of the best weeks yet. "Scandal" is topped at this house and will stand for all stage shows. They are in their third week.

"Scandal" (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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Travels - James-O'Brien Smash \$37,000 in Hun; 'Woman' 37 1/2 G, 2 Spots

Boston, Jan. 27. Boom traded all over town this week, with the Metropolitan leading in mile and cashing in on personal appearance of Pat O'Brien and Glen Gray with Connie Blystone. "Travels" ball of fire is plenty lively in its fourth week. Glen Gray and Connie Blystone at the RKO-Boston is another picture that's doing well. "Woman" at the RKO-Boston is another picture that's doing well. "Woman" at the RKO-Boston is another picture that's doing well.

Estimates for This Week
Boston (RKO) (3,200; 30-44-50-80)—"Travels" (M-G) and "Woman" (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

"Travels" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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J. Eager - 15 1/2 G, 2 Spots

Baltimore, Jan. 27. Business continued to be with popular weekend enough to provide ample margin for the remaining playing days to register solid figures. Those extra people reported to have been attracted here by defense activity to "J. Eager" (M-G) (2d wk.).

Estimates for This Week
Baltimore (M-G) (1,800; 30-44-50-80)—"J. Eager" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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"J. Eager" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

Valley \$19,000 For Thrd Det. Wk.; Foxes 7G

Detroit, Jan. 27. Setting back after record-breaking business, the grosses here will continue above average this week. "Valley" (RKO) is the first bill held over in that probably will top cover. "Foxes" (M-G) is the first picture in 1929 and probably will top cover.

Estimates for This Week
Detroit (RKO) (1,700; 30-50)—"Valley" (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

"Valley" (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

"Valley" (RKO) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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'Ball of Fire' Torrid \$16,000 in Okay City; 'Coriscan Bros.' \$10,000

Cincinnati, Jan. 27. Sizzling take in "Ball of Fire" at the Albee is upping general downtown bit several notches over last week. "Palace" is on the right, with "Coriscan Bros." and "Sunshine" (M-G) (2d wk.).

Estimates for This Week
Cincinnati (M-G) (1,800; 30-44-50-80)—"Ball of Fire" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

"Ball of Fire" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

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McClay-Havana Robust \$16,000, Leader in Mpls.

Minneapolis, Jan. 27. Ideal theater weather continues to prove the most effective tonic local grosses have had in a year. For "McClay-Havana" (M-G) (2d wk.).

Estimates for This Week
Minneapolis (M-G) (1,800; 30-44-50-80)—"McClay-Havana" (M-G) (2d wk.). "Can Lowey-Scandal!" (M-G) and "Fifth Avenue" (M-G) augmented by \$2,000.

"McClay-Havana" (M-G) (

LET THESE HEADLINES OF FIRST FEW DATES BE YOUR GUIDE LINES!

VARIETY, JAN. 14

'Hellz' Solid In Sluggish Indpls.

Indianapolis, Jan. 13
 "Hellzapoppin" at the Indiana is biggest thing in town.

*Held over
of course!*

VARIETY, JAN. 14

'Hellzapoppin' the Hottest

"Hellzapoppin" doing slick business in Cincinnati, bang up in Seattle for nine days of second week.

VARIETY, JAN. 21

'Hellz' Best Newcomer In Mildish K. C.

Kansas City, Jan. 20.
 Best entry is probably "Hellzapoppin" in the Esquire and Uptown houses.

*Held over
of course!*

VARIETY, JAN. 21

'HELLZA' TORRID IN PORTLAND 2d WEEK

Portland, Ore., Jan. 20.
 Outstanding this week, though, is the remarkable strength displayed by "Hellzapoppin" at the Broadway. Olsen-Johnson comedy is not far off from the initial week which battled a blizzard to easily lead Portland biz.

*Held over
of course!*

MOTION PICTURE DAILY

'Hellzapoppin' Seattle's Best

FLASH! "Hellzapoppin" breaks all box office records for mid-week openings at Orpheum Theatre, San Francisco, Senate Theatre, Harrisburg and Astor Theatre, Reading, Pa.!

FLASH! "Hellzapoppin" establishes new record at Denver Theatre, Denver!

FLASH! "Hellzapoppin" breaks all records at Palace Theatre, Rochester!

FLASH! "Hellzapoppin" in record-breaking engagements in Toronto (held over), and Hamilton, Ontario!



UNIVERSAL PICTURES presents
HELLZAPOPPIN'
 starring **OLSEN and JOHNSON**
MARTHA RAYE
 HUGH HERBERT • MISCHA AUER • JANE FRAZEE • ROBERT PAIGE • GUS SCHILLING • SEMP HOWARD • The Six Hits • Slim and Slam • The Gongooses
 and the OLIVE HATCH WATER BALLET
 Screenplay by Nat Perrin and Warren Wilson • Based on an original story by Nat Perrin
 Suggested by the stage play "Olsen & Johnson's Hellzapoppin'" • Directed by H. C. Potter
 A MAYFAIR PRODUCTION Associate Producers, Glenn Tryon and Alex Gottlieb

300 KEY CITY BOOKINGS DATED IN NOW!

“Superficial” Probe Held Inaccurate On U. S. Congressional Indictment Of Films, Radio As Pan-American Aids

**'BOMBER' FINE
\$5,500 IN B. A.**

Recommendation that the Rockefeller Committee should work more closely with routine State Department operations and organizations has already been put into effect.

feiler Committee should work more closely with routine State Department operations and organizations has already been put into effect.

of 'Mexico Monumental' in colors by the government, announces the tourist department.

has already been put into effect.



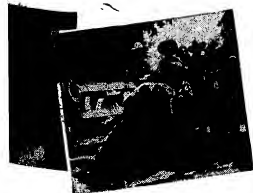
They never busted a
Bronc in their lives—but
oh, what they're doing
to America's box offices!

STEP UP, PODNER!
NATIONAL RELEASE IS FEB. 13th

**STEP UP—AND CASH IN
AS THE CROWD
CRASHES IN!**



IT and LOU COSTELLO in "We're Cowboy"



with
**DICK FORAN • ANNE GWYNNE • JOHNNY MACK BROWN
SAMUEL S. HINDS and THE MERRY MACS • ELLA FITZGERALD
THE HI-HATTERS • THE BUCKAROO BAND • THE RANGER CHORUS OF 40**

Screen Play, True Boardman, John Grant • Adaptation, Harold Shumate • Original Story, Edmund L. Hartmann
Directed by ARTHUR LUBIN • Associate Producer ALEX. GOTTLIEB

A UNIVERSAL PICTURE



MIAMI'S GOT ALL THIS - AND GRABLE TOO!



GALA \$3.30 WORLD PREMIERE AT LINCOLN THEATRE, MIAMI BEACH, THURS. NIGHT, FEB. 5TH!

★★★★ **Proceeds to Navy Relief Fund** ★★★★★

BETTY GRABLE · VICTOR MATURE · JACK OAKIE
in **SONG of the ISLANDS**

TECHNICOLOR

with **Thomas Mitchell · George Barbier · Billy Gilbert · Hilo Hattie** and
HARRY OWENS and His Royal Hawaiians

Directed by **WALTER LANG** · Produced by **WILLIAM LeBARON** · Original Screen Play by Joseph Schrank, Robert Pirosh, Robert Ellis and Helen Logan

BALLYHOOD TO THE NATION'S MILLIONS BY A WEEK'S BUILD-UP ON KATE SMITH'S NOON HOUR SHOWS ... CLIMAXED BY THE KATE SMITH HOUR AT 8 P. M. (EST) FRIDAY, FEB. 6 OVER CBS! THE FIRST MAJOR NETWORK BROADCASTS EVER TO EMANATE FROM MIAMI! ENTIRE RADIO PRODUCTION UNDER THE SUPERVISION OF TED COLLINS!



BETTY GRABLE
JACK OAKIE

as Kate Smith's guest stars and
guests of honor at premiere!



Each daily Kate Smith show has approximately 10,000,000 listeners! The Friday night Kate Smith Hour is heard by approximately 25,000,000 people over 91 stations! A tremendous aggregate audience ... pre-sold!



LISTEN IN! WATCH THOSE BOXOFFICE REPORTS!
REVEL IN 20TH CENTURY-FOX'S SHOWMANSHIP!

AND SEE FOR YOURSELF! "SONG OF THE ISLANDS" TRADE SHOWINGS FEB. 3RD!



*New York Critics
call it one of
Hollywood's Best!*

Howard Barnes, N. Y. Herald-Tribune:

"A challenging, exciting and magnificent motion picture. As sheer entertainment, it is tremendously vital . . . Michele Morgan is so lovely and noble that she is certain to become a big star . . . Paul Henreid gives a sensitive and extremely sympathetic portrayal."

Bosley Crowther, N. Y. Times:

"A rigidly exciting and tenderly moving film . . . taut with fearful uncertainties and packed with sincere compassion."

Kate Cameron, N. Y. Daily News:

"Either Paul Henreid or Michele Morgan would have been qualified to carry the picture alone . . . A moving and thrilling melodrama . . . filled with breathless suspense."

Leo Mishkin, N. Y. Morning Telegraph:

"Michele Morgan and Paul Henreid score in their American screen debuts . . . They are both very personable, and contrive to register considerable of an impact . . . Picture very effective, and handsomely turned out."

Lee Mortimer, N. Y. Daily Mirror:

"Full of thrills and tears . . . exciting and fast-moving . . . Paul Henreid and Michele Morgan powerful, bristling personalities."

William Boehnel, N. Y. World-Telegram:

"Everything first-rate entertainment should have—romance, laughter, sentiment, danger and surprise. And then there is Miss Morgan. She's the best thing that's happened to Hollywood in years."

G. R., N. Y. Sun:

"A picture that must be seen . . . It marks the christening of two new stars and a new director on the American screen."

Archer Winsten, N. Y. Post:

"Engrossing and carefully made . . . Audience's sympathy is completely engaged."

Rose Pelswick, N. Y. Journal-American:

"Marks the Hollywood debut of Michele Morgan and Paul Henreid, and both give excellent accounts of themselves."

MICHELE
MORGAN
PAUL
HENREID
IN

Joan of Paris

WITH
THOMAS MITCHELL • LAIRD CREGAR
MAY ROBSON

Produced by DAVID HEMPSTEAD
Directed by ROBERT STEVENSON
Screen Play by Charles Bennon and Ellis St. Joseph

**NOW PLAYING
AT THE
LONG-RUN
RIVOLI THEATRE, N. Y.**

Made by the
producer of
"KITTY FOYLE"



Little Old NEW YORK

By ED SULLIVAN

Has any major company topped Warners' current batting average? They've had these solid hits in a row: "Sergeant York", "The Maltese Falcon", "They Died with Their Boots On" and "The Man Who Came to Dinner"... And they have "Kings Row" and "Captains of the Clouds" coming up.

The
answer
is
NO

Thanks, Ed!



"KINGS ROW"
is coming up Monday
at the
Astor Theater, N. Y. C!

**"CAPTAINS OF
THE CLOUDS"**
is coming up on
February 12th at the
Strand, N. Y. C!

WARNERS
is coming up with
one hit after another!
It's a pleasure!

Indie Exhibs Now Ducking RKO, Par, 20th Trial in Minn., Want to Avoid Grilling on their Theatres' Profits

Minneapolis, Jan. 27. Trial of major distributors for violation of the Minnesota Deceit Law wound up today (Tuesday) and went to court for decision. In effect, the criminal action was joined with civil suits testing measures constitutionality.

Unexpected developments have resulted in a hasty revision of a plan conceived by Northwest Allied, sponsor of the Minnesota anti-deceit law, have the state call a small army of independent exhibitors as rebuttal witnesses in the trial of Paramount, RKO and 20th-Fox. They were to testify to alleged double practices to justify enactment of the measure which requires distributors to sell their entire season product subject to a minimum of 50% cancellation, and which the three film companies are charged with violating.

The developments were in the shape of a bombshell thrown by defense counsel, J. W. Finley and David Shearer, when their cross-examination of several of the exhibitor witnesses who already have taken the stand indicated that the picture theatre owners could be thoroughly deflated.

These witnesses had testified they were compelled to pay for more pictures than they could play. They also had told how they were forced by film importers to buy business and also shorts that they did not desire, and pay for them.

This line of testimony was calculated to show that Minnesota independent exhibitors need the anti-deceit law for their protection. It was the defense counsel's intention, the court already has directed Will Glaser, Fairbank, Minn., independent exhibitor, to call witnesses marshalled by Northwest Allied, to produce records covering his business transactions for the past several years.

Defense counsel said he wanted to bring out that the independent exhibitors who have taken the stand have netted substantial earnings from their theatres and that net profits on many films have been so enormous that operators could aggregate size up as extremely remunerative and provide unusually high returns on the investment.

He declared that their cross-examination revealed that in many instances they had made net profits as little as 3 1/2%.

Edna Areola Gitting.

One of the Twin City independent exhibitors, who was subpoenaed and was waiting to take the stand, was to have been given a particular grilling about his alleged season story, but now he won't be called. Defense counsel asserted they were prepared to bring out by their cross-examination of him and by the records of his business transactions that he had made net profits of 30% or more, comparatively few years ago but that he thereafter was able to make \$500 capital; that now, after less than two years, he has accumulated a net profit of \$10,000.

He is the owner of a theatre in a circuit of six Twin City and suburban theatres, most of them de luxe houses and among the best-paying Minneapolis and St. Paul neighborhood situations, and their present run runs into the hundreds of thousands of dollars.

In explaining the decision to keep out independent exhibitors of the witness stand, Northwest Allied leaders said the change of plans was occasioned by a determination to permit the distributors to "cure" the letter to make their brochure statements public.

Friedel On Stand

On cross-examination John J. Friedel, Minneapolis Amica Company (Paramount circuit) president, whom they had called as a witness, was ordered to bring out that the big affiliated chain had first-run on all first-class theatres in the city and its houses before the independent exhibitors can do so, testified that the company spends \$200,000 to \$150,000 a year in advertising first-runs in the Twin City and another \$25,000 to \$30,000 on second-run advertising. The purpose was to indicate that the subsequent run independents benefit from first and second run

advertising by playing the pictures later and that clearance, therefore, is not due to them as claimed.

Grandfather's Testimony
George Granstrum, owner of two of the picture houses, testified, in order to obtain the title and class of pictures necessary to operate his business must buy five to six contracts and pay for 35 to 50 more pictures a year than he can play.

He was the first of the state's exhibitor rebuttal witnesses and, at his testimony's conclusion, counsel for the defense claimed surprise and demanded to know the names of other subpoenaed and the questions to be asked of them. They obtained a brief adjournment so that they themselves could interview these exhibitors.

One of the last of the defense witnesses, W. H. Workman, Metro branch manager in charge of the patriotism in the independent exhibitors' ranks. He based his acquittal on the fact that he had to play "Land of Liberty," distributed by his company.

It was indicated that the trial might be ended this week. The defense contends the law is unconstitutional and prepared to carry the fight to the U. S. supreme court if necessary.

Arbitrations

Albany, N. Y., Jan. 27.

Failure of the interested parties to reach a settlement of the case brought from the panel submitted by the local AAA office led the Association of Motion Picture Exhibitors of the Delaware & Hudson Railroad and former Supreme Court Justice Charles E. Hughes to be heard by Smalley Theatres, Inc., Cooperstown, against Metro, Paramount, and United Artists. The case involves a Warner reduction in the 14 days' clearance now held by Schine's Company, the former owner of the theatre in the 25-mile distant village of Albany.

Meanwhile, Schine is reported to have filed as an intervenor in the case, and a hearing is scheduled to be held Thursday (29) in the AAA office here.

St. L. Operator Appeals

St. Louis, Jan. 27.

The recent decision rendered by the former Circuit Judge J. Wesley McKee, serving as an AAA arbitrator in the case brought by Victor B. Thien, indie operator of a North St. Louis house, and then waiting his \$50 fee, hasn't suited Thien and he has appealed the decision to the New York AAA office.

Thien beefed that the clearance by 20th-Fox to Paramount to show "The Sign of the Cross" at his theatre, Albany, Mo., was a violation of the AAA rule. He contended that there was no clearance and that the Aubert should be considered in its exhibition zone. Another exhibitor, who is a member of the AAA, charged that the Aubert charged a lower price than the Palm, although the Palm is a smaller theatre and the Aubert is a bigger one.

The Union and Aubert are operated by Fancher & Marco.

Banter as 'Mrs. Wiggs'

Hollywood, Jan. 27.

Pay Balister, star of the picture in the remake of "Mrs. Wiggs of the Cabbage Patch" at Paramount of this week, will play the role of the earlier version, played by Pauline Lord, in undergoing an extensive re-make, being filmed slated to start Feb. 16.

The Trail Gets Hot

Hollywood, Jan. 27.

Ellery Queen, the new detective series, sixth of Larry Darmour's "The Whodunnit" series, will be released, went into production with William Gargan in the detective role and Margaret Lindsay as femme fatale.

James Hogan directs from a script by Eric Taylor.

STILL FIGHTING

St. L. Film Council Rescues Drive

Against Triple Feature

Although state solons are completely indifferent and local exhibs very apathetic towards the aim of the St. Louis Film Council, Greater St. Louis, which wants to eliminate triple-feature programs, the Council has intensified its drive to achieve the goal. Thousands of pledge cards, to be signed by those who are opposed to the "Buckramed bait," have been distributed in St. Louis and the film St. Louis County.

The cards read: "Recognizing the importance of quality programs in the theatre, we, the undersigned, do hereby pledge to cooperate with the Greater Film Council of Greater St. Louis in their efforts to eliminate the Triple-Feature program in cinema theatres. I shall protest the showing of these feature films and suggest that they be refused by patronizing theatres showing such programs."

GOVT CHARGES COL. WITH DELAYING TRIAL

The Government, through Robert L. Wright, special assistant to the U. S. Attorney General, will object on Feb. 18 to interrogatories filed by the U. S. Columbia Pictures Corp. Argument will be before Judge William C. Clegg, U. S. federal court. Most important of the objections of the U. S. will be that the film is a "deliberate" delaying the trial of the suit.

The U. S. is suing Columbia, United Artists and Universal under the Sherman anti-trust act claiming restraint of trade. One of the main points of the U. S. to the questions are that Columbia served it with a similar plea in Dec. 1939, but that it was not servicable without leave of the court.

Henie Icing Holding Up Next 20th Film's Start

Hollywood, Jan. 27.

Sonja Henie's return to pictures at 20th-Fox, originally slated for Feb. 1, has been postponed for the month to allow the touring of her ice show, currently touring the east.

Choice of two scripts, "Iceland" and "Quota Girl," awaits the actress' star's return.

Nitery Meet

Continued from page 1

Investigated and a determination rendered (3) if consent method of arbitration (under the consent decree) is unsatisfactory, a substitute plan will be proposed.

In commenting on his outline, Rodgers declared: "Because of the statement of the Department of Justice relative to the consent decree, some may be inclined to consider these studios with a great deal of skepticism. I believe that the consent decree may apply to the court for review. I believe that the entire spirit of this unit activity for the industry is to be approached these problems in the spirit of 'We better had or else.'"

