

39th ANNIVERSARY NUMBER

VARIETY

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VOL. 157. NO. 4

NEW YORK, WEDNESDAY, JANUARY 3, 1945

PRICE 25 CENTS



ARD-BREAKING YEARS,
ELEVENTH SEASON
WITH A HEARTY

Thank you,

HOLLYWOOD!

cent cooperation

a special of thanks to—

You have made it possible for the Lux Radio Theatre to bring superb entertainment by the finest dramatic artists in the world into American homes from coast to coast. A sincere "thank you" to each and every one for his part in making the Lux Radio Theatre, year after year, the highest rating dramatic hour on the air!

stars
writers
studios
directors
producers
newspapers
magazines
trade papers
technicians

LUX

RADIO THEATRE

HOLLYWOOD, CALIF.

Directed by

CECIL B. DEMILLE

LOUIS SILVERS, *Musical Director*

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

VOL. 157 No. 4

NEW YORK, WEDNESDAY, JANUARY 3, 1945

180 Pages

THE YEAR

Dean of N.Y. Drama Cries Gives Some Pointers on This Deaning Business

By BURNS MANTE

I remember, I remember, it's your 39th anniversary, is it? Well, it's only my 34th—in New York. But, for the heck of a better one we can use that for an excuse for celebrating together, if you are agreeable.

I remember, I remember, the town where I was born, but I have some little difficulty recalling in anything like satisfactory detail, the year I came to New York, and what happened. As to what came of that adventure I stand here as a sort of odd result. I was a young man of modest, even uncertain, ambitions. I don't what is called a Drama Critic and Emeritus of the N.Y. Daily News.

Being a Dean, it appears, develops into a life determining drama, crossed with a certain craftiness in holding onto a job. If you live long enough, and continue in the same occupation, in time you become a Dean. Not because of any peculiar or studiously developed gifts, nor yet because of an acquired knowledge of exceptional character and quality. But just because you happen to be the oldest and longest-employed of your confreres.

I have from time to time doubted my right to this honor of Deanship. It seems to me there are older hold-ers in the local theater's vine-lands who were active when I came to New York in 1911. Kealey, Allan, Kane. Kealey was even then called himself famous as a raconteur.

True, Kealey was confining his labors to the weekly press—the N.Y. Clipper, I believe, at the time. It was not until later that he took on

(Continued on page 134)

N. Y. License Commish Launches 1-Man War On B'way Tax Aggies.

By JACK PULASKI

According to a statement issued to the press last week, New York's license commissioner, Paul Moss, appears primed to start a one-man war with Broadway. He announced that no tickets for his shows are to be sold by ticket agencies and claims to have the authority to enforce an unprecedented system of selling tickets only to customers who call at the boxoffice or by mail order.

Managers and brokers were flabbergasted when the commissioner several saying that it looked as though Moss is ambitious to become boss of show business. Commissioner has been checking up on war or two and some space caught snipping were punished.

It is not clear, doesn't know what Moss has shilled himself into, for operating on him will be not only the laws (Equity) as well as Showmen want the widest distribution of tickets and have conceded the value of

(Continued on page 180)

Philco Would Tele FDR's Fourth Inaug

Strong possibility exists of Philco's Philadelphia television outlet nabbing the inauguration of President Roosevelt in Washington Jan. 27 for its video audience. Would mark the first inauguration on television.

Philco currently is experimenting with several relays between Washington and Philadelphia to bring out the clearest transmission possible with equipment on hand.

NBC's video outlet in N.Y. may also take the program on relay from Philadelphia, but this too is in the embryo stage. GE Schenectady, also a possible link.

Legit Production Costs Upped 30%

Cost of financing shows has jumped 30% in past two years, judged by sums put into partnerships for new shows this season. Whereas two years ago a drama took an average \$25,000 to produce, including out-of-town tryouts, average investment today is \$35,000, or increase of \$10,000. Jump is explained mainly by increased cost of

talent, and increased cost of va. etc.—but also by increase in pay for actors, stagehands, company managers and press agents.

Monies invested in some one- and two-setters this season have been: "Dark Hammett" \$30,000; "Hasty Henny" \$30,000; "Hand In Glove" \$35,000; "Many Happy Returns" \$35,000; "Star in the Window" \$40,000; "Hope For the Best" \$40,000; "Trio" \$45,000; "Ghosts" \$35,000.

Ten years ago a producer putting on a play with out-of-town run considered \$20,000 ample. One was done for \$15,000. Shows that opened cold in New York were done for \$10,000. "Wind and the Rain" opened cold on Broadway for less than \$10,000. It was, though, producers going into show with Joe Lebling to keep it going, and to get it by curtailment with the \$8,000.

'Voice' Also Factor In Producing Factor Show

Frank Sinatra deal with Max Factor (radio returns) (3) to show on granted-scale coming three-year period, is \$14,000, \$15,000 and \$16,500.

Factor's collaborators, who has left J. Walter Thompson, will oversee the writing job, with Sinatra himself as factotum on the production end.

DOMESTIC GROSS AT \$310,000,000

By MORI KRUSHEN

Worldwide film rentals for 1944 for American motion picture companies are near the \$400,000,000 mark—approximately \$310,000,000 domestic and from \$180,000,000 to \$170,000,000 from foreign distribution. That's something of a record. It more than makes up for the pessimistic predictions for 1944 voiced by film industry leaders a year ago. And, according to film toppers today, the outlook for picture business for at least the first six months of 1945 is almost as favorable as it was for 1944.

Not all U. S. film companies, despite the unprecedented boom, have shown improved revenues. With two or three companies, rentals have declined—a sharp warning that organizational weaknesses may sooner than later outweigh even the natural advantages of a wartime market.

On the domestic front, the 1944 rentals for the leading major companies (in terms of grosses) shape up something like this:

(Approximate Annual Rate)	
1. Metro	\$62,000,000
2. 20th-Fox	\$52,000,000
3. Paramount	\$50,000,000
4. Warners	\$39,000,000
5. Universal	\$34,000,000
6. RKO Radio	\$30,000,000
Columbia, United Artists, Republic and other distributors account for from \$45,000,000 to \$50,000,000.	
Universal's \$850,000 average weekly billing represents a jump of 10% over 1943.	

(Continued on page 158)

Returning GIs Find Air Plugs Tough to Take After Non-Comm'l Fare

By LT. STUART KEATY

Seems inevitable that commercial radio faces a major postwar headache in weaning G.I.'s back to the idea of spot announcements and plugs on every subject from corn cobs to the care and maintenance of the truck.

More than 4,000,000 Americans overseas have discovered, over the past three years, the joys of uninterrupted, plugless music and comment. When this partially true of the United Kingdom, same goes for the Armed Forces' disreputable of the South Pacific and other theatres. Top entertainment has been made even more enjoyable by the exciting odorousness commercials, and the boys are beginning

(Continued on page 49)

186 Columns Omitted

This Anniversary Number went to press earlier than usual because of the New Year's holiday and the time necessary for the binding of special green cover.

Over 186 columns of advertising were omitted, in order to conform to paper conservation and provide greater space for editorial features.

Paulette Goddard Sets Up Scholarship Fund

Paulette Goddard plans to finance, with a sizable fund, several scholarships in a number of colleges and group corporations throughout the country, for students specializing in scientific and medical research.

Philanthropic move on part of Paramount star came to light in N.Y. last week when the Secretary of State in Albany revealed that incorporation papers had been filed for the Paulette Goddard Academic Fund, Inc. Organization has been chartered as a non-profit, acting corporation, with law firm of Weisman & Grant, N.Y.C., acting on behalf of the actress.

Race Ban Gives Fla. the Jitters

Miami Beach. Edict closing racetracks throughout the country today (3) is giving nifty ops a severe case of shivers. This is especially true of the Florida area, where heavy spenders congregate during the season to watch the banglata at the Mialeah and Tropical avenue. Whether they will still go there without the attraction of the hayburners and grs, sounds is still problematical.

Most nifty ops are optimistic, declaring that the big money boys will stop creating endorsements for book-makers and will pay a little more attention to niftelia, but as the moment, few will bet on it. However, they persist that the climate is the main attraction and banglata are secondary.

The closing of the horse and dog tracks has already had an effect on at least one major industry. The recently opened Colonial Inn, Hollywood, Fla., operated by L.H. Wilers who runs the Latin Quarter, N.Y., in partnership with E.M. Lowe, New England theatre owner, closed Dec. 26 and will move to Miami Beach (Continued on page 165)

'Remember When' They Just Plugged the Song?

Mickey Aldy, contact man with Campbell-Forgie publishing house, has written a tune in his collaboration with lyricist Buck Ram, that C-P will make its next No. 1 plug tune. It's titled "Remember When We Were Young."

It isn't another songpluggery plume-a-bites-dog routine and writes a song.

Joan's New WB Deal

Hollywood. Joan Crawford and Warners have agreed on a revision of her contract.

Ticket no longer is a long-term exclusive, but calls for one picture yearly with the right to make outside deals.

Hollywood. Sounds like a Treasury report for the banking big of the nation, but it's a fact that 129 films, released between December, 1943, and the beginning of December, 1944, will gross rentals exceeding \$245,000,000 domestically before the films come out of distribution. The sum is \$35,000,000 more than was estimated for a like period from December, 1942, to end of 1943, when the picture big operator figured they had hit the highest jackpot.

With the amount of top callbox rentals promised and promised for the 1945 period it is likely that this super-boxoffice era can keep up and rentals can even exceed the 1944 take.

Although not the basic reason, it is a fact that the picture business is looking toward this big run of revenue for the "distribution and production organizations the extended picture city runs that films have had during the past year, as well as the rental and selling organizations got from exhibitors. The exhibitors are no longer frightened when they ask 90% terms and more. They don't give point that maximum time is given them in the initial showings before the films get to the subsequent and minor runs. Of course, an element is the fact that advanced admissions have been obtained for the top pre-releases, as well as the fact that admission prices in general have been lifted upwards.

The 129 films cited here all will gross in excess of \$100,000, with 24 of them headed for a take of \$2,000,000 and more. There are 19 which (Continued on page 184)

Huge Savings, Other Elements Should Up B.O. Postwar, Sez D. C. Chief

Washington. Foldup of European phase of war will not hurt U. S. film box-office, according to a survey released yesterday (1) by the Department of Commerce. Survey shows a backlog of savings by the public to spend on recreation, a \$15-\$20,000,000 buying program for new theatres and a \$20-\$30,000,000 expansion program for existing ones.

"Theatre attendance," says the report by Nathan D. Golden, chief of the Commerce Dept. motion picture unit, "might well increase with leisure time available to many people who, during the full-speed war years, had no time to attend the movies."

Then, too, the high quality of film produced during the past few years will also help to maintain the currently high level of film attendance, says the report. "The movie industry," it adds, "has not found it weekly. Finally, past experience indicates that picture is one of the last things people give up. War does not find it. (Continued on page 195)

Unforgettable To Me

By GENE BUCK ♦♦♦♦♦

Sounding Off on Some of H'wood's

By THEODORE PRATT

tain your respectability. Each year
even some howling bestsellers go
three priors—or less. There is
one case of a book sold for
three picture version has
earned a net profit of over



DALEY
al Management

Spending another Christmas in London, 1916, in another war with others killed for the same reason, against the same enemy. Let's fervently hope and try to make this the last one for real "Peace on Earth to Men of

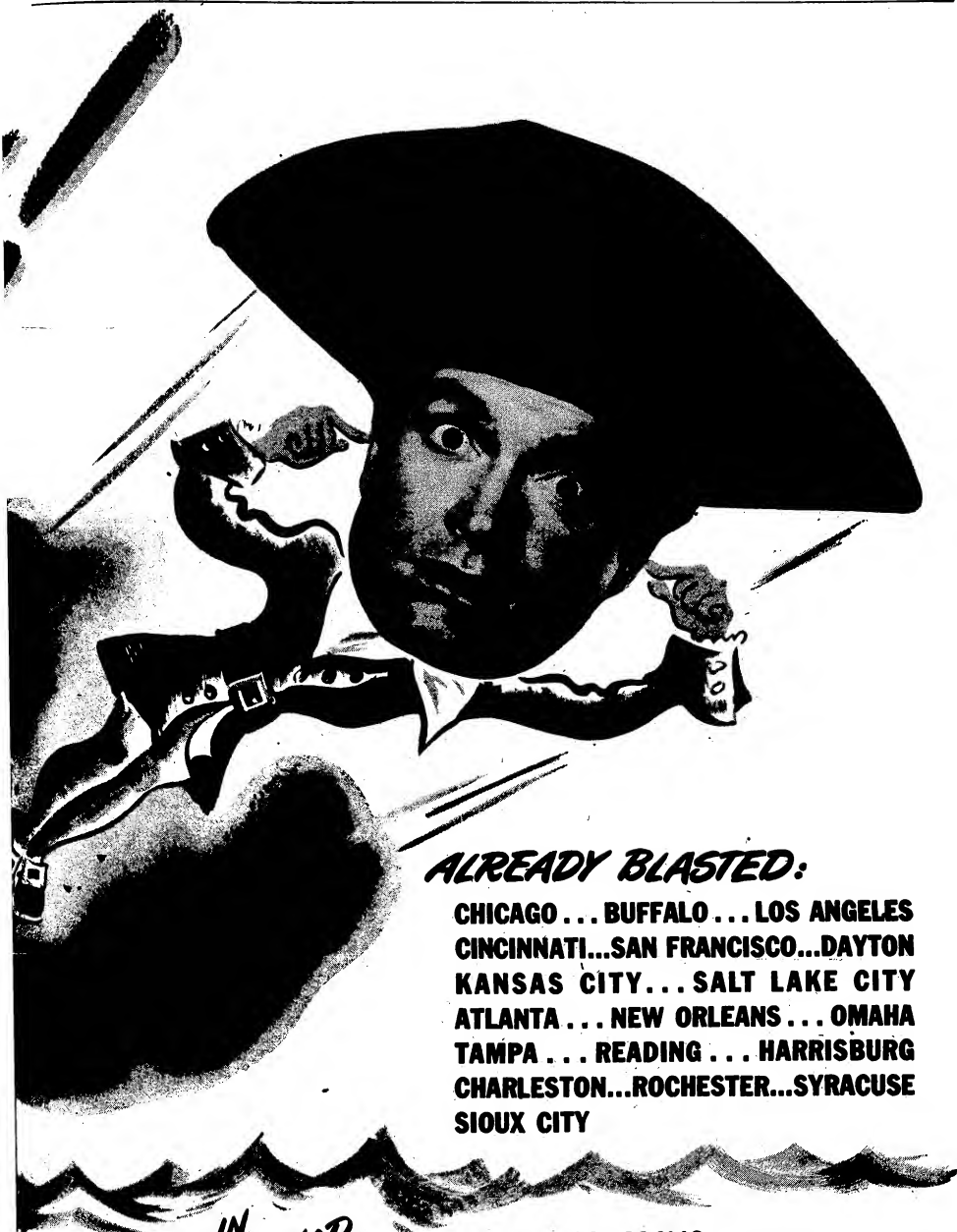
CASS DALEY
Under Personal Management
FRANK J. KNOELLA

WARNING!

ALL RECORDS SUNK ON SIGHT!



BOB HOPE in *The PRINCESS and the PIR*



ALREADY BLASTED:

CHICAGO . . . BUFFALO . . . LOS ANGELES
CINCINNATI...SAN FRANCISCO...DAYTON
KANSAS CITY...SALT LAKE CITY
ATLANTA . . . NEW ORLEANS . . . OMAHA
TAMPA . . . READING . . . HARRISBURG
CHARLESTON...ROCHESTER...SYRACUSE
SIOUX CITY

ATE ^{IN}
TECHNICOLOR

with VIRGINIA MAYO
and

WALTER SLEZAK·WALTER BRENNAN·VICTOR McLAGLEN

Directed by David Butler • Screen Play by Don Hartman, Melville Shavelson and Everett Freeman

Associate Producer • Don Hartman Released through RKO RADIO PICTURES, INC.

HEDY LAMARR

GEORGE BRENT

PAUL LUKAS



A dangerous woman to love!

... in RKO's sensational dramatization
of Margaret Carpenter's best-selling
novel... A desperate adventure in love
and hate on the dangerline of crime,
screened in super-suspense and mystery!

Experiment Perilous

with

ALBERT DEKKER • CARL ESMOND
OLIVE BLAKENEY • MARGARET WYCHERLY
EXECUTIVE PRODUCER: ROBERT FELLOWS

Produced by WARREN DUFF • Directed by JACQUES TOURNEUR
Screen Play by Warren Duff



*THRILLING
Beyond Words* *AMAZING
Beyond Belief!*

You'll rub your eyes with wonder
at Disney's newest magic . . . merging
lovely, real-life señoritas in hilarious escapades
with these three love-struck pals . . . in a
miracle-world of rhythm and fun!



Walt Disney's
the Three Caballeros

FEATURING

PANCHITO • **Joe CARIOCA** • **Donald DUCK**

The cocky
Mexican Casanova

That jiving Jitter-bird

Gandering the girls again!

and in the Flesh...

AURORA MIRANDA

Brazil's great singing and dancing star!

DORA LUZ • **CARMEN MOLINA**

Mexico's
Sweetheart of Song!

Sensational star from South of
the Border!

Songs
That Set Your
Hips A-Swaying:
"THE THREE CABAL-
LEROS" • "YOU BELONG
TO MY HEART" • "BAIA"
and
The New Dance Tampo
THE SAMBA-JONGO

*-All in the wondrous new
TECHNICOLOR FEATURE*

THE SHOWMAN'S SHOW THAT GETS TIMELIER BY THE MINUTE!

TODAY — ten times more so than the few weeks ago when it first thundered its shock drama to the first-run screens of America — "THE MASTER RACE" becomes increasingly the "must-see" attraction for every follower of the headlines! ... Here is the daring picture whose sensational and thrilling theme continues to inspire an endless flood of newspaper editorials, magazine articles and radio comment on "What shall we do with the Germans after the war?"

... Here is the picture whose stature as important entertainment grows and grows with every showing — with each new showing adding more praise to the parade of comment which already has included reviews like: "ENGROSSING ... SHOULD BE SEEN!" Washington Times-Herald; "TIMELY AND POWERFUL!" Cleveland Plain Dealer; "UNUSUALLY WELL-MADE PICTURE!" Time Magazine; "A VITALLY IMPORTANT THEME!" Cue; "EVERYONE SHOULD SEE IT!" St. Paul Dispatch; "STRONG ... TIMELY ... EXCITING!" Charm; "VALID AND MOVING!" Red Book; "FLASHES WITH EXCITING VIGOR!" Dallas News; "GENERATES TERRIFIC TENSION!" Chicago Daily News. And WALTER WINCHELL devotes an entire column to the brutal breed this picture so vividly portrays!



**IT'S FRONT-PAGE HOT AND SUPER-EXPLOITABLE,
So get your copy of the Pressbook NOW and GO TO TOWN!**

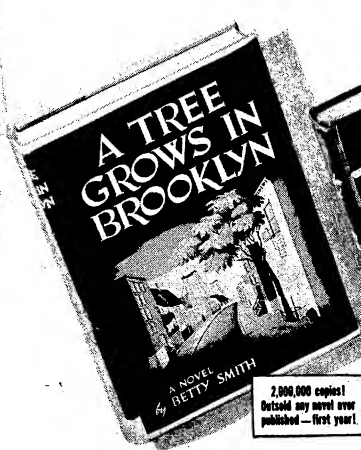


20th

CENTURY-FOX

**makes the biggest
announcement of the
biggest box-office
properties in history!**

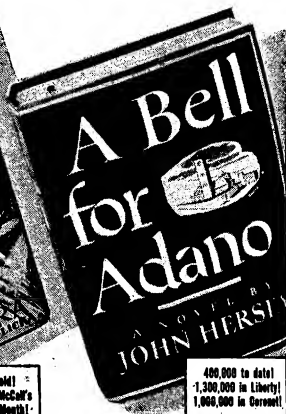
Here it is...



2,000,000 copies!
Outsold any novel ever
published — first year!

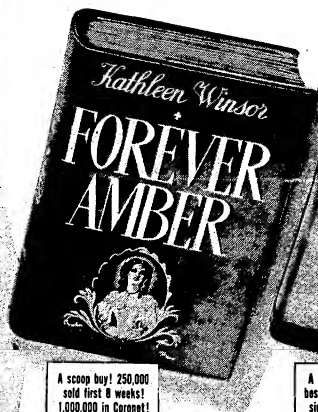


500,000 sold!
3,613,000 in McClure's
Book-of-the-Month!



480,000 to date!
1,300,000 in Liberty!
1,000,000 in Coronet!

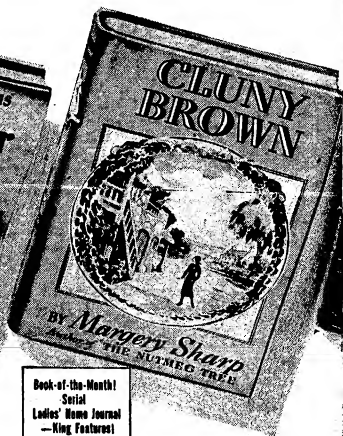
The Biggest Best-Sellers of Our Time



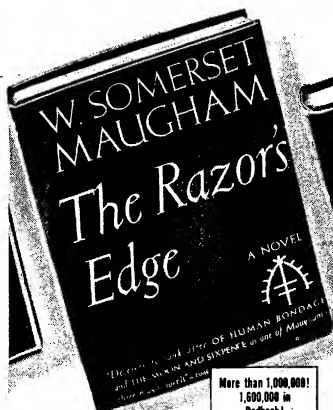
A scoop buy! 250,000
sold first 6 weeks!
1,000,000 in Coronet!