He also pointed out that the approach of these problems in the spirit of "We better had or else" gave birth to the same spirit that gave birth to the industry's "Dumb" and "Dumber" groups, which were the part of everyone to solve within the industry our problems in our own way. I believe that the motion picture industry expects from this unit meeting this type of immediate action or reaction.

Application for incorporation of the conference as a non-profit organization will be made at the end of the week. A committee composed of Abraham F. Myers, of Allied; Felix J. Schaefer, of the Screen Actors Guild; and Levenson, of Warner, was appointed for the purpose. A committee on organization and to select an executive secretary also was set up.

The committee are Col. J. A. Cole, retired, president of the Motion Picture Association; Ned E. Davis, president of MPTOA; Ned E. Davis, president of MPTOA; Ned E. Davis, president of MPTOA.

At the opening session of the conference a plan for industry action was adopted. A resolution for betterment of the industry's position before the government was introduced by George J. Schaefer.

Temporary financing of the conference was raised to the amount of \$10,000, equally divided among the seven distributing companies present and the three exhibitor groups.

Info On Defense Shorts

To meet requests of exhibitors, "Variety" lists herewith the titles and brief summaries of defense film shorts and trailers available in all exchange cities and authorized by the Motion Picture Industry War Activities Committee, 1501 Broadway, New York.

Boxers in all branch offices are informed of the individual territorial distributors.

"Terror for Defense," National Defense Committee; 10 mins. Shows how "Tennessee Valley" power is used to return wheels of defense industries.

"Army Recruiting Trailers," War Dept.; 1 min. Twelve in this series. Calls attention to need for more soldiers and trailers available in all exchange cities and authorized by the Motion Picture Industry War Activities Committee, 1501 Broadway, New York.

"Calling All Workers," Social Security Board and National Screen Service; less than 2 mins. Points up federal census of unemployed persons.

"Seven Taps," Treasury Dept. Trailers, at least less than one minute calling attention to defense bond and savings plans. For attaching to end of a feature film.

"Where We Go," U.S.O.; Less than 3 mins. Trailer made to promote drive for funds needed to improve recreational facilities of military forces.

"Tide and Pieces," O.E.M.; 3 mins. Emphasizes the importance of subcontracting armament orders, using 12,000 parts needed in airplane motor as example.

"America Builds Ships," O.E.M.; 4 mins. Portrays activities in ship yards as U. S. builds war merchant marine.

"Army in Overall," O.E.M.; 3 mins. Summarizes the activities of Civilian Conservation Corps in preparing landing fields, artillery ranges, etc.

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P & G Plans Takeover Allen Time; Rooney-Stone, Shirley Temple, Judy Garland Being Considered to Fill

Procter & Gamble is to decide Friday (23) which of its products it is to be represented by the program to go into the 9:30-10 p.m. Wednesday spot on CBS. Three of the five agencies which share the account have been delegated to submit suggestions for the series, but the final decision awaits the Friday meeting.

Virtually set to go into the first half-hour of the Wednesday night time, the 9:30-10 p.m. is the Ransom Sherman show, which had its network premiere Friday night (22) on CBS from the Coast for Friday Soap, through the caption agency, W. J. P. G. will probably drop the Friday night half-hour when it takes over the Wednesday night spot, but that isn't certain, as there's an outside chance the account may be handled in addition to the Friday night being vacated by the Sherman program.

There's also a chance that the accounts of two Saturday night shows, "Truth or Consequences" and "Abe's Irish Boos," may be shifted to the Wednesday hour. In that case P&G might drop the Saturday hour or fill with a new program.

Among the shows being considered for the 9:30-10 p.m. period Wednesday are:

The Hardy Family, with Mickey Rooney and Lewis Stone.

Junior Miss, with Shirley Temple.

Judy Garland and her orchestra-leader husband, David Rose.

State with Jeff.

Price being quoted for the Rooney-Stone combo in the "Hardy" series is understood to be about \$15,000 a week.

The P&G plan Wednesday is believed to be available to P. & G. after March 1, when the Ford Hour will drop the air and the network the Fred Allen program into the vacated spot Sunday nights on CBS. Through Ford's move, the network is the discontinuation of the concert series as of the March 1 date, the network has thus far declined the cancellation in writing. Texas is losing advertiser material based on the schedule time, but P. & G. has been unable to get a written confirmation of the Wednesday night availability from CBS. It is going ahead with the plans on a tentative basis.

KABC, San Antonio, is training a group of girls to take over in its control room in case of emergency.

Network Premieres

'The World Today', International news roundup; 6:45-7 p.m., Monday-through-Friday, NBC, United Fruit Co., D.D.A.O. agency.

Leo Durocher Unable To Get Sponsor as Old Gold Clause Precludes

Leo Durocher, manager of the Brooklyn Dodgers, has found that because of previous commitments made by the baseball team's ownership he won't be able to do those after-the-game broadcasts in behalf of Lifebuoy Soap. The deal which the L. Walter Thompson agency got for the Durocher program for Old Gold with Larry McPhail, Dodgers president, in connection with the coming season's play-by-play broadcast rights, bars any other account from originating a baseball program from the Dodgers park.

Ruhfuhr & Ryan had already arranged for the W. W. V. V. V. before and after the Dodge play-by-play events when Durocher offered services as the agency for the commentary assignment. The agency suggested that he first check to see whether the running in of telephone lines to Ebbets Field would be okay. Durocher talked to his boss and found that the Old Gold contract would not permit it.

TALLULAH BANKHEAD SET FOR AIR SERIES

Tallulah Bankhead goes into the "Johnny Preston" program Tuesday night (23) for Philip Morris, succeeding Una Merkel, who wound up a 13-week run on the show with last night's ("Tuesday") broadcast. Miss Bankhead will double from "Clash by Night," the Clifford Odets drama, in which she is currently appearing at the Belasco, N. Y.

She will do adaptations of modern plays and stories. "Sunday Night Detective," the dramatic spot in which Miss Bankhead appeared, is being produced by Anthony Mann, Jr. (11:30-12 repeat) Tuesday on NBC-Red. Blow is the agency.

Lenore Ulic on Blue

Lenore Ulic joins the cast of "The Last Sanctum Mystery" (Blue), Feb. 8.

It's for a series with billing.

COL. JIM HEALEY

News Commentator
An available record: Sun Oil Co., 1/4 years; Penn Tobacco Co., 2 years; Hudson Coal Co., 1 year; Fort Ordine Chemical Co., 1 year. Twenty-three years of major newspaper experience.

Continuously sponsored on one or more radio programs, and the rates are right.

154 W. 46th St., New York

G.W. JOHNSTONE

PROBABLY TO BLUE

G. W. (Johnny) Johnstone, who resigned as press chief of NBC over four years ago is reported as being set to take over the Blue network as director of special events. Johnstone is presently piloting the radio phase of the President's Birthday Ball and "March of Dimes."

After leaving NBC Johnstone took over the radio phase of the W. W. V. V. V. of WOR, New York, and later became radio director for the Democratic Party's "Committee to Re-Elect Roosevelt" in 1932 as an employee at WJZ, which later became the Blue's New York key station.

P&G Gets Permission For Axel Gruenberg to Direct CBS Program

At the suggestion of Blue affiliates, NBC is shaving ten minutes off its "Farm and Home Hour" by putting Backlund on periodically for a full quarter-hour period immediately following the P&G spot. Presently the commentator has approximately eight minutes out of the total hour, the new arrangement will be entirely divorced from the market information and entertainment for rural listeners.

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Agreement for rural listeners. Agriculture Department, not being directly affected, is content with this change, the second time it has since the debut back in the twenties.

McAvity With Saphier

Hollywood, Jan. 27.

Tom McAvity, onetime v.p. in charge of radio for Lord & Thomas, is being recruited by the National Institute of Broadcasters, Inc., and Coast in the handling of radio clients and story properties.

His former package shows into the firm.

N. I. B. In Criticism of A. C. U.

George B. Storer, president of the National Independent Broadcasters, has suggested to the NIB's members that they change the name of the organization to the National Institute of Broadcasters, Inc., and that NIB officers be delegated to meet with the heads of other trade associations to assure the selection of radio executives for key posts in Washington who are truly independent and of technical, experienced radio operators.

The proposals are contained in a letterhead memorandum from Storer, who declares that as the organization's association should be independent of network influence, but deplore any direct action which might impair the maintenance of successful operation of network service at its present high standard. As for the internal organization.

MRS. JOHN ROYAL DIES

Long ill with heart condition in New York apartment.

Anne Kenny Royal, wife of John Royal, NBC vice president in charge of international shortwave broadcasting, died at her home (128) at her New York apartment, after a long illness, some years with a heart ailment.

Besides the NBC executive she is survived by her son, Rex F. Royal, and a daughter, Schatzky.

No Joy Among Bureaucrats Due For Mothballing During Wartime; Tough Job for W. B. Lewis

'Man-Off-the-Street'

San Antonio, Jan. 27.

With the recent ban by the office of Censorship of "Man in the Street" broadcasts, KTSAs has a new title for "Man Off the Street."

Special guests are invited each Saturday for the quarter-hour broadcast.

Enough Dance Remotes, KSL Converts House

Group Into Concert Unit

Salt Lake City, Jan. 27.

KSL has changed its staff music from dance to concert. Ideas is that station has sufficient dance music with its remotes from the Hotel Utah, Newhouse Hotel, and Jerry Jones Rainbow Band, as well as network.

New set-ups call for half hour of classical music three times weekly. Under direction of Red Tamm, orchestra will have 15 members, with emphasis on light music.

Bill Hardman will be first fiddle and Becky Almond, pianist.

FARM AND HOME HOUR NOW IS 30 MINUTES

Washington, Jan. 27.

Pruning knife has been applied to the radio's oldest monthly feature, the Farm and Home Hour, which has been a nighttime stand-by on the Blue network for over 20 years.

Beginning next week, only 30 minutes will be allotted this controversial program, propaganda, news, advice and music.

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Storer Declares \$300,000 Overhead 75% Too Big

Suggests Practical Broadcaster for Job

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Washington, Jan. 27.

Weeding out of Federal programs of secondary importance may be an incidental benefit from the designation of Office of Facts and Figures as central clearing house for government outlets wanting radio time.

Study of Federal programs has been launched by William Lewis, recently made coordinator of Federal communications, as preliminary to establishing more orderly system. Indications are that those outlets of public interest whose activities will be gagged, or at least made to take a back seat, so the programs most intimately connected with maintaining morale and enlisting support for various defense activities will not be subjected to too much interference. Too many Federal programs are liable to endanger the war effort, either by if there is excessive hammering away with the defense, officials fear.

The O. F. F. will act as an editorial umpire as well as traffic cop directing the government unit wanting to get on the air. It is felt some outlets have gone to ludicrous extremes in trying to identify themselves with national defense. Another objection is that too much emphasis that bonds or stamps or conservation or progress of the war may cause a let-down in recruiting.

For agencies "concerned with the war effort," such as social problems, and other far-flung subjects, to use the war effort as an expedient to those other establishments which are trying to mobilize their industrial soldiers and salaried and directly promote the defense effort.

Sutton Reaction

Necessity for coordinating all radio activities was outlined at a closed meeting of public and radio executives of numerous Federal units Tuesday (20). Though there was no official word, the meeting was held by agencies which may be pushed into the background reacted suddenly to the possibility of a new program.

Establishing priorities for programs and self-peddling certain subjects. Lewis is expected to make a study of the situation on recordists, who think their jobs are in jeopardy.

It is felt that the study of national welfare but in actuality are more concerned about keeping their jobs. In the future, the new program of unquestioned benefit to the government as a whole.

'Miss Trent's Children'

To MBS From Buffalo

'Miss Trent's Children,' five-week serial out of WOR, Buffalo, has moved Monday (23) on Mutual in the 8:45-10 p.m. spot immediately following Coca-Cola's "Spotlight Bands" program.

Joe McDougall will script it, with David Brown, producer, and three writers conducting the orchestra and Cast Janis Jennings, the score. Cast includes: David Brown, Walter Barrett and Leonard Scherer.

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Shepard As Go-Between With Gov't

His Appointment Passes By N.A.B. As Spokesman For Broadcasting Industry

John Shepard, 3rd, of the Yankee Network, Boston, has become the Washington contact between the broadcasting industry and various Governmental agencies. His appointment is for the duration of the war and his designation came from the Broadcasters' Victory Council, which is composed of five different industry groups. Shepard, who is vice chairman of the council and he will be assisted by an executive committee will be under salary and member of the council, Shepard will engage some one for this post within the next few days.

Shepard's liaison work will be with the Federal Bureau of Investigation, the U. S. Navy, the U. S. Army, the Office of Facts and Figures, the Office of War Relocation, and the War Productions Board. The members of the BVC and the group who represent are as follows: John E. Fetzer, National Association of

Broadcasters, Eugene C. Phillips, Network Affiliates, Inc., Shullman, Frequency-Modulation Broadcasters, Inc., George B. Storer, chairman, National Independent Broadcasters, and James D. Shouse, Chief Channel Group.

Angle about the designation that is expected to cause much comment is the trade is that it passes up the N.A.B. as spokesman of the industry and suggests that the Government has recognized the existence of all the trade groups on the basis of representative parity.

WJR Hilarity Show Sold

Detroit, Jan. 27.

WJR has sold a Sunday a.m. hill-top show to Hearst, Inc., through the Campbell-Sanford agency.

Smiling Red, Steiner Palmer and the Savoyes trio with Frank McGowan as m.c.

WOR'S Baseball Audience

WOR'S Baseball Audience

WOR, New York, got a weekly listening average of 84.4% for its baseball Dodgers' baseball broadcasts during the last season, while the average catch of those tuned in on Sundays came to 83%. The station's checking study, which was completed last week, reflected a conservative by two different services. C. R. Hooper's colloquial job confined itself to telephone homes and a further probe by Crossley, Inc., covered the listening habits in all income groups by personal interviews.

Hooper's check on telephone homes ran from April through September, while Crossley started its assignment in June. It was found that under income groups accounted for 13% of the listeners to baseball, the middle income group figured 26%, and the lower income group 61%. Also that WOR's weekly after-baseball audience averaged 34.9% of the listeners, or 62% of telephone-radio homes, and the Sunday after-baseball audience averaged 37.8%, or 63% of telephone homes.

The study discloses that the weekday audience of the Dodgers' games was 7.1% higher than it had been for the 1940 season, and that the margin of listeners on Sunday as compared to weekday audiences was 63%.

PHIL CARLIN SETS AIDES AT BLUE

Phil Carlin, v.p. in charge of programs for the Blue Network, last week named the heads of his department's various divisions. The appointees were as follows:

Charles "Bud" Barry, eastern division program manager.

Harry Frazee, manager of the production division.

Samuel Chotaforn, manager of the music division.

Roy Dietz, chief announcer.

Regional Smealbrough, night announcing supervisor.

George Gunderson, program booking.

Blue's announcing staff will include William Abernathy, George Auerbach, Milton J. Cross, Jack Frazer, George Hayes, George Hicks, Jack McGinnis, Hugh James, H. Noble Martin, Ray Nelson, Charles Glickman, Bill Spargrove and Bob Walzberg.

RADIO STAFFS 'CLINIC'

Chicago, Jan. 27. Columbia's Radio Sales, Inc., under sales manager, J. Kelly Smith, last week held a "sales clinic." In New York were Howard McGehee, Fred Hahlsdorf, Frank McElroy, Fred Middleton. From St. Louis was Carter Ringlet, Chicagoans included Charles Garland, Wendell Campbell, Henry Jackson and Dave Stutz. Also sitting in on the clinic was the entire local WBBM sales staff.

Meeting here was designed to acquaint the national sales organization with the program and time availabilities of WBBM, midwest key station of Columbia.

To that end WBBM program department arranged special shows to illustrate the program and talent of this station. Included in the special hour were Donald McGinnis, Todd Hunter, Carter Pettillo and his orchestra, Rhythm Rascals, Bonnie and Bob Archer, Russ Brown and Vera Lane, Lorraine Hall, Les Paul Trio, Fran "Star" Emmy Allison, Harry Stewart, Newtowers.

Laughton Off Ballantine

Hollywood, Jan. 27. Charles Laughton goes off "Three Stooges" for Ballantine Beer and show is being filled by guests. Laughton failed to hit it off from with Milton Berle.

He had six weeks on con. but agreed to immediate termination without settlement.

HEALEY'S COLGATE POST

New Titles, Too, For Crampton and McGregor

Robert E. Healy has been named by Colgate-Palmolive-Peet to general advertising manager, while Savington Crampton and George McGregor have been given the titles of assistant advertising managers. Healy has been with the company for eight years.

WMEX Sells Hour For \$1,000 (Double Last Yr.)

As Infantile Contribution

Boston, Jan. 27. One hour's time on WMEX went for \$1,000 to be contributed to the Roosevelt Infantile Paralysis Fund. Jack Stafford and Henry Sacco, respectively president and treasurer of the New England Bowling Association wrote out the check.

Last year the hour was sold to Waldorf Restaurants for \$500.

FREDDY MARTIN INTO ORSON WELLES SPOT?

Orson Welles will be his last broadcast for Lady Esther Feb. 2 and Freddy Martin may take over the Monday night spot on CBS the following week (D). For Martin to be a return stand, Orson Welles, who is going to Rio de Janeiro to make a picture for RKO, was Martin's successor on the Lady Esther payroll.

Fedora & Ryan, agency on the Esther account, may use guest stars on the show after a couple weeks.

NOT THE SAME EARL OR DATE

Apparently Millions That Formerly Didn't Are Waiting Up for Final News Bulletins on War—Meaning Los Angeles Has 300,000 Defense Workers Who Play After Midnight Whistle

DAYLIGHT SAVING

Analysis of the latest reports on network program checking discloses that listening during the later stretches of the evening have picked up more and faster than in other periods of the day. The average ratings for network programs scheduled after 9:30 p.m. on weekdays figures over 5%. The only thing that trade observers are able to attribute to this trend is the habit that has developed among a goodly percentage of listeners keeping their ears on the possible demand from advertisers currently in early evening spots for later periods. Such requests may be aggravated by data showing that when listening habits from the establishment of daylight savings time.

On the Other Hand—Meaning early introduction (Feb. 2) of daylight savings time, which will cause loss of changes in early morning commercial radio. It is expected that this will cause farmers get up with the sun, not the clock, it seems probable that many new-purport participation or rural appeal programs will actually be "too early" for the season.

Programs that now run 8:30-9:30 a.m. or 6-7 a.m. will under DST actually correspond to 9:30 and 6 a.m. starting. This is going to be a case of broadcasting before the audience is up unless the programs are arbitrarily set back.

Predictions are being made that stations will (a) chop one hour off their operations or (b) rearrange schedules on sponsored programs (Continued on page 34)

Two Critics Flay Fannie Hurst To Her Face in Sizzling WGY Ad Lib

Showing Their Colors

Wags around the Radio City broadcasting plants have suggested to Edgar Kobak, executive v.p. of the Blue Network, a way for people to distinguish between Blue and NBC personnel. It's the litmus paper test.