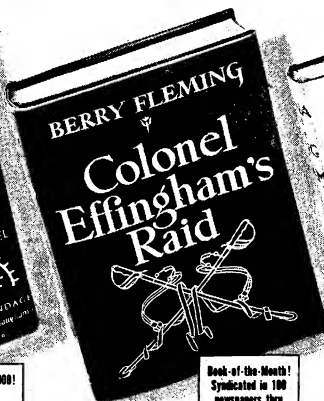
A topper on every
best-seller list ever
since publication!



Book-of-the-Month!
Social
Ladies' Home Journal
—King Features!



More than 1,000,000!
1,600,000 in
Rebook!



Book-of-the-Month!
Syndicated in 100
newspapers thru
King Features!



10,000,000 thru
Reader's Digest! No
every best-seller list!

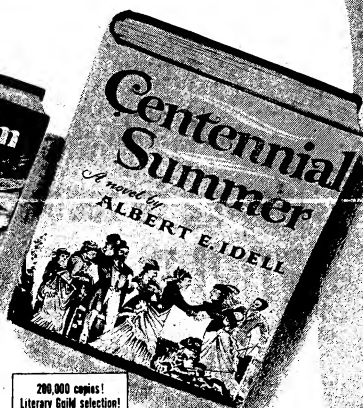
e-all owned by **20th** Century-Fox



Publishers report
over 500,000
copies sold!

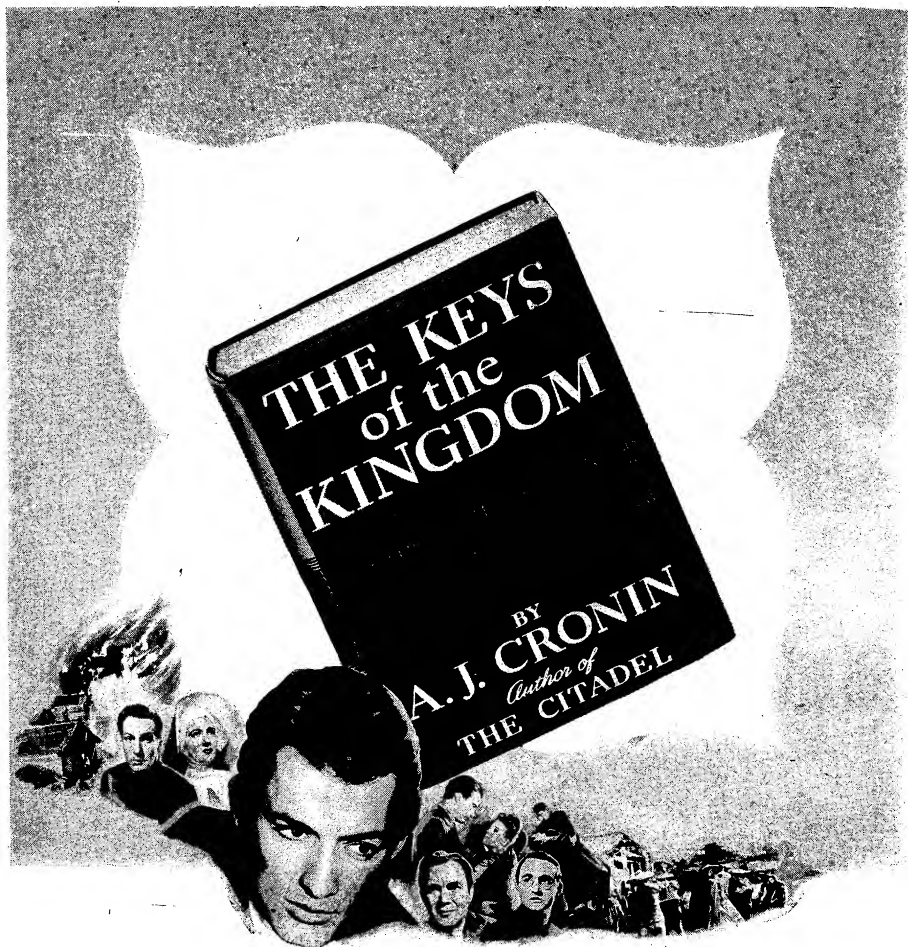


350,000 first printing!
Literary Guild! 2,160,000
in Cosmopolitan!



200,000 copies!
Literary Guild selection!
Appeared in Liberty!

.... all these Plus



playing to record-smashing business at its
WORLD PREMIERE ENGAGEMENT
RIVOLI, NEW YORK, NOW!
.....

THE BIGGEST FIGURE **20** **IN BIG BEST-SELLERS!**
CENTURY-FOX

Every day

Deanna Durbin's first
"Can't Help Singing," is
records than any other pr
It is the kind of boxoffice
holiday business every day .

a Holiday

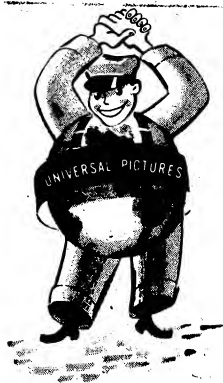
Technicolor production,
breaking more holiday
evident Universal picture.

the hit that will bring you



Frequently
one hears
the comment . . .

*"That's the
Universal Formula"*



It's nice to know that a method of production can be crystallized into a formula.

We at Universal don't think there's any mystery in developing a successful formula. Essentially, it's based on integrity, efficiency and those most important elements of show business ...Ingenuity and Creative Talent.

That's why, in Universal pictures, exhibitors find every variety and type of story...from slapstick farce comedy to the most serious drama. But above all...at Universal we never lose sight of this all-important box-office fact:

IT TAKES ALL KINDS OF TASTES TO MAKE AN AUDIENCE...and we try to make pictures to please the greatest number. Watch our Releases and you'll know what we mean!

ANDREWS SISTERS HOLLYWOOD CANTEEN	Jack Benny HOLLYWOOD CANTEEN	JOE E. BROWN HOLLYWOOD CANTEEN	Eddie CANTOR HOLLYWOOD CANTEEN	KITTY CARLISLE HOLLYWOOD CANTEEN
JACK CARSON HOLLYWOOD CANTEEN	Dane Clark HOLLYWOOD CANTEEN	JOAN CRAWFORD HOLLYWOOD CANTEEN	Helmur Dantine HOLLYWOOD CANTEEN	BEITE DAVIS HOLLYWOOD CANTEEN
FAYE EMERSON HOLLYWOOD CANTEEN	Victor Francen HOLLYWOOD CANTEEN	JOHN GARFIELD HOLLYWOOD CANTEEN	Sidney Greenstreet HOLLYWOOD CANTEEN	Alan HALE HOLLYWOOD CANTEEN
Paul Henreid HOLLYWOOD CANTEEN	<div style="border: 2px solid black; padding: 10px; text-align: center;"> <p>ALL OF HOLLYWOODS HEART IS IN IT</p> <p><i>And</i></p> <p>62</p> <p>OF HOLLYWOOD'S STARS</p> </div>			ROBERT HUTTON HOLLYWOOD CANTEEN
JOAN LESLIE HOLLYWOOD CANTEEN				Peter Lorre HOLLYWOOD CANTEEN
IDA LUPINO HOLLYWOOD CANTEEN				IRENE MANNING HOLLYWOOD CANTEEN
Joan McCracken HOLLYWOOD CANTEEN				Dolores Moran HOLLYWOOD CANTEEN
Dennis MORGAN HOLLYWOOD CANTEEN				Eleanor PARKER HOLLYWOOD CANTEEN
JOYCE REYNOLDS HOLLYWOOD CANTEEN	ROY ROGERS & TRIGGER HOLLYWOOD CANTEEN	SZ (CUDDLES) SAKALL HOLLYWOOD CANTEEN	ZACHARY SCOTT HOLLYWOOD CANTEEN	Alexis SMITH HOLLYWOOD CANTEEN
Barbara STANWYCK HOLLYWOOD CANTEEN	Joseph Szigeti HOLLYWOOD CANTEEN	Donald Woods HOLLYWOOD CANTEEN	Jane WYMAN HOLLYWOOD CANTEEN	JIMMY DORSEY and Band HOLLYWOOD CANTEEN
CARMEN CAVALLARO & ORCH. HOLLYWOOD CANTEEN	GOLDEN GATE QUARTET HOLLYWOOD CANTEEN	Rosario & Antonio HOLLYWOOD CANTEEN	SONS OF THE PIONEERS HOLLYWOOD CANTEEN	<p>Directed by DELMER DAVES Original Screen Play by Delmer Daves Musical Numbers Created and Directed by LEROY PRINZ Produced by ALEX GOTTlieb JACK L. WARNER Executive Producer</p>

HOLLYWOOD'S GLORIOUS GIFT TO OUR
NOW THE INDUSTRY'S FABULOUS G

WARNERS'

HOLLY



CA



Warners' biggest cast

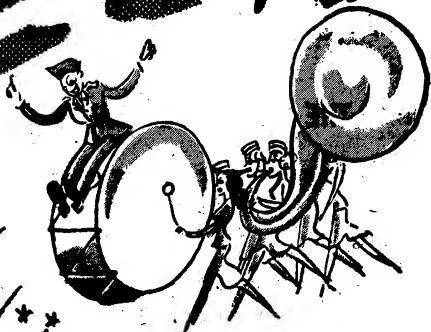
**BOYS
LEFT TO THE WORLD...**



YWOOD



NT EEN



in *Warners' biggest ever!* ***



**"COMBINING
GOOD CITIZENSHIP
WITH GOOD PICTURE MAKING"**

NEW YORK TIMES

**THE HOLLYWOOD CANTEN FOR SERVICE MEN WILL
PARTICIPATE IN THE PROCEEDS OF THIS PRODUCTION**

JACK L. WARNER, Executive Producer

(Continued on page 62)

My Sincere Congratulations
to
VARIETY
on its
39th Anniversary

Thank you for the headlines you used about the record-breaking business on "Since You Went Away".

For Dore Schary's "I'll Be Seeing You", starring Ginger Rogers, Joseph Cotten and Shirley Temple, I suggest you reserve more headlines for record-breaking business, as indicated by the results of its World Premiere in Hollywood last week.

David O. Selznick

U.A.'s

"Hum

Sweet

DAVID O. SELZNICK ~~PRESENTS~~ MARY PICKFORD ~~STARS~~ CHARLES
 BING CROSBY ~~WITH~~ EDWARD SMALL ~~IN~~ SOL LESS
 JACK SKIRBALL ~~CASTS~~ BENEDICT BOGEAUS ~~WITH~~ SEYMOUR
 CHARLES R. ROGERS ~~AND~~ ANDREW STONE ~~IN~~ G
 VANGUARD FILMS, INC. ~~PRESENTS~~ PRODUCING ARTI
 ANGELUS PICTURES ~~PRESENTS~~ MOREY & SUTHERLAND CART

tion Hum!

... As the flow of attractions from
United Artists reaches a flood-tide never
before approached in our history...!
... carrying a tidal-wave of prosperity
to America's exhibitors everywhere!

CHAPLIN ~~U.A.~~ HUNT STROMBERG ~~U.A.~~ WILLIAM CAGNEY
ER ~~U.A.~~ SAMUEL BRONSTON ~~U.A.~~ LESTER COWAN
NEBENZAL ~~U.A.~~ JULES LEVEY ~~U.A.~~ ARNOLD PRESSBURGER
REGOR RABINOVITCH ~~U.A.~~ CONSTANCE BENNETT
ST S, INC. ~~U.A.~~ PRODUCERS CORP. OF AMERICA
ONS ~~U.A.~~ Plus G. C. F.-THE J. ARTHUR RANK PICTURES

KEEP YOUR EYES ON THIS
DEADLY DECEIVER!

...using her cunning
charm to wreck
the lives of those
who love her!

Hunt
Stromberg
presents

Quest in the House

starring

**ANNE
BAXTER**

with

RALPH BELLAMY



*The Weirdest Love Story Ever Told!
The Picture the Whole Nation
Has Been Waiting For!*



Made from the
sensational stage success
that kept Broadway taut
for 45 solid weeks!

ALINE MacMAHON • RUTH WARRICK

SCOTT McKAY • MARIE McDONALD

JEROME COWAN • PERCY KILBRIDE • MARGARET HAMILTON • CONNIE LAIRD

From the Stage Play by Hagar Wilde and Dale Eunson • Screen Play by Ketti Frings!
Director of Photography, Leo Garmes, A.S.C. • Directed by JOHN BRAHMA

Released thru United Artists

William Cagney
presents

blood on the SUN

starring
James CAGNEY with Sylvia SIDNEY

PORTER HALL • JOHN EMERY
ROBERT ARMSTRONG • RHYS WILLIAMS
ROSEMARY DeCAMP • WALLACE FORD
LEONARD STRONG • PHILIP AHN • JACK SERGEL

Directed by
FRANK LLOYD

Released thru
UNITED ARTISTS



An Important Job to be Done, The "Hospital Circuit"

By EDDIE CANTOR

Like Bob Hope, I never left home either. Never saw a word of territory that wasn't U. S. A., unless you wanna examine Maine and New England.

But I have seen New Guinea, through a soldier's eyes. . . walked the Ledo Road with a Marine . . . and swam to the Normandy beaches with a sailor even though I was physically impossible for me to go over. The doctor made with a \$25 word in Latin, which, translated, meant "keep near, home base and see me once a week." But you know actors—a guy who could not make the Palace took Loew's Fate.

That's why I never left home and am not too sorry, because there's a big job to be done right at home now. . . along with the guys and gals who make the plants and the ships and the tanks.

Our audiences are just about the same. . . soldiers, sailors, marines, flyers, infantrymen. . . America's sweathearts. . . all of them. There's only this difference; here, in these army and navy hospitals, the fighting man's thrill and excitement of meeting the enemy face to face is gone. Left now is only the cold and implacable truth that war is hell.

There are men who know what they fought for. . . we must never make any mistake about that. . . and those kids you saw go into there and there and there and back here, the only thing in the world they're scared of is that they'll be forgotten. Long after the war is won over there these wounded kids will be fighting it over here. . . they'll be like to share their experiences with you. . . have good memories. . . that as long as there's a trupper around there'll never be a lonely ward in a service hospital in this country.

It makes me feel very proud of my profession to hear those kids who gave such a performance on the firing line talk about the personnel who saw Bob Hope, Eddie Cantor, Benny, Al Jolson and Joe E. Brown give. And what's even more heart-warming than that is to hear them talk so glowing about the people in our profession. . . I've heard them hear about. . . those wonderful USO units which are doing one-night stands on the toughest circuit in the world. . . just slipping along to look after them. . . without any glory at all, except the great satisfaction they must get knowing they're doing a good job.

You Think a Lot

You learn a lot playing those hospitals. My first lesson began when I walked into a ward where there had to be a job of cheering up some pretty badly wounded soldiers. Instead those guys flashed me the biggest smiles I've ever seen outside of an Ipana layout. They were so glad to see their appreciative and cheerful entertainer, their cheerfulness and spirit in the face of some of the most awful tragedy set us an example nothing will ever erase from our memories.

Just to give you an idea of what I mean, let me salute every sick and wounded boy in any Army and Navy hospital with this story about a fellow I met.

On Feb. 14, 1944, they gave Pic. Villeneuve the D. S. C. for extraordinary heroism in action. The action had taken place at El Guettar in North Africa during March 1943. I remember. That was when I first began to hear that the war would be over in 30 days.

I've met Pic. Villeneuve told both his eyes getting the D. S. C. and you might ask him when the war will be over. I met Ray at Valley Forge Hospital, some 60 miles outside of Philadelphia, last May. The brave, impetuous, gallant youth of El Guettar was a blind noncombatant now.

Still too young to share regularly, he faced the rest of his life with nothing to look forward to but darkness and a future of grim uncertainty. Yes, those were the thoughts that ran through my mind when I shook his hand.

There were tears in his eyes. . . "Hey, Eddie," said Villeneuve. "Would you like to see my hospital, huh? Would you let me show you to you, pal?"

I looked at the nurse and the beds.

"Sure, Ray," I humored him. "I like to see your hospital."

"Well, follow me, pal," he called. "Stick with me and I'll show you around. The greatest sight you'll ever see is in my life. But don't get shook at what you see. Some of the fellows here aren't hurt pretty bad. O.K. Are you coming?"

Yes, I was coming. I was coming out of a deep well of pity to rise to this boy's level of courage. I followed Pic. Villeneuve through wards and corridors, past long corridors and lounges, through a maze of narrow, winding passages to a continuous chatter of information about every nook and cranny of Valley Forge Hospital.

When I stumbled here, he hesitated occasionally, but I never reached to help him. He recognized voices, called cheerful greetings to nurses, doctors and patients by name. He usually led me to the operating room, where he wanted where we were to put on our evening performance. He left me then to take his seat with the audience.

And the Blind Shall Lead to Him

I couldn't take my eyes off that blind kid. His arms were thrown around his two buddies, behind me. It was he who laughed first and loudest at every joke.

When our vocalist, Nora Martin, began to sing "Deson Jay" as part of our walk to the audience, shouting "Hallelujah," shaking the hands of the boys nearest me.

That was all Ray Villeneuve needed. He was on his feet and the second shout he heard from the hospital side of me, he went up and down that audience matching me "Hallelujah" for "Hallelujah," pounding "his" patients on their backs, climbing over their heads and shouting "Hallelujah."

Later, when it was over, Ray came back to the dressing room, loud with praise for the show he had staged, and there he stood, looking at the boys and the hospital side of me about his magnificent performance that would not make

him self-conscious. But before I had a chance to frame a word, he apologized for joining me in Nora's song.

"I did it for the other guys," he said. "You see, pal, they know. In blind kid, they feel that I'm having some time why, they kinda relax and get happy, too. 'You don't mind, do ya, pal?'"

Well, no, I didn't mind, but I had to get away from there—fast!

"It was great," I mumbled. "Great, Ray. But you'll excuse me, too, you? I've . . . well . . . I've got to change my clothes."

"Oh," he shot back at me from the door. "You don't have to worry, I wouldn't leave you so long, pal. You stay right there. The next night, we visited the Stage Door Canteen in Philadelphia. Harry Von Zell, h-d told his funny announcer story, Bert Gordon, the Mad Russian, had convulsed the service men with his comic dialect, and Nora Martin and I were just doing our finale, when there was a sudden commotion at the rear of the room.

"What was that?" called a familiar voice. "What's the Hallelujah, huh, pal?"

It was Ray Villeneuve, of course, and I introduced him to the crowd. Then I asked him what he was singing over 80 miles from the hospital.

Why, pal, he came back at me with mock hurt, "I came down to help you put in the Hallelujahs."

So Nora Martin sang "Deacon Jones" and Private First Class Ray Villeneuve, wearer of the D. S. C.—the soldier boy who had been wounded and lost his eyes—came forward the lad who would live the rest of his life in darkness, went into that cheering throng of America's fighting men, grasping their hands, their bodies, their backs, their faces, and all he could reach, his voice high and clear and proud for the world to hear. . .

"Hallelujah, brother . . . hallelujah, pal . . . hallelujah!"

Vaudeville A Great Training For the GI Circuit

By BOB HOPE

Imagine my writing for "Variety!" I wish I had been writing for the "Palmer" since the first time I wrote about 15 years ago. I remember the review well. It said, "Pathe News and Bob Hope Complete the Bill." Little did I know that the "Palmer" would be a great experience. . . Only a few of us have been privileged to tour the battlefield and witness the greatest guys in the world try to knock senseless to the ground. . . me, it is a privilege. I haven't talked to one actor who would trade his exchange in the camp for a million dollars; and you know how tight and conservative we old actors are.

Bob Hope

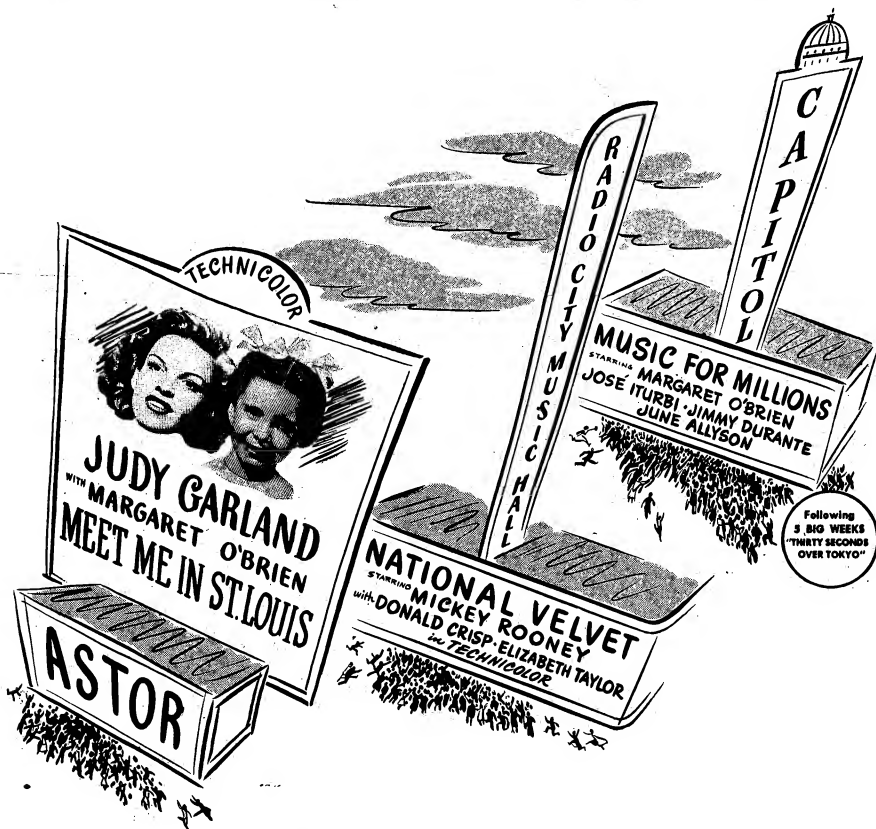
Bing went to France this year—USO sent him over as part of the lend-lease deal. Martha Raye did a grand job in the USO. . . I met Raye in the USO. . . God old Martha—she swanned once and one of our aircraft was missing. Even Roy Flynn went up to Alaska and did a fine job. He didn't do much—he just sat around and reminisced.

But I think vaudeville for the experience and the knowledge of show business I could make these trips. I played many tank towns in my early days—never did I figure that I'd actually be playing the tanks later. It's thrilling to hear stories of the different performers who have gone into the mental wards in hospitals all over the world. . . made boys laugh, or smile and reason, for the first time since they were shipped overseas. Our buddy, Raye, did a good job in this war and is capable of doing a greater job. And anybody's equipped to entertain our guys and does a cracking good job of it or her.

Sure Changes You

One trip and Jack Benny was a different man—he started to spend. And of course Crosby's trip to France and England really broadened him. I could make these trips.

But it made him very mellow. I even caught him listening to a Sinatra record the other day. True, he had his coat hanging over the loudspeaker. . . We met a lot of fellows on our tour this past summer who are in our racket and who are doing a fine job in the service. Maurice Chevalier, the greatest singer in the service, he really took care of us. He'll shine your shoes, carry your luggage, anything—just so you'll do a show for the boys. . . I met a lot of fellows on our tour this past summer who are in our racket and who are doing a fine job in the service. Maurice Chevalier, the greatest singer in the service, he really took care of us. He'll shine your shoes, carry your luggage, anything—just so you'll do a show for the boys. . . I met a lot of fellows on our tour this past summer who are in our racket and who are doing a fine job in the service. Maurice Chevalier, the greatest singer in the service, he really took care of us. 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BROADWAY'S BIGGEST HITS ARE COMING YOUR WAY!

"Happy New Year
from all the
folks at M-G-M
throughout the
land!"



"Join my
Uncle Leo,
on the
next page!"



HOW TO USHER



IN THE NEW YEAR!

Lawrence Lapidus, 18-year-old son of Jules Lapidus, eastern division sales manager for Warner Bros. Navy.

FOR THE YEAR 1944—



amount
the world's most
honored film
company

More firsts—more total awards—than any other company, in the summary of all published polls of the year's 10 Best Pictures and Stars!

WHICH REMINDS US OF A FAMOUS SAYING—

"If It's A Paramount Picture,
It's The Best Show In Town!"

IN TECHNICOLOR !



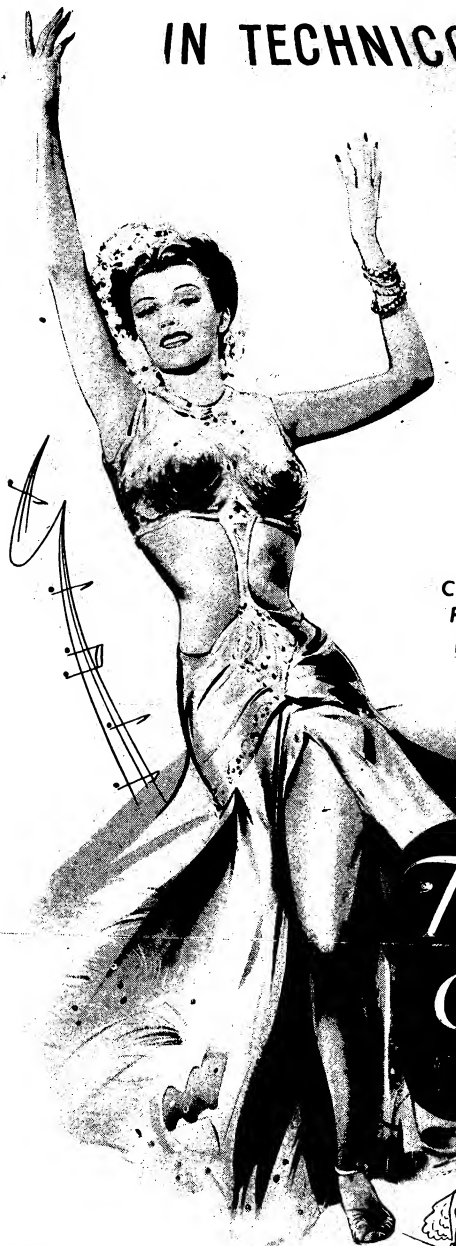
YOU HAVE A DATE WITH
A BEAUTIFUL PICTURE!

COLUMBIA
PICTURES
presents

Rita
HAYWORTH

*TONIGHT AND
EVERY NIGHT*

JANET BLAIR • BOB BOWMAN



MARC PLATT • LESLIE BROOKS

Screen Play by Lesser Samuels and Abem Finkel • Songs by Jule Styne
and Sammy Cahn • Produced and Directed by VICTOR SAVILLE

Sh!... I'm a secret Weapon!



"Sh!... I'm a Secret Weapon... on the home front... for showmen... and once I'm touched off... with a signature... you can hear my bang all over town. Men set me off who want to get some boom in their theatre business... and when I do my stuff... do-or-die come too with an S.R.O. sign in their hands... The ticket-vending machine is shaken into action too... and you should see the seats turn down all over the house... each holding a nice cash customer... but Sh!... keep this to yourself... I never hurt anybody in my life... the only thing I ever kill... is headaches.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

VERA HRUBA RALSTON

in

LAKE PLACID SERENADE



featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with
WALTER CATLETT · LLOYD CORRIGAN
RUTH TERRY · WILLIAM FRAWLEY
JOHN LITEL · LUDWIG STOSSEL
ANDREW TOMBES
RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIIANS

Ice Specialties
MCGOWAN AND MACK · TWINKLE WATTS
THE MERRY MEISTERS
 with GUEST STAR
ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
 Original Story by Frederick Kohner
 Screen Play by Dick Irving Hyland
 and Doris Gillbert

IT'S A REPUBLIC PICTURE

BUY U. S. WAR BONDS

GARY COOPER

PRODUCER and STAR

INTERNATIONAL PICTURES

Current Releases

"CASANOVA BROWN"

Co-starring *TERESA WRIGHT*
(International-RKO)

"STORY OF DR. WASSELL"

(DeMille-Paramount)

"FOR WHOM THE BELL TOLLS"

Co-starring *INGRID BERGMAN*
(Paramount)

Now Producing

"ALONG CAME JONES"

Co-starring *LORETTA YOUNG*
(International)

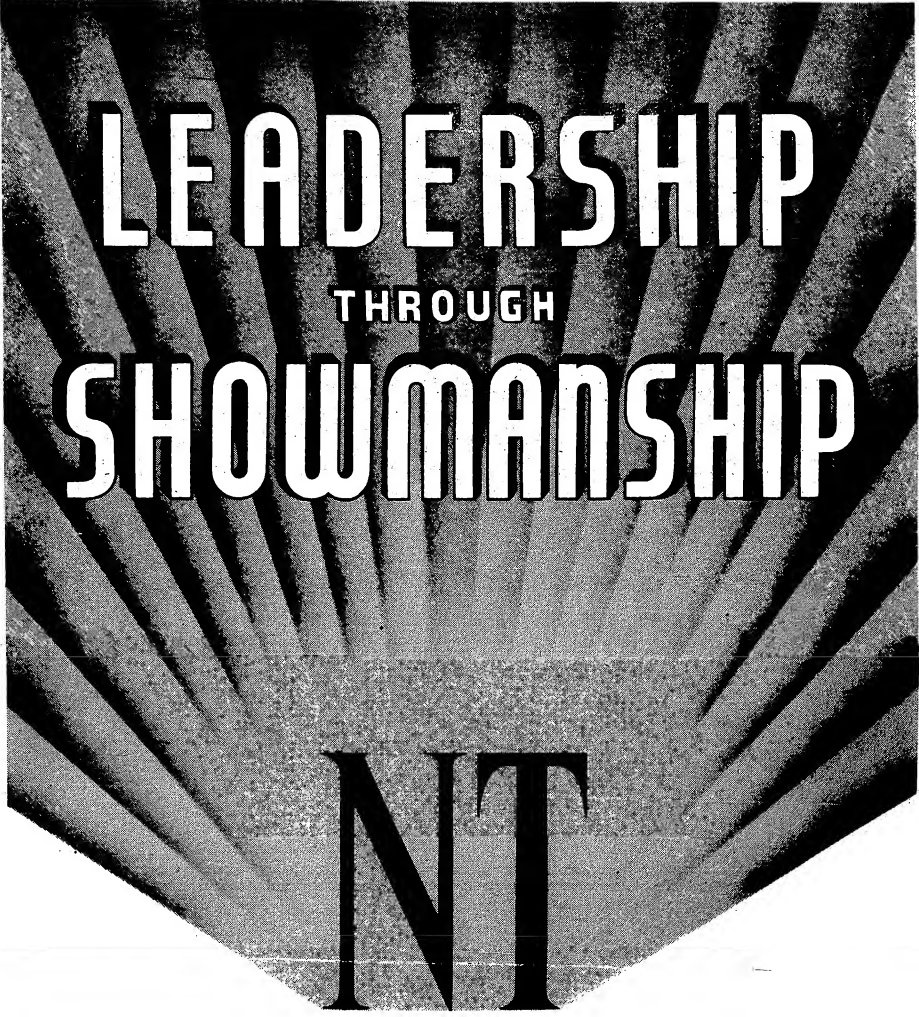
Forthcoming Release

"SARATOGA TRUNK"

Co-starring *INGRID BERGMAN*
(Warner Brothers)

*Many
Happy
Returns!*

RKO
THEATRES



LEADERSHIP THROUGH SHOWMANSHIP

NT

NATIONAL THEATRES

Charles P. Skouras, President

FOX MIDWEST THEATRES

ELMER C. RHODEN, PRESIDENT

FOX INTERMOUNTAIN THEATRES

F. H. RICKETSON, PRESIDENT

EVERGREEN STATE THEATRES

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FOX WISCONSIN THEATRES

HAROLD J. FITZGERALD, PRESIDENT

FOX MICHIGAN THEATRES

DAVID M. IDZAL, PRESIDENT

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CHARLES P. SKOURAS, PRESIDENT

EDMUND GWENN

"ALTER EGO"—M-G-M

"THE KEYS OF THE KINGDOM"—20th-Fox

(COURTESY OF M-G-M)

"OF HUMAN BONDAGE"—W. B.

(COURTESY OF M-G-M)

Under Contract to
METRO-GOLDWYN-MAYER

Management:
HAYWARD-DEVERICH, INC.

JOHN GARFIELD

SEASON'S GREETINGS

ALBERT LEWIN

METRO-GOLDWYN-MAYER

Our Salute to You, Mr. Exhibitor!



It's as simple as **Bud**
ABBOTT and
Lou
COSTELLO

Thanks to your kind cooperation

Exclusive Management:
EDWARD SHERMAN

Coming Release:
"HERE COME THE CO-EDS"
On Air for Camels—NBC

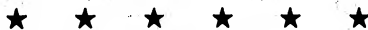


*So That 1945 May Be The
VICTORY YEAR, This Or-
ganization Is Continuing and
Increasing Its Co-operation
To All War and Bond Drives*

MAINE AND NEW HAMPSHIRE THEATRES CO.

We Are Proud to Pay Tribute
To All in the Armed Services

John J. Ford



JACK H. SKIRBALL

presents

FRED ALLEN

in

"IT'S IN THE BAG"

... Despite the fact that this picture will not be released until January people are starting to talk.

... Prominent Theatre Owner says: "I'm changing Allen's name to Bob Hope when the picture plays my theatre."

... Leading Critic says: "This couldn't have happened if Dewey had been elected."

... The Man in the Street says: "I'd like to go in and see this picture but it would make me uncomfortable. I'm the Man in the Street so I'll stay in the street."

... Variety says: "When is Allen going to pay for this ad?"

**SLICK FLICKS
and
LIVE JIVE!**

That's been the policy of the New York Paramount for 9 happy years, and we usher in 1945 with the greatest 2-for-1! show of all great 2-for-1's!

**BING CROSBY
BETTY HUTTON
SONNY TUFTS**

IN

"HERE COME THE WAVES"

—AND IN PERSON!

The Band That Plays the Blues

WOODY HERMAN

AND HIS ORCHESTRA

featuring **AN ALL STAR REVUE** with

FRANCES WAYNE, Vocals • MARJORIE HYAMS, Vibraphone • CHUBBY JACKSON, Bass Fiddle • PETE CANDOLI • RALPH BURNS • DAVE TOUGH, Drums • JOE "FLIP" PHILLIPS, Sax • "THE WOODCHOPPERS"

PLUS

MACK LATHROP and VIRGINIA LEE

"Tap Dancing Gone Park Avenue"

And as an Extra Added Attraction

BUDDY LESTER

Broadway's Favorite Young Comedy Star

PARAMOUNT, NEW YORK
TIMES SQUARE

BEST WISHES

Jimmy Berlew

Season's Greetings

Comerford-Publix Theatres Corp.

Holiday Greetings

PINE-THOMAS PRODUCTIONS

for

Wm. H. Pine



Wm. C. Thomas

SEASON'S GREETINGS

+

Paramount Theatres Service Corporation

+

PARAMOUNT BUILDING
NEW YORK

Congratulations

VARIETY

On Your

39th

Anniversary

Essence Theatres Corp.
Chicago

The Same Old
Greetings From
the Rialto
New York City

**Arthur
Mayer**

**FLORENCE
ROGGE**

**ASSOCIATE PRODUCER
and BALLET DIRECTOR**

RADIO CITY MUSIC HALL—NEW YORK

Congratulations VARIETY on your 39th Anniversary. May you always blaze the trail of theatrical journalism as you have in the past.

**VAN, NOMIKOS THEATRES
CHICAGO**

Loving Greetings to My Friends All Over the World

CHARLOTTE GREENWOOD

THE PAGE IS TURNING!



turning from a grim past into a brighter future, from old dreams and yells to a new day of hope and the hope of a better future.

We are now in a new era, a new era of hope and a new era of hope. We are now in a new era of hope and a new era of hope. We are now in a new era of hope and a new era of hope.

Fanchon & Marco

SOL LESSER PRODUCTIONS

In Preparation

"PARIS CANTEN"*

Original story by Elliot Paul

"THE SILVER FLAME"*

By Harold Shumate from his novel
In Technicolor

"CRAZY TO DANCE"

Original by Cita Lewis and Silvia Lardner
Screen story by I. A. L. Diamond

"FLASH!—FLOOD!"*

Screenplay by Francis Spencer

"ALARUM AND EXCURSION"*

Virginia Perdue's best-selling psychological drama

"CIVILIAN CLOTHES"*

Based on Thompson Buchanan's stage play

EDGAR RICE BURROUGHS'

"TARZAN AND THE INTRUDER"

By Griffin Jay and Marjorie Pfaelzer

and for the Broadway stage

"GOD'S FRONT PORCH"

a dramatization of Ketti Frings' best-seller

Now being released by United Artists

The Comedy of a Careless Stork

"3 IS A FAMILY"

Based on John Golden's hilarious stage hit

Soon to be released by R.K.O.

EDGAR RICE BURROUGHS'

"TARZAN AND THE AMAZONS"

Starring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield

*ALLEN RIVKIN is Associate Producer on These Productions

*Season's
Greetings
From Canada!*

FAMOUS PLAYERS

CANADIAN CORPORATION, LIMITED

Canada's Finest Theatres—Coast-to-Coast

J. J. FITZGIBBONS, President

HEAD OFFICE

TORONTO

The World's Largest and
Most Beautiful
Drive-In Theatre



A Full Summer of 100%
Co-operation With the War Effort

DRIVE

Making Good Its Pledge— “GOOD ENTERTAINMENT IS INTERNATIONAL!”

GARY COOPER, TERESA WRIGHT

“CASANOVA BROWN” with FRANK MORGAN

Directed by SAM WOOD—A Nunnally Johnson Production

EDWARD G. ROBINSON, JOAN BENNETT

“The WOMAN in the WINDOW” with RAYMOND MASSEY

Directed by FRITZ LANG—A Nunnally Johnson Production

RANDOLPH SCOTT, GYPSY ROSE LEE, DINAH SHORE, BOB BURNS

“BELLE OF THE YUKON” (In TECHNICOLOR)

Produced and Directed by WILLIAM A. SEITER

SONJA HENIE, MICHAEL O'SHEA

“IT'S A PLEASURE!” (In TECHNICOLOR)

Directed by WILLIAM A. SEITER—Produced by DAVID LEWIS

. Released through RKO-Radio Pictures, Inc.

GARY COOPER, LORETTA YOUNG

“ALONG CAME JONES”

Directed by STUART HEISLER—Produced by GARY COOPER—Screenplay by NUNNALLY JOHNSON

CLAUDETTE COLBERT, ORSON WELLES, GEORGE BRENT

“TOMORROW IS FOREVER”

Directed by IRVING PICHEL—Produced by DAVID LEWIS

1945
PRODUCTIONS
IN
PREPARATION

SONJA HENIE and Brilliant Supporting Cast

“COUNTESS OF MONTE CRISTO”

International
PICTURES, INC.



IN 1945
WATCH FOR THESE HITS!

THEY SHALL HAVE FAITH

Starring **GALE STORM** with **SIR AUBREY SMITH**,
JOHN MACK BROWN **FRANK CRAVEN**, **MARY**
BOLAND, **CONRAD NAGEL**, **JOHNNY DOWNS**

LITTLE DEVILS

Starring **HARRY CAREY** and **PAUL KELLY**
And Introducing **LAWRENCE (DUCKY) LOUIE**

DILLINGER

With **EDMUND LOWE**, **ANNE JEFFREYS**, **EDUARDO**
CIANNELLI, **MARC LAWRENCE**, **ELISHA COOK, JR.**
And Introducing **LAWRENCE TIERNEY**

G. I. HONEYMOON

Starring **GALE STORM** with **PETER COOKSON**
ARLINE JUDGE, **FRANK JENKS**, **JEROME COWAN**



SEASON'S
GREETINGS

FABIAN THEATRES CORPORATION

Suite 2101

1501 Broadway

NEW YORK, N. Y.

DOWNTOWN THEATRE

STATE AT VAN BUREN STREETS
CHICAGO, ILL.

In the heart of Chicago's Loop . . .
playing all the leading name bands
. . . stars of stage, screen and radio . . .
First-run major motion pictures.

CHICAGO'S LEADING LOOP THEATRE

B. G. De SYLVA PRODUCTIONS, INC.

First Production Will Star
BETTY HUTTON

Paramount Release

PAT CASEY

**EDWARD
EVERETT
HORTON**

THE SOCIETY OF INDEPENDENT MOTION PICTURE PRODUCERS . . .

"United in determination to enhance and protect the art of motion picture producing . . . to encourage creative talent . . . to maintain economic equality . . . to foster broader public appreciation . . ."

WILLIAM CAGNEY
CHARLES CHAPLIN
WALT DISNEY
EDWARD A. GOLDEN
SAMUEL GOLDWYN
SOL LESSER
MARY PICKFORD
DAVID O. SELZNICK
EDWARD SMALL
HUNT STROMBERG
WALTER WANGER
ORSON WELLES
LOYD WRIGHT, president
JOHN C. FLINN, executive secretary

HOLLYWOOD

6233 Hollywood Blvd., Zone 28—Hollywood 6371

Poor Tourist!

Continued from page 30

the infield, and horses on the track that are quoted at 1-2 and come in last. Amid all this grandeur you see giant ads for alimentary tract curatives above the main entrances of the flouziest apartment buildings, and an army of ragged barefoot beggars everywhere.

Of course, we rate blame too for the turn-pocket methods of the urban Mexican. A good many of our representatives of culture and democracy might have been selected by our enemies. I was in a music shop and found a hard mouthed American woman talking to the girl behind the counter. She asked for "Oklahoma" records. They had none. Then "Mexican Hayride." The girl was surly, but she hadn't received any. Then the woman wanted to know how about Bing Crosby. No, they didn't have any of his either. The woman leaned over the counter: "You got a record, calling this a music store—with no Crosby," she yelled, and switched out. The girl's eyebrows told me what she thought of us.

Then there's the engineer from Jersey who was working on a project in Puebla. "These Spigs are backward people, all right," he complained. "Heck, I got 500 working under me. I've been here three years, and not one of them learned my language yet."

To do it up us may be all right; we don't have to go there. But the Mexicans do it to each other too. Wages have risen slightly, but prices are in the stratosphere. If our rationing lets you go there and stand in line all day for two gallons of gas, a pint of milk for your baby, or coke for your cookstove. Two little wives, standing in line for hours for milk, were crying. Finally one said it was all the president's fault, this maddening red tape, and she was going to kill him. Yes, by all the saints and their progeny, she was going to do it. A week later the other wife was in line—for coke this time—and spied the sworn killer just ahead of her.

"Hit!" or the Mex equivalent thereof, she shouted, "I haven't heard of the president's funeral. I thought you were going to kill him."

"I was," replied the other wife. "I went to the palace to do it. But there was a line there too!" There is gaudy in Mexico City, but it is in the hearts and homes of the real Mexican people, and not on sale to tourists.

Netter Son Gets Wings

Ensign Charles H. Netter, in training at the naval base at Pensacola, Fla., received his wings during the past week. He's son of Leon Netter, v.p. of Paramount Theatres Service Corp. In charge of the southern territory.

Season's Greetings

To My Many Friends
In the Industry

HARRY WARREN

Walter Wanger

PRODUCTIONS INC.