A blue litmus strip could be inserted into the mouth of an employee. If its color remained unchanged when it was certain he belonged with the Blue, and if it dissolved into red the giveaway would be simple.

Schenectady, N. Y., Jan. 27.

Fannie Hurst, author of "The Lonely Parade" and Granville Hicks and Edwin Justin, critics tangled on WGY's "Speaking of Books" program last week. Half-hour is unrehearsed and ad lib. Throughout the verbal battle, Mary Margaret McBride, radio commentator and writer, remained on the sidelines, insisting she was not a critic. Miss McBride did recommend "The Lonely Parade."

Hicks and Justin criticized Miss Hurst's style, characters, dialogue, chronology, etc. In a long rebuttal, she seared them with sarcasm. Miss Hurst, who seemed to be enjoying herself in contrast to the serious attitude of her "opponents," called Hicks (spoke of Hurst, too) a "detailist," cracked "You are not my kind" and "It must be lovely to be you," etc. To Justin's remark that certain parts of the book drove him "crazy," she arched, "Is that what did it?" Justin, in failing the characters as "phony" and the dialogue as "tripe" when the bell rang for the summary.

Incidentally, Hicks and Justin thought that Miss Hurst had precipitated the setto, while she believed the cutting nature of their comments caused it.

BEER OUTLOOK FOR 1942 IS GOOD

Ad agency men are making the prediction that the coming year will be best distributors figuring as important factors will be the economic difficulties unlikely to affect the brewers' production, these agency gurus figure that such national beer distributors as Pabst, Schlitz and Anheuser-Busch will join the network roster.

They also see the possibility of CBS and NBC relaxing their taboo on beer accounts in the event the priority question compels a substantial list of current stations, beer sales throughout the country rose steadily through 1941.

NILES TRAMMELL AVOIDS OPERATION

Niles Trammell, NBC president, will be discharged tomorrow (Thursday) from the Roosevelt hospital. His leg was removed Monday (26) when he suffered an attack of what at first seemed to be acute appendicitis. A more serious examination disclosed that an operation wasn't necessary, but he was picked up to remain for observation and rest for a few days.

The disturbance, it was indicated, may have been brought on by nervous strain plus something that he ate.

BLUE STATIONS' STATUS FIXED

The Blue Network, Inc., has received the official sanction of the Federal Communications Commission to transfer to itself the licenses of three radio stations previously in the hands of the Radio Corporation of America.

WJZ, New York; WENR, Chicago, WOOD, San Francisco; and the stations.

Cab Calloway's 'Quizical' On Blue Feb. 18; Former Mutual Web Program

Cab Calloway's "Quizical," which debuted on WOR-Mutual last summer, goes back on the air Feb. 18 on the Blue Network 9:30-10 p.m. every Wednesday. Currently on a road tour in the midwest, Calloway and his band and show will be picked up from where they are playing. Blue paying all line charges.

Initial broadcast is to emanate from Covington, Ky., where the band has been playing at the Lookout House.

MAY TEAM ON CLYDE SHOW

Wally Brown and Clyde Hager in Prospect As Radio Twoomes

Red Collins and the Young & Rubicam agency are working on the "Hummer" show, which will be Clyde Hager into a regular comedy team for the Kate Smith show.

Hager is a vaude veteran who is best known for his pitchman routine ("Get away, boys, you're bothering me"), while Brown did several years ago with the old Rudy Vallee-Fleischman show.

Phil Bowman Aide To Roy Windsor at B-S-H

Chicago, Jan. 27. Phil Bowman has joined the script teaming of the "Hummer" show, which will be Clyde Hager into a regular comedy team for the Kate Smith show. (Continued on page 34)

Radio's Frigate Wig Up

Despite the excellent record to date of the American broadcasting industry in 'voluntary' cooperation with the United States Government on matters of censorship, there exists in the radio trade itself, not to mention the public divisions of the Army and Navy, some qualms for the future.

The worrying element thinks that broadcasting too often processes information from newspapers, who don't know radio, through the hands of young persons who don't always know the war rules on news.

This is the background thinking, in any event, of a series of state meetings now in progress around the country under the management of the National Assn. of Broadcasters. Instead of the typical "salam" repulse which shows up at such trade meetings, as a rule, the news editors and program directors are now getting time off and funds to attend seminars devoted to the seriousness of censorship, and the importance of caution where any doubt or lack of official okay is present.

While not challenging the basic competence of the wire services to provide a carefully pre-

edited and usually dependable news service, the thoughtful elements in the industry sense what they consider a dangerous complacency in broadcasters who are all too willing to accept the news off the ticker and entirely safe. Any such attitude with the tacit abandonment thereby implied of personal on-the-spot responsibility has trouble potentials.

Unfortunately there are radio station owners in the United States who are notoriously provincial and dim-witted. There are broadcasters who literally never answer, and perhaps don't even read, their mail. Long absences from the premises characterize many a manager in some radio Podunk. Such gentry are even slow to reply, on occasion, to the FCC. They certainly can't perceive, if they are aware of the trade press, a stray from this herd shows up just often enough to give the responsible leadership of the industry goose-pimples.

Radio didn't license such dim-wits. The FCC did that. But for the possible sins of stupidity of these other-worldly broadcasters the whole responsible radio industry might conceivably suffer. It is enough to cause, and it has caused, some imaginative shudders.

Hints to Tone Down Pro-Democracy Slants Reported From Argentina

Buenos Aires, Jan. 27. There's too much pro-democratic material on Argentine radio stations. That's the word that's been quietly passed to local transmitters during the past week by high-ranking officials of Argentina's radio section of the Department of Posts and Telegraphs.

Word has been passed orally, usually by telephone, so that the stations will have no proof to offer should the story leak out to boomerang on those giving the order. But the word has been just as definite that certain governments don't like the pro-democratic tone of stations and are determined that this actually shall have more of a break.

One station which the Nazis cannot reveal as having received a call now to overdo re-transmissions of speeches by President Roosevelt. Another was called during the past week to curtail its program of speeches by President Roosevelt. When station asked what this was phrase from F.D.R.'s speech to Congress telling of the need for "clouds of planes to crush the Axis" was cited. Station said that it was merely quoting the words of the President of the United States, causing no harm.

Argentina's radio section has followed by an explanation that it 'still showed passion'.

Stations have also had to hand in their news bulletins and have come to suspect that every program from Nazi Ambassador Hermann Goerring Therman (still here although reported on route to Berlin) produced immediate results. Go-democratic embassies have apparently not gotten around to counter complaint.

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2 EXECS TAKE LOGGIE'S BBC JOB

London, Jan. 27. Frederick Ogilvie, now as director general of the British Broadcasting Corp. He succeeded Sir John Reith, who left BBC in 1938.

Sir Cecil Graves and Robert Post have jointly discharge the duties of director general, each with the title.

STARTS OFF WITH SHIFT California's Packing Forced to Time Change By Transcontinental

San Francisco, Jan. 27. California Packing's first major radio venture in decades almost ran into difficulties when the time earmarked for the account was preempted by a CBS transcontinental. Using William Winter, war analyst, in behalf of Del Monte foods, Sal Pak had begun its six-week quarter at 12:30 when time was taken over by General Foods' 'Joyce Knight', shifting from 3.

Cal-Pak's agency, McCann-Erickson, has agreed to a 2 p.m. strip, however, and show now airing on KQW, Fresno; KXN, Hollywood; KOIN, San Francisco; KGO, Sacramento; KSL, Salt Lake; KLV, Denver; KOB, Colorado Springs; KOY, Phoenix; KTVU, Dallas; KGO, Albuquerque; KVSF, Santa Fe, and KROD, El Paso.

CFCF's New Business

Montreal, Jan. 27. Canadian Marconi station CFCF has following new business and re-news:

Block Drug, 156 spot announcements three times weekly.

Molson's Brewery, 10:30 p.m. newcast seven days weekly. Larry Thon, announcer. (Seventh consecutive year.)

Fruitful Products, Ltd., 54 spot announcements three times weekly.

Charles Hanson Laboratories, 54 spot announcements three times weekly.

HEROES OF THIS WAR' ON KSL

Salt Lake City, Jan. 27. Dupier's Fur Co. has new series on KSL to replace 'Cowboy Westerns' series which has been running over a year. New once-per-week 15-minute show will salute some heroes in the present war. If hero happens to be from listening area this fact will be exploited. Copy script will be sent to hero or his family.

Flight Lieutenant Chedley Petersen of the Eagle Squadron, R.A.F. in London who recently presented with the D.S.O., was first hero.

Victor Bell, press agent of KSL originated and writes program which includes original music by Stewart and announcing by Howard Flynn.

SAM BALTER SETTLES

Accepts \$25,000, Ends Litigation With Bayuk Cigars, Former Sponsor

Philadelphia, Jan. 27. Sam Balter, former Mutual sports commentator, last week settled his damages case against J. E. Eltinger advertising agency, Bayuk cigars and Jack Stevens, sports gambler. A decree was entered in Federal Court Saturday (24) that an out-of-court settlement had been made and Balter had received the sum of \$25,000.

Under the settlement, the defendants are granted the right to use the name 'Trade of Sports' and 'On the Life'—tags which Balter had alleged were his own property and were used by Stevens.

Balter is to be allowed the use of the title 'One of the Book', which he used on a show on the Don Lee Network. Balter is also cited the defendants had put pressure on the Coast chain to have him barred from using the name and tags on a show.

Balter returned to the West Coast after the settlement and is dickering for another spot there.

Elaine Kent Busy

Washington, Jan. 27. Denying he ever opposed such a move, FCC Chairman James L. Fly has indicated the idea of imposing a stiff tax on broadcasters—most likely on the basis of gross business or total earnings—in order to boost Federal revenue. Besides favoring some kind of license fee, he told the House Appropriations Committee recently, he does not believe the bulk of the commercial operators would suffer seriously if singled out for some special levy.

That the whole problem is one of Treasury Department and is not a Commish responsibility, Fly declared in response to questions by Richard B. Wigglesworth, long-time advocate of some profit-control scheme, but he merely thought the

GOVERNMENT MAY AGT IN AUSTRALIA

Commercial ('B') Stations Say They Will Combat Control Passing to Government ('A') Station Set-Up

FEUD GROWS

Sydney, Jan. 20. Majority of Australia's commercial, or 'B' stations, numbering around 100, have declared themselves as strongly opposed to any nationalization of radio which would give control of their facilities to the Australian Broadcasting Commission.

The commercial broadcasters state that they are willing to support the government in every way under the emergency, but that they will battle to the last against any arrangement that will give the country's commercial or 'B' stations setup control over commercial stations.

Ex-Brinkley Station, KERA, Gets \$52,500

Mexico City, Jan. 27. By the decree of President Manuel Avila Camacho \$52,500 (Mex.) \$52,500 (U. S.) will be paid for the KERA station, last June 6 of radio station XERA (180,000 watts) at Villa Ahuac, opposite Eagle Pass, Tex. Payment is for the station's equipment and will be made to Ramon D. Boqueron, owner at the time of the expropriation. 'Doc' Brinkley long held forth over XERA.

XERA was silenced for the explained reason that it embarrassed the Mexican government by broadcasts that violated the health laws of that country.

XERA's equipment will be brought here to constitute the giant station the Ministry of the Interior is ready for establishment and operation some time during the spring. Reported that this station will be of 250,000 watts, claimed to be the biggest official mouthpiece in Latin America.

Fly Not Opposed to Special Taxes On Radio, as Such, He Tells Congress

Washington, Jan. 27. Denying he ever opposed such a move, FCC Chairman James L. Fly has indicated the idea of imposing a stiff tax on broadcasters—most likely on the basis of gross business or total earnings—in order to boost Federal revenue. Besides favoring some kind of license fee, he told the House Appropriations Committee recently, he does not believe the bulk of the commercial operators would suffer seriously if singled out for some special levy.

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Better U.S. Shortwave Understood But Nazis' Weaker Voice Mystifies

Frank Andriani's Sponsor

Pittsburgh, Jan. 27. Frank Andriani and his Argentineans, musical foursome, has first radio commercial, a three-times weekly, quarter hour show on KDKA.

Bankroller is the Pittsburgh Brewing Co. and show is being produced by George Heid, former program director of the station who is now operating his own agency.

NBC PAGEBOYS WAR VICTIMS

Two former NBC pageboys have recently been killed in action, the network has learned. One was Don Ducker, a Navy aviator killed at Manila. The other was Jean Truett, who lost his life in a Free French tank corps attack on Damascus. He joined the French army at the outbreak of the war, was evacuated at Dunkirk and enlisted in the Free French forces. A third former NBC page, Harry Weil, was killed while in Spain, 1937.

According to Jerry Martin, NBC guest relations chief, the network is losing its pageboys to the armed services at the rate of about 22% a month. In addition, NBC affiliates are constantly calling for pageboys to become announcers.

Wilfred Guenther Leaves WLWO, Cincy, for Navy

Cincinnati, Jan. 27. Wilfred Guenther has taken leave as general manager of WLWO, Cincinnati's short-wave station, for the duration. He's now lieutenant, junior grade, in the Navy and assigned to special duty of an undisclosed nature.

Late last year Guenther filed a special assignment for several months as advisor to the office of Col. William E. Donovan. He became manager of WLWO in 1938 after serving as promotion manager of WLW and WS in Cincinnati. Crocley's tele-facsimile division.

Dick Powell, WLW continuity writer, said he induced Guenther to Tuesday (27). He has been replaced by Frederick Russell.

Shortwave monitoring stations in both the United States and Latin America are finding German transmitters coming in more and more weakly. At the same time U. S. agents in Europe, Africa, Asia and South America are reporting that American stations are being heard with greatly increasing clarity and signals are exceptionally strong in many places.

Engineers in this country are at a loss to understand why the Nazi propaganda-pumpers are failing to get across with their former clarity. They eliminate the possibility that it's due to meteorological conditions by the fact that London and Rome are very strong now throughout North and South America.

Only other possibility seen by engineers is that equipment is wearing out and needs replacing. It's felt, however, that Nazi chiefs would certainly give priority to the relatively insignificant quantity of material needed to get their message to the world. Which leaves the answer a big question mark.

Engineers are quoted as saying, on the other hand, as to what's causing the improvement in signal of U.S. outposts across with their former clarity. They eliminate the possibility that it's due to meteorological conditions by the fact that London and Rome are very strong now throughout North and South America.

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FILM TO GIVE MEXICO'S RADIO HISTORY

Mexico City, Jan. 27. Emilio Azcaraga, radio-cinema magnate, is reading an industrial film depicting the history of commercial radio in this country. Many of the scenes will be taken from the 1935 film, the railroad (50,000 watts) and XEW (150,000 watts) and the select Cine Teatro Alameda. Film is to go into production before the end of this winter.

N.Y. CENTRAL SETTLES

In Death of WHAM Engineer—Hennings Got \$11,500

Rochester, N. Y., Jan. 27. Suit over the death of John J. Hennings, 35, former chief engineer of WHAM, against the New York Central Railroad, was settled for \$11,500. Hennings was killed in 1940 when the automobile he was driving crashed into a steel girder supporting an overhead bridge of the railroad.

Robert Hennings, 35, pianist at the St. Regis Hotel, died in the crash, previously accepted \$11,500 award by the railroad and the U.S. Justice Dept. in the larger part. Hennings recently returned to WHAM after more than a year's absence.





INTER-COMMUNICATION



TO DADDY

FROM HOME OFFICE

DATE JAN. 28

DEAR DADDY:

YOU'RE IN THE CHIPS! Paramount's third block is hotter than an incendiary bomb, and we're getting figures every day to prove it! FOR INSTANCE--

"SULLIVAN'S TRAVELS" SMASHED HOUSE RECORDS for its opening week at the Michigan Theatre, Detroit...and carried over to the State!

"SULLIVAN" IS STARTING HIS TRAVELS IN A SPRINT at the Metropolitan Theatre, Boston, too! Opening grosses were 65% above "BIRTH OF THE BLUES" and 100% above the last Sturges hit, "THE LADY EVE"!

"BAHAMA PASSAGE" IS GROSSING FROM 15 TO 110% ABOVE "ALOMA" AND "VIRGINIA"

IN DATE AFTER DATE! Samples? It's 110% above "Aloma" and 30% above "Virginia" at the Rialto Theatre, Tucson...30% above "Virginia" and 15% above "Aloma" at the Saenger in New Orleans...28% above "Aloma" and 15% above "Virginia" at the Paramount in Toledo...25% above "Aloma" and 15% above "Virginia" at the Tampa Theatre, Tampa...50% above "Aloma" and 15% above "Virginia" at the Capitol, Wilkes-Barre...30% above "Aloma" and 23% above "Virginia" at the Fox, Atlanta...15 to 50% above these top grossers in SIX NEW ENGLAND DATES!

"BAHAMA" HAS PASSED BOTH "ALOMA" AND "VIRGINIA" at the Paramount, Los Angeles...playing

without a stage show where both these past hits played with a stage show! At the Paramount, Montgomery, Alabama, "BAHAMA" rolled up the BIGGEST OPENING GROSS IN FIVE YEARS!

I'LL LET YOU KNOW THE FIGURES on the rest of the block soon as the pictures hit release. But they're in the bag; the "Reporter" calls "MR. BUG GOES TO TOWN" "SUREFIRE BOXOFFICE," and says "Pacific Blackout" is "SOLID ENTERTAINMENT THAT'LL PAY A HEALTHY PROFIT." Says "NO HANDS ON THE CLOCK" will click solidly, too!

You Ever Loving

PARAMOUNT

P.S. Don't miss the screenings for Paramount's FOURTH block--it's all fun and a mile wide! Sheer entertainment; solid boxoffice!

ILL,
WILL!
S HOME
PORT!
S THIRD
TO AN
CLEANUP
FIRST

Inside Stuff—Radio

That request, widely printed in the daily press, for Bing Crosby to set up his program specially for the men of the United States Forces in the Far East came from a temporarily observance-occupied Signal Corps man pounding the key on a War Department radio circuit, not from Gen. Douglas MacArthur. Message came over the Army system from Fort Mills (Cebu) shortly before the circuit went out.

Suggestion was for General Electric's San Francisco short-wave transmitter, KGEL, to beam a program to the long-wave outlet at Cebu, but since the message came through this plant has gone off the air and the town has been a target for Japanese raids.

J. H. Neebe, as vice-president of the Campbell-Ewald agency, of Detroit, has circularized station managers with a letter offering a tested half-hour recorded program on a cooperative basis. The agency, states the letter, is prepared to assist the station's sales department in selling the recorded show to local advertisers. Campbell-Ewald's compensation, according to the letter, would be the production cost of the program and the "usual agency commission on the cost of time." The type or contents of the proffered series is not explicitly disclosed in the letter.

Frank Hummert, radio head of the Blackett-Sample-Hummert Agency, has, according to several professional managers, developed into quite a player of his song. Unlike the general run of agency producers, Hummert is in the habit of sprinkling his musical programs with a goodly percentage of newly-introduced pop tunes and music men have become impressed with his knack so far for tagging potential hits in accepting or rejecting submitted songs.