1945

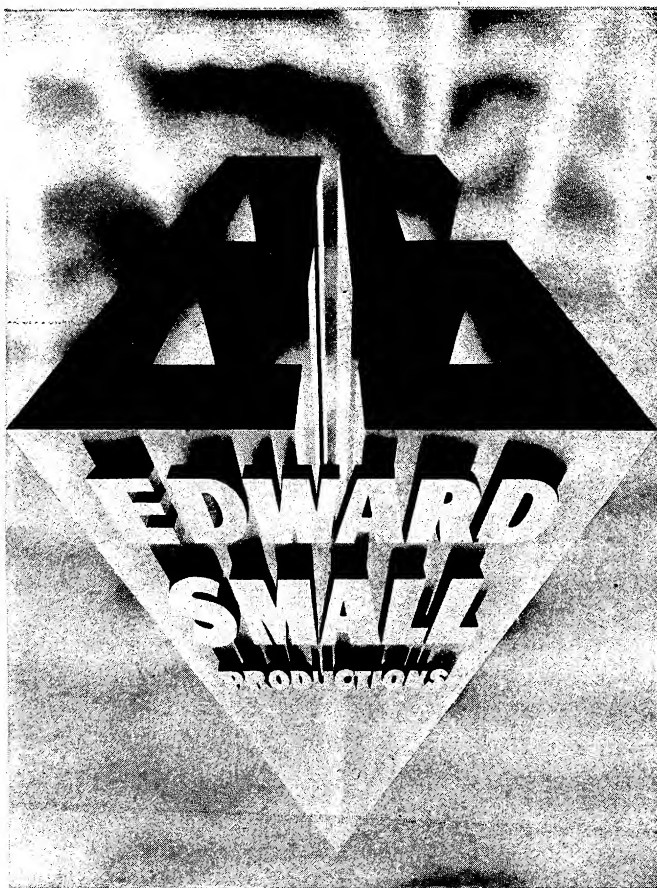
"SALOME—WHERE SHE DANCED"

"NIGHT IN PARADISE"

BOTH PRODUCTIONS
IN TECHNICOLOR

Released Through

UNIVERSAL PICTURES COMPANY, INC.



Sees Class Literature Likely If Publishing Stays In Horse 'n' Buggy Stage

By EDWIN SEEVER

Recently, several magazine articles have pointed out: 1. There is a boom in the book business; 2. this boom is likely to go on after the war; 3. the results will probably be bad for American literature.

Reasons advanced for the anti-climax in clause 3 are: 1. more and more concentration, on the part of publishers, on fewer and fewer titles—only best-sellers wanted; 2. increasing power of the book clubs, causing publishers to look for and groom possible book club selections—only book club choices wanted; 3. increasing concentration of the motion picture in the book field, causing publishers to select books with Hollywood coin in mind, and authors to write accordingly.

These analysts argue that the more book publishing becomes part of the entertainment industry, the worse it will be for American literature. Increase in quantity (distribution and sales) automatically means decrease in quality. In short, the more book publishing remains in the horse-and-buggy stage the more chance we have of breeding American Shakespeares, Chaucers and Miltons.

This is a matter of opinion. The facts are: 1. Our best-sellers of today are more varied and better, qualitatively, than those of 30 or 40 years ago, when there were no Hollywood coin, no book club inducements and no genuine mass distribution; 2. It is easier for a writer today—any writer who has something to say—to find a publisher than ever before; 3. Publishers have never been more on the alert for new books and new authors; 4. Publishers can't groom books for book club choices, since these choices follow no set pattern; 5. Far from Hollywood lowering the standards of our books, the books have helped raise the standards of Hollywood—the big movie money for stories, generally speaking, goes not to originals but to the books that have first made their mark in the literary market; 6. What the book clubs began, mass distributors are continuing through such organizations as Pocketbooks, World Publishing Co., Home Library, etc., more good books are reaching more people than ever before; 7. With the raising of the level of the reading audience, better books have a better chance of being read by more people.

ALL-NEGRO SHORTS

Chicago Plans have been completed by E. M. Gluckman, head of All American News, Inc., here for the production of 12 shorts, to be made in New York with all-Negro casts. Company has heretofore confined itself to the production of one-weekly, eight-reel entries to the Negro trade. Shooting schedule calls for six one-reelers and six two-reelers with first release set for February, 1945. Series will be directed by Bud Pollard.

Season's Greetings

LEO ROBIN

Benedict Bogeaus

PRODUCTIONS

JUST RELEASED

"DARK WATERS"

Starring MERLE OBERON, FRANCHOT TONE and THOMAS MITCHELL

CURRENT

"THE BRIDGE OF SAN LUIS REY"

STARTING SOON

"CAPTAIN KIDD"

STARRING
CHARLES LAUGHTON

CHARLES W. KOERNER

We Congratulate You Upon Your

"39th ANNIVERSARY"

BUTTERFIELD THEATRES

—A MICHIGAN INSTITUTION—

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Marches On!

Constant improvement in quality!

Steady growth in public appeal!

Consistent increase in volume!

750% rise in 13 years!

1932.....	5,526,128 feet	1938.....	66,720,237 feet
1933.....	9,106,155 "	1939.....	70,126,156 "
1934.....	11,564,771 "	1940.....	80,632,168 "
1935.....	22,182,981 "	1941.....	97,014,757 "
1936.....	37,822,444 "	1942.....	82,367,181 "
1937.....	40,561,318 "	1943.....	125,773,775 "
1944.....	150,000,000 (est)		

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

CONGRATULATIONS

VARIETY**VAL LEWTON**

Producer

R.K.O.

HOLIDAY GREETINGS

DOC MERMAN

PRODUCTION MANAGER

FOR

PINE-THOMAS PRODUCTIONS

JOAN HARRISON*Congratulations to***VARIETY***Best Wishes***BERT WHEELER***What Do You Think?*

Season's Greetings

BOB HOPE

Congratulations!

FROM

THE STAFF
OF THE
ROXY THEATRE

NEW YORK

Greetings

To Everybody In Show-
business

...

And a Salute
to all in
the armed
forces

...

ALLIANCE
Theatre Corporation
231 So. LaSalle St. Chicago, Ill.
S. J. Gregory, General Manager



The First 25 Years Were the Hapdest

Don't Over-Promote Under Par Shows

Best Idea Is to Intrigue the Listener, Arouse Curiosity

By EDGAR KOBAK

(President, National Broadcasting System)

Once in awhile self-analysis is as healthy for the radio industry as it is for any other group of organizations. This observation is prompted by the conviction that program promotion can be carried beyond the bounds of reason. Passing these bounds can be harmful experience to the program itself and, if permitted to continue, to the whole industry.

I do not presume to be arbitrary about this. But I do think that it is in the interest of an industry whose dependence on listener acceptance is so great, to be concerned about the purchase of a radio set and what not to do.

I consider a program as a product for sale. It is not, of course, something that's charged for, directly. The listener has made an initial investment when he purchases a radio set and has a right to expect something worthwhile to come out of his speaker.

Since the program is assumed to be a product, it is a broadcaster's duty to inform the public with complete honesty of programs and their worth, just as a conscientious manufacturer is to do so with his goods. The pitfalls in program promotion can be detected by examining some shows on the air that are not worthy of the promotion to which they are getting.

This is apparent even to the layman. For it is nothing more or less than a thoughtless application of the old "Wolf" device. Misled the listener too often and you lose his confidence. There has been too much of this. A page might be taken from the motion picture industry's book of experience. There have been notable instances in which producers have deluded themselves into over-promoting a film and have suddenly awakened to find that the public was not without interest. The listener, too, has been misled. It was discovered that the public became sufficiently cynical that, when a good picture was produced by the glibly organized and justly well advertised, "box office receipts did not live up to expectations."

Four Tips for Sound Policy

The dangers in this tendency are worthwhile considering, not only in moments of self-analysis, but as a matter of constant policy. In so considering a sound policy in a field which must maintain and even increase the interest, it might be advisable to consider the following points:

First, it is necessary to be sure the product, that is, the program, is right. It should be evaluated honestly as to its potentialities in the matter of listener interest. No one should be influenced by other factors which seem to make a program important when it is not. Second, sell it for all it is worth, but at the same time, understate its value. It is not in the least so. The program is worth while, and the interest of the listener is properly aroused, the program will do the rest.

Third, intrigue the listener. Use slogans and catch-phrases which arouse his interest without promising more, or even as much, as the program can deliver.

Finally, be sure to remember at all times that expediency does not justify promoting a program too heavily, even if it may appear the only way to guarantee such things as contract renewals. The program must be promoted just enough to assure a future of contract renewals, even though a few may drop by the wayside in the process. Remember—the listener is our boss.

Success Story

A peddler selling shoelaces on the corner of a street in Des Moines, Iowa. The big banker of the town is asked and buys a pair of shoes.

The banker says: "How long have you been doing this?"

The peddler says: "I landed in Des Moines 20 years ago with \$1 in my pocket and bought shoelaces; when I got \$2 I bought \$2 worth of laces, and I've been selling shoelaces on the corner of this street ever since."

The banker says: "What's your name?"

The peddler says: "J. C. Stevens."

The banker asks him to accompany him to the Rotary Club luncheon, which the peddler does. At the luncheon the banker says:

"Brother members, I am about to introduce to you a man who epitomizes the civic pride we should all have in our great city of Des Moines." A man who landed in this city 20 years ago with \$1 in his pocket, bought a dollar's worth of shoelaces, to sell on the street; when he got \$2, he bought \$2 worth of laces; and so on. He has been doing this for 20 years. That is true. I kept doing that for 20 years. Two months ago my brother and I went to Chicago and left me \$70,000. And that's the money I deposited in his bank."

Ed Wynn.

Industry, Closing Out Boffest Year, "Alerted" for 1945—Fresh Talent Direst Need

By GEORGE ROSEN

As the year 1944 witnessed smashing Allied successes around the globe and a growing awareness that the GI goes on to the hard road of victory, the industry finds itself "alerted" as it moves into 1945. It is an alertness that is predicated on a fully-recognized conviction that with the end of the war and the triumph for the victors, the radio is about to enter Phase No. 2. In its brief but astoundingly successful and tempestuous career. The challenges that present themselves to the victoriously triumphant industry are manifold, for the cessation of hostilities will signalize the opening of markets encompassing all points of the globe and the emergence of a new era in which FM, facsimile and television, with their newly-perfected equipment, will enable radio to take a more conspicuous place in the sphere of entertainment and advertising.

In taking inventory of radio at its quarter-century milestone it becomes clearly evident to broadcasters, agency executives, the sponsors and others sensitive to the force that radio has definitely left the proving ground—evidence that in its concrete form excludes all argument when it presents such overwhelming commercial potency as the industry's \$284,000,000 in gross time sales in 1944, from the four major broadcast approaches to the general public, for that amount. And as the industry emerges from its 25-year era of experimentation and stunts up its aggregate gains, there's a firm realization that, over the threshold of the new phase of its growth, it is fortified by a sound, financial structure, technical advances that will allow for limitless expansion, and with the future, it openly it can be transported to its place in the own lack of courage or indecision as to the path it wishes to follow.

A force in molding public opinion radio can be found only by its own valuation. If it bears the traits of fairness, integrity and lack of bias as its indelible trademark, public opinion will be inclined to insure it a privileged position in the world of entertainment it must be prepared to throw open to the public. It is a position that is not to be won from the viewpoint of experimentation and variety. Top names as such will, of course, have their place, but if it is to be a force in molding public opinion, it must be able to give new performers a chance, but one of encouraging new blood and originality. It can be transported to its place in the world of the new world to come.

Radio, too, can broaden the sphere allotted to education, with its own production of educational programs. The whole picture of religion in broadcasting. Thus, as radio goes into 1945, the speed with which it proceeds on these four paths and the future, it openly it can be transported to its place in the world of the new world to come.

"House Cleaning" Seen Healthy Sign

The upheaval that attended commercial programming in the closing weeks of 1944 is fraught with unusual significance. The abrupt termination of sponsorship of the program by personnel upheavals on the large scale, with men moving over to other agencies and bringing fresh slants and new approaches to old ideas. It was a year, too, that saw some private agencies transferred to other agencies, including such stalwarts as the Jack Benny show from Young & Rubicam to Blair & Ryan, with the latter retaining credit for billing despite George Washington Hill's decision to tie in Benny with Lucky Strike's. Directors also saw some private agencies transferred to other agencies, including such stalwarts as the Jack Benny show from Young & Rubicam to Blair & Ryan, with the latter retaining credit for billing despite George Washington Hill's decision to tie in Benny with Lucky Strike's. Directors also saw some private agencies transferred to other agencies, including such stalwarts as the Jack Benny show from Young & Rubicam to Blair & Ryan, with the latter retaining credit for billing despite George Washington Hill's decision to tie in Benny with Lucky Strike's.

For the most part the agencies, suffering from loss of key men to the armed services, have been putting up a stiff fight to retain their position. The agencies, suffering from loss of key men to the armed services, have been putting up a stiff fight to retain their position. The agencies, suffering from loss of key men to the armed services, have been putting up a stiff fight to retain their position.

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Continuous Plugs Technique

From the distasteful standpoint, the general network programming picture wasn't drastically altered. True, the arrival of the new season was marked by some innovations. The new scheduling of schedules, particularly on the part of one of radio's top spenders, General Foods, to develop a sequence in programming in order to effect a sustained mood over a long period of time. The new scheduling of schedules, particularly on the part of one of radio's top spenders, General Foods, to develop a sequence in programming in order to effect a sustained mood over a long period of time.

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Arch Oboler Sounds Requiem for Radio

By ARCH OBOLER

Requiem: (re-qui-em; re-qui-um) (From L. requiem)
(A hymn in honor of the dead.)

This is a requiem for radio. A requiem written by a moving pencil of electronic rays converging from a cathode tube. Television will take the place of the radio, as even as sound pictures did way with the silent movies. To deny this is to whistle in the dark of wish-thinking.

Naturally, in the early years of the radio, receiving ready-made, one-dimensional radio will operate vigorously, but as the techniques of the television work out, and as entertainment improves, our present-day form of broadcasting will walk further along in its own funeral procession.

Funeral services always have their note of sorrow; eulogies are read for the deceased, and the good of the dead is spoken of, and his evils are conveniently forgotten. And so, in this requiem for today's radio, we will overlook the sins and the omissions and talk of the good of what we had.

Broadcasting that was only heard was an art form. Yes, even at its worst—the blatant advertisements and the lowest of its soap operas—"blind" radio was as pure an art form as sculpture or painting. Because the listener gave himself as he listened; in his own mind he built-up images and thought processes evoked by the sounds of words, and sound effects, and music.

But with television the visual factor will become the predominant one; the listener will see only what he sees, and so broadcasting will become factual, a composite of the theory and the talking picture. No longer will the listener participate imaginatively; the emotional content of the broadcast will be delivered to the listener as he watches the picture on the screen, and once again, as with motion pictures, the magic of self-protection and participation will be gone; once again the listener will be a passive observer, watching ready-made facts, figures and conclusions.

It is not fitting, of course, in delivering eulogies for the deceased, to speak well of the offender, and so this is hardly the place to talk of television's wonders: the new conquest of space, and the enrichment of living that this new eye for the ear will bring.

No, this is a requiem—read prematurely, of course, with the deceased, even at this moment, jingling for Super-bread and rhyming for Super-soup. It is a requiem for the comedian and orchestra and chorus for Super-soup.

But the moving electronic rays are writing the scroll, as each a hymn in honor of the dead. It is a requiem to broadcasting, as we knew it, that went its blind way, that made its service to the public secondary to its balance sheet. It was a requiem for the comedian and orchestra and chorus for Super-soup, a medium of heart-filling wonder!

An Advanced Radio Dictionary

By HAL BLOCK

ADDITION—An addition is something you strive for; spend \$100.00 on a new radio, and the sponsor buys Reiford of the Mounted.

SPONSOR—The sponsor is the golden goose for whom you lay the eggs.

EGG—An egg is a joke that is in 4F—It is estimated that all the eggs that are laid by radio comedians were laid—end to end they would reach three times the length of the equator.

WRITER—He who delivers the crates; knocks you up the show; very very, very scarce; in fact, the scarcest thing there could be in the world is a writer who can write a hotel reservation, standing around with a carton of cigarettes in his hand.

HAL BLOCK—The largest word in the radio; also known as a belly or a gushy. The effect of a yock on the radio comedian is the same as the Bell on the comedian's head.

YOCK—A yock is the largest word in the radio; also known as a belly or a gushy. The effect of a yock on the radio comedian is the same as the Bell on the comedian's head.

FOON—The foon is a word to man... emitted usually by competitors, or relatives. It has been estimated that fifty foons with ten propellers will emit ten foons as large as the response from a straight line on the Bob Hope show.

ALB—The spontaneity of a comedian's act is measured by the amount of noise he makes rattling the paper he's reading it from.

GREAT SHOW—When the script has laid a blockbuster, the production has been jerky and the comedian more so, the writers depend with a swoop upon all those who will listen and say "That was a great show!"

LISTENING SURVEYS—The Crosley or the Hooper polls are the most authoritative listener polls. Depending, of course, upon which you rate highest in at that particular moment. If both ratings sink, the best way out is to say, "The polls can be accurate and accurate, we SEE, THIS."

PRODUCT—POLITICAL BROADCASTS—Something which always knocks off the air just as you have painstakingly put together your best half-hour. It has been accurately proven that the entertainer who will lose the most audience has the equivalent of a station break between two commercials... as heard on a crystal set.

CENSOR—The censor is a man with a very evil mind (who is usually right) and should drop dead.

PRODUCER—A producer is a man who can blame everything on the director, in which case he can blame everything on the writer, unless, of course, he also happens to be the writer.

Is There A Press Agent In The House ?

By JO RANSON and PVT. DICK PACK

By PAUL W. KESTEN
(Executive Vice President, CBS)

By JO RANSON and PVT. DICK PACK
Ranson Directs Publicity at WNEW, N. Y.; Pvt. Pack dittoed
at WOR, N. Y., before entering the Army)

The other day a high minded citizen—oddly enough, himself a press agent—proposed the establishment of a Pulitzer Prize for Publicity.

The boys at Louis and Armand's, Lindy's and Colbee's are still waiting for a reply from Morningside Heights. Doc Butler is unusually silent.

Skipping for the moment the merits of the authors' own modest scheme for a "Press Release of the Month Club" designed to give the Literary Guild and Harry Scherman's ROOM Club some worthwhile competition, the question before the house is: Are radio press agents People? Or: But is it Art?

Though radio is a stripling compared to the theatre and the movies, it is already old enough to have acquired a substantial folklore of press agency. It has as yet produced no such fabulous p.a.s as Ilarry Reichenbach, Russell Birdwell or Dick Mancy, but radio's numerous Directors of Public Relations, Managers of Press Information, and Publicity Directors—any guy handling better than a 250-watter's, of course, never called a press agent—have dreamed up a juicy assortment of space-grabbing stunts. Some of the stunts have been funny, fantastic, colorful. And some, brother—well, "Variety" used to tag those misfires as "Daffodils."

The a.k.a.'s insist the best stunts were pulled in the good old pre-Radio City days when radio wasn't big business. For instance, there was the time the just-organized CBS made a big fuss over what was then great stuff, technically—this, a lapel microphone. A super-special dramatic broadcast was cooked up to show how ultra-realistic all radio drama was to become, once the lapel mike came into its own. The locale of the script was a midtown hotel... ergo, the broadcast actually would be staged from a genuine hotel, with the actors doing their stuff right from the lobby. Real Belasco stuff, see!

It was a god stunt—but the CBS press boys hadn't counted on a sharp-witted freelance who was publicizing orchestra leader George Hall. This lad just tipped a bell boy handsomely, and in the middle of the show, the youngster strolled through the lobby bellowing "Call for George Hall... call for Mr. George Hall!" And over the mikes went a free coast-to-coast plus for Hall!

Fends Were Good for Headlines

Foeds have always been a standard item in the radio publicity handbook. The pappy of them all was the "Battle of the Bariliones," featuring Columbia's Bing Crosby and NBC's Russ Columbo, back in the early '30s. One of the major skirmishes in that campaign occurred when a Columbo black got wind of the fact that the Great Garbo was coming to town. If only somehow, Columbo could be tied up to the great name?—But how? Finally he got a simple inspiration; he dispatched a colored bouquet of flowers to Greer Garbo at her Manhattan hotel, with a card reading, "With love, from Russ," tipped off the papers, and the next day a Garbo-Columbo romance was in full, if transient, journalistic bloom.

Celebrated Joe Miller, who reigned in the post-Restoration period, has been used by numerous press agents but never put to such excellent use as when the p.a. boys decided that those three joke savants, "Senator" Ed Ford, Joe Laurie, Jr., and Harry Hershfield of "Can You Top This?" fame should pay tribute to the patron saint of comedians. It was arranged that the "Top This" boys should salute Joe Miller on the anniversary of his death in the rustician-craped Elizabethan dining room of the Murray Hill Hotel. The feast served, with eggs, chestnuts, corn, etc., Miller, the "ghost of honor" was saluted by a number of comedians and the entire proceeding broadcast over a coast-to-coast hookup.

Continued from page 71)

emerged as a fresh and engaging personality for radio; for the first time, Milton Berle appears to have found his comedic niche, as reflected in that Hooper buildup and his segue from the Blue to CBS heightening his 1945 prospects, and Hildegarde via her "Raleigh Room" has established herself as a distinct kilocycle personality.

of an entire industry focused on the operational somersaulting that attended the inner sanctum revamping of the networks, their bids for added prestige and the development of their programming structures are fraught with provocative facets for the coming year. The independence asserted by Chet LaRoche upon his ascendancy as the operational big man of the Blue, even at the expense of giving the sales department a slight case of jitters by initiating a move to get rid of bad programs, is not devoid of its healthful aspects.

When LaRoche made his sensational raid on Y&R, bringing over to the Blue fold Hubbell Robinson, Jr., Stan Joseph et al., it was quite apparent that the ex-Y&R topper was preparing the Blue for the competitive setup that's likely prevail this year—a setup in which all four major networks stand ready to match creative brains and ready cash, upgrade their program operations and take advantage of the fact that the draft-ridden advertising agencies have been thrown for a bad loss.

Particularly, eyes will be centered during 1945 on ambitious LaRoche-Robinson programming team since argued in some quarters that, despite brave talk, the boys will dive for the nearest economy cellar if cancellations get too rough. Others argue LaRoche has the courage to stick by his guns.

[illegible]

points up, if anything,

board "Broadway Matinee" but gave up, deciding it was the better part of wisdom to let the suds-sagas go unchallenged and switched over to the nighttime sked with the \$18,500-a-weekly Fred Waring show on the Blue. As in the case of Wynn, that 7 p.m. time segment again hurt, but one thing stands out—the Waring choral-orchestral ensemble has added up to smart showmanship, sock arrangements and general top musically. And it moves into the 1945 stretch well deserving of its new time niche.

[illegible]

War, FCC Case Tele Stalemate

Obviously, no preview of television in 1945, and thereafter, can be made until final decisions are handed down by the Federal Communications Commission designating whether commercial operations are going to ride in an "upper" or "lower" berth. Predictions as to the final FCC action are being tossed around, but one fact stands out, as far as these soothsaying advance voices are concerned.

That fact is that predictions favoring a "lower" spectrum berth invariably stem from that part of the television industry already on record as advocating such a decision. The reverse also is true—"upper" berth prophets, almost to a man, are lined up with the minority faction which waged the fight at the FCC hearings for "drama" tele. CBS has spearheaded this attack virtually alone, with RCA, NBC and other members of the Television Broadcasters Assn. waging a determined fight for authorization to go ahead under present conditions.

CBS Not to Build Receivers

Cleavage between CBS and most of the oppositish, with regard to manufacturers and non-manufacturers of video receiving and recording equipment, of course, it well known. The Columbia web is a factor only as a telecasting medium and, according to a midsummer statement by Paul Kesten, v.p. in charge during Pres. William S. Paley's Army leave of absence, does not contemplate entering into the manufacturing field either through purchase or affiliation involving other companies.

Even those now opposing CBS' stand for high-frequency, better-definition videostats are in agreement (not always vocal) but eventually television will stand up to the question of "how soon?" is causing all the furor. As 1944 entered the home stretch, CBS came up with the surprising

CBS, NBC Feud Highlight of 1944—Programs on Upgrade

By DON WALSH

news that enterprising French engineers, despite Nazi occupation and the war, had developed a workable 1,050-line television image. NBC rose to the bait and made an independent investigation, and blasted away to the effect that CBS was seeing things. On the heels of this counterattack, CBS came up with undoubted documentation confirming existence of the multiple-line system via eyewitness accounts.

In this instance, as well, the issue resolved into personal animosity on the length of time required to convert the French 1,050-line process, or similar processes, into accepted industry-wide practice.

N. Y. Programs Show Progress

Television programming in New York, however, enjoyed a more peaceful 1944. Biggest byestries were: resumption of CBS' (CBS) schedule on a regular basis, and the resumption of its Grand Central building studios, largest and easiest-to-work-with in the city; the contract between NBC, Gillette razor and the 39th Annual Sporting Club (Edie Jacoby) television rights; the boxing bouts at Madison Square Garden and St. Nicholas arena, on 52-weeks-a-year basis; the increased activity generated among

leading ad agencies by DuMont's willingness to cooperate in all ways to stage experimental tele shows over WABD.

Pointing up latter phase was the two-hour telecast several months ago of "Boys From Boise," presented by Equine. This original musical comedy, branch of Roy Noble, Charles E. Storm agency, weeper, and Sam Medoff (score), convinced many a "guy from Missouri" that tele productions, fashioned along lines already established by the stage and screen, can be made both home entertainment. Fact that "Boys" was staged in the cramped DuMont studio space, with resultant camera angling difficulties, and still hit remote receivers as an enjoyable, first-rate show, was indeed a milestone.

Prize-Plum for Razor Co.?

Gillette's deal for boxing shows on WNBT (NBC) was an outgrowth of the web's recent tele policy installed in New York City. The Gillette deal was a policy installed in the interests of convoluted GIs in N. Y. area hospitals. Of great significance is the fact that Gillette might wind up with the most valuable property in the city, since it generally agreed boxing and other sports events will merge as top attractions when television receivers become standard living-room furniture.

But behind all the formative plans of the television outfit now operating along standard broadcasting lines, of course, is the specter of the two-weeks-a-week telecast, and that segment of the industry is going to take. That telecast, wired video, tele newscasts, films or live talent, and scores of other possibilities are causing plenty of bad dreams all along the line.

Final solution, of course, won't come until after Hitler gets the hook.

Stuff That Vows 'Em On Stage Not Always Good Television

By TED COLLINS

For three years we've watched variety people appearing before the television cameras of WABD (DuMont) in New York. Many a big name wilted down to vest-pocket size under the eye of the jono-scope. Many an obscure, low-salaried performer took on unprecedented stature in the television studio. We don't know why. All we have is a few vague clues.

We know that the mass psychology of the theatre, where a few receptive people in the audience can start thousands laughing, doesn't apply in television. Television's home audiences are usually in units of two to six people. The entertainer with an intimate, genuinely friendly approach goes over best here. His humor must be clean. The kids are listening. What might make mother and dad roll in the aisle in nightclubs or the legitimate theatre may only embarrass and annoy them in their homes.

Television calls for restraint not only in subject matter but also in delivery. Big gestures look phony here. Overdone facial expressions shriek: "Lookie, I'm acting!" Powerful, almost imperious to television; it's not necessary to play to the rear of the balcony.

As for material, if it's eye-arresting and in good taste, probably good for television. The wood-faced, immobile singer who doggedly sings to the mike in nude to the television audience; he appears to

be ignoring it. The pleasant, personable m.c., who kids with the folks as though he was entertaining guests in his home or visiting them at their nightclub table, is on the right track.

Radio people usually have good voices for television. They must develop believable gestures and expressions plus the ability to memorize lines, though, before they're equipped for television. Nightclub entertainers are generally well received by the television audience.

Legit Film Actors-Are Natural

Theatrical folks are strong in memory, training and generally adaptable to television, once they learn how not to project their acting too far.

Film actors are almost always excellent in television, although, when inadequately rehearsed, they sometimes blow lines and forget to ad lib bridges into where they can recapture their parts.

We'll have to develop new techniques for presenting musical programs on television or use the music to give background to visual material before straight musical shows can make first-rate television for long periods of time.

However, as programming experience grows and the demand for more fresh television entertainment becomes increasingly voracious, the entertainer's future in television will become increasingly secure.

Too, as receivers are manufactured and sold and advertising becomes more profitable, entertainers will be increasingly rewarded for their contributions to television.

Television films are being explored by many enterprising companies with origins ranging from Hollywood to Wall St. These will open still other floodgates of television opportunity for the performer. Undoubtedly, no new factor on the horizon today holds as much promise for the entertainer as does television. Now's the time to travel and explore the field. Tomorrow, television experience will be at a premium.

NBC APPOINTMENT OF EIGES ON TAP THIS WK.

Confirmation of Ed Eiges to join the NBC publicity desk, as successor to John McKay was scheduled for announcement last week. Eiges has been acting manager since McKay left to join King Features Dec. 15.

M'Cracken to Coast' On Gracie Fields Show

Chet MacCracken, radio head of Doherty, Clifford & Sheffield, left for the coast last week to take over production of the Gracie Fields show for Bristol-Myers. His aim is to try hyping the stanza for better playing and recording results.

MacCracken was in Hollywood for the show's debut, returning east after it was launched.

Mining for News

Philadelphia. The Philadelphia & Reading Coal & Iron Co., giant mining holding company, is buying radio time, first in the firm's history.

The outfit signed, for 52 weeks, the "Paul Wilson" news show on WCAU, a background-of-the-news roundup scripted by Vic Wilson, Philly Redford staffer, and read by Paul Phillips, WCAU staff writer.

Bracken & K&E Acct.

Hollywood. New Eddie Bracken show which tees off on NBC, Feb. 4, for Standard Brands is being handled through Keynon & Eckhardt agency. Previously reported it was a J. Walter Thompson account.

KMAC SELLS TWO

San Antonio. Two network newscast periods have been sold across-the-board daily for a quarter hour, Monday through Friday, over KMAC, Mutual's Pulton, Lewis is to be sold under the sponsorship of Jake's of Texas, the state's largest department store.

Cedric Foster is being sponsored by the San Antonio Coca-Cola Bottling Co. for the Mutual's KMAC. This week begins carrying complete Mutual network programs.

Industry-Labor Orgs Map Drives To Land Agency Contract Deals

By JERRY FRANKEN

There is ample evidence indicating that radio's labor pains are far from over. While, to a great extent, the duration of the war will serve to postpone radio vs. labor action, and to maintain the status quo, there is little doubt that 1945 will pose difficult questions along employee lines.

One thing is certain, and that is that during 1945, something new will be added laborwise in the radio picture. That will be the inclusion of advertising agencies as targets for organization. With both the Radio Directors' Guild and Radio Writers' Guild campaigning to set contracts with these offices. So far, except for AFRA—with which they do not sign directly—the agencies haven't participated in radio labor negotiations. This year, it's gonna be different.

Directors' guild, only two weeks ago, announced its intention of demanding contracts with the web with the agencies to follow. Similarly, the writers are now working on their contract demands and will probably present them, both to the chains and agencies, within a week or two. Both unions have spent virtually the entire year in strengthening their membership.

Particular, coming in for a reorganization designed to strengthen its bargaining position. Both groups include virtually all the top men, as well as lesser knowns in their respective fields.

AFRA and the chains are set for

two years, which means that when the present ticket expires, it will probably be renegotiated on a peace-time basis. It's an open secret that AFRA yielded on many points in the negotiations which ended in November, 1944, ceding such important points as pay hikes in excess of the 10% which was finally agreed upon elimination of free-off-the-line recordings and of frequency of appearance discounts, as well as commercial pay for sound men. It was AFRA's attitude that, with a 10% pay hike granted, plus other minor gains, it was best to avoid a dispute case with a war on. AFRA's attitude has earned the respect of broadcasters, a fact which may be an asset when negotiations open two years hence. But AFRA will still want to make up in 1946 for 1944, it's predicted.

Organization of radio beyond the network scale is still another certainty, postwar. That goes for actors, directors, writers and soundmen in such stations now without union contracts and where conditions, according to labor spokesmen, are still "pretty primitive."

As this is being written, James O. Feirillo is again clashing with radio, in his battle to get platter turning jurisdiction. It's hoped in the trade that the situation will be battled out, once and for all, so as to eliminate the now ever present fear. Feirillo—what next?

RAYMOND PAIGE

Musical Director
STAGE DOOR CANTEN
MANAGEMENT: MAX RACKETT, M.C.A.

MOLLY PICON

Breaking all records with her original One Woman Gaiety Theatre. Also Broadcasts every Tuesday, 2 P.M. EST—WNBT. Ninth consecutive year for Maxwell House Coffee and Grape Nuts Wheatmeal in the Molly Picon Theatre of the Ala.

The Importance of Adequate Rehearsal

By WILLIAM N. ROBSON

(CBS Writer-Producer)

The fact of radio broadcasting is the verbal brush-off—that's good enough.

No performance, no musical cue, no sound effect has ever been so good that it couldn't be improved. But the limitations of time and budget, and sometimes of our own ability, compel us constantly to wrap up a reading of a scene or a show with "that's good enough."

Fortunately, our skills are so well developed that our mediocrity is high class. But so long as we don't, or can't, try for something better than just "good enough," it's still mediocre.

Adequate rehearsal begins long before the cast enters the studio for the first reading. It begins with the thinking behind the script, and it continues while the director familiarizes himself with every detail of the production, before he casts the show, or sets the music to it.

By the "good enough" method, it is not too difficult to turn out slick programs. Given a reasonably good script, and the best actors money can buy (and conference permit), plus a reasonably competent technical staff and an intelligent composer and conductor, you can, and do get "big time" radio, with a relatively small rehearsal period.

But there is a small group of radio directors (non-exclusive—anybody can get in if he wants to) who aren't satisfied to go the "good enough" route. These boys have never had "adequate" rehearsal.

After the lines have been read, and the cues have been set, and the lights established, they start their real work. This is what might be called the "director's rehearsal." Tired actors are asked to repeat their lines, and the already "adequately" rehearsed elements into a pattern designed to create the strongest possible impact upon the listener. Here the subtleties of level are achieved, the nuances of tempo, the intangibles which make the difference between a program that is "good enough," and a really fine radio production.

This type of rehearsal is not always understood, either by the sponsor, to whom it is an expense, or by the audience, to whom it is often, at best, a tiresome bore. Once I was regrettably compelled to deny myself of the services of one of the finest actors in the country because he objected to my rehearsal, and opined that he did not need to rehearse so long. I agreed that he probably did not need so much rehearsal.

I do not think that any radio program ever had adequate rehearsal.

No radio program I have ever produced has been over-produced—even "The Open Letter," which was fully produced and recorded five times before live.

No program I have ever directed has yet been "good enough" for me.

'Names' Not Enough For Hoopers, 'Units' Proved That

By DON BECKER

A preamble to this article is in order. "Variety" (Dec. 6) reported: "There appears to be a belated realization that audiences are rejecting those 'off-the-shoulder' ideas in favor of shows with more solid human appeal."

"Variety" (Dec. 13), continuing its report on the program upheaval, stated: "All this time is at hand for a number of advertising agencies with program goals to explain." Among the favorite excuses was listed "format stiffness."

Where have most of these so-called "off-the-shoulder" ideas originated—what has caused this "program stiffness"—and why? It would seem that finding answers to this question might clear us all close to the solution of a problem which, unless solved quickly, might strain the backbone of radio.

In the "pre-packaged" era, programs went on the air, and they stayed on. Granted, some bent in the middle—a few even broke—but most of them were made of sterner stuff that failed to snap at the slightest blow of an unfavorable Crosby.

The term "package-show" is an unfortunate name. The idea of the package show is not only sound, but increasingly essential to the future of commercial radio. The important point to remember is that buying shows from an individual producer as a complete unit is as old as radio programs themselves. Back in '27 the majority of program ideas were brought to stations by individuals who "had an idea" and who were intrigued with this new form of entertainment, which extended a welcome to them from a proof of math. To a janitor, Station executives were the first to realize the value and importance of keeping their doors open to the individual producer, and a great majority of radio's backbone today is comprised of individuals who "got into radio" through a program idea.

Shortly after commercial radio came into its own through efforts of sincere, hard-working creators and talent, a type of "wise-guy" entered the picture, with the cocky air of a man who'd just found a "nose" who would pay gold for having eggs laid.

Reasoned the wise-guy: "If some punk hack writer with a conny program idea, plus an unknown ham actor, can make a hit before a microphone, and rake in a ton of easy cash—think of the killing to be made with big names, plus literary properties that are household words."

The wise-guy's pitch was loud, strong, dazzling and convincing.

From then on in certain circles it became far more important to snaffle a big name or a property (providing it had nothing to do with radio) than it did to have anything as dull and unglamorous (by comparison) as a sound, solid radio program idea. Sensationalism in names and ideas became the order of the day.

From the foregoing, one may infer that this is a one-man crusade for the "good old days," when star talent in other media wouldn't waste time on radio. The inference is wrong. I believe radio should not simply keep abreast of the times, but keep always one jump ahead.

Let program builders and buyers forget the words "properties" and "bookend names" unless they can be applied directly to radio. The backbone of radio is its intimacy—something which no other form of creative art can claim. "Solid, human appeal" is the prime ingredient of its foundation—without it, St. Peter and a Choir of Heavenly Angels couldn't get a lasting, faithful, product-buying audience.

Script Writer's Lament And a Few Reasons Why

By PAT BALLARD

Anent the recent consideration in radio circles over the script and writer situation on expensive network productions, most writers who at one time or another have been on the writing staff of numerous high Hooper shows can quickly tell anybody why they stopped writing, even at fancy figures.

As reported not long ago in "Variety," there often are a dozen non-writing script doctors to each keyboard-sweater, and the majority of them are those who have more ambition than experience, magnified by the thought of a G or more the glories of working for the big stars. A quick look at the record reveals that the basic trouble lies with radio's steadfast refusal to adopt tried and true showmanship methods that were learned the hard way via Pantages, Keith, and points beyond.

Concrete illustrations of how many \$20,000-a-week radio shows are put together should give any old showman the shivers. The writer is forever the guy in the middle—see whipping boy for agency, sponsor, network, and their assorted friends and relatives. Here is a typical can.

He Muxy was at one time engaged as writer or co-writer on a half-dozen top network shows which employed guest and permanent stars, plus a crack rock leader. Let's examine the financial setup. The rock leader was given a blank check to engage top-ranking musicians (one can, remember, pad a trumpet player \$500 a week simply to guarantee the high notes; he was never billed nor known to the average listener). Arrangements came at around three bills a copy. Rehearsal time was lavish, and the three musical numbers cost a pretty penny to put on the air.

\$5,000 for Star

Now we have a star at around \$500 a week. The agency boys knew the star had to do something, but hoped that somehow, from countless conferences, a script would be born out of thin air. After all, there were two writers who occasionally were invited to the conferences. Then a day comes when these feeble thoughts must be set to paper and made to "play"—and therein lies the weakness of radio's approach to scripts, excepting the stanzas which long ago learned that a good writer

usually turns out a script that reads badly but plays well.

When the slightest humor is involved, the ones who pass on scripts are the ones who cling to the idea that they are reading "The New Yorker," if it reading the gags doesn't make anybody laugh, they are laughing at anybody who has smelled grease enough for any length of time knows it doesn't write that way. So what happens? After two or more experienced writers spend several all-night vigils trying to deliver a script which "reads," it indicates that "their experience" should play well, considering the perils by then are afraid the show will be a terrible and read the script accordingly. Hence any time that, in reading, doesn't make sense, it will go out—before it is even given a chance to be seen or read by the performer. Hence, the more "vandalizing" a script or play wasn't made successful by the performers trying lines and business in the studio, the more likely was how the script "feels" to their particular delivery?

Excepting possibly three comies (Benny, Cantor and Hope) the great majority of radio shows which show up on the air after the writer has wasted his experience and then managed to get a radio audience, are crew of lay critics BEFORE THE PERFORMER HAS TRIED A WORD. The radio audience is a SCRIPT. This, I submit, is an important "What Is Wrong With Radio?" The radio audience is a SCRIPT. This, I submit, is an important "What Is Wrong With Radio?" The radio audience is a SCRIPT. This, I submit, is an important "What Is Wrong With Radio?"

writers, who soon decide the thing is upside down. The most successful test I know used to be to read scripts to one and all, and usually their reaction was funnier than the finished radio performance. But when a writer must also be a performer to keep any of his ideas in a script, it is no wonder that he is a SCRIPT.

Maestro Knows Better

The highly paid rock leader is smart—he takes the arranger's score AND TRIES IT at a rehearsal and costs the producer \$500. He tries it a half-dozen times. Then, and only then, will he suggest changes. I suppose he can't improve it. But the words that are to be wasted by Miss or Mr. "50,000-a-week" are what's left in the wastebasket has undoubtedly received the best laughs and brightest [playing] lines.

The most successful and pleasant script job I ever did was for Fred Astaire. He was inexperienced in radio and knew it. But he had forgotten more playing technique than all our crew put together. So what happened—he TRIED EVERYTHING WE WROTE! Then the cutting came, because he and we knew where the weak spots were. But any assortment of producers, directors and sponsors can't improve a script that even the George Kaufmans and George Abbotts haven't—that of knowing for a certainty how a line will play until it's tried.

If radio would hire experienced writers and give them the opportunity at least to hear the results of their brain work, then start editing, more able craftsmen would be attracted to the business. In defense of the jittery blue-pencillers who work from cold unperfected script, let's not forget that they are dealing with an expensive show and must please the sponsor—just as the jitterers come after the first script rehearsal (and up to that time let the writers keep the script in their pockets, unannotated and pristine). A writer is, by nature, a sensitive animal, and his work should yield his complete cooperation in rewriting, instead of the seat-of-the-pants "I don't like that" "Anything to please these — — — — —, so we can get paid and go home!"

CKAC's Deal on U. S. S. Reps

Montreal, Quebec, has arranged for the United States representation with Joseph Hershey McGillivray, Inc.

The New York, Chicago and West Coast offices of the McGillivray organization will continue to represent CKAC at least until Feb. 17, with the station's option to continue thereafter if they so desire.

WKCY-Mutual Stalemate Could Move Web Out Of Rich Cincinnati Market

Unless WKCY, Cincinnati, retreats from its request for a special deal with Mutual, latter network will go without coverage in the key Cincinnati market beginning June 15, when WKRC, now the CBS outlet there, returns to CBS. Mutual execs revealed last week that the network feels it more prudent to drop the Cincinnati coverage than give WKCY a better deal than other Mutual stations.

Involved is a matter of rates, WKCY, according to Mutual has asked for a rate that would supposedly throw the Mutual price of line in Cincinnati, the grossed rate also representing a greater split for WKCY than is given other Mutual stations. With six months to go, it shapes up as a searier: out process to see who'll give in first, Mutual or S. B. Wilson, WKCY's owner.

Web's attitude is regarded as highly unusual, since it involves an important market. Mutual, however, seems to feel it would be better to be out of that area than to set on a pact which would arouse discontent among other affiliates. As it figured that WKCY's need for a network hookup is as great as Mutual's need for a Cincy broadcast, WCPQ, which was a potential CBS station there, is remaining independent, following a survey of listeners on their preference, coupled with the fact that Mutual would be unable to clear afternoon time during the summer, due to WCPQ's baseball coverage.