Stan Hubbard of KSTP has four other positions which take up much of his time, three being in connection with national defense. He's full-time chairman of the Minnesota Aeronautics Commission and radio chairman of the state Civilian Defense Council and of the state Red Cross war relief fund drive.

He recently also was appointed midwest member of the new NBC planning and advisory committee.

Mary Livingston, who fainted in the studio after reading her final line on the Jack Benny program Sunday night (25) via NBC-RD, sounded unlike her normal self throughout the broadcast. Comedienne's voice seemed to lack its usual edge of withering scorn and her normally precise timing was also off. At one point in the show Benny revealed something was wrong by remarking, "You'd better take a couple of aspirins for that cold, Sister."

Agency producers, writers and other outsiders who have occasion to do business around CBS studios, New York, may be required to use passes containing their photos.

The extension of this arrangement from the network's own personnel to agency people who have regular cause to visit the studios is under consideration by Columbia's building operations department.

Heien Hayes has turned down a bid for her radio services by the Benton & Bowles agency in behalf of Procter & Gamble. She explained that she had too much to do what with her current tour in "Candle in the Wind" and, thereafter, a year to rest.

Mis Hayes said that she wouldn't take any radio work whatever until next fall.

Radio columns conducted with some personal attention and writing (not with scissors and pastepaper by a guy who also is the paper's handyman) are so rare in the U. S. A. that when a new column bobs up people talk about it even miles away. Lucile Evans is running a radio commentary in the Woodland (Cal.) Daily Democrat that has been favorably noted in Manhattan.

Jennette Sayre who, with C. J. Friedrich of Harvard, has been writing these Rockefeller grant-sponsored booklets on radio "controls," is marrying an Army officer this month and leaving her researching to live on a Georgia Army reservation. Meantime a project to trace the relation of Congress, the FCC and the networks has gone cold because of the war.

Lenzen & Mitchell agency is looking around for a program which it can use in place of "The Thin Man" (NBC) when the contract on the latter series expires at the end of March. "Thin Man" deal was for 26 weeks.

Woodbury is the account.

Ensign J. D. Jones, former radio engineer for WBAP and KGKO, Fort Worth, is in a San Francisco hospital recuperating from injuries he received when his plane was under Japanese fire last month. He is a naval radio operator.

CBS FILES TO OUST KSFO AS TENANT

San Francisco, Jan. 27.

Its patience exhausted CBS, in superior court here, has filed an action to oust KSFO from Columbia's Palace hotel studios. A complaint is underway detailing, signed by Attorney W. P. Owsby for Columbia, states that Associated Broadcasters has possession "without any right and without any permission or consent" of the plaintiff.

Restitution of the premises and \$1,000 month damages is asked. Contract attached reveals that KSFO has been paying \$850 a month rental under an agreement signed Dec. 15, 1937, and expiring at 12:01 a.m. Jan. 1, 1942. The suit climaxes an unusual situation which has had KSFO remaining in the studios although not affiliated with CBS since Jan. 1.

Meanwhile March 33 has been set as hearing date on applications of KQW and KSFO for 50 kw grants.

Sparksburg, S. C.—Robert Anthony, former WORD program director, in charge of WSPA promotion and merchandising.

TITLES FOR WTIC PAIR

Assistant General Managerships to McCray, Johnson

Hartford, Jan. 27.

Thomas C. McCray, program director of WTIC, and Walter C. Johnson, sales manager, have been upped by General Manager Paul A. Mowery, to the titles of assistant general managers of the station.

Both still retain their old jobs. What new duties, if any, the two will take over after the new term is revealed.

In To Hear Byron Price

Seattle, Jan. 27.

KOMO-KJR were hosts to a group of 50 local radio executives and newspapermen last week when the speech by Byron Price, government director of censorship, was piped over the Red and Blue networks. Talk dealt with radio code censorship and was sent through a loudspeaker for the listeners, not being broadcast to public.

Jack Berch Snowdrifting

Weyen Oil & Snowdrift Sales Co. is placing contracts for three quarter-hour a week. It's a transcribed series with Jack Berch. The starting date is Feb. 2, with Snowdrift shortening the product plugged.

The Magical Facts of a Magical Program

MANDRAKE the MAGICIAN



Copyright 1941, King Features Syndicate, Inc.

• Brought 3,000,000 customers into stores in six weeks in one city.

• Gained FIRST PLACE in rating in New York Market within first ten weeks on air.

• Over Station WOR a MANDRAKE club gained 300,000 members in three weeks with 900,000 signatures of housewives.

• Until now never offered or available beyond four major cities.

We are now able, for the first time, to offer this sales magic of MANDRAKE for regional and local sponsorship in all parts of the United States and Canada. We believe that this is the finest tested program available in the field of adventure, action, mystery and drama. And remember, MANDRAKE is backed up by a newspaper circulation exceeding 9,500,000.

These brilliant transcriptions available for immediate use are produced under the personal supervision of Henry Souvaine, directed by Carlo de Angelo, with special magical music by William Meeder.

Take advantage of this practical magic—cash magic—magic that makes sales dollars dance into jingling cash registers—magic now available for Regional and Local sponsorship.

Please communicate with THE TRANSCRIPTION DEPARTMENT

HENRY SOUVAINÉ, Inc.

30 Rockefeller Plaza

New York City

CIRCLE 7-5666

Leighton & Nelson Agency Owners, Col. Jim Healey and Bradley Kincaid Get Station Okay for Schenectady

Schenectady, Jan. 27.

Western Gate company has the greenlight from the Federal Communications Commission to establish a full-time 250 watt station here. Chief backers of the new station are Winslow Leighton and George Nelson, owners of the local advertising agency bearing the name, Col. Jim Healey, the commentator, and Bradley Kincaid, the hillbilly entertainer, are also stockholders.

Impediments, priorities or legalistic impediments of the new station will be built and start operations 'as soon as possible.' Either Leighton or Nelson will teach himself from the advertising agency to devote full energies to station management.

FALLING OFF LOG IS HARD

Warwick & Legler has called on the FCC for the submission weekly of reports showing not only the programs that surround or complete the agency's Edge Radio Tobacco spot announcements but also the announcement periods that have become available on the stations carrying the Edge Radio broadcasts. The rep's reaction to the W&L letter seeking this info was that if they complied with the request they would have to extend the same service to every agency and that if such were to happen they would have to expand their clerical forces tenfold.

Accompanying W&L's letter was a batch of two different forms that the reps were asked to fill in. One form provides for (1) the time of the Edge Radio spot broadcast, (2) the program preceding, (3) the program following and (4) competitive programs on other major stations. The other form, which is described by the agency as allowing for a continuous check on availabilities as they open up for the purpose of (a) increasing purchases and (b) seeing to improve the time, is to be used for showing the spots available.

W. F. JOHNS OF WTCN TO CHI AND NEW JOB

Minneapolis, Jan. 27.

William F. Johns, general manager of the St. Paul Pioneer Press and Dispatch and president of radio station WTCN, goes to Chicago April 1 as head of the Ridder-Johns, Inc. advertising agency (April 1). Enlargement of the Ridder-Johns organization is under way.

State Your Business

Greenville, S. C., Jan. 27.

WFBC has announced wartime ruling whereby only persons with business appointments, employees and talent will be admitted to station offices.

General audiences and casual visitors are barred.

SOLDIER TALK FROM IRELAND?

Young & Rubicam is trying to line

up a two-way shortwave conversation between Pvt. Milburn Hendon, first U. S. soldier to disembark in Ireland, and his girl from Hutchinson, Minn. Broadcast would be part of next Tuesday night's (3) We the People program for Sanka coffee, via CBS.

Also being sought for the same broadcast is an interview with one of the U. S. soldiers, who was wounded in the Jap attack on Pearl Harbor. Candidates for the show, in addition, is Hank Greenback, Detroit outfield star now in the army, and Walter Lemmon, owner of WJHL, shortwave station in Boston.

Dave Levy directs the program.

'Flag-Quirt' Sustaining

Hollywood, Jan. 27. 'Captain Flag and Sergeant Quirt,' with Edna Lowe-Victor McAllen, is being retained by Blue Network as sustainer.

Meunier's withdrew sponsorship last week.

Bill Lewis, Doug Merservey Sever Their Connections With Columbia, NBC

William B. Lewis and Douglas Merservey, of the Office of Facts and Figures, have resigned their respective jobs with CBS and NBC. Both men have been trying to sever their network connections for some time. But the companies were reported to be reluctant to have them leave. The companies were of assistance to do the Government assignments.

Lewis was CBS vice-president in charge of broadcasts, while Merservey was a sales exec of NBC.

Bates' Last Ditcher

T. Wells, director of the Guy Lombardo program for the Ted Bates agency (Colgate-Palmolive-Peet), is handling virtually the entire radio schedule for the show. Tom Bates, who headed the department started Monday (2), hasn't yet moved over from Benton & Bowles. Fred Penton, in charge of daytime programs, still hospitalized, is director of 'Hobby Lobby,' is out with a bad knee. Addison-Smith, in time to handle the Saturday night (3) show.

Graham, director of 'Maidie's Diary,' headquarters at the William Morris office.

He Is, He Isn't, A 'Radical'

Prof. Goodwin Watson, Defended by Fly, Again Fired Up in Congress

Washington, Jan. 27. Because the FCC has avoided the issue Congress will decide whether Prof. Goodwin Watson, ordained minister and former Columbia University faculty member, remains in his job as one of the head men of the foreign program monitoring service. Campaign has been on to oust him because of asserted radical beliefs and sympathy for un-Americanism.

Though Chairman James L. Fly stoutly defended Watson, who is head of the propaganda analysis unit, the House Appropriations Committee recommended and the lower chamber of Congress agreed to forbid use of any FCC funds to pay Watson's \$5,000-a-year salary. The rider was approved without any debate aside from a sharp attack on the FCC expert by Rep. Richard B. Wigglesworth of Massachusetts.

More or less slipped through the House before Watson's friends might organize, the provision will be the focal point of a warlike before the Senate Appropriations Committee, it

is expected. Though the Commission Friday (23) argued inconclusively, it is going to go to the program analyst, protest probably will be made by Chairman Fly and the House will have to decide on individual capacities, and Watson undoubtedly will try to induce the Senators to knock out the clause.

Event the prohibition is dropped, there will be a tug of war between the two legislative bodies. Fly against Watson was launched last October by Chairman McNamara of the House Un-American Investigations Committee. After re-examining with Fly-to-no avail—about employment of a man who had been hooked up with certain controversial liberal movements and supposedly a member of 'Communist front' organizations, the resolution sounded off publicly. He listed one of his fellow-probers, Joe Starnes, Alabama Democrat, who is on the Appropriations Subcommittee having jurisdiction over FCC affairs.

Secret Hearings Using ammunition obtained by the Un-American Investigation Committee sleuths. Starnes attacked Fly in the recent secret hearings on the Commission's money requests for the next fiscal year. Fly later was tagged Watson's 'accused' Charles A. Plummer, a Vermont Republican, who said Fly and Watson 'could easily be at the head of the most insidious, dangerous fifth column in this country.'

Evidence presented by Starnes leaves absolutely no doubt that Dr. Watson is totally unfitted for the position in question, Wigglesworth charged. He said the propaganda analysis has 'lack of sympathy with the American way of life' and is a 'believer in totalitarian principles.' Fly repeatedly denied the charge. Watson is supposed to have played with the dictatorial or subversive, although quite often he said he did not know of any past affiliation Watson may have had with several suspected outfits. At one point the Chairman caused some members to regard him suspiciously, acknowledging he sympathized with the Spanish Loyalists and indicated general friendship for some of the allegedly-radical groups under discussion.

American Tobacco Orders Warnow Style Changes to Meet Coca-Cola

New Minute Men

Nashville, Jan. 27.

'Radio Minute Men' is latest stunt being used by WSIX to boost sales of defense bonds and stamps.

Leading local citizens are invited to deliver one-minute speeches plugging defense bonds.

SET SCALE FOR LOBSTERETTES

Station WABC, New York, key outlet-of-CBS, is now offering one-minute and 100-word spot announcements on its 1-4 a.m. nightly recorded classics program. Present policy of concert and opera music on the show was instituted about two weeks ago and the sale of spot announcements for the program.

Rates for the one-minute spots are \$25 for one day, \$30 for two days, \$67.50 for three days, \$90 for four days, \$112.50 for five days, \$120 for six days, and \$140 for seven days. Rates for 100-word plugs are \$20, \$40, \$50, \$70, \$90, \$100 and \$112 for the corresponding number of days.

KYW-Union Still Apart

Philadelphia, Jan. 27.

Negotiations between KYW, NBC-Radio outlet, and the Musicians Union for a new contract have apparently struck an impasse. End of a two weeks' 'grace' period is Thursday (28). Old contract expired Jan. 15. Although neither the union nor the outlet would divulge why the difficulty was, it's believed KYW is seeking to get rid of its present swing studio band and swap it for a group which will lean more toward the classical staff.

KYW's plan is to keep Clarence Fournier, present studio band leader, as the director of the new aggregation. But the union is insisting its ground in an effort to save the jobs of the swingers.

Meanwhile the union formed a new pact with WCAU, calling for a \$5-a-week increase for each man in the studio band, plus a small allowance for live music at WCAU's F-M station, WOPR. Negotiations are still under way at WFL.

San Francisco—Verne Harvey, formerly of KGDM, Stockton, and WJL, J. Starker, late of KVCB, San Francisco, new engineers on the KYA staff.

American Tobacco, which recently revised its Lucky Strike 'Hit Parade' on CBS with the same names and guests and bands, is changing the format still further. Saturday night series is now being polished still more toward a swing style of music.

Mark Warnow's regular band has been cut from 55 to 38 pieces, chiefly string and woodwind players. In addition, five and dance rhythms are being increasingly stressed. Benny Carter is noted in the trade for his hot arrangements, was Warnow's arranging staff last week and will supply three numbers for this Saturday night's broadcast.

Understood the sponsor's idea in adding good names and varying more toward swing style of music to meet the challenge being offered by Coca-Cola's six-discipline-week 'Spotlight-Band' series.

WIDOW ASKS FEE FOR WAVE FIX

Minneapolis, Jan. 27.

Widow of one-time Congressman D. W. Johnson has filed suit in district court against the estate of the late J. P. Devaney, former state supreme court chief justice and principal owner of radio station WJHL, local Mutual outlet, for \$20,000 payment for services rendered. The action is based on a claim Johnson had a contract with Devaney to act as the latter's agent and personal representative in obtaining a federal broadcasting license for WJHL, which Devaney organized and established.

For his work, it's alleged, Johnson was to have had 350 shares of capital stock in the station, or the equivalent, \$25,000 in cash, and that he received neither.

A FCC license was issued to the station June 14, 1940, after Johnson is alleged to have spent \$2,000 of his own money in necessary expense incidental to obtaining the permit. It's claimed that only \$600 of this money was repaid to Johnson. Reimbursement of the \$3,000 expense money balance and \$25,000 fee is sought.

Texas Golden Gloves

San Antonio, Jan. 27.

Station KABC will broadcast the local Golden Gloves tournament to be held here starting Jan. 27 through 28. Station will air a half-hour broadcast each night on Tuesday and Wednesday and will air from 8:30 p.m. to the close of the final fight.

Broadcasts will be handled by Bill Michaels and Tommy Reynolds.

*The Southern
Bright Spot*

Source

Source

Source

Source

Source

Source

Source

Source

Source

COLORADO SPRINGS

CBS NETWORK

Associated with WKY Oklahoma City and The Oklahoma Press, a unit of The Radio Agency, Inc. National Radio Service.

FREED PETERS INC. NATIONAL RADIO SERVICE

Payroll Traffic

New York City.—Edward F. Friendly and Fred Stengel have joined the sales staff of WBNY, Brooklyn. Friendly was formerly with the Atlantic City Press-Union, while Stengel was salesman at WRAB, Atlantic City, and KVOA, Tucson, Ariz.

Allan Wray, formerly with WNYC, New York, has joined the announcing staff of WBNY, FM outlet of WOL, New York.

St. Louis, Mo.—Maxine Cooper, formerly with the Son De Regger, a "brood" advertising agency, Des Moines, has joined KSCB continuity department.

Akron, O.—Carl Kent, sports-outside and general utility man at WYOH, has left announcing staff.

Salt Lake City.—Gene Pack, technical supervisor for KSL, has been named traffic manager.

Craig Rogers, traffic manager for KDYL, leaves to join the U. S. Reserves. Alan Gordon, assistant chief engineer for KDYL, into Naval Reserve.

San Jose.—Don Frederick, recently with KFOK, Long Beach, is a new KQW plug.

Troy, N. Y.—Roy Fuller, formerly of WBNY, Kingston, has joined the engineering staff of WBTV, Troy, N. Y.

Augusta, Ga.—Mr. Frederick B. Thompson, former NBC staffer headquartered in New York, has joined WGAC as promotion manager. Re-signed to come to Augusta with her husband, army lieutenant, assigned to the post.

Asheville, N. C.—Jack Dobbs, formerly with YAFD, Chattanooga, Tenn., has joined WNCN announcing staff.

Pittsburgh.—Alex Meister, of WKPA in New Kensington, Pa., has joined engineering staff of station WCAE here. He succeeds Clifford Blaise, into army.

Minneapolis.—KSTP photographer, Matthew Nickelson, and Richard Hanson, son of the KSTP vice-president and assistant general manager, have joined marines.

New York City.—Peter Ambro has joined the news editing staff of WNEW, New York.

San Antonio.—Elizabeth Palms added at KABC.

Boston.—Evelyn Tobin, secretary in WBEI publicity office for past five years, has been upped to assistant to publicity head Walter Murphy. Carol Savage joins staff in Miss Tobin's former spot.

Buffalo.—Announcer Jack Guinan, who left from WEA, has joined WGRW-BW by Mar- in Tobin, from KOA, Denver.

WBNY has new speller in Jack Ogilvie from WABD, Auburn, N. Y. Lillian Goss, pianist and assistant program director, severed connection with WBEN after 11 years.

Worcester.—William H. Brennan, for the past four years on announcing staff of WORC, has succeeded Ed Camp at WTAG. Camp last

week took job as industrial expert in radio research department of OPM in Washington.

Regina, Sask.—Reg Sutton added spelling staff of CKCK replacing George Davies who has joined the air force. Harry Cook doing night news broadcasts.

Seattle.—Bill Ward, continuity and transcription librarian at KOI, is now 1st in to the station in California. Bill Gunnling fills the job.

Louisville.—New production manager at WORC-New Albany-Louisville is George Loe, former from the local station from WLS, Chicago, and formerly manager of KHMO, Hannibal, Mo.

Montreal.—Phil Lauzon, producer at CKAC has reported for active service and is currently being grouped. In his lieutenantcy at Brookville training camp. Lauzon has been handling Varieties Metropolitan, Varieties de Samedi soir (Saturday Night Parties), and Histories d'Amour (Love Stories) for CKAC.

Jameson, N. Y.—WJTN is losing William Eckman, salesman, on the next draft call here. He will be replaced by William Franklin of Syracuse, formerly with WOLF there.