GOOD LUCK FROM OZZIE AND HARRIET

Greetings
to *VARIETY*
FROM
PHILCO
AND THE
Radio Hall of Fame

In your constant effort to serve
and foster the welfare of show
business, may the year of 1945
bring you new rewards.

PHILCO CORPORATION

J. J. Carmine
VICE PRESIDENT

DANNY THOMAS

Management
WILLIAM MORRIS AGENCY



"CAN YOU TOP THIS?"



"PALMOLIVE"
NBC

ED. J. WEBER
Gen'l Mgr.
156 W. 44th St., New York 18, N. Y.

"KIRKMAN"
WOR



J. WALTER THOMPSON COMPANY

J. Walter Thompson Company maintains 20 offices throughout the world. In North America: New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Seattle, Mexico City, Montreal, Toronto, Latin-American Div. in New York. In South America: Buenos Aires, São Paulo, Rio de Janeiro, Santiago. In London, Johannesburg, Capetown, Bombay, Calcutta, Sydney, Melbourne.

ABOUT So The Story Goes

VARIETY SAID:

"Johnnie Neblett has probably reached the peak of presentation perfection with the current series, a 15-minute package of real entertainment. Neblett narrates two stories . . . on each program. . . . Scripts are written with emphasis on dramatic points, each highlighted by Neblett's forceful and interesting delivery which deserves the highest praise . . ." Now running in 44 markets! Still a few left! 260 transcribed episodes available. Full opening, closing and middle commercial periods.



ABOUT Louise Massey AND THE Westerners

VARIETY SAID:

"Louise Massey and the Westerners . . . (four men and a girl), the only sock on the bill . . . a clean-cut group . . . clicking in coking fashion . . . good instrumentalists . . . accompanying themselves . . . Vocal arrangements . . . have been fashioned with an ear to

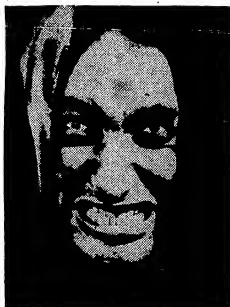


Series contains 156 fifteen-minute programs, arranged to allow complete opening and closing, plus full middle, commercial announcements by sponsor.

AND ASK ABOUT Stay tuned for TERROR

TO FILL THAT LATE EVENING SPOT!

A new 15-minute package! Gripping, suspense-packed tales of horror that will chill the spine of every listener! Weird, fearful stories by famed "creeper" author, Robert Bloch! Now ready on transcriptions!



NEBLETT RADIO PRODUCTIONS

PROGRAMS WITH PROVEN POWER

360 N. Michigan Avenue - - Chicago 1, Illinois

AIR FEATURES

ING,

247 PARK AVENUE

NEW YORK

Congratulations to **VARIETY**
from

JACK BENNY

From My Cast

MARY LIVINGSTONE
ROCHESTER
PHIL HARRIS
DON WILSON
LARRY STEVENS

And From My Writers

SAM PERRIN
MILTON JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

Hey You! Are You Listinin'?

Season's Greetings From

THE JACK KIRKWOOD SHOW

BILL GREY
Character Comic

JIMMY WALLINGTON
Announcer

IRVING MILLER
Musical Director

JACK HILL
Producer

DON REID
Tenor

JEAN McKEON
Soprano

EVAN YOUNG
Arranger

BILL GOULE
Sound Artist

MARGARET WILKINS
MARYELLYN MANDER

NED CRONK
PETER HARKINS

Writers

LILLIAN LEIGH

JACK KIRKWOOD

STARTING JAN. 1st, 1945—COLUMBIA NETWORK

Thanks to Ivory Soap and Oxydol



"From the sublime...

*Fritz Kreisler made his radio debut
July 17, 1944 on "The Telephone Hour"*



...to the ridiculous"

*Don Prindle and Wendell Niles open a
wonderful, wacky new show for Hires*

Ayer radio exhibits a pleasing change
of pace... a practical slant on the
business of entertainment, gratify-
ing to clients, talent and the public.
Yep—it gets results!

N. W. AYER & SON, INC.
30 ROCKWELLER PLAZA, NEW YORK

Season's Greetings

The Chapmans

**GLADYS SWARTHOUT
and FRANK**



WITH MEN WHO KNOW
PROGRAMS BEST
IT'S

DON McNEILL'S

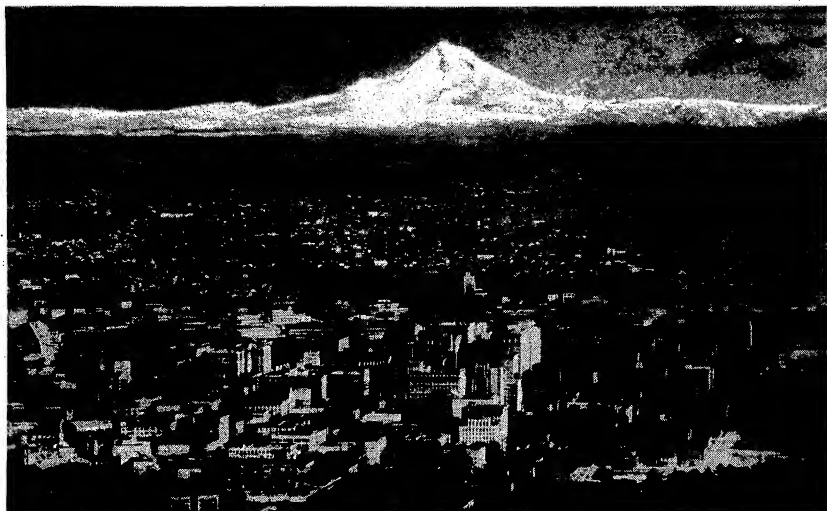
BLUE NETWORK

BREAKFAST CLUB

9 TO 10

(A.M.—EWT)

THIS CAN ONLY BE PORTLAND, OREGON



*A typical American city
—with a different horizon*

THIS CAN ONLY BE KOIN, BECAUSE . . .

our horizon is the community's future.

Today we work

IN THE PEOPLE'S CAUSE

for the Northwest's limitless tomorrow.

KOIN

**PORTLAND
OREGON**



FREE & PETERS, INC.
National
Representatives

VARIETY

GOES ON AND ON

AND SO DO

FIBBER McGEE and MOLLY

JUST COMPLETING 10 YEARS

ON THE AIR FOR

JOHNSON'S WAX

N.B.C.-RED—TUESDAY—9:30—E.W.T.

WITH

HARLOW WILCOX

ARTHUR Q. BRYAN

MARLIN HURT

SHIRLEY MITCHELL

THE KING'S MEN

BILLY MILLS' ORCHESTRA

PRODUCTION:
CECIL UNDERWOOD

WRITING:
DON QUINN

AND
RKO

"HEAVENLY DAYS"

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 • Monterey • Mexico City
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JOHNNY BETTS

"THE SINGING SALESMAN"

BROADCASTING 2ND YEAR FOR

EVANS, AMERICA'S LARGEST FURRIERS

WGN-WCFB, CHICAGO

MOST IMPORTANT!

Sales Sources Reports Prove

HE SELLS

HIGHEST HOOPER RATING OF
ANY CHICAGO ONE-MAN SHOW

PREVIOUSLY

3 Consecutive Years, John Marshall & Co.
(BOBBY DANI)

18 Months Singing Salesman for C. R. Anthony Co., Chain
Department Stores

26 WEEKS, CHARM KURL

M. M. COLE TRANSCRIPTION LIBRARY
AS "THE SINGING EVANGELIST"

RADIO • TELEVISION • THEATRES

Write or Wire JOHNNY BETTS, Chicago

"The National Barn Dance"

11 Years on the Network

NOW Featured in a New

★ ★ *Paramount Picture* ★ ★



THE HOOSIER HOT SHOTS



THE DINNING SISTERS



JOE KELLY

BROADCAST EVERY
SATURDAY NIGHT
For 11 Consecutive Years

Originating From



The Prairie Farmer Station

CHICAGO

Over NBC Network

Sponsored For
11 Consecutive Years
by

MILES LABORATORIES, INC.

Makers of Alka-Seltzer and
One-A-Day Vitamin Tablets



LULU BELLE and SCOTTY



PAT BUTTRAM



ARKIE

Production Staff for Wade

P. C. LUND In Charge
JACK FROST Continuity
ED. FRECKMAN Director
GLEN WELTY Musical Director
AL ALFELD Arranger
ED SIMMONS Now in the Service

A Radio Production of

WADE ADVERTISING AGENCY

General Advertising Counsel

CHICAGO

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Also Producers of
QUIZ KIDS • NEWS OF THE WORLD, WITH JOHN W. VANDERCOOK • ROBERT ST. JOHN AND
THE NEWS • LUM 'N' ABNER • LADY OF THE PRESS • ALKA-SELTZER NEWSPAPER OF
THE AIR • MURPHY BARNYARD JAMBOREE • THE WISHING WELL • FOOTNOTES TO THE
HEADLINES • ALMANAC OF THE AIR • SACHS' AMATEUR HOUR • BUT NOT FORGOTTEN
• LIVING SHOULD BE FUN • MARTHA DEAN TALKS

*Season's Greetings**from*

GUIDING LIGHT
TODAY'S CHILDREN
WOMAN IN WHITE

IRNA PHILLIPS**CARL WESTER****Congratulations to****VARIETY** and**HAPPY NEW YEAR****To All Our Friends****Quiz Kids**

FIVE YEARS FOR THE SAME SPONSOR
MILES LABORATORIES
MAKERS OF
ALKA-SELTZER
ONE-A-DAY BRAND VITAMINS
THROUGH
WADE ADVERTISING AGENCY

SUNDAYS, 7:30 P.M. (EWT), BLUE NETWORK

JAMES PARKS

EXCLUSIVE RADIO REPRESENTATIVE

LOUIS G. COWAN & CO.

CREATOR AND OWNER

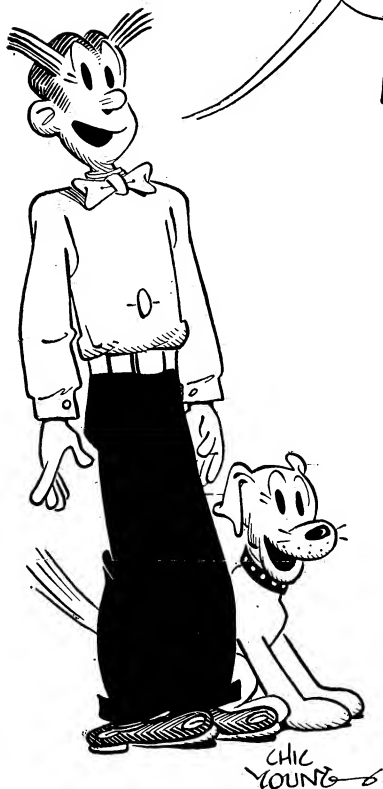
**HAPPY
NEW YEAR!**

AND
A FOND CHEERIO TO
CAMEL CIGARETTES

IT WAS A PRIVILEGE
TO HAVE WORKED FOR
SUCH A GRAND PRODUCT
AND SPONSOR FOR
THE PAST FIVE YEARS

AND
THANKS TO WILLIAM ESTY
AND COMPANY AND THE
WILLIAM MORRIS AGENCY, INC.

AND
GREETINGS TO OUR NEW
BLONDIE SPONSORS
SUPER SUDS



Conker Lake

M'CANN-ERICKSON CONGRATULATES RADIO

on its most successful year, and extends its Best Wishes to all those whose talents and efforts are going to make broadcasting an even greater medium of mass entertainment and mass communication in the years to come!

M'CANN-ERICKSON RADIO CLIENTS

American Molasses Company
Anglo California National Bank of San Francisco
Associated Dental Supply Company
California Packing Corporation
Chesebrough Manufacturing Company, Cons'd
Dwight Edwards Company
The Emerson Drug Company
First National Bank of Minneapolis
General Brewing Corporation
Gluek Brewing Company
Globe Mills, Inc.
Gruen Watch Company
Hale Bros. Stores, Inc.
Harold H. Clapp, Inc. (Pacific Coast)
James McCutcheon & Company
Lantien Medical Laboratories, Inc.
Leisy Brewing Company

Londonderry
Manufacturers Trust Company
Milk Foundation, Inc.
National Biscuit Company
Northwestern Electric Company
Pacific Coast Borax Company
Pacific Gas & Electric Company
Pacific Power & Light Company
Portland Gas & Coke Company
Pillsbury Mills, Inc.
Richman Brothers Company
Southern California Gas Company

M'CANN-ERICKSON NETWORK PROGRAMS

BREAKFAST CLUB...BLUE
DEATH VALLEY SHERIFF...CBS
DR. CHRISTIAN...CBS
GRAND CENTRAL STATION...CBS
JOHN CHARLES THOMAS...NBC
TED MALONE...BLUE
THE SAINT...NBC
VOX POP...CBS

Southern Counties Gas Company
Stanco Incorporated
Standard Oil Company (Indiana)
Standard Oil Company (Nebraska)
The Standard Oil Company—Ohio
Stromberg-Carlson Company
The Soil-Off Manufacturing Company
Swift & Company (Brookfield Butter, Eggs and Cheese)
Tivoli Brewing Company
Twin City Federal Savings & Loan Association
Westinghouse Electric & Manufacturing Company
Zonite Products Corporation (Larvex Division)

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Cleveland • Chicago • San Francisco • Boston • Detroit • Minneapolis • Los Angeles • Hollywood • Portland
Toronto • Montreal • London • Buenos Aires • Rio de Janeiro • São Paulo • Bogota • Havana, Cuba • San Juan, P.R.

★
Greetings

from

**Arthur Meyerhoff
& Company**
★

GREETINGS

FROM

**CURLEY
BRADLEY**

"TOM MIX AND HIS
STRAIGHT SHOOTERS"
OVER NBS
SATURDAY MORNINGS

"K. G. JAMBOREE"
OVER NBS
Saturday Mornings
10:00-10:30 A.M., CWT

The CBS WINNERS in the U.S. Radio Editors' 1944 Poll



More than 600 newspaper radio editors throughout the U.S. and Canada were asked by Motion Picture Daily to nominate their 1944 radio leaders in 25 different classifications of programming and performance.

They nominated CBS personalities or programs in 21 of the 25 classes; the second network received nominations in 19 classes; the third network in 14 classes; the fourth network in one.

Beside declaring that CBS produced the "Best News Job By Radio in 1944," this formidable jury conferred specific honors on the CBS headliners whose pictures you see here—all of whom appeared regularly on the Columbia network during 1944.

The record should note too the honors conferred on certain

CBS programs not here illustrated: *The American School of the Air* (among the "Best of Daytime Programs"); Ted Husing (among the "Best Sports Announcers"); *Let's Pretend* (declared the "Best Program for Children").

To the members of this sizeable and seasoned jury, on behalf of CBS artists and producers, goes the Network's respectful appreciation.

This is CBS...
The Columbia Broadcasting System





The Most Intelligent Station

WQXR

10,000 WATTS • NIGHT AND DAY



WQXQ

NEW YORK'S FIRST F.M. STATION



THE RADIO STATIONS OF

The New York Times



INTERSTATE BROADCASTING COMPANY, Inc.

730 FIFTH AVENUE • NEW YORK 19, N. Y.

Circle 5-5566

Season's Greetings

*from all the folks
in the offices of*

Earle Ferris

LEONARD FEATHER

NOW ACTIVE AS

MUSICIAN—Featured as pianist and arranger on new recordings by Helen Humes (Savoy), Linda Keene (Black & White) and as leader of his own all-star recording band on Commodore and Continental Records.

JOURNALIST—Jazz Editor of *ESQUIRE*; Asst. Editor of *METRONOME*; in charge of new popular music department for *MODERN SCREEN*; contributor to New York *SUNDAY TIMES*, London *MELODY MAKER*.

MUSICAL DIRECTOR—In charge of *ESQUIRE'S* second annual All-American Jazz Concert to be held Jan. 17 at Philharmonic Auditorium, Los Angeles. Supervisor of jazz recordings for Continental Records.

COMPOSER—Writer of the Lionel Hampton-Dinah Washington record hits, including *SALTY PAPA BLUES*, *EVIL GAL BLUES*; lyrics and music for *THE LADY IN BED*, *SLEEPY BABOON*, *I WOULD IF I COULD*, and fourteen other new songs for release on Apollo, Black & White, Decca, Continental, Savoy. Special movie and recording material for Lena Horne, Dinah Shore and twenty-two name bands.

RADIO STAR—Emcee and producer of the unique swing quiz program, *PLATTERBRAINS*, now in its fourth year on WMCA (Saturdays, 7:03-7:30 P.M.).

ARRIVING HOLLYWOOD JANUARY 9.

Contact through **JOE GLASER**

745 Fifth Avenue
New York City, N. Y.
PLaza 5-0078

8278 Sunset Boulevard
Hollywood, Cal.
HIllside 7464



**SINCERE
GREETINGS**

of the

SEASON

from

Josephine Antoine

METROPOLITAN OPERA ASSOCIATION

THE CARNATION "CONTENTED HOUR"

National Broadcasting Company

Mgt. **AUSTIN WILDER**, 745 Fifth Avenue, New York

GREETINGS

RALPH GINSBURGH

AND HIS

PALMER HOUSE ENSEMBLE
WGN-MUTUAL

What it takes . . .

It takes more than great stars, able producers, outstanding script writers, clever supporting casts, brilliant musicians, skillful commercial writers, to make great radio shows.

It takes mutual understanding and respect for each others' ability, so that each inspires the others to work towards the common goal of success.

Without this inspiration, you may have a group of brilliant individuals. But only with it can you create great radio programs.

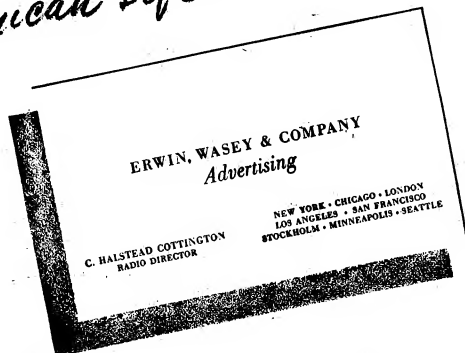
All Young & Rubicam joins our Radio Division in thanking the participants of the following programs for their great understanding and co-operation:

- The Adventures of Ozzié and Harriet—International Silver Company
- The Adventures of the Thin Man—General Foods Corporation
- The Alan Young Show—Bristol-Myers Company
- The Aldrich Family—General Foods Corporation
- Bright Horizon—Lever Brothers Company
- Dinah Shore's Open House—General Foods Corporation
- Duffy's Tavern—Bristol-Myers Company
- Eddie Cantor—Bristol-Myers Company
- Edwin C. Hill—Johnson & Johnson
- Ed Wynn Show—The Borden Company
- The G-E House Party—General Electric Company
- George Burns and Gracie Allen—Lever Brothers Company
- Great Moments in Music—Celanese Corporation of America
- Howy Harrigan—General Foods Corporation
- Inner Sanctum—Thomas J. Lipton, Inc.
- Joyce Jordan, M.D.—General Foods Corporation
- The Kate Smith Hour—General Foods Corporation
- "Kate Smith Speaks"—General Foods Corporation
- The March of Time—Time, Inc.
- Mystery Theatre—The Molle Company
- The New Adventures of Sherlock Holmes—Petri Wine Company
- The Roy Rogers Show—The Goodyear Tire & Rubber Company
- Those We Love—General Foods Corporation
- Two On a Clue—General Foods Corporation
- "We the People"—Gulf Oil Corporation

YOUNG & RUBICAM, Inc.
Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO
HOLLYWOOD • MONTREAL • TORONTO • LONDON

*Congratulations to Variety
on its 39 stimulating years
of service to the brighter side
of American Life*



Eddy HOWARD

And His Orchestra

RALEIGH CIGARETTES'

"CARTON OF CHEER"

NBC—Wednesday Nites

CURRENTLY

ARAGON BALLROOM
CHICAGO

Personal Direction, W. Biggie Levin

MUSIC CORPORATION OF AMERICA

H
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Great Moments in Music*

As The Celanese Hour begins its fourth year on the air, it takes this opportunity to pay tribute to the distinguished artists who, during the past year, have made the program truly *Great Moments in Music*:

KURT BAUM

LOIS BENNETT

NATALIA BODANYA

MORTON BOWE

ROSEMARIE BRANCATO

HILDA BURKE

WALTER CASSEL

JEAN DICKENSON

ANNAMARY DICKEY

JACQUES GÉRARD

IGOR GORIN

WILLIAM HAIN

WILLIAM HORNE

RAOUL JOBIN

FELIX KNIGHT

CHARLES KULLMAN

VIRILIO LAZZARI

JOHN BROOKS McCORMACK

LYNN MURRAY

EMMA OTERO

JAN PEECE

ANNE ROSELLE

GEORGE SEBASTIAN

JAN SMETERLIN

CESARE SODERO

WILLIAM STEINBERG

SUZANNE STEN

ROBERT STOLZ

ALEXANDER SVED

JEAN TENNYSON

ROBERT WEEDE

EARL WRIGHTSON

*The Celanese Hour, presented by Celanese Corporation of America,
is broadcast every Wednesday evening at 10:00 P. M., E.W.T., over 132 stations
of the Columbia Broadcasting System*



a Great and Lovely New Singing Star...

evelyn knight

* *Hear her on the NEW ED WYNN RADIO SHOW "HAPPY ISLAND" BLUE NET.*
 * *Starred on PAUL WHITEMAN'S PHILCO SUMMER SHOW—BLUE NET. - FALSTAFF BEER PROGRAM—BLUE NET.*
 * *Guest appearances in 1944: PALMOLIVE PARTY—NBC*
 * *MILTON BERLE'S "LET YOURSELF GO"—BLUE NET. (TWICE)*
 * *PHILCO "HALL OF FAME"—BLUE NET.*
 * *"LOWRIE BASIN STREET"—BLUE NET. (TWICE)*
 * *"DOWRIOS" SHOW—CBS*

"Evelyn Knight, a radio and night club singer, is a sensation... one of the few singers who are singing in this respect, she seems fitted to the kind of music all-time CROONER DAVID QUINN, N. Y. DAILY NEWS

"I've discovered what it's like to swoon. Evelyn Knight has, in former times, nearly the same voice and her voice, measuring moment of delivery and volume of material, can move the waves." —LEE MONTGOMERY, N. Y. DAILY MIRROR

"It's never heard an angel sing but she'd probably sing like Evelyn Knight—warm, personal, beautiful and voice and material can move the waves." —PIC MAGAZINE

"The show, as well as anyone I've ever heard, how good and beautiful a voice, a singer can be... completely amazing... a host of other good looks that don't stand in the way at all." —HENRY SIMON, PM.