Marshall Shantz, former WJTN announcer, will be graduated from Ellington Field, Texas, next month and be assigned to the "G" Corps.

John Lewis, ex-staffer, is with WACO, Baltimore.

DR. CHRISTIAN'S \$2,000 PRIZE SCRIPT

Prize of \$2,000 for a radio script, believed to be the first time such an award has been offered, will be given by the Chesapeake and the McCann-Erickson agency for the best "Dr. Christian" script to be submitted between Feb. 1 and May 1. Content is open to anyone and any usable script or script ideas entered may be purchased at the prevailing rate for the program.

Winning script will be selected by a committee of judges chosen from the theatrical, film and radio fields. Group will be named in the next couple of weeks. Prize contest will not affect the various authors who already contribute scripts for the "Dr. Christian" series, though they are eligible as entrants. Among the regular writers on the show are Ruth Adams Knight, M. M. Muselman, Joe Bates Smith and Jack Hasty.

"Dr. Christian" airs at 11:30 p.m. (M. 130 report), Wednesdays on CBS. Tobin's former spot.

Pearl Beer Blurs Cut

San Antonio, Jan. 27. San Antonio Brewing Co. (Pearl Beer) has 12 slots containing 28 on-minute announcements for placement on various stations throughout the state. Transcriptions were made by Tommy Reynolds and Ted Eckman at station KABC on the station's own transcription equipment.

Account is handled through the public agency.

HAIL COLUMBIA AND WBNS TO WIN!

CENTRAL OHIO'S ONLY CBS OUTLET.

ASK ANY BLAIR MAN OR US !!

STATIONS' PRELUCE AGAINST ASCAP'S CALLED DETRIMENTAL TO SPOT BUSINESS

Troy Bank's Quiz

Troy, N. Y., Jan. 27.

Manufacturers National Bank tonight begins sponsorship over WREY of "Headline Champions." It's an hour quiz based on newspaper and news magazine stories. First show had teams from the Junior League and the Business and Professional Women's Club competing. Prizes of \$25 in defense stamps are split.

Bob Lewis and Cecil Walker pop the answering.

ORE COMPANY A FIRST TIME SPONSOR

Salt Lake City, Jan. 27.

A "first" for Salt Lake radio is the KDYL signing of the Ores of Utah Metal Co. for sponsorship of a radio series. This marks the debut of Salt Lake's ore interests in the airwaves.

Since mining is almost half of the State's business, it's an important event hereabouts.

Series will be entirely instructional, with the object to promote the use of Defense Bonds and Savings. Commercial plugs will be confined to simple naming of sponsor, with appeal for bond purchases.

"All Out for Victory" will use interviews with selected plug producers, and will be staged before audience at Ft. Douglas reception center. John Wood will produce and Emerson Smith, program director for KDYL, will emcee.

Prize is award of \$25 in Defense Bonds to person writing best letter telling why all Americans should buy such bonds.

10 STATIONS IN STP WEB

Minneapolis, Jan. 27.

Two more stations have joined the NBC's northwest network. They're WBCN, Hibbing, and WILF, Virginia, Minn. KSTP feeds the network now totaling 10 stations.

Bullets served are in Wisconsin and North Dakota in addition to Minnesota.

KWAL, Wallace, Idaho

Makes It 196 on MBS

Station KWAL, Wallace, Idaho, has joined Mutual with affiliation with the Don Lee network. Outlets are owned by the Silver Broadcasting Co. and operates on 1450 kc. and 250 watts.

Brings the total number of Mutual affiliates to 198.

Eisele Files for Ft. Worth

Fort Worth, Jan. 27.

J. A. Eisele, who has just filed an application with the Federal Communications Commission for permission to construct and operate a radio station here, proposes to operate on 1460 kc., unlimited time and power of 250 watts.

Eisele is the father-in-law of Ted Cooper, announcer on the staff of WBAP and KGKO.

Carnation Series Now Includes ASCAP But Station Attitude Creates Worry and Added Work—The Barbasol Account Also Involved

The Erwin-Wasey agency will, starting this Monday (23), include ASCAP music in its two transcribed Carnation series. Failure of some stations involved in the campaign to obtain ASCAP commercial licenses has caused much worry and added work for the agency's radio department. While the agency has yet to solve completely the copyright clearance entailed in the Carnation discs, it is preparing to adopt a similar policy of ASCAP music for its Barbasol account - the case of Barbasol is first circulating the stations with a questionnaire inquiring which have ASCAP licenses and just what performing uses the licenses cover.

The Carnation spot business is split between two different sets of programs. One, which features Arthur Godfrey, is cut by NBC's Recording Division, while the other, also 15-minute musical show, is produced at the studios of Associated Music Publishers, Inc. After the agency informed the stations on either list that the programs were going ASCAP music as of Feb. 2 it found that three of the outlets did not hold ASCAP licenses and had no intention of applying for them. These stations suggested that the agency clear the performing rights at the source and deduct the ASCAP per program fee (5¢) from their time billings.

Four A's Caution


Erwin-Wasey refused to get mixed up in such an arrangement, since the American Association of Advertising Agencies is authorized to direct the agency against assuming any obligations for clearances on performing rights. As the agency was about to look

around for competitive stations to take the series the AMP offered to take on the assignment of clearing at the source. NBC's recording division agreed to do the same thing but with limitations.

Other agencies with transcribed musical programs are faced with the same clearance problem. The radio heads of one of these agencies last week expressed himself as puzzled by the attitude of some stations on the ASCAP licensing situation. These stations, he said, ought to realize that they are hamstringing spot advertisers by insisting that the latter limit themselves to non-ASCAP music while the networks have available to them the wide and extensive repertoire of ASCAP as well as the other copyrighted music. The spot advertiser, he pointed out, was in the position of competing for audiences with the networks and he was to be regretted that the bittender stations were not only making the job difficult for the agencies but were discouraging the agencies from recommending 15-minute programs. Perhaps, he added, these stations would prefer to have their spot business confined to announcements.

Lever Admen Upped

M. J. Roche and Henry M. Stevens, who have been Lever Bros. advertising executives for some time, have been formally given the title of assistant advertising manager. Stevens was named to direct the Swan Soap campaign, while Roche goes on handling problems of advertising management.



BOB HANNON

Columbia's Young Man With a Song

HELD OVER

ROXY, New York 3RD WEEK

FRANK FAY'S TUMS PROGRAM NBC

BILLBOARD Said: Bob Hannon, warbler on Tum's air show featuring Frank Fay, follows a lead Van to emerge in addition to his singing turn. He's a good straight tenor with plenty of soul melody and conservative arrangement - no frilly stuff because he does not need it. Sang Ross O'Day, a song or just enough to get him to click in any one of those fields.

Hannon's Irish tenor is plenty sturdy for the ballads to which he leans, and with his neat pipe and easy department in front the mike, whether its listing a song or just enough to get him to click in any one of those fields.

Naka.

Decca Records

Personal Management PAUL KAPP

Booking MCA ARTISTS, LTD.

Warfare Engineering Theme of Meet at Ohio State University Feb. 23

Because of the new importance of radio engineering, as such, due to wartime conditions and because the broadcasting industry through its trade association is actively encouraging the opening of technician training centers the pending fifth annual broadcast engineering conference at Ohio State University will be held Feb. 23-27 at Columbus under the supervision of the Department of Electrical Engineering at the University. W. I. Evert is director.

Talks and panel discussions have been organized to include, among others:

A panel on wartime station operation under Lynne C. Smeby, will include priorities and procedures in fighting and property protection; telephone lines, battery operated equipment for emergency use; radio broadcast silencing systems; temporary and auxiliary antennas, and emergency equipment. Members of the panel will be Frank Cowan, of A. & T. J. D'Agostino, and Raymond L. Loe, of CBS, and Andrew Wilson, of KFSO, San Francisco; William Lodge, of CBS, and Cleveland, and W. C. C. Most of these men are already on committees of the Defense Communications Council.

At Columbus, also, is Gerald Gross, Assistant Chief Engineer of the FCC, recently back from Eng-

MORE OFFICERS SET FOR SIGNAL CORPS

Signal Corps of the War Department has been granted authority to increase immediately the number of commissioned radio trainees from 100 to 1,000 and to commission new officers as quickly as possible. Officers of the division are now on the list of interviewing applicants.

Requirement is a college degree in electrical engineering or electrical equivalent or practical experience with special training along communications lines. Age limit is 30 years and applicants must be unmarried and physically qualified.

Bull Stern's Sports M.C.

Hartford, Jan. 27. NBC's sports commentator Bill Stern, announcing the annual Connecticut Outdoor Life & Sportsman's Show at the Connecticut Car Barn here this week. Show ends on Saturday, (31).

Priorities Pinch Set Manufacturers

Anticipations Now Run To Serious Curtailment of Radio Receivers for General Public

Washington, Jan. 27. War requirements last week brought drastic curtailment of radio and phonograph production, despite private foundations and assurances civilian set manufacturing would continue on a nearly normal basis. In the order, slanting the output and foreshadowing, eventual cessation of production for the general population, went into effect Jan. 27 (24), providing a quota for the next 90 days but leaving the more distant future plans wholly in the air.

The order, which should save 750 tons of copper and 100 aluminum, specifies that Class A manufacturers of radio sets for first nine months of 1941 had \$1,000,000 in output, or 55% of one-third the number of radios made in the same period of 1941. The smaller makers had a quota of 5% of one-third last year's output.

Smaller sets also will be a result of the requirements. War Production Board said the quota also will apply to tube sockets, more designed to cut tube consumption. Operations for the Army and

Back Not Enemy

Hollywood, Jan. 27. Answering critics of his musical program, "The Glass Key," over KEEA for including a Bach cantata, Jose Rodriguez, station's music commentator, defended the playing of the German composer's music by saying "music is a universal language untroubled by social considerations, and we are not at war with Bach or any of his contemporaries."

Henry Mayers, agency head, had Rodriguez' remarks reprinted in a booklet which has been given wide distribution.

WLW'S SPECIAL FOR-HIRE SALES BRAIN

Cincinnati, Jan. 27. WLW has transferred Lou E. Sargent from its eastern sales staff to Cincinnati to head a new selling service which was started last week by Robert E. Duvalie, general manager, and to help in the new division. The new service, Specialty Sales, Inc., will offer a team effort to help in the sale of new manufacturers for supplementing the latter's regular sales organization of a short-term sales group for an intensive campaign. For the time being Specialty Sales will confine itself to Greater Cincinnati's trading area. Eventually it will operate in all 10 WLW's merchandising areas. A separate division to handle rural accounts, such as feed and farm implements, will be set up later.

Texas Meeting Of Newsmen In Stations

Austin, Texas, Jan. 27. A state-wide conference of station news editors and program directors was called by Ken McClure of Fort Worth, N.A.B. liaison director for the 13th Texas District of the National Association of Broadcasters, and held Sunday (25) in the Senate Chambers at the State Capitol here. Group was addressed by local officials as well as representatives of the Army and Navy.

Among those on agenda were Governor George Stevenson; Lt. Col. Royden Williams and Lt. Phil Webb of Fort Sam Houston, Texas; Public Relations Officer, Capt. W. F. Nuckolls, head of the Gulf Coast Air Corps Public Relations Office; Col. C. W. McLaughlin, head of the Texas National Guard; and Lt. Terrell Krum of the Eighth Naval District.

WOW Revises Stock Set-Up

Greater New York Broadcasting Corp., which owns and operates WOW, N. Y., has reduced its capital stock from 18,500 shares to 10,000 shares. Instead of 8,500 shares at \$100 par value and 10,000 common at \$10 par value, all shares now have no par value.

The papers at the change were filed with the secretary of state.

By the Blue Pacific

Blue Network's Pacific hookup has sold three evening half-hours of "PST" to the Langensdorf Bakers.

Another sale on the same link is a quarter-hour share in the new Breakfast Club to Acme Paint.

Phillips Pet. Continues

Minneapolis, Jan. 27. Phillips Petroleum has been on for four successive years of sponsorship on KSTP's nightly news show, "The Significant Facts of the Week." Brooks Henderson handling general news and Halsey Hall of the Star Journal staff the sports.

Former FCC Employee Now Collecting Counsel Fees From Broadcasters Listed for Record by J. L. Fly

L. Bishop, KMED, Medford Heads Oregon Radio Men Set Up Training School

Portland, Ore., Jan. 27. Lee Bishop, of KMED, Medford, was re-elected president of the Oregon State Broadcasters' Assn. at its meeting here. Other officers chosen were Frank Leggett, of KXND, Bend, secretary-treasurer; Arden A. Pangborn, of KGW-KEX, Portland, vice-president; and Frank Hill, KORE, Eugene, and Hank Swartwood, KXN-KALE, Portland, directors. Speakers included Palmer Hoyt, publisher of "The Oregonian"; Kenneth G. Clark, of the FCC; A. L. Albert, Oregon State College, professor of engineering, and Capt. Robinson of the U. S. Army 2nd Interceptor Command.

It was announced that Gov. Charles A. Sprague had appointed Dean E. Dearborn, of Oregon State College, to train radio technicians for the army and navy. First class will be set up in Portland soon, with Harold Kinkaid, chief engineer of KGW-KEX, as instructor.

Saratoga Meet Again Has Leighton & Nelson

Schenectady, N. Y., Jan. 27. Leighton & Nelson has been appointed for the sixth consecutive year to handle the advertising and merchandising for the five-week meeting of the Saratoga Racing Assn. at Saratoga Springs, N. Y. The budget for radio was increased during the past several years. That earmarked for newspapers was also upped.

The 1942 meeting, for which elaborate plans are being set, is expected to get under way the latter part of July.

Milton Samuel's Stunts

San Francisco, Jan. 27. Sperry Flour's "Dr. Kalle" serial will celebrate its fourth birthday on KFO by an exchange of programs with Wessen Oil's "Hawthorne House," the oldest dramatic show piped from San Francisco. Dr. Kalle's anniversary falls on Feb. 28.

As Mill Samuel, KFO-PGO press man, said, it set, first, of "Clara Sherwood" character (Pearl King) of "Hawthorne" will visit the "Dr. Kalle" show. Then the return player (Corneille Burdick) will lead the cast, and finally the casts of the two programs will meet for a special quiz program.

Washington, Jan. 27. Continuing doubts about the wisdom of considering the degree of competition in licensing new radio stations was voiced by FCC Chairman James L. Fly during his grilling by the House Appropriations Committee recently. Transcribed in last week's disclosure the head regulator feels existing stations are not entitled to protection against invading rivals unless there is a positive showing the volume and quality of service already being rendered will suffer.

Remarkably that the flood of applications for new plants has not despite congestion in the broadcast band. Fly stuck to the all-out theory exposed by the New Deal element, even in the face of indications members of Congress are beginning to feel the heat of in bringing about rivalry.

The head regulator denied there have been significant program changes or deviations from established principles, but remarked "on the whole, I think the commission has recog-

Washington, Jan. 27. An even two-dozen former members or employees of the FCC have represented applicants in proceedings before the regulatory body, the House Appropriations Committee revealed last week. In response to questions designed to bring out information about how post-licensing, Chairman James L. Fly by supplying the lawmakers with a list showing the industry and radio have gone to work as attorneys and engineers for the industry and radio before their former associates.

The list was headed by the late Commissioner and H. Brown, who died several months ago, and included also Commissioner Eugene O. Sykes. The barristers included: Calvin H. Delberg, former examiner; Paul D. P. Spearman and William J. Simpson, both in general; James B. Fisher, Frank U. Fletcher, Andrew G. Haley, Walter Johnson, Dempsey C. Williams, C. J. Lowitz, Robert E. May, Richard C. O'Hare, W. Theodore Pearson, George B. Potter, Frank Robinson, and Carl A. West, formerly holding various legal posts; and Ralph E. L. Lowwood, who has gone to work as a lawyer for the industry.

Other "gray-train riders" include: J. V. Brown, who has gone to work as a Commissioner; Brown; Verne Young, one minute clerk; and William C. Riddick, former Commissioner's aide.

CENSORSHIP IS A PROGRAM "CHANGER"

Boston, Jan. 27. Contests on WBZ's "Keep Guessing" show must produce proof of citizenship for citizenship in the broadcast field. Acceptable proof consists of birth certificate, naturalization papers, or other evidence of birth, passport, school records or military discharge papers.

The Federal Bureau of Investigation, WHDH has moved its "Depot Dialogs" from South Station, train station, to the new location at the Kings' Club, and henceforth only uniformed men will win the contest money.

Jerry O'Leary's "Lobby Quiz" from Hotel Touraine, also on WHDH, has shifted its site to the studio in the hotel.

More Hints on Fly's Slant on Bz

His Testimony Before House Committee Is Studied

—Woodrum Scores 'Grocery Store' Point

It cannot yet well regulate the competition in the broadcast field. Latter observation caused considerable industry head-scratching in view of the determined moves of Fly and the other majority members to head in that direction by imposing the new rules. Fly is interested in seeing to it that there is good service. Wildcat stations should not be encouraged simply to provide competition, be remonstrated, by Fly merely acknowledged this situation. In doing so he said it "conceivably may take cognizance" of the effect of added competition on going concerns.

To Request That Musicians Donate Instruments to U.S. Army Camps

Appeal will shortly be made to dance orchestras throughout the New York area—and possibly throughout the country later—to donate to the Army old instruments for which they no longer have use. Campaign is being undertaken by four wealthy New Yorkers, assisted by a committee from show business.

Whether or not the Army is supposed to provide instruments for use at each post is a moot question. At any rate, Harvey Schwamm, Wallstreet, discovered that camps around New York had no instruments and no means of getting instruments and set out to do something about it.

He lined up three of his friends and the quartet decided that, without making any public appeal for funds, they personally would see that the 18 major posts in the Second Corps Area (New York City and Delaware) would have instruments. They figured on worrying about the rest of the country later.

Whereupon they each chipped in and have already provided two cantos, Pine Camp and Fort Hamilton, with complete sets of 40 instruments each. They bought some new and some used equipment, each set running them at about \$1,200. Thirty-four of the instruments given each camp comprise a military band, while six additional instruments, plus some of the other 34, provide an orchestra for dance or show.

Hearing of the work of Schwamm's group, William Morris, Jr., Gen. of Warner Bros. and a couple of other show biz people, volunteered personally and \$1,000 for ASCAP to fund and will assist in getting in old instruments. Schwamm group, with or without additional monetary aid from outside, agrees to recondition all the old instruments turned in. Difficultly facing the group is that Government priorities keep new instruments from being made. That results in the committee not only having trouble buying instruments, but in getting bandmen to give up their spares. With no prospect of getting new drums, etc., those that have them are anxious to hold them for an emergency.

JIMMIE McPARTLAND JOINS TEAGARDEN

Jimmie McPartland has given up the band he had been leading in the Midwest and will join Jack Teagarden's trumpets in place of Truman Gaudy. McPartland follows the lead of Charlie Teagarden, who has given up leading to become a sideman with Jimmy Dorsey.

Teagarden's committee to California next week to go into the Casa Matana, Culver City, Feb. 13 in place of Bunny Berigan, who was arrested. Berigan may fulfill the contract later.

Texas Gingerly Trying Out Those Imported Dances

San Antonio, Jan. 27.

In most parts of the country trends in dance styles follow the use of dancers and set the tempo of orchestra styles. Not so in San Antonio, which has recently become a name band stop by virtue of the St. Anthony hotel and one of two other locations. Here the visiting bands have forced an unwilling, at first, dance population to revise its stepping styles.

Few people in this area could dance the rhumba, tango, samba, or even Viennese waltzes, but of late it has been a case of learn 'em or sit 'em out because visiting bands play them in spite of icy clats.

KEN RENICK SUCCEEDS LATE GENE LEONARD

Rochester, N. Y., Jan. 27.

Ken Renick, former sax player and leader with Herbie Kay's orchestra, has taken over the late Gene Leonard's dance band. Leonard was recently injured in an automobile accident several weeks ago, leaving his orchestra with many prospective dates and no leader.

Renick is directing under his own name.

Shaw, Duchin in 3A

Status of Bandleaders Induction Causes Many Trade Rumors

Rumors that Artie Shaw, Eddie Duchin and other big names ripe for induction into the Army have been denied emphatically by those connected with them.

Shaw was labelled as having a 1-A classification, but actually he's in 3-A and his folding his band temporarily for a few weeks is definitely a result of his medical's advice. Leader is currently in a New York hospital.

Duchin, the subject of induction talk for months, received a 3-A classification from his draft board only a couple weeks ago. Tucker's position is not clear as far as classification is concerned, but his book, "I deny that he's in immediate danger of being introduced to a uniform."

Hudson's band is to be kept together after his induction. Hudson, an officer in the Reserve, says his real name is Marion Brown, expects to go into uniform Feb. 28 as a first lieutenant.

Danny Hollywood leaves General Amusement Corp. ad department to replace Ted Alabaster as road manager of Bob Chester's band. Tom Casara replaces Hollywood with GAC.

Air-Conditioned Lockers

Milwaukee, Jan. 27.

Innovation in Radio City, new million dollar home of WOR and W55N now nearing completion, is a special room set aside solely for the keeping of musician's instruments.

Automatic controls will maintain a constant temperature and humidity to prevent the musical instruments from catching the minimum equivalent of a cold.

Glenn Miller Share From Mich., Det., Date Is \$21,693.50

Glenn Miller took \$21,693.50 out of the Michigan theatre, Detroit, last week as his end of a record-breaking, \$55,847 gross for seven days, thereby setting a new high for money taken out of a theatre by a band. Though at first it looked like Miller would just miss a new mark, a spurt the final two days sent his take approximately \$800 higher than Kay Kyser's former level of \$20,853 reached in Boston last year.

By coincidence the film Miller had with him at the Michigan, Paramount's "Sullivan's Travels," is the same one he opens with at the Paramount theatre, New York, today (Wed.).

Detroit F.D.B. Ball

Duke Ellington's orchestra and three stars from "Louisiana Purchase" will curio at President's Birthday Ball here Friday.

Victor Moore, William Gaxton and Irene Bordino are others.

George Sapienza combo going into Sagamore hotel, Rochester, N. Y.

Musicians at Sea—They Ain't

Al Donahue Booked 35 Ships—Now He Has One Man (Not Band) Working

War and recent increased sinkings of coastwise steamers off the Atlantic Coast still has not completely knocked out Al Donahue's bookings of musicians on ships plying those lanes—he still has one man aboard the S. S. Yarmouth. Before the war Donahue booked more than 35 ships, which carried anywhere from three to 10-15 men. As the U. S. got deeper into the struggle and ships suspended runs or were taken over by the Government, his placements diminished.

Recently Donahue received a letter from the Alcoa Steamship Co. to reduce his lone remaining combo from four to one man, a piano player.

WOR, New York, Not Pencilling In Out-of-Towners For a Fee Anymore

ALLERGIC TO SUGAR

Barnet Quickly Forgets His Switch to Strings

After only a few days of rehearsing the rebuilt band with strings, Charlie Barnet tossed the string section into the discard last week. Always a live band member, Barnet was making an attempt to mold his new band to conform with the current trend, at after two days he disesteemed. He had two violins, cello and viola.

Accordingly his again rebuilt bunch swung back to his old eight brass, five sax, four rhythm section, etc., it's explained, the style of the band has been toned down considerably from what it once was and will, in essence, present a new Barnet.

Band has been booked for Feb. 3-4 at Community theatre, Hudson, N. Y.; Feb. 6, week at Radio theatre, Ballouville and its opening at Brunswick hotel, Boston, is now down for Feb. 16.

BOB CROSBY GOES TO COLUMBIA RECORDS

Disatisfied with his handling at Decca, Bob Crosby has made arrangement to shift his band to Columbia Records. Though a contract has not yet been signed, Crosby has agreed to terms of a two-year deal and it is to make his first sides for Columbia about March 1. Why label he will be on hasn't been settled.

Crosby's move away from Decca is supposed to be based on his assertion later hasn't recorded him since last Aug. 1 and that he has been assigned comparatively few pop numbers.

Penn A. C., Phila., Going to The SEC

Philadelphia, Jan. 27.

The Penn Athletic Club, a one-nighter for name bands, will be shortly taken over by the Government for office space for the Security Exchange Commission moving here from Washington. Officials of the club are seeking to save it by possibly amalgamating with another similar organization or by convincing the Government that at least a portion of the \$3,000,000 building be used for its purposes.

The SEC is expected to sign a lease this week with the bondholders who hold the lease of the building.

Jack Bartell Leaves

Lorraine Benson Is Successor To Bonnie Baker With Tucker

Worcester, Jan. 27.

Jack Bartell, male vocalist with Orrin Tucker's band, has resigned to return to Hollywood to do radio work. Bob Haymes, brother of Tucker will replace him. Bonnie Baker, who is leaving Tucker's band, will be succeeded by Lorraine Benson.

Joe Vera Orch began engagement at the Victorian Room, Hillcrest hotel, Toledo, O., Jan. 26.

WOR, New York, has abolished the arrangement whereby a sustaining dance band originating from outside New York City would be sent to WOR outlet by paying WOR's artists bureau an extra fee. The WOR management explained Monday (26) that such money had been accepted on several occasions because their income on WOR's schedule meant the loss of income from local dance spots that desired WOR lines but did not want to pay for it. WOR did not serve the best interests of the station.

Like other Mutual Network members WOR reserves the right to dispose of its dance band pickup lines for any spot that it wishes and also to make its own choice of dance band relays from the Mutual schedule. Since WOR has its own facilities for dance periods to set, it must limit the number of live periods that are fed by other members of the network. The acceptance of money from out of town bands for New York clearance, the WOR management stated, never became a broad practice and it was only done on the basis of the leaders themselves or their booking agents.

WOR has in effect a reciprocal arrangement with WGN, Chicago, whereby WOR broadcasts between midnight and 12:30 a.m. bands which are fed from Chicago and WGN during the subsequent half hour gives local release, to dance units fed in the Mutual Network by WOR.

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Raymond Scott Buildup

Via 15 Weeks in Armonk

Raymond Scott's reorganized band will begin a buildup stay at Blue Gardens, Armonk, N. Y., March 17. Date will be for at least 15 weeks and possibly longer. Follows Bob Allen's new band, which starts there Feb. 6.

Scott's rebuilt group, currently in rehearsal, plays some one-nighters before Blue Gardens. It's booked for Central theatre, Pataskie, N. J., Feb. 5.

A Hauntingly Beautiful Tune!
SHINING AT THE TOP OF THE LIST

From Ocean to Ocean - From Border to Border
ALL AMERICA IS UNITED BEHIND

THE LAMP OF MEMORY THE MARINES' HYMN

A new version of the hit and new

"INCERTIDUMBRE"

by the immortal

Gonzalo Curial

Revised by AL STEIN

and

DECCA—NAT BRANDWINE

DECCA—CAROL BRUCE

DECCA—CANEY QUARTETTE

DECCA—CLAUDE THORNHILL

DECCA—BENNY GOODMAN

OKEH—JACK LEONARD

More To Follow

An old favorite that is now the

NE 1 PATRIOTIC SONG HIT OF

ENOUGH WORKING DANCING WATCHING

AMERICA

and

DECCA—NAT BRANDWINE

DECCA—CAROL BRUCE

DECCA—CANEY QUARTETTE

DECCA—CLAUDE THORNHILL

DECCA—BENNY GOODMAN

OKEH—JACK LEONARD

More To Follow

EDWARD B. MARKS MUSIC CORPORATION • RCA BLUE • RADIO CITY • NEW YORK

FRANK HENNIGS, Gen. Prof. Mgr.

Inside Stuff—Music

With seven plug tunes emanating from Paramount's "The Fleet's In" film, Paramount and Famous Music will split the publication of the numbers. Famous will handle "Fleet's In," "Tangerine," Arthur Murray Taught Me Dancing, and "If You Build a Better Mousetrap." Par gets "Not Mine," "I Remember You" and "When You Hear the Time Signal."

As a rule one company handles an entire score of a film, but in this case so many to work on it's too tough. Warner Bros. completely took similar action about two years ago with a score written by Sammy Cahn-Saul Chaplin. Par film stars Dorothy Lamour-Jimmy Dorsey band.

Under the new setup of the American Society of Composers, Authors and Publishers under which the country is divided into districts, Robert A. Mundy, Milwaukee attorney, is retained as legal rep in Wisconsin, which for the time being at least is under the jurisdiction of the Chicago law department headed by E. M. Hartman. Hess, a central figure in many ASCAP court battles in Wisconsin, has been active in the organization's affairs for the past 16 years and his place under the new order will be largely a continuation of his work in the past.

E. B. Marks and Ralph Peer, both publisher affiliates of Broadcast Music, Inc., are in dispute over the rights of "Lamp of Memory," whose melody Peer obtained in Mexico. Peer gave Marks the right to the melody for the United States and Canada and Marks subsequently added an English lyric, which, Peer now claims, was not covered by the agreement. Peer has two publishing firms of his own, Southern Music Co. and Peer International.

The writing team of John Redmond, James Cavanaugh and Frank Weldon can claim the record of being in and out of the music publishing business within the period of a week. They published their latest tune, "The Shoulder of Solitaire," in 1937. Victor and Decca, who bought it when the Remick Music Corp. put in a bid for all the rights. Deal was closed Monday (19) and the trio quit as publishers.

Thirty years haven't dimmed the popularity of L. Wolfe Gilbert's "Waiting for the Robert E. Lee." Enjoying sporadic revivals over a score-and-a-half is now being spotted and got a new recording. Martha Raye gives it a fresh ride in "Hellzapoppin'" and in Metro's "Babes on Broadway" it gets a fresh production backup for Judy Garland's vocalizing.

NBC and Columbia have received letters from Herbert O'Mara, of Grand Rapids, Mich., claiming that "Witmark's current song, 'We Did It Before and We Can Do It Again,' is an infringement as to theme and title of a song he wrote in 1917. O'Mara gave his title as 'We'll Have to Do It Again,' and stated that his song was published by Will Rossiter.

Inside Stuff—Orchestras

As a rule when a band or singers interpret a tune in a picture and have recording connections, they disc the melody to take advantage of the natural exordium impetus of the film's circulation. Jimmie Lunceford, however, was the first to do this. He did it so recently he's already didn't think enough of the current hit, "Blues in the Night," which his band plays in WB's film of same name, to record it for Decca. After other bands made it, he did it. He had his band leader Woody Herman had cut it for Decca, Lunceford apparently awoke to its possibilities and recorded it also. Despite this, Lunceford's interpretation became a Decca best-seller when it was the first of its release.

When Dean Huxton orchestra came north in 1937, first engagement was for Roy Gill at Boston's Normandie. When he took over at the Hotel Popsy Auburndale, Mass., Huxton was selected to start off season, and last week-end (22-24) he made one of his last appearances with his band at Totem Pole before leaving for the Army, in which he holds a lieutenant's commission.

Will Bradley, after his coming split with Ray McKinley, co-leader of the current Bradley band, will head for New York (about Feb. 18) to reorganize. McKinley also proceeds with plans for an outfit of his own. William Morris agency will handle both.

Ivan Tomkins, recently with Bob Astor, and before that with George Darnall, Van Alexander and Joe Haymes, has assumed road manager post with Bradley and will remain with newer combo.

Coin machine operators frequently confuse song titles on records they desire, often coming up with variations that prove amusing to distributors who serve them.

One operator walked into a New York distributor last week and, wanting Harry James' "The Devil Sat Down and Cried," called 'gimmie that new James side, ya know that that 'Devil Couldn't Take It'.

While playing Totem Pole, Auburndale, Mass., Sammie Kaye turned down a local station broadcast on WAAB-Colonial net when strict station policy wouldn't permit him to announce. He was told that if he was allowed to carry on two hours later via same station picking up for Mutual net.

Due to the press of keeping up with outstanding orders Columbia Records again skips its usual weekly release of new stuff this Friday (19). It's third time in six months that Columbia has held up new releases. Decca Records has done it several times also.

So far Victor has not shipped any.

NICK CAMPBELL — SOLLY LOFT — AL PORGIE
announce the formation of a new corporation
CAMPBELL, LOFT & PORGIE, Inc.
with offices at 1615 Broadway, New York

Our Number One Song

"AS WE WALK INTO THE SUNSET"

Recorded by the following artists —
LANNY ROSS (victor) **DINAH SHORE** (bluebird)
JAN SAVITT (victor) **SONNY DUNHAM** (bluebird)
LES BROWN (okoh) **ORRIN TUCKER** (columbia)
JOHNNY LONG (decca)

In preparation—'ON ECHO HILL'

AL FREDMAN, Chicago Rep.

RED KELLEY, California Rep.

Disk Reviews

Erskine Hawkins: "I Love You Truly—Blue Sea" (Blue 1149). It isn't often a colored band calls as commercially as first side. Hawkins' muted trumpet takes strong standards melody through initial choruses in easy jump tempo, then miked guitar picks up on "Blue Sea" for live but a well done pop piece studied with various solos.

Benny Goodman: "Clarinet in a King—How Long This Been Going On" (Columbia 4844). First is what title implies, an exhibition of rhythmic clarinet work by the top man of 'em all that's a clinch for counters and some boxes. There's not much to accompany except concrete-like rhythm, though full band is there. Reverse, sung slowly by Peggy Lee, isn't much of a melody for pop use, though it's done nicely enough.

Artie Shaw: "Someone's Rocking Dreamboat—Don't Want Walk Away" (Victor 4000). Artie leader who doesn't believe a vocalist isn't important as musical excitement. Understood, so listen to Paula Kelly trip Artie Shaw heading into the drain on each of the two selected two sets. What click tunes, wrapped 'em in neat ar-

(Continued on page 47)

NBC, CBS, Mutual-Plugs

Following tabulation of popular music performances embraces all three networks—NBC, CBS and Mutual—as represented by WEAF-WJZ, WABC and WQXR, N. Y. Considerable hearth covers week beginning Monday-through Sunday (Jan. 19-25), from 5 p.m. to 1 a.m. and is based on data provided by Accurate Reporting Service, regular checking source for the radio publishing industry.

TITLE	PUBLISHER	TOTAL
White Cliffs of Dover	Shapiro	35
Somewhere	Feist	27
Humpty Dumpty Heart—"Playmates"	Southern	26
Popeyeplot	BMI	27
Blues in the Night—"Blues in Night"	Remick	27
Everything I Love—Let's Face It	Chappell	22
Smile's Tune	Witmark	21
How About You?	Feist	21
We're Couple in Castle—"Mr. Bug Goes to Town"	Famous	21
Mandy's Tune	BVC	20
Don't Want Walk Without You—"Sweater Girl"	Paramount	19
Deep In Heart of Texas	Melodylane	18
I Know Why—"Sun Valley Serenade"	Feist	18
This Is No Laughing Matter	Block	15
Day Dreaming	T. B. Harms	14
We Did It Before—"Banjo Eyes"	Witmark	14
Anniversary Waltz	Mayfair	13
This Love of Mine	Embassy	13
Angeline	Amppell	12
Chattanooga Choo Choo—"Sun Valley Serenade"	Feist	12
Got It Bad	Robbins	12
Someone Else Is Taking My Place	Shapiro	12
The Autumn	Witmark	12
Run Out of the Night—"Fall Through Night"	Witmark	11
You Made Me Love You	Witmark	11
Embraceable You	Harms	10
I Think I'm Falling in Love with You	Anders	10
Jealous	Mills	10
Shrine of St. Cecilia	Braun	10
Who Calls?	Harms	10

* Indicates BMI licensing; others are via ASCAP.

† Plums.

‡ Legitimate.

10 Best Sellers on Coin-Machines

(Records below are grabbing most 'nicks this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the lists and respective publishers.)

1. White Cliffs of Dover (4) Shapiro	Sammy Kaye	Victor
2. Remember Pearl Harbor (3) Republic	Jimmy Dorsey	Decca
3. Blues in Night (3) Remick	Sammy Kaye	Victor
4. Elmer's Tune (13) Robbins	Woody Herman	Decca
5. Chattanooga Choo-Choo (14) Feist	Ch. Calloway	Okoh
6. Shrine St. Cecilia (6) Braun	Glenn Miller	Bluebird
7. Shepherd Serenade (11) Mayfair	Anders Sisters	Decca
8. This Love of Mine (15) Embassy	Glenn Miller	Bluebird
9. "It's Autumn (5) Witmark	Vaughn Monroe	Decca
10. You Made Me Love You (16) Broadway	Anders Sisters	Decca

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

1. Said No (Paramount)	Alvino Rey	Bluebird
Rose of Ohio (Tobias)	Jimmy Dorsey	Decca
Everything I Love (Chappell)	Kate Smith	Columbia
This Is No Laughing Matter (Block)	Glenn Miller	Bluebird
This Time Dream's On Me (Remick)	Charlie Spivak	Okoh
Madeline (Santly)	Sammy Kaye	Victor
I Got It Bad (Robbins)	Woody Herman	Decca
Anniversary Waltz (Mayfair)	Glenn Miller	Bluebird
Don't Want Walk Without You (Paramo't)	Bob Chester	Bluebird
	Sammy Kaye	Victor
	Duke Ellington	Okoh
	Jimmy Dorsey	Decca
	Bing Crosby	Decca
	Redie Martin	Decca
	Harry James	Columbia
	Vaughn Monroe	Bluebird

In 1941 we gave you 'INTERMEZZO' now we give you . . .

DARLING, I LOVE YOU

from Tschakowsky concerto, part 2

LOVE'S RHAPSODY

a dream melody

DID YOU DID IT

(or did you didn't did it)

all arranged by KENDALL BURGESS

EDWARD SCHUBERT & CO., INC.

11 EAST 22ND STREET, NEW YORK

Scott Bradley conducting the score on the Metro cartoon, "The Hungry Wolf."

Herbert Stothard directing recordings for "I Married an Angel" at Metro.