"Evelyn Knight colored herself as much to the Capitol Bluebird as any other singer I've ever heard in the Capitol. She's looking gorgeous. She's got a lot of songs to her credit." —MARY HARRIS, WASHINGTON POST

Records
 DECCA RECORDING ARTIST
Night Clubs
 BLUE ANGEL, N. Y.
 KING COLE ROOM
 WASHINGTON, D. C.



WILLIAM MORRIS
 AGENCY

Holiday Greetings and a Victorious New New Year!

SPiKE JONES

AND HIS

CITY SLICKERS

Recently Returned From the War Theatre—Now Making
 Personal Appearances at the Following Theatres:

Omaha	Minneapolis	Chicago	Louisville
Columbus	Cleveland	Milwaukee	Newark
Boston	Hartford	Detroit	Ft. Wayne

Paramount Theatre, New York

Current Recordings for Victor:

"HOLIDAY FOR STRINGS" "COCKTAILS FOR TWO"



Let's Take "JOE and RALPH"

in the
**DETROIT
AREA**



Many a sponsor with a network show uses Joe and Ralph ("The Early Morning Frolic") for **PLUS-PROGRAMMING**. He uses his national hookup for institutional advertising and gets right down to bedrock product selling with dramatized spots on his great CKLW show (6:00 to 9:30 A.M. daily) slanted straight for **DETROIT AREA** listeners. It's a comedy show, as much an institution in this market as coffee-for-breakfast!

A spot on "The Early Morning Frolic" is a powerful piece of time. It covers a primary market of over 8,000,000 people. It will increase your sales . . . do "point of purchase" advertising . . . test the "pull" of a new product in this America's Third Market. The price? \$15.00 per spot, imagine that! All in all, it's a buy! Sure, all radio time is "tough" right now . . . but a deal this good is worth waiting in line for.

5000 Watts Day and Night
800 Kc.
Mutual Broadcasting
System



Union Guardian Bldg.
Detroit 26, Michigan
Adam J. Young, Inc.
New York



SCHWINNER & SCOTT

Advertising

15 EAST WACKER DRIVE
CHICAGO, ILLINOIS

PERCY FAITH

Management: MCA ARTISTS, LTD.

CAROL BRUCE

"Your Embraceable Girl"

Appearing on

Opening Jan. 5th
Mayfair Room
Blackstone Hotel
Chicago

Wednesday Evenings
8:30 P.M., EWT
NBC
For Raleigh
"Garden of Sheer"

ARTHUR TRACY

THE STREET SINGER

Now Overseas Singing To Our Boys
Thanks to MARVIN SCHENK and DAVE SCHOLLER

A HAPPY NEW YEAR
TO ALL MY FRIENDS AROUND THE WORLD

Direction: HARRY D. SQUIRES
M.E.A. CONCERTS, Ltd., 748 Fifth Avenue, New York City

BEST WISHES FOR THE HOLIDAYS

JIMMY BLADE

AND HIS MUSIC

MONDAYS THROUGH FRIDAYS
FOR CHICAGO MOTOR CLUB
OVER WMAQ, CHICAGO, 6-6:15 P.M., EWT

MUSICAL DIRECTOR
"STARRING CURT MASSEY"
OVER NBC-SATURDAY AFTERNOONS

I'M MIGHTY PROUD OF ALL YOU
BOYS AND GIRLS WHO HAVE ENTER-
TAINED OUR FIGHTING FORCES
OVERSEAS, AND OUR HOSPITALIZED
VETERANS OVER HERE.

EDDIE CANTOR

WJJD

CHICAGO'S LARGEST
INDEPENDENT STATION

20,000 WATTS

A MARSHALL FIELD STATION

REPRESENTED NATIONALLY BY
PAUL H. RAYMER CO.

JACK MILLER

Musical Director

•
THE KATE SMITH HOUR

—CBS

•
THE ALDRICH FAMILY

NBC

•
MOLLE MYSTERY THEATRE

NBC

THE DANNY KAYE SHOW with **HARRY JAMES**
and his **MUSIC MAKERS**

PABST BREWING COMPANY

PABST BLUE RIBBON BEER

*"The Metropolitan Opera Presents"*

THE SHERWIN-WILLIAMS COMPANY... PAINTS

Guy Lombardo and his Royal Canadians

LARUS & BROTHER CO., INC.... CHSELSEA CIGARETTES AND EDGEWORTH PIPE TOBACCO

**TANGEE "SERENADE"**WITH **SAMMY KAYE**

GEORGE W. LUFT COMPANY

BLUE NETWORK

**TANGEE "VARIETIES"** with*Sammy Kaye, Paul Winchell and Jerry Mahoney*

...TANGEE COSMETICS

MUTUAL NETWORK

*With All Good Wishes for the New Year***WARWICK & LEGLER, INC.**

NEW YORK CITY, N.Y.

HOLLYWOOD, CALIFORNIA

AVAILABLE HOLLYWOOD STARTING FEBRUARY 1st**CURT MASSEY**

FOR THE PAST 78 WEEKS

"STARRING CURT MASSEY"

FOR SHUTTER CANDY CO.

NBC—Saturday, 5:45 P.M.

•
FOR 31 WEEKS**"THE SHEAFFER WORLD PARADE"**

NBC—Sunday, 3:00-3:30 P.M.

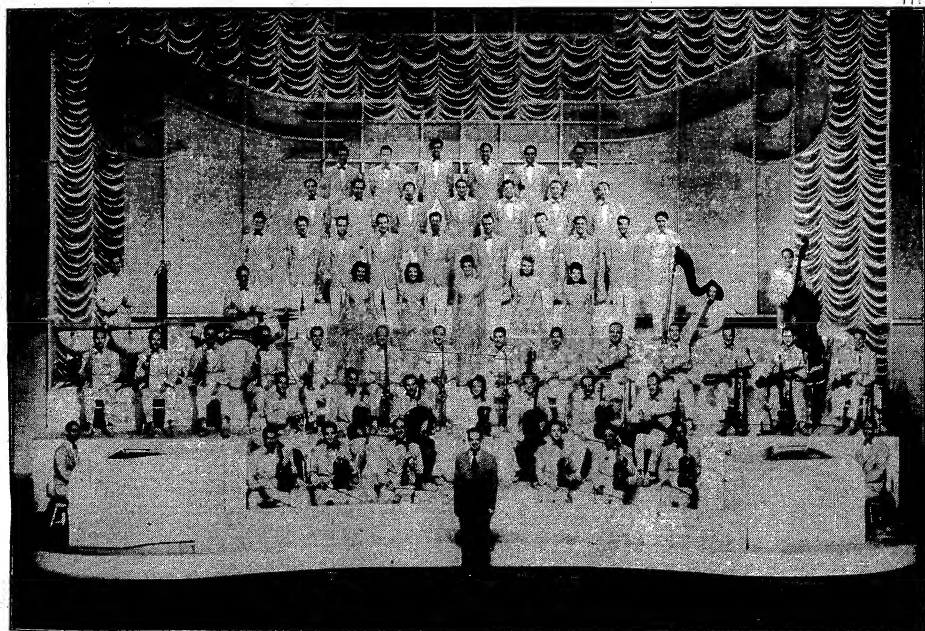
•
EXCLUSIVE COLUMBIA RECORDING ARTIST
•

PERSONAL MANAGEMENT

CENTURY ARTISTS, LIMITED, 38 EAST 57TH STREET, NEW YORK, NEW YORK

Fred Waring

AND HIS PENNSYLVANIANS



Blue Network,

Thursdays, 10 p.m. EWT
9 p.m. CWT
8 p.m. MWT
7 p.m. PWT

Management
JOHN O'CONNOR
1697 Broadway
New York 19, N. Y.

for OWENS-ILLINOIS GLASS CO.

MUZAK

*Transcriptions
High Speed Processing
Vinylite Pressings*

STUDIO AND RECORDING FACILITIES:

NEW YORK, N. Y.

151 West 46th Street
BRyant 9-1247

CHICAGO, ILL.

121 West Wacker Drive
CEntral 5275

Equipped to supply both Lateral and Vertical transcriptions, Reference Recordings, Line recording for supplemental broadcasting coverage.

PROCESSING AND PRESSING PLANT:

NEW YORK, N. Y.

250 West 54th Street
Columbus 5-8552

Send us your "Acetate" master for the fastest processing and pressing. We use only gold sputtering, high speed plating and press from the highest grade "Vinylite" resin.

Muzak Corporation

Transcription Division

Licensed under U. S. Patents of Western Electric Company, Inc.



L. A. WEINROTT AND ASSOCIATES
CHICAGO

**—read the staggering
facts on listening
habits in America's
2nd biggest market!**

We asked: "What station do you listen to most?"

42% SAID
WMAQ

MORE PEOPLE ANSWERED

"WMAQ"

THAN THE NEXT 3 STATIONS COMBINED!

In a recent nation-wide, all-county survey, people were asked:

*"What radio station do you
listen to most?"*

In the Chicago area—America's second largest market—42% of the thousands who answered named WMAQ. This overwhelming choice of WMAQ is greater than that accorded to all other Chicago network outlets combined.

This fact is a fitting tribute to the great shows, the expert production and the fine transmission which are characteristic of NBC's key Midwest outlet.

To blanket the 2,855,700 families in the Chicago area—to cut a cash slice of this \$3,500,000,000 market—astute advertisers place their local and spot campaigns on WMAQ.

WMAQ
CHICAGO

The station most people
listen to most
670 ON YOUR DIAL—50,000 WATTS
REPRESENTED BY NBC SPOT SALES



Now! At All Times*

~~Between 8 A.M. and 6 P.M.~~

**WAAT delivers
more listeners per dollar
in America's 4TH Largest Market
than any other station—
including
all 50,000 watters!***



**See Latest Surveys! Check Availabilities!*

National Representatives Radio Advertising Co.

WAAT

870 KG
NEWARK,
N. J.

Do you realize this market contains over 3½ million people; more than these 14 cities combined:—Kansas City, Indianapolis, Rochester, Denver, Atlanta, Dallas, Toledo, Omaha, Syracuse, Richmond, Hartford, Des Moines, Spokane, Fort Wayne.

"DOLLAR FOR DOLLAR NEW JERSEY'S BEST RADIO BUY"

"Somewhere in The Marlonas Islands"

FIRST LIEUTENANT JACK WORMSER

And

TECHNICAL SERGEANT HAL KANTER

of the Armed Forces radio service's most forward AES in the Pacific Ocean Network want to take a moment off to convey

SEASON'S GREETINGS

to all their friends and comrades in showbusiness all over the world

SEASON'S GREETINGS

JACK BRICKHOUSE

WGN—Chicago

Sports-News-Special Events

WDRC

HARTFORD 4 CONNECTICUT
WDRC-FM

**CONNECT IN
CONNECTICUT**

Start the New Year
right by using
WDRC — the sta-
tion that gives you
all 3 — coverage,
programs and rate!



**"WORCESTER and the
WORLD" is making
history.**

United Nations dignitaries
are bringing new and better
understanding of their
26 countries in the Wor-
cester audience. (H) cov-
ers these frontiers the
world over. The press holds
this entire WMAA broadcast
feature, plus its Clark G.
Parsons and exchange
short wave broadcasts.

WTAG
WORCESTER



M-G-M's "Music for Millions"
New CAMET PROGRAM Friday
10 P.M., 12N 2
MIL. LOU CLAYTON

Overseas for USO Since Jan
'43—Now in Germany



FRED LIGHTNER

Dir.: PHIL COSCIA

**RAY
HARVEY**
Author of
Comedy

**HICKEY The
COWBOY CARUSO**

from Texas—reaches 2 since high time
invited times in one hour daily fortunate
—before practicing the semi-clinical
cycles—critics—reminders—and equi-
ure—WELCOM. Don't call, write,
HICKEY. 121 W. 32nd St., N. Y. C.

Virginia Payne

MA PERKINS

Happy New Year

HAPPY LISTENING

—FROM ALL OF US!



Penny Singleton and Arthur Lake
as Blondie and Dagwood



Arlene Francis
and Blind Date



Jimmy Durante
and Garry Moore



Baume & Mercier's Peter Palm

BLONDIE
for Super Suds
Sundays-8:00 PM-EWT-CBS

BOB HAWK
for Camel Cigarettes
Mondays-7:30 PM-EWT-CBS

BLIND DATE
for Hinds-for-Hands
Mondays-8:30 PM-EWT-BLUE

ABBOTT and COSTELLO
for Camel Cigarettes
Thursdays-10:00 PM-EWT-NBC

DURANTE and MOORE
for Camel Cigarettes
Fridays-10:00 PM-EWT-CBS

GRAND OLE OPRY
for Prince Albert Smoking Tobacco
Saturdays-10:30 PM-EWT-NBC

Transcriptions and Local Programs for
BAUME BENGUE • PIEL'S BEER
SUPER SUDS • VEL

COLGATE-PALMOLIVE-PEET COMPANY
Super Suds • Vel

THOS. LEEHING & CO., INC.
Baume Bengue

LEHN & FINK PRODUCTS CORPORATION
Hinds Honey & Almond Fragrance Cream
Dorothy Gray, Tussy
Etiquet Deodorant Cream

PACQUIN, INC.
Pacquins Hand Cream

PIEL BROS.
Piel's Beer

R. J. REYNOLDS TOBACCO COMPANY
Camels • Prince Albert • George Washington

TEA BUREAU, INC.
Promotion of Tea



Bob Hawk
Thanks to the Yanks



Abbott and Costello



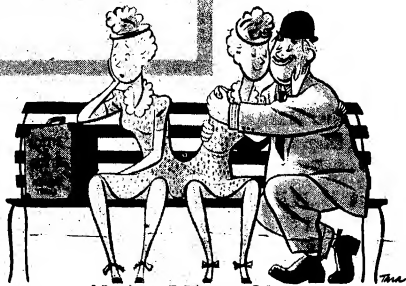
Roy Auld, Minnie Pearl,
and Whitley Ford



Piel's Gnome

WILLIAM ESTY AND COMPANY
ADVERTISING
NEW YORK • HOLLYWOOD

*The Pacific Coast, too,
HAS TWO TO WOO!*



The Pacific Coast is divided in half, and to successfully woo both halves with radio, you have to use the Don Lee Network. For half the retail sales are made OUTSIDE the counties containing Los Angeles, San Francisco, Oakland, Portland and Seattle, and only Don Lee completely covers this OUTSIDE HALF.

Most markets in the "outside half" are surrounded by mountains, and long-range broadcasting won't work. But Don Lee, with 36 local stations, broadcasts from within each of these mountain-surrounded markets. A special Hooper survey (276,019 calls in 33 cities) showed 60 to

100% of the listeners in many of these "outside" markets are tuned to Don Lee stations.

Here's some interesting "inside" information: When Jack Benny added a Don Lee release recently, he got a higher Hooper rating on Don Lee than on Network A, the network he's been on for years. Point Sublime's Hooper rating jumped from 8.9 to 12.4 since switching to Don Lee from Network B. When Lowell Thomas changed from Network C to Don Lee, he got a higher Hooper in 3 weeks.

If you want to woo and win both halves of the Pacific Coast, BUY DON LEE!

The Nation's Greatest Regional Network

Mutual
DON LEE

THOMAS S. LEE, President
LEWIS ALLEN WEISS, Vice-Pres. & Gen. Mgr.
5515 MELROSE AVE., HOLLYWOOD 38, CAL.
Represented Nationally by John Blair & Co.

WNEW, N. Y., Deal With Talent Orgs Paves Way For Programming Hypo

Policy of hooking up with outside organizations which handle talent is being adopted by WNEW, N. Y., to bolster its program schedule with names and programs it could not otherwise afford. Three such arrangements have already been made, with one resulting in a commercial sale. Station gives the outside organization the air to exploit the acts, in exchange for the use of its talent. Arrangements closed last week by the outlet will give it a weekly half-hour program from Cafe Society Downtown, using talent playing at both Society parties and their alumni. Acts lined up so far include Josh White, Jimmy Savo, Burl Ives, Mary Lou Williams, Ida Jamas, Hazel Scott and the Phil Moore band, this embracing primarily Negro talent. Program is being donated to various public service organizations, "commercial" dealing with their sundry functions. First sister goes to American Red Cross. Two other deals have been made with the Colston Leigh lecture bureau, one of these having debuted some weeks ago with a sponsor. It's called "Round the World," and features correspondents and writers under the Leigh management. Other agreement is for a program called "Invitation to Fame," starting Jan. 14, and aimed at developing both new talent and program ideas. Shows will vary in format each week, first one being a classical music affair, with Kenneth Spencer and three Met singers. Second will use folk song singers and the third will dramatize hitherto untold war correspondent stories. Leigh office is writing, with WNEW to handle production.

Radio Journalism Council To Be Set Up at Chi Meet

Washington. A Council of Radio Journalism, to initiate and direct courses in radio journalism in schools and colleges, will be created at a meeting in Chicago, Jan. 25. Council will be composed of broadcasters and educators, with NAB also active. Broadcasters already slated for places on the council are: Karl Koerber, KMMB, Kansas City; William Brooks, WBC, E. R. Voth, WBSY, Syracuse; and Paul White, CBS.

Reports From Front

London. Both British and American military authorities have been preparing to establish mobile transmitters in Europe to relay the Allied Expeditionary Forces Program of BBC in areas where there are large concentrations of troops and direct reception is subject to interference. The Sixth U. S. Army Group has now opened stations at Marseilles, Dijon and Seventh Army H. Q. and the British 21st Army group has four stations working in the northern sector. These stations in the field relay the Allied Expeditionary Forces Program for 16 hours a day, as well as broadcasting some programs of their own.

Best Wishes

DINAH SHORE

"TAKE IT OR LEAVE IT"

Sundays 10-10:30 P.M. EWT

CBS

Beginning 4th Year

with

PHIL BAKER

for

EVERSHARP

THE BLOW COMPANY

Direction

WILLIAM MORRIS AGENCY

Question-air

EDITH OLIVER

Season's Greetings

ROY BARGY

MUSICAL CONDUCTOR AND ARRANGER

For

JIMMY DURANTE

GARRY MOORE

RADIO PROGRAM FOR

CAMELS

On CBS Every Friday Evening

Management: **WM. McCAFFREY**

LOOKING TOWARD TOMORROW

Alert, as always, to the new developments in broadcast advertising, KDYL has already given the people of the Utah market a foretaste of the coming wonders of television through many public demonstrations.

A LONG-TIME LEADER

Radio homes in this market—and 970 of every 1,000 Utah homes have radios—for many years have recognized KDYL leadership in radio entertainment. A staff of talented announcers, trained in the art of showmanship, assures advertisers of full effectiveness for their messages over this station.



National Representative
JOHN DEATH & CO.

Congratulations

VARIETY

**On Your
39th Anniversary**

HARRY VON ZELL

A CAST OF CHARACTERS

JIMMIE DURANTE—

a piano smasher and prominent nose and sweater owner.

GEORGIA GIBBS—

a Palm Springs derelict and good singer, too.

ROY BARGY—

a gin rummy player and part-time orchestra leader.

HOWARD PETRIE—

a man who plays with gin rummy players and also talks about Camel Cigarettes a lot.

PHIL COHAN—

world's largest buyer of black-snake whips and blue pencils. Directs stuff, too.

LEO SOLOMAN—

a man who writes jokes to get enough money to buy nerve medicine so's he can keep an writing jokes.

ALAN WOODS—

a man who writes jokes in between letters to his draft board and telephone company.

JACK ROBINSON—

a man who writes jokes and thinks he has a wife but never gets home often enough to see.

SELMA DIAMOND—

a girl who writes jokes like a man but is crazy about John Hadiak like a girl.

PAUL CONLON—

a man who writes jokes to eat. Does quite a bit of bath.

ROLAND SCOTT—

a man who writes jokes by mail-order. General manager of our Flint, Michigan, Branch.

ELVIA ALMAN—

an amateur osteopath and very professional actress.

EMILY VETTER—

owner of a brief case containing sharp pencils, cigarettes, train tickets and aspirin tablets. Also author of "100 Memos for Any Occasion."

BILL SLOAN—

not a liniment, but a CBS director. Good, too.

JOE SCHWEIGER—

a hermit. Sits in empty control rooms waiting for director to remember he can go home now.

BILLY GOULD—

a sound man who is in a crash by himself.