Miller at N.Y. Ball
Glenn Miller's band will play the New York President's Ball at the Waldorf-Astoria hotel, New York, Friday (19). He'll be doubling from the Paramount theatre, N. Y., where he opens today (Wed.). Martin Block, record pioneer from WNEW, N. Y., is to m.c. broadcasts by Miller and his names on all networks and WNEW.

Dinah Shore, singing, has been added to the Washington, D. C., Birthday hop, for which Johnny Long's band is booked.

BMI Advance of \$18,000 to New Firm

guarantees to Forward Backing for 1942 to Campbell, Loft & Porgie, Inc.

Broadcast Music, Inc., last week came in indirect fashion the founders of the merged firm of Campbell, Loft & Porgie, Inc. The radio-music combine has agreed to advance the latter concern operating expenses, with this money being considered as an advance to be repaid by rights royalties. The advance will serve as a sort of guarantee.

The stockholders of the new corporation consist of Jolly Loft, Nick Campbell and Al Porgie. Harry Friedman, who had been Porgie's partner in the firm of Porgie, Debin and Friedman, will be chairman of the new setup, while Ed Gally will handle the Coast office.

BMI had first talked to the new firm about allocating to itself 25% of the new corporation's stock for use in underwriting the venture. It is understood the proposal after being tangled with calls from other BMI-affiliated publishers, was demonstrated a wiser way they also weren't offered a similar proposition.

VICTOR PAYS PUBS 160 GS FOR QUARTER

RCA Victor's royalty distribution for the quarter ending Dec. 1, 1941, represents a record high. It is reported, for a like period in the company's operations for the past 15 years.

On the basis of the money that went to ASCAP-affiliated publishers it is figured that the company's outlay in royalties on pop standards and tunes for that particular 1941 quarter was somewhere around the \$160,000 mark.

MORE MUSIC RACKS IN USE

Expansion of music racks distribution by the International Circulation Co. has now reached the point where the initial order for a current pop size is 17,000 copies. This represents an increase of 3,000 copies per tune since first of the year. Another evidence of the growing success of the music venture in music racks is the consistent increase in the percentage of net sales for sheet music published there.

There are about 5,500 of these racks now in circulation. The location of the racks and stores in areas that are without regular music store service.

Bobby Dolan writing and directing the record on 'Mr. and Mrs. Cugat' at Paramount.

Expressing the Sentiment of Every American Heart

LET'S SAY A PRAYER

(for somebody's boy)
HERE ARE THE LYRICS OF THIS BEAUTIFUL SONG . . .

LET'S SAY A PRAYER for somebody's boy
Who is fighting for you
Let's wish the best for somebody's lad
Who is sailing across the sea
The good Lord will hear every word that you say
So please just a moment more time in each day
And let's SAY A PRAYER for somebody's boy
And one for the U.S.A.

Send for Material on This New Hit

I was the original author of "FABRIL DE L'AMOUR" and "ROSEBUD" KEVIN KEVIN MY PRAYER. Thanks to Irving Berlin, Inc. and Radio-Recorded, Inc., for making it possible.

RAY STATE MUSIC CO.
158 Tremont St., Boston, Mass.

GEORGE J. REARDON
Professional Manager

ASCAP Nominations

ASCAP board of directors holds a special meeting tomorrow (Thursday) to appoint writer and publisher nominating committee for the directors' election, which comes in March. Under the by-laws these new directors must be chosen in time to be installed in March. There will be three publisher and four writer posts open on the board.

ART SCHWARTZ SUES FOR BACK ASCAP FEES

Arthur Schwartz, production writer, has filed suit in the N. Y. supreme court against the American Society of Composers, Authors and Publishers for back payment of royalties. The ASCAP board of directors last October overruled the decisions of both writers' classification committee and the writers appeal board, and granted Schwartz a boost from Class A to A+. Schwartz claims that the Society was derelict in granting him his proper rating for a period of two years, and he is suing for the difference between what he collected and what would have been due him if he had been put in Class AA in October, 1939, when he was finally appointed to the promotion. The claim involves around \$8,000.

Before Schwartz filed his suit, the law firm of Stimson, Roberts & Putnam wrote the Society that its client (Schwartz) felt that he was entitled to compensation for the two-year interval because the responsible groups within ASCAP had failed to act with dispatch on his application for a raise in classification. The ASCAP board discussed this letter and came to the conclusion that it was barred by the Society's bylaws from recognizing Schwartz's claim. The by-law in question stipulates that an advance in rating may not be made retroactive.

The complaint, which names all the ASCAP offices and accounting, and charges that the latter wilfully and maliciously withheld the proper royalty distribution. This is the first time in some years that the Society has been sued by a writer member on such an issue.

Streamlined Kazoo Goes To Market Under Care of Exploiteer Hal Horne

Hal Horne Organization, which owns and promotes the Sing-a-Tina, installed a professional department performers with name bands in how Monday (28) to train groups of performers with name bands in how to play the instrument—strictly in the style of the old-fashioned kazoo. New department directed by George Fragon, author of the "Shapiro-Bernstein" and other tunes, will also organize acts to make their appearances playing the instrument.

Horne states he has sold 2,400,000 Sing-a-Tinas since last fall. They are distributed by the "Guthrie" chain. Gadgets are being turned out for Horne at the rate of 45,000 a week, but a new mold is going into operation this week to push production to 70,000 daily. Horne office, mainly a publicity and promotional outfit, is in the process of staging success exploitation campaigns on the Sing-a-Tina in individual cities throughout the country.

Sheet Sales Good

Sheet music orders opened strong Monday (28) with the jobbing houses, following an unusual slow week which saw two outright war songs, "Remember Pearl Harbor" (Republic) and "We've Got It Bad and We Can Do It Again," establishing themselves among the top best sellers. "White Cliffs of Dover" (Shapiro-Bernstein) enjoyed a turnover of 30,000 copies on the week, bringing the total sale of the song to 240,000 copies.

"Pearl Harbor" last week did 18,000 copies, while "We Did It" accounted for a sale of 17,000 copies. The latter tune has gone through 400,000 copies in four weeks of plugging.

First Filing in Nebraska Upsets Those Who Framed Anti-ASCAP Legislation

THESAURUS' POSITION Expected to Resume With ASCAP But No Move So Far

The NBC Recording Division has evinced some interest in resuming the availability of ASCAP music for its Thesaurus library but so far it has not made an overt move to sign a basic agreement for such mechanical rights with Harry Fox, agent and trustee.

Fox last week received a call from NBC which sought information on the contracts which the World Broadcasting System and Associated Music Publishers, Inc., had signed for their respective recorded program libraries.

R. W. Rome to Chicago

Boston, Jan. 27. R. W. Rome, New England agent for American Society of Composers, Authors and Publishers, has been transferred to head the Chicago office and set up the Midwest division.

Samuel Burkett, who was Rome's assistant since November, steps into

Lincoln, Neb., Jan. 27. First of the long string of music copyright holders expected to join the secretary of state's office here in the Nebraska capital with filings to comply with the anti-ASCAP law was Charles Tobias, of Tobias & Lewis, publisher-writer of "Rose O'Day." Indicative of the lack of knowledge of what the anti-ASCAP law, supreme court contumacious, will mean to the state in a multitude of music for all users, was the dither thrown here about the filing.

State house newsmen went from Tax Commissioner Brady, the man who framed the original bill in 1937, when he was a senator, to the secretary of state's office, to the attorney general's office. None of them could give much clarification and the initial reporting was very inconclusive, because nobody wanted to stop off.

Journal's interpretive piece, clearest of all the yarns, was quarreled with by some of the state house group because it gave ASCAP a break. State house did say Tobias was short on two counts in his filing, though, and prepared a letter which would mean to the state in a multitude of music for all users, was the dither thrown here about the filing. (Continued on page 85)

ROBBINS Roster of Radio Hits!

Why Gamble?

Over a period of five years, statistics prove Robbins Music Corporation has published the largest percentage of hits. Top radio artists know that requests for Robbins' songs eliminate arrangements "longer playing life." Win with a winner! Eliminate waste and guesswork by selecting Robbins' hits for your programs.

SOMEBODY NOBODY LOVES

Words and Music by Sy Miller

A novelty one-step in the tempo of "Ferry-Boat Serenade"

IF I COULD ONLY PLAY A CONCERTINA

Lyric by Al Stillman

Music by Joe Burke

The best written song in years

GOT IT BAD And That Ain't Good

Lyric by Paul Webster

Music by Duke Ellington

ELMER'S TUNE

By Elmer Albrecht, Sammy Gallop, Dick Jurgens

THE SURPRISE HIT OF THE SEASON! WE'RE HAVING A BABY (My Baby And Me)

Lyric by Harold Adamson

Music by Vernon Duke

from Eddie Cantor's musical smash, "Banjo Eyes"

ABE OLMAN, Gen. Mgr.

MURRAY BAKER, Pres. Mgr.

ROBBINS MUSIC CORPORATION

799 Seventh Ave. • New York

Sonja Henie Revue Grosses \$1,054,000 Closing Season in N.Y. With \$280,000

Although two stands played last season were skipped, Sonja Henie's Madison Ice Revue grossed \$1,054,000 in its season which closed at Hollywood Square Garden last night (27). A special matinee is being given this afternoon, which receipts go to the Red Cross. Starting last night, the revue has been playing capacity throughout, with the takings of \$380,000 equalling last winter's total of \$380,000, at \$4.40 top.

Miss Henie's engagement at the Chicago Stadium grossed \$304,000, with the Stadium being larger than the Garden. Three weeks in five cities visited, the others being: Omaha, six days, \$57,000; St. Louis, six days, \$78,000; Indianapolis, seven days, \$112,000; Buffalo, six days, \$64,000; Detroit, six days, \$141,000. Total audience figured at 428,000.

Arthur M. Wirtz and associates, of Chicago, operate the arena, and with the exception of those in New York, St. Louis and Buffalo, they and Miss Henie present "Hi Mien" on ice at the Center, N. Y., where on Jan. 28, the revue, which is in its second year, was announced that "ice" would be cooked at the gross at the theatre jumped last week, so the phenomenon again occurred, its boxoffice having similarly being upped last January when Miss Henie played the Garden.

Brundage, Dick and Fittz, skater, from the Henie show, join the Center theatre, after having been in the revue. Wirtz, Willie and Bobby Murray, a bicycle turn, are out of the Center since Gene Borey has taken a skating turn as Art Dean, in the latter, is leaving to join the Rhy. A number of other stars, in the Henie revue also to join "ice," replacing others called in the draft.

N.Y. City Profits Help Proser Pay Off Debts of N.Y. Dancery Folio

Terrific hit at the Copacabana, N. Y., currently featuring Joe E. Lewis, is enabling Moe Proser to pay off specifically his debts. He incurred last summer in the abortive operation of Madison Square Garden, N. Y., at the mammoth ballroom.

Proser, left holding the bag when the Garden wound up, is currently owing some \$25,000. Besides this, he was in the bag for a larger amount of coin in the ill-fated operation of the Beachcomber on Broadway. He has other indebtedness to a couple of pals. Latter have already been paid off in full, while other creditors have received substantial amounts.

If the Cop's business continues as it has been, Proser should be able to clear up in short order. Bulk of the \$25,000 owed from the Garden venture was due musicians.

JESSELS EXTENDED ON N.Y. CAFE DATE

Mr. and Mrs. George Jessel (Lois Andrews), who opened last week at the Theatre Carlo, N. Y., nitery, for a 10-day date, have been drawn to a stocky hit they've accepted an additional week's extension.

Jessel is doubling from his "High Heels" at the Broadway. Mrs. Jessel recently called on the Coast with their infant daughter.

AGVA Unit Set Up In Rochester, N. Y.; 60 Join

Rochester, N. Y., Jan. 27. Enter artists here are organizing a variety Artists. More than 60 have signed up in a drive launched by Al Fast, representing the American Guild of Variety Artists, who has set a goal of 150. About 60 of the union agreed to set minimum rates for members playing at night clubs, smokers and diners.

An advisory committee will be set up until election of officers includes: Joe Welch, chairman; Max Landers, secretary; Joseph M. Valone, Joe Banks, Vivian Groh and Tax Van.

Mickey Rooney Cops Honors at Hub Charity

Boston, Jan. 27. Mickey Rooney capped top honors in a socko benefit run off at Boston's Hub Charities here Thursday night (22) as opener of the Greater Boston United Fund drive. Most of the ace acts in town volunteered their services, and Rooney and his bride did the show as an incident to their honeymoon. Screen live played the closing spot and won a sellout crowd of 8,000. With his impersonations, etc., Mickey tried appeal for funds and introduced J. Edgar Hoover, who closed the show with the national anthem.

Jay Welles, of WEEI, handled most of the Metropolitan theatre sent over the Harry James band and the RKO-Boston came through with several acts from "Polies International," including Professor Lambert, Franklyn D'Amore, The Shyrettes, Zoska and the Six Antaleks, Alphonse Shrine band, conducted by "Walter Smith," and "RKO" orchestra were featured. Metropolitan Singers and the Puffinberrys were featured. The show ran for a long time, playing at the Club Mayfair, made a later appeal.

Harry McDonald, theatrical manager here for RKO Theatres, directed the show.

'Roller Follies' Neat \$30,000 In Cleveland Date

Boxoffice success scored by the "Roller Follies" in its six performances in Cleveland last week. The show is a change in touring plans. Instead of the one-week stand the roller skating show was scheduled to make in St. Louis starting next Wednesday (4), management decided to attempt to stretch it into an indefinite run.

Heavy profit in Cleveland, the roller extravaganza's second date, came as a particularly pleasant surprise to operator Harold Steinman, who the Minneapolis businessmen backing him after the show dropped in last week's engagement, in Baltimore.

Cleveland take was around \$30,000. Not on the show is understood to be about \$8,000. Deal with the Arena, where the "Follies" played, is similar to that which it has with other arenas at which it will appear throughout the country. It is expected for a 50-50 split on gross, with the house handling the advertising expense. That means a \$5,000 profit to the Steinman group on the Cleveland operation.

Next week was almost the same amount on the other side of the ledger. Gross was a \$6,500, while the net was \$1,100. The show's payroll includes the cost of the Coliseum, which was rented for \$1,000, and a 34,441 total attendance for the week. Arena seats 10,000. Prices run from 50c to \$1.65.

Opening in Cleveland on Sunday (29) will gross \$10,000, with 34,441 total attendance for the week. Arena seats 10,000. Prices run from 50c to \$1.65.

CONNIE BOSWELL QUILTS MORRIS; SEE GAC MOVE

Connie Boswell severed a contract she had with the William Morris agency last week and may return to General Amusement Corp. on terms, she announced, suggesting that she and her husband and manager, Leedy, her husband and manager, are currently at the RKO Boston, where they are set for the Paramount New York, opening next week. The move is said to be probably Les Brown's orchestra.

Pitt Cafe Group Fails In Try to Exit Floor Shows

Pittsburgh, Jan. 27. Efforts of Northside section nitery workers to get together and eliminate the "floor show" from the line fell far last week when two of the spots refused to go along with the union suggestion. The line fell far last week when two of the spots refused to go along with the union suggestion. The line fell far last week when two of the spots refused to go along with the union suggestion.

AGVA APART THE RISE

A growing apathy in and to the American Guild of Variety Artists was indicated last week in New York City, a special committee report on Gerald Griffin, national executive secretary, was postponed because of a quorum of less than 45 members did not show up for a national board meeting. This week the board is expected to meet.

Report is by an investigating committee consisting of Mrs. Walter Grease, assistant executive secretary of the American Guild of Variety Artists, and Joe Smith and (Executive) member of AGVA's board. The report is by an investigating committee consisting of Mrs. Walter Grease, assistant executive secretary of the American Guild of Variety Artists, and Joe Smith and (Executive) member of AGVA's board.

Just what the cause of the report is now it being kept secret, but it is known that it has been considerably toned down and virtually tones the delicate matter back into the laps of the national board with vague, if any, recommendations for action.

Originally in written form, and with a decisive opinion, it was then probed by the William Morris agency, delivered verbally by Dunn, chairman of the investigating committee. Now, understood, the report may again be made in written form and mailed to every member of the national board.

Dunn himself was unable to get into the meeting last week because of out-of-town engagements. Whether the matter will be brought up this week, or whether a quorum will then be available, is problematical.

The "factor" in the lack of interest in AGVA has been the continued extension of the Griffin matter. It is known that the Griffin matter is being kept secret, but it is known that it has been considerably toned down and virtually tones the delicate matter back into the laps of the national board with vague, if any, recommendations for action.

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Artists Rep Assn. Sets Important N.Y. Meet

Artists Representatives Assn. of N. Y. has scheduled an important general membership meeting for Thursday night (Feb. 3) at the Edison hotel office. Chiefly on the subject of the ARA's new agreement with the American Guild of Variety Artists and charged violations of the agreement between the two groups.

Prior to the membership meeting, the ARA is charged with the ARA and AGVA negotiating committee.

Stars' Personals Among Notable Factors in Increased Attendance At Service Shows Toured by USO

VANESSI IN COMEBACK

Former Vaude Dancer Out of Show in Recent Years

Vanesi, former standard vaude dancer, is rehearsing for a comeback with Dan Carberry routing her act.

For the past few years Vanesi has been out of show biz and operated a perfumery.

Soldier-Singer In Courtmartial; Abused Uniform

Columbus, O., Jan. 27. Lester W. Syberg, 38, faces courtmartial at Fort Hayes, Columbus, O., for missing an army uniform.

He was arrested in Akron, Jan. 17 for performing in vaudeville at night clubs. The "singing soldier" boy for the past month while "using his army command."

Syberg, alias Robert O'Neil, is a private in the army reserve, having been discharged from the regular army Nov. 3, 1941. He should have been out of uniform 30 days after his discharge. It was said. He was wearing sergeant's stripes and told night club managers he was a lieutenant. He was charged with the Quartermaster's Corps in Akron.

Magazine Drawings On Night Club Walls Too Raw, Suspend License

Pittsburgh, Jan. 27. Boogie Woogie Nut Club, operated by Boogie Woogie Sherman and Sonny Miller, had its booze license suspended for 90 days here by State Liquor Control Board for being too obscene. Investigators said show itself and art decorations were too out of line, management countering with the statement that it was all clipped from humor magazines on sale at the club.

Stand. Club appealed the suspension, but petition was rejected over week-end by Judge Frank P. Patterson.

Sherman and Miller have the alternative of shutting the place for the period, running without liquor sales or paying \$800 fine, at rate of \$10 for every day of suspension. They haven't yet decided what to do.

'OLE OPRY UNITS DOING SOCK BIZ IN THE SOUTH

Roadshow units of WSM's "Grand Ole Opry" are doing sock business in the South. The units are doing sock business in the South. The units are doing sock business in the South.

Four units are now on tour. Roy Acuff is playing dates in the South. Bill Monroe is touring Virginia; Daniel Quartalet plays Tennessee and Kentucky. The units are doing sock business in the South.

These units play theatres and auditoriums, with the "Opry" tent show, which starts in April, is under canvas.

Toledo Absolves Karas

Toledo, O., Jan. 27. James Karas, proprietor of the Kentucky Club here, was found not guilty of violating (24) of the city ordinance prohibiting the hiring of entertainers under 18 years old.

Marked spot in attendance took place last week at the 25 shows of the "Grand Ole Opry" in Toledo and Navy bases by USO-Camp shows. Attendance, which had been dropping, was restored to its former level. It is still far from what CSI execs consider completely satisfactory, although the shows are hearty by the gradual increase.

Part of the reason for the sharp uptick last week was that populations of camps were settling down, after much shuffling of troops following the attack on Pearl Harbor Dec. 7. CSI, for a number of weeks, discovered it was often playing large camps that were almost devoid of soldiers. Attendance naturally suffered.

Growing list of complaints, appearing with the units has also helped. Hollywood began their p.a.'s with the show line, and they were immediately shot attendance up to standing room only and hundreds turned away. Value of the stars is expected to be felt by the shows after the personalities are no longer touring, as they will have attracted attention to the CSI entertainers.

Names currently appearing or appearing in the USO camp show circuit include Al Jolson, Judy and her husband, David Rose; George Jessel, Al Jolson, and Green, Linda Darnell, Rosalind Russell, Reginald Gardiner and Mickey Rourke.

Previous Disappointment

Disappointment of servicemen with pre-CSI shows has been another problem that is now being overcome and this pushing up attendance. It was said that there had been three CSI shows and word is getting around that they are okay. Because of this, the attendance is up. CSI chief Alte Lastof and his staff were one from Camp Edwards, where they were now being over. They were away when the "Hollywood" show was in the area. It was said that they had heard so much about it from their comrades who had been in the area that they wanted it to come back.

Improved publicity, with the Hal Roach unit, is also helping. The entire operation, is also helped by the fact that the attendance is up.

How much the admission price is holding down attendance hasn't been decided by the USO. The War Department refuses to countenance any change at this time in the price of the shows. The price of the shows is \$1.00. The price of the shows is \$1.00. The price of the shows is \$1.00.

'Smilage Book'

"Thought of using the 'Smilage Book' idea," said a source here, "but it didn't work." "Smilage Books" were blocks of tickets to camp shows which were bought by civilians, sent to their friends and relatives in the Army, and then used to get into the shows. The idea was to help the USO, which is now paying for the shows has already been obtained by public sale of the tickets.

GEO. MURPHY OPENS VAUDE TOUR IN PIT.

Pittsburgh, Jan. 27. George Murphy, film player, will open a p.a. tour at WPA's theatre here, Jan. 28. Murphy is making a single for his first stage appearance since "Roberts on Broadway" several years ago. He is making a single for his first stage appearance since "Roberts on Broadway" several years ago.

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STRAND THEATRE, New York
JAN. 23 - Feb. 5

OBITUARIES

VESS OSMAN

Vess Osman, 64, veteran stage and recording musician, died Jan. 26 in St. Louis following a heart attack. For the past few years he had been a talent agent at that city.

Known in vaudeville as teamed with Rex Schepp, now manager of radio station WIBW, he had been in St. Louis since 1934. Osman once recorded for Victor and also had his own bands in St. Louis, including the orchestra of the old Madison Square Garden in N. Y., the night that Harry K. Thaw murdered Stanford White. His father, Vess, Sr., was also a banjoist, credited with being among the first recording artists and for a time they worked as a duo billed as The Osmans.

The act of Osman and Schepp broke up around 10 years ago with the decline of vaudeville.

Osman is survived by his widow and two daughters.

NEMO

(Edward Frauch Mulhern) died Dec. 24 in a veterans' hospital near New York. He was away from Greece for years, but was once again back down with his legs in braces before it was combined with the Barman and Bachelors. Nemo, few knowing his right name, was a frequent guest at Joe Cook's former home at Lake Hopatcong, N. J. Once he went there to attend and played two years, sometimes working around the estate. One of his exploits was to go straight down with his legs in a bar—yet was able to walk out. A close friend was the late Paul McCloskey, former partner of Bobby Clark.

BERTIE CONWAY

Bertie Conway, 70, veteran stage actress, died in Bayville, L. I., Jan. 26. She was the mother of George and Lizzie Conway, prominent in show biz three generations ago. Conway debuted with conditions, Charlotte Cushman at the Walnut Street theatre, Philadelphia, but she scored with "The Three Faces of Alibi," "Texas Steer" and "A Bunch of Keys" in New York. She married William Gray, who played the role of the Gray and Conway. Gray later became manager of the Orpheum, Milwaukee.

Husband survives. Cremation and services were held in Philadelphia, where she was born.

JOHN BARTON BROWNE

John Barton Browne, 55, writer and former advertising and entertainment columnist, died Jan. 23 in Los Angeles, died there Jan. 24 from self-inflicted gunshot wounds. He had been in Hollywood since 1926. Browne's most successful literary effort was "In the Garden of the Moon," which ran in Sunset magazine and later was filmed by Warners. Several weeks ago a son died in Honolulu following a suicide attempt.

KURT ENGEL

Kurt Engel, 32, Viennese concert pianist, died in New York, Jan. 22, of a heart attack while teaching a pupil.

Engel gave solo recitals in various symphony companies, as a soloist with outstanding orchestras before coming to the U. S. about three years ago.

His last public appearance was at Carnegie Hall on April 22 for British War Relief. His parents survive.

WILLIAM CLINE

William Hamilton Cline, 61, newspaper writer, poet and at one time manager of the Los Angeles Orpheum theatre, died Jan. 23 in Los Angeles after an illness of four months.

Three years he was a member of the L. A. Times staff but a fractured leg forced him to retire from active journalism in 1939. Surviving are three brothers.

BARNEY RICHTER

Bernard (Barney) Richter, 45, circus steward "Red" Rainier, Rockefeller Center, from 1934 to 1936, died in New York, Jan. 23. He also had been in the show business at Billy Rose's Casa Manana, N. Y., and Jack Dempsey's restaurant in New York.

His widow survives.

LESLIE STEVENS

Leslie Stevens, 42, former orchestra leader, died Jan. 21 in Los Angeles of pneumonia. He had retired

from the band business several years before because of illness.

Surviving is his widow, Helen Wehrle, former Ziegfeld girl.

LOUISE WRIGHT

Louise Wright, 42, vaudeville singer, in private life Louise Wright DeLucia, died Jan. 18 in Paterson, N. J., the widow of the state shortly after her marriage in 1927.

Surviving are her husband, a daughter, a sister and two brothers.

PEG MEYER

Mrs. Ethel Meyer, known as Peg Meyer, Buffalo radio actress, died Jan. 18 in Buffalo.

Survived by husband and two children.

HARRY S. CARTER

Harry Strickland (Neb) Carter, 55, died Jan. 16 in Havana. He was former public-relations counsel and Keith vaudeville actor.

HENRY K. OPFENSKI

Henry K. Opfenski, 73, European composer and music critic, died in Bern, Switzerland, Jan. 21.

ANDRE BELLESORT

Andre Bellesort, 76, critic and life secretary of the French Academy, died in Paris, Jan. 21.

Mrs. Mianle L. Wiesner, 72, mother of Max and Harold Wiesner, owners of part of the Fox Wisconsin group of theatres, died Saturday Oct. 20 in Milwaukee.

Professor Charles Kelly, 62, music teacher, who gave the Metropolitan Opera Co. general manager, Edward C. Johnson, his first music lesson, died in Guilford, Conn. Jan. 26.

Wife of John F. Royal, NBC vice-president, died Jan. 26 in New York City, after a long invalidism with cancer. She was a son and daughter also survive.

Mrs. Carrie Brown Tracy, 47, mother of Spencer Tracy, film actor, died in Hollywood, Jan. 23. Another son, Cranch, also survives.

L. B. Strumpf, 60, purchasing agent for the Hal Roach studio, died Jan. 21 in Los Angeles.

Fear Stranding

that is perhaps only temporary, is that he in niteries and other spots using live talent has been badly hit by the war. The Latin who are prone to feel more deeply about things than their Yank neighbors, are gravely put by the approach of war to this hemisphere, according to people in show business who have returned to A. S. since the outbreak.

Still another angle on the bad grosses south of the border is the fact that the Latin market, and the Latin as a result of the war. South America is much more dependent on the United States for prosperity than the United States is. War and blockade by the Latin nations have put the Latin market in a very poor position for the future. South America's economic situation is very poor. So there's good reason to put a brace on the bank account.

Want to Help

Meaningful work of Inter-American Affairs, charged with the job of promoting goodwill in South America, is being hampered by transportation and financial difficulties so that U. S. performers can come to the continent. The Latin market is very poor. So there's good reason to put a brace on the bank account.

Among those who cut short their country were dancers Patricia Brown and Helen Wright. They were stranded together at the Copacabana in Rio de Janeiro for six weeks, they were offered an additional tour of the continent. The South American spot, but turned it down. Fact is, they topped their country's original offer. They caught a back with. With live reservations virtually impossible to obtain, complete company reservations, any information as to future plans, paid-to-New York when the chance

offered, rather than risk indefinite delays in Rio.

Departure of American acts and failure of replacements to arrive in Rio has been particularly tough on the three major Rio casinos: Copacabana, Antillan and El Casino. These spots for a number of years have used Yank talent almost exclusively. Fortunately, Yank acts are still at the top of the public attention, when the spots use improvised shows.

Fear Glee Site Bachelors

When Jim Henson and his flock left for American spots in the Copa line had agreed to stay on and were teaching native Brazilian acts to sing. The only Yank talent in Rio was the Madelyn Cole, Mary Lou Graham, Betty Lou, and Organist Ethel Smith also stayed. Other American talent on the Copa bill, most of whom were returned to the States, included band leader Basil Fomena and Frackson the magician.

Well following the attack on Pearl Harbor found a virtual pull over Rio and business in the casinos at rock-bottom. Niterian in Rio are adjacent of the wide-open gambling rooms, American and other tourists are the best part of the roulette, craps, and dice, etc., and they were interested in getting home, not in blacks and reds to ground in the casinos and niteries were dismal.

What frightened the Americans were reports to read and see the Bowman said, were the wild reports the first week, and no way of checking on it. At Rio news from New York and San Francisco during the first four days of war became giant bombings in New York.

Getting news from the States by shortwave—radio—was almost impossible. The radio was almost impossible to find anyone with a shortwave receiver. And the Associated Press said that while in Washington he was asked which Hollywood personality would meet most for the war. He agreed on Oboler, and Oboler got busy when he returned to the Coast.

Another angle figuring in Garbo choice was that she never did anything for charity via radio and it was considered unlikely she would "turn down the President."

Oboler declared the Hollywood publicity committee had been asked to approach by committee as it had learned such overtures were taken. The publicity committee said Oboler gave out the publicity, took the whole matter and lost.

Corrigan Young, Ronald Colman, Jean Arthur, Thomas Mitchell withdrew from program because of dissatisfaction with Oboler's choice. Spencer Tracy withdrew because of death in his family. But it was not a non-appearance—started the rumpus.

BIRTHS

G. W. Johnston, chairman of the radio division of the President's Birthday Ball, in New York, finds the whole episode "unpleasant and embarrassing" and is unable to explain what prompted Arch Oboler to deliver the address.

"We were extremely skeptical when her name was first mentioned," Johnston said, "adding that there are no circumstances had Keith Morgan or any other executives of the NBC."

NBC is freely admitted it was very ticklish and that the necessary engineers and stand-by, announced.

Metro had seen the original radio publicity but did not consider itself inclined to intervene. Now it is the story was a phony.

Mr. and Mrs. Bruce Gentile, daughter, Jan. 21 in Los Angeles. Father is stage actor; mother is former Beth Langford, Coast radio publicist.

Mr. and Mrs. Joe Kane, son, Jan. 16 in Hollywood. Father is producer-director at Republic.

Mr. and Mrs. Robert Grevenberg, son, Jan. 13 in New Orleans. Father is engineer with C.W. New Orleans.

Mr. and Mrs. Morris Finkel, son, in New Orleans. Father is owner of indie theatre chain in Pittsburgh.

Mr. and Mrs. James A. Griffin, daughter, in Pittsburgh, Jan. 18. Mother is former Peggy Dougherty, stage actress and vaudeville star.

Mr. and Mrs. William R. Stephenson, daughter, in Hollywood, Jan. 23. Mother is the former Patricia Ziegler, actress in the film "The Girl in the Red Velvet Swing."

Mr. and Mrs. Harvey Peterson, son, in New York, Jan. 18. Father, "Ricardo," KGO-KGO musical director.

Mr. and Mrs. Harold Bernstein, son, Jan. 20, in Bay City, Mich. Father is owner of a picture house circuit.

Mr. and Mrs. E. T. McKenzie, son, Jan. 14, in Detroit. Father is known as Ed McKenzie at WJBK, Detroit. Mother is Jeanette Brown, formerly traffic manager at WJBK.

Mr. and Mrs. Clark Ramsey, son, in New York, Jan. 18. Father is Universal Studio advertising manager.

Mr. and Mrs. Frank McKenna, daughter, in New York, Jan. 23. Father is in Metro's eastern story department.

'Charity' Squeeze On Stars

Continued from page 1

announced and dropped out of the Oboler program because they felt that they were only Garbo is being 'blamed' for the balk. Actually she never consented to appear and that at the time of the publicity when the spots use improvised shows.

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Oboler's Explanation

Arch Oboler, writer-director of program, states that Garbo was asked by Victory Committee for Stage, Screen, Radio, and Television, Hayward, her agent, and Salika-Vietor, her closest friend, to appear on March 6. Oboler's explanation is also assured, he states, that a group of Hollywood stars would call on Garbo to appear in the program. He was so positive she'd show up that he wrote 30-second apologetic letters to her agents and to lay out rest of show. Knowing her fright of microphones, he wrote a letter to her agents and to lay out rest of show. Knowing her fright of microphones, he wrote a letter to her agents and to lay out rest of show.

Not until 24 hours before broadcast time he was advised by J. W. Johnstone from New York that Garbo would "not appear." Meanwhile he had been working on the program. He had been working on the program. He had been working on the program. He had been working on the program.

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New York Comment

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Mr. and Mrs. Frank McKenna, daughter, in New York, Jan. 23. Father is in Metro's eastern story department.

and Miss Garbo is being unfairly criticized and applied to her, neither by the victory committee nor any authority. He agreed to appear in this program. Oboler says that he spoke to Salika-Vietor, a friend, Mrs. Vian, who told him that Oboler could not be reached. He says he spoke to Hayward, Mrs. Garbo's agent.

Miss Garbo had never appeared on the air and he does not consider the matter her medium. He refused numerous offers for microphone appearances at the time of Oboler's request. Miss Garbo had gone out of town. Oboler does not think that Miss Garbo did not say 'yes'.

"Naturally she did not say 'yes' because the first knowledge she had that there was any broadcast arranged for her was when NBC called her maid at the last moment and suggested the installation of a telephone in her apartment. The broadcasting company was immediately notified that an error had been made in the release of the publicity to the papers that there had been a misunderstanding in order to clarify their previous release of the publicity that included Miss Garbo's name."

"Miss Garbo would not refuse to cooperate in her own name," Oboler said. He was asking her to appear in the program. He was asking her to appear in the program. He was asking her to appear in the program.

Charles Feldman is in charge of talent. Feldman said that he could not get Garbo to appear in the program. He was asking her to appear in the program. He was asking her to appear in the program. He was asking her to appear in the program.

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Corrigan Young, Ronald Colman, Jean Arthur, Thomas Mitchell withdrew from program because of dissatisfaction with Oboler's choice. Spencer Tracy withdrew because of death in his family. But it was not a non-appearance—started the rumpus.

MARRIAGES

Rita Goto to Edward Egan, died 28, in Los Angeles. Bride is stage and film actress; he is former legit actor.

Phyllis Mahle to John Greengard, Pittsburgh, Jan. 24. He is music librarian at KDKA, Pittsburgh.

Pearl Mermetstein to Morton Sussman, New York. He is a San Antonio radio guitarist.

Kay Harris to Henry Freulich, Jan. 24 in New York. He is a cameraman; she is a film player.

June Lee Ferguson to William Loren, in Lynchburg, Va., Jan. 26. He is announcer, WVA, Lynchburg.

Joe Richards to Jack Pearlhead, Jan. 27, in Los Angeles. He is NBC auditor.

Adelaide Collins to Frank K. Fitzgerald, Jr., Jan. 25, in New York. He is a son of Ted Collins, the radio producer.

Lucile Wilds to Dave Levy, Jan. 25, in New York. He is a director of "We, the People," radio program.

COURT RESTORES DET.

THEATRE TO KRAMERS

Detroit, Jan. 27. Although a receiver has been appointed to administer the theatre, the Kramer theatre here is going to be restored to the Kramer family. Decision was handed down by the Circuit Court of Appeals, which upheld an earlier decision in the Federal District Court, Detroit.

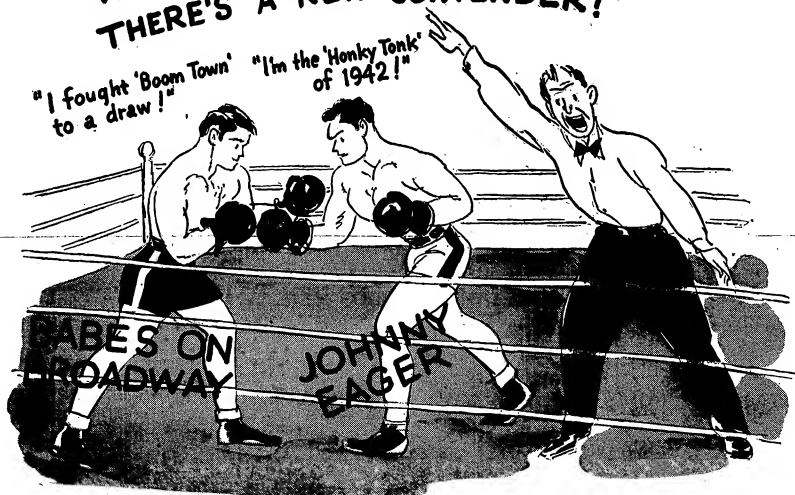
The Kramer family was seeking recovery of the house from Cohn and his wife, who had been claiming that they had failed to make the house profit. The circuit owners were then given a 30-day period to lease and that needed improvements were not made by the Kramers.

The court then granted the appeal from the earlier verdict. Edgar E. Kirschner was named receiver, but he was not to take over the theatre which he operated the Kramer showed a 50% boost over the comparable period the year before.

"WAIT! STOP THE CONTEST!
THERE'S A NEW CONTENDER!"

"I fought 'Boom Town'
to a draw!"

"I'm the 'Honky Tonk'
of 1942!"



JUST WHEN THE BOX-OFFICE CHAMPIONSHIP CONTEST WAS GETTING HOT!

Just when everybody thought that only a miracle could bring forth an attraction to challenge "Babes on Broadway" and "Johnny Eager" those record-breaking, extended-run sensations... the miracle happens and it's "WOMAN OF THE YEAR!"

"You ain't seen
nothin' yet
boys!"



"Radio City
Music Hall
first stop, Leo!"



"M-G-M is
topped again
by M-G-M!"



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