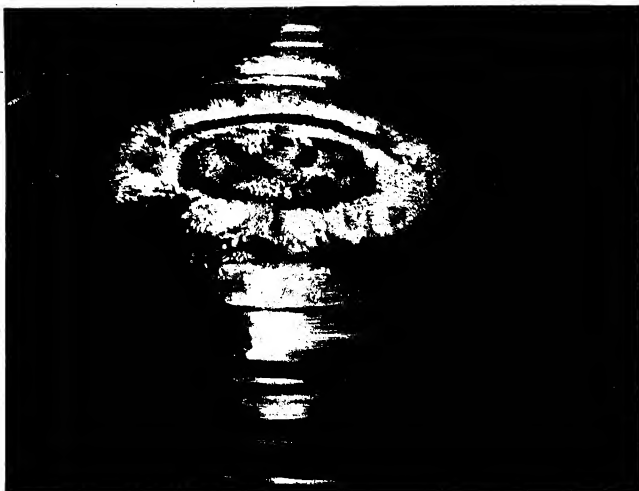
WM. ESTY CO.—

employers of Tam Luckenbill, who employs all the above. Or did at time of going to press.

TO ALL OF THESE CHARACTERS

I offer my heartfelt thanks for things they didn't have to do, but have done. May the next year find us intact—ulcers and all.

GARRY MOORE



AN EVER-WIDENING CIRCLE

* LOW FREQUENCY
1070 Kilocycles

* A CLEAR CHANNEL

* 5000 WATTS



The voice of WIBC, like the ripple from a pebble tossed into a body of water, travels in an almost true circle, farther, and with greater fidelity than that of any other Indianapolis Station.

WIBC's low frequency (1070 Kilocycles), and 5000 Watts power offer greater coverage, greater listener satisfaction, and greater results per advertising dollar. Write for additional information.

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

A *Mutual* STATION

W I B C

INDIANAPOLIS

BOB BURNS

NBC

Coast to Coast

Every Thursday Evening

"The Arkansas Traveler"

Nazi Drive, Tax Load Put Crimp In '45 Radio Pic

The turn of events on the European front with the resultant Allied reversals, combined with doubt as to tax regulations for 1945, have thrown a crimp into the broadcast picture for early 1945, broadcasters report. In some cases, cancellations have already been credited to the belief held that '45 business taxes may go higher, or at best remain the same as this year.

Station men declare that in recent months, there have been many inquiries from advertisers anxious to get on the air prior to V-E Day, in campaigns designed to reestablish consumer product brand names. These were predicated on the thought that V-E Day could be expected early next year and that materials for manufacturing civilian goods would be released as a result. However, just the contrary has happened, with a clampdown by the WPB announced recently.

Broadcasting execs declare that while there is no fear for the future, date on which the consumer campaigns will start is now much further off than originally figured.

Home Front Forum

Schenectady.

WGY is presenting a Sunday morning half-hour forum on "The People's Peace," jointly sponsored by the Schenectady YMCA and the Citizens Unity Committee, a group of laymen and clergymen working to foster a united home front. The program has a tieup with The Schenectady Gazette.

That paper each week prints a summary, written in simple, understandable language by a local resident, of the phase of the peace to be discussed on the air the following Sunday. The writer of the article appears on the program.

ASKS SEGUE TO MEMPHIS

Memphis.

New owner of Hot Springs, Ark., station KTHS, has asked FCC for permission to move the 10,000-watt station to Memphis and increase its power to 50,000 watts.

John D. Ewing, publisher of the Shreveport Times and purchaser of KTHS, Sept. 1, wants to locate the studio in Memphis and the transmitter just across the Mississippi river, in West Memphis.

He is also asking permission to build a new 5,000-watt station in Hot Springs to replace KTHS in the event transfer is approved.

KAY KYSER

And His

College of Musical Knowledge

**ON TOUR EXCLUSIVELY FOR THE
ARMED FORCES**

Heard
Every Wed. Night Over N.B.C.
for
COLGATE-PALMOLIVE-PEET, Inc.

Management
M.C.A. ARTISTS, LTD.

GOOD LUCK TO YOU
FROM

Bobby Hookey

IF YOU DON'T LIKE ME PLEASE DON'T TELL
MY MOMMY, BUT IF YOU DO LIKE ME
PLEASE TUNE IN HOOKEY HALL



MANY THANKS TO MY SPONSORS
AND TO THE CLEMENTS CO.

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But Who Deserves the Credit?

Each radio show listed in these pages must owe its success to a lot of people . . . Somebody in a restaurant gave a boost to the right person at the right time . . . Another gave a tip: "Why don't you go see so and so?" . . . Another introduced you to somebody . . . Yes, a lot of friends help furnish the stepping stones for any man's progress. Here are just a few direct links in the chain of circumstances that have put the shows on the air which bring bread and butter to the undersigned. . . .

Clyde Scott, Don Miner, Jack Morse, Art Linkletter, Tam Wallace, Ozzie Nelson, Harriet Hilliard, Freeman Keyes, Bruce Ellis, E. G. Bentley, George Bayard, Irvie Atkins, Don

Belding, Ed Cashman, Art Baker, Jim Fonda, Sid Strutz, Fox Cane, Ford Sibley, Tracy Moore, Jack Smalley, Wayne Griffin, Jim Saphier, Isabel Moses, Dan Thornburgh, Hub Robinson, Louis Bahach, T. V. Hartnett, E. M. Lewis, Jack Stanley, John Murray, Walter Guedel, Bill Hendricks, George Gruskia, Jim Barnett, Charlotte Greenwood, Martin Braines, Jack Douglas, Martin Gang, Stan Josenoff, Bill Hay, Glen Taylor, Lew Weiss, Corny Jackson, Bob Hussey, Carroll Nye, Sam Pierce, Jack Sayers, Vic Hunter, Jack Hellman, and a whole string of people from the Press . . . There are a lot more, including engineers and actors and soundmen and producers, but I'm running out of space to say to all of these . . . Thanks a lot.

JOHN GUEDEL RADIO PRODUCTIONS

What Prospect for Foreign Film Road Ahead in Foreign Film Markets?

By NATHAN D. GOLDEN
(Chief, Motion-Picture Unit, U. S. Dept. of Commerce)

Of late, the vital question has insistently been asked: What will be the American motion-picture industry's prospects for foreign markets after war? If the question posed were to be construed as referring merely to availability of product, to supply an editorial, or to the nature of the restrictions imposed by the exigencies of war from seeing American films, the answer could easily be given. It would simply state that there have been no such shortages that can take care of the appetites of all those war-torn countries for several years to come—but unfortunately, that does not answer the real question.

The real question is: Will American distributors get an opportunity in a free world market to distribute their product? To arrive at even the semblance of an authentic answer to that query, one must look at past history and the conditions that existed in foreign markets before the war.

The foreign motion-picture market in the days before World War I was, at its best, one where our American film distributors had to fight for their existence. Our industry possessed, however, one tremendously potent weapon which tended mightily to overcome most of the restrictions and limitations which qualified entrance. Our films were so indispensibly superior to domestic-made entertainment that the peoples of foreign countries demanded to see our American pictures. In the years immediately preceding World War I, however, restrictive barriers were beginning to appear, and our companies were finding the going a bit more difficult.

What were some of these barriers to the world's American picture companies? One was the question of which made distribution of our films so difficult? A quick glance at some of the impediments may possibly give the answer as to the reasons for the decline of the American motion picture abroad in the post-war period.

In Europe alone, at the outbreak of war, restrictive film legislation had assumed such proportions that American motion pictures were practically excluded from many of these countries. A film embargo was in two countries virtually shut the door against our American films. In our largest market throughout the world, the important British Isles, the door was closed through the operation of import restrictions and quotas. Another important market strove to force us out of its film market by the operation of import restrictions. American distributors to operate there on more than a limited scale.

Dubbed Versions

A large continental market limited our distribution of dubbed versions by reducing the number of American films to be distributed. Many others, too, maintained restrictive measures of some nature. While these restrictions were equally applied to all American films they had the force and effect of limiting American film distribution.

Through the instrumentality of inspired foreign government legislation, arbitrary restrictive measures in

some form or another were enacted to curtail the distribution or revenues of American motion pictures. Such legislation was pointed either to obtain foreign through special taxation on American films; to restrict the distribution of American films for economic, political, or "cultural" reasons; or to create or develop a domestic film industry at the expense of established American film distributors.

The specific restrictions in foreign markets varied considerably. Often they took the form of excessive import duties, hobnobbing quotas regulations, or surcharges. Heavy taxation imposed upon American motion-picture companies usually was designed either to raise additional general revenue or to subsidize local motion-picture production. Quotas, applied either to production or to distribution, were in effect in numerous countries that required American film companies to produce films domestically in order to distribute American-made pictures within the country. Then there were the 11 countries which had legislation to the effect that, if films were dubbed versions, the dubbing must be done within the country itself. Others required that all foreign films must be dubbed in the native tongue, within the country—another form of subsidy for a local industry, involving expenses far greater than the cost of the dubbing in Hollywood, where a superior job could undoubtedly be done.

Two, if not three, of our countries it was necessary to purchase import licenses—this being in addition to the payment of regular import duties; in others there were import duties levied on the film and additional import duties on countries from which the film was imported.

Import Duties

Most countries refused to reimburse import duties on films that were rejected by the censors, nor was reimbursement granted for films which were rejected by the censors. In some countries, in fact, the censors in bond for screening purposes or preparation of prints within the country. Canada and the United States, for example, have refused to reimburse.

Eleven foreign governments imposed a remittance tax before the war in the form of a royalty tax or income tax on the exhibitor. In addition, the national taxes. Four countries maintained dubbing taxes, and five reduced taxes on theatres when domestic films were shown. In some countries, the national legislation made it compulsory for theatres to show domestic-made newsreels and short subjects, and five countries maintained a monopoly in the release of such subjects, thereby reducing play dates available to American short subjects.

Nineteen countries refused to purchase the right to have one's film censored—through the purchase from a domestic film producer of what was known as a "censorship license." In these countries, American films paid more to have their films censored, as compared with films from other countries, than they did to have their films not censored. Of these increased fees for the right to see whether

(Continued on page 132)

David Rose to Coast
David E. Rose, Paramount's managing director in Great Britain, showed up for the Coast today after Christmas day for studio huddles preparatory to his return to England. Rose came to NY on Dec. 28 in December for confabs with John W. Hicks, Jr., Par's foreign sales chief. Rose is likely to be in Hollywood about three weeks looking at new product.

PAS GLEET SEPTE PP

Paris isn't exactly what it used to be but it's certainly making a great stab at attempting to assume its parts of yesterday.

Stagnation of the land-side year-end biz which has no counterpart in recent French annals with GIs handing out their hard-earned shekels for American film services and services, jewelry and other trinkets at prices 2-10 times for what you can get in the States.

Lights went on Dec. 12. They were attenuated lights but they were lights. The picture market is in a blackout. It may be lights on again but it's still a far cry from the days of Manhattan. Showdowns and legit and pix showcases are all up and street lamps are back on. But the picture market is still it's still thumbs down on lighted marquee and neon lights.

With the picture market in a state of things except in the case of musicals.

Audials has been the scene of hawking with thousands of the diehards religiously attending daily. All the part-mutual machines are back on the street by the fact that betting has had a bull market with money flowing as freely as cheap champagne. With the picture market in a state of things except in the case of musicals.

And then over at the Couperve track, the bounds continued to hog the picture market. Here too, the picture machines were left intact. Doucrague was maintained during the picture market. The picture market was maintained during the picture market. The picture market was maintained during the picture market.

After three months of carefree speech, the French authorities are now frowned on the reckless fun of French youth and placed a ban on dancing in the French clubs and surrounding areas. Strips as it may seem, they enforced an old Violy decree, outlawing covering on dance floors. New dance halls and forms has been banned except for dancing in American and British Red Cross and Allied service clubs.

Dancing Ban

All bars, cabarets, nightclubs and dance halls were notified of the ban. The French authorities are now frowned on the reckless fun of French youth and placed a ban on dancing in the French clubs and surrounding areas. Strips as it may seem, they enforced an old Violy decree, outlawing covering on dance floors. New dance halls and forms has been banned except for dancing in American and British Red Cross and Allied service clubs.

The reason given for the ban was the effect on "young men" of continued dancing while 3,000,000 Frenchmen are prisoners in Germany. The young men are dying on the front lines.

It was the same type of reasoning that the Violy used to get the ban to pass the original-ban back in 1941. However, French dancehall owners are now around the clock, that time by opening dancing schools.

Even in 1944 there were about 50 dancing schools in the capital of France. The French definition of a dancing school at the time was rather strict. It was a couple to be licensed by the French government. Sándri claims he spent over 200,000 on the place and the rest of the operation. He will not be refunded, the Court having ruled that his loss.

Sándri is the owner of Paris at Victor Mait, Italian, and Albert Tavel, Swiss. Both were in business in Paris while Nether were there.

SOUTH AFRICAN FIM BIZ BIG IN 1944

By JOE HANSON

The year 1944 brought no major changes or developments in the cinema industry in South Africa. The continued buoyancy of cinema patronage is attributed by managers to the shortage of general merchandise and the greater spending power of the community under wartime wage rates.

In spite of this ready money, mediocre productions are no dice at the boxoffice. Some interesting productions have been released during the year and their success has only accentuated public preference for better pictures. Ecceipit tendency of audiences has become more marked, and there are more sound themes are a definitely out. Good musicals are drawn here as everywhere, but they must be good. This year "The Army" was hit of the year.

A big shock to exhibitors has been the increase in the Entertainment Tax. In the Cape Province this is 35% of the net admission. Exhibitors are more concerned with the problem which will face them in the future when times return to normal than with the present picture market, considerably decreased patronage and the possibility of these heavy taxes remaining, to keep admission prices too high.

Another shock to the industry was thrust by the Government's decision to invade sphere of film production until a quota of films in Afrikaans (Dutch) language be included in every program. A great deal of effort is being sponsored to devise means to produce Afrikaans films. It seems likely that more general use in film programs. Afrikaans, however, is spoken by only a small percentage of the population and films in that language could only be shown in this territory. This limited the market for Afrikaans films. The heavy production costs unless Government subsidies were made available.

Legit Theatre Starved

No improvement in position of legit theatre can be recorded during the past year, due to continued inactivity of the Government in providing for artists from overseas. Largely, therefore, theatrical presentations have been limited to local talent. African Consolidated Theatres have done well in the past year. As far as possible and endeavored to keep theatre alive, but, after five years, lack of new artists and talent is apparent.

Morda Vane (South African) and Gwelo (Zimbabwe) have done much for the legit theatre in these war years. During 1944 they toured South Africa, under the direction of African Theatres with a company composed mostly of South African players. Among the plays they staged was "The Rhine," "Flare Path" and "Billie Shipley."

Berlin Entertaining In Sydney Solo Prior To Tour of Army Show

Sydney. Irving Berlin's "This Is the Army" show is currently rehearsing in Brisbane while a new portable stage and other gear is being prepared for the tour. The show is to arrive in Holland awaiting the troupe's arrival.

Military orders would not permit shows in Sydney, it being felt that the battle zone must be kept clear of anything that might be taken to where to Berlin. MacArthur's men happen to be, Berlin said he hopes to play the show in Sydney for three or four half of charity.

Several USO units are on way to Berlin. The show's troops will be sent to Berlin. Berlin is planning to entertain the troops in the "This Is the Army" show. Berlin is planning to entertain the troops in the "This Is the Army" show.

RUMANIAN JEWS KEEP THEATRE ALIVE

Story of gallant and successful attempt of Jewish actors in Rumania to keep the theatre alive under anti-Semitic regime, has just come to light. Lawrence Bachman, ex-Metro writer, was among the Rumanian recently after three years' war to Allied camp.

In 1940, when Premier Antonescu's Iron Guard government came into power, he passed a series of anti-Semitic laws, more stringent than Germany's, which threw all Jews, including actors, out of their jobs. Theaters, including some of the finest in the country, Bachman reports, banded together in a group and petitioned the government for permission to open a theatre of their own, for a few. Waiting a year-and-a-half for an okay, Group meantime started a school of actors, including drama, which school has been recognized as one of the finest in land. Finally, actors' group got permission to open a theatre in the ghetto.

Group opened the theatre with a revue, says Bachman, which during the past year has been a success. Theaters and officers were permitted to go there, so they'd go home and attend the performances in order to avoid criticism. The group has a rehearsal room above the theatre and the actors, to satisfy demands for dancing on the stage, have been continuously, Bachman says, both were always sold out.

the finest theatre Rumania had ever had.

Group recently got hold of Steinbock's "The Jews" and "The Jews" opens shortly. Bachman says they were worried because they couldn't get permits from proper authorities, but went ahead anyway. Most New York plays put past four years were unknown to group, until Bachman outlined situation in U. S. Back in Rumania, Bachman met Capt. Theodor Witten, who became a trusted assistant Rumanian Jewish theatre, and wired his agents to send him to them to be forwarded to group.

As Bachman wrote from Rumania, "One big fan in this peculiar waste."

Another Argentin Group Hits Product Decrease

Montevideo. Association of Motion Picture Impresarios is the latest to appeal to the Argentine authorities for cancellation, or at least postponement, of the recent decree favoring exploitation of Argentine films. The action of which must be shown in all film houses at fixed percentages.

The Argentine film group complains that scarcity of native product makes compliance with the decree impossible. The group claims that the Argentine film industry will be unable to supply sufficient number of films to cover theatre requirements. The group claims that the Argentine film industry has been lax in fulfilling their 1944 contracts. They argue that during the past year, the Argentine film industry has been lax in fulfilling their 1944 contracts.

They argue that during the past year, the Argentine film industry has been lax in fulfilling their 1944 contracts. They argue that during the past year, the Argentine film industry has been lax in fulfilling their 1944 contracts.

S.-Brit. Relax Pix Censorship

Washington. Censorship of American films imported to Great Britain and on British films entering this country was lifted here yesterday (1) by the British Board of Censorship. This does not mean, however, that C. C. personnel will be withdrawn from the picture market. The British Board of Censorship will continue to replace out-of-date continental U. S. exempted from motion picture censorship in Canada, Mexico, Central America, the Caribbean, the Pacific, and Hawaii and Great Britain. Since censorship remains in effect on the rest of the world, the British Board of Censorship will continue to replace out-of-date continental U. S. exempted from motion picture censorship in Canada, Mexico, Central America, the Caribbean, the Pacific, and Hawaii and Great Britain.

Hollywood will now be left on its own to police itself on matters of good taste and inoffensiveness as far as British is concerned. If a film or two slips through which would cause ill feeling in Britain, Office of Censorship will maintain authority to reinstate its functions.

MITTY GOLDEN GETS BACK PARIS THEATRE

London. Mitty Golden's Theatre d'Art was bought by Pierre Sándri from the Germans during their occupation of Paris. Now, having been handed back to its owner by the French Government, Sándri claims he spent over 200,000 on the place and the rest of the operation. He will not be refunded, the Court having ruled that his loss.

Sándri is the owner of Paris at Victor Mait, Italian, and Albert Tavel, Swiss. Both were in business in Paris while Nether were there.



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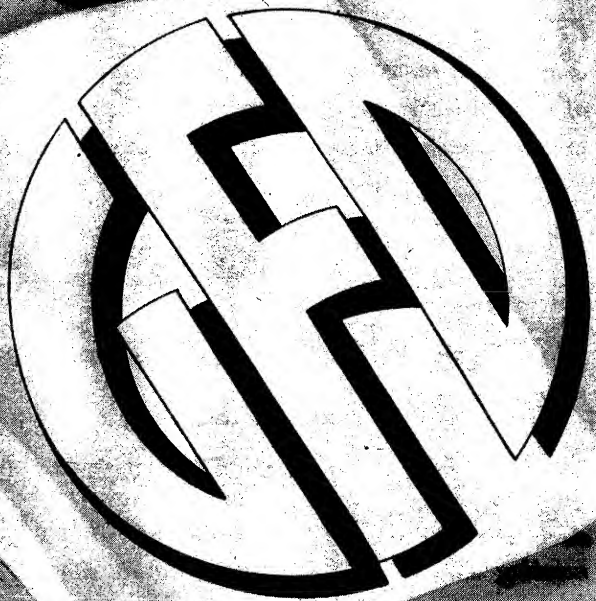
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COME WITH ME MY MONEY
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Foreign Film Market Prospects

Continued from page 112

your film was acceptable to a censorship board—some of these increased censorship fees helped to subsidize the domestic film industry.

And by no means can we overlook the important fact that, as another handicap in doing business abroad, there were countries that enforced a prohibition or limitation on remittances in payment for American films or that discriminated in exchange rates on films as compared with rates for payment on other imported products.

The examples cited above constitute only a few of the restrictions that American film companies had to deal with before this war; there were actually many more. The number of countries throughout the world in which American films were faced with some sort of restrictive measure or control, adversely affecting our film distribution, totaled 58. Geographically broken down, these restrictions existed in countries comprising 10 in the British Commonwealth, 11 in Latin America, 26 in Europe, six in the Far East, and five in the Near East.

Looking at our problem as it exists today, we find that many major foreign markets still have on their statute books provisions which do not permit a free flow of trade in motion-picture films. Many other smaller markets for American films are taking active steps toward establishing or strengthening domestic film-producing industries. This can lead to but one objective: a reduction in the importation of foreign films so that nationalistic films are assured a place on the domestic screens.

Such circumstances as these make any precise cal-

culatation of potentialities extraordinarily difficult. Any one's guess is as good as another's as to the future of the American motion picture in the foreign markets of the world. However, when one weighs all past factors plus those now in existence plus the trends which are beginning to show on the surface, one must come to the conclusion—however reluctantly—that the prospect for the "road ahead" in the distribution of American motion pictures abroad is not too comforting.

Satisfying success abroad, in a degree truly commensurate with the character of our product, cannot be achieved without having first to combat not only legislative or decreed barriers, but also mounting competition from many new film-producing countries. If we had only the latter to contend with, American films could well and effectively cope with the situation. But a combination of the two seems to confront the industry with a herculean task which raises the question of the role that may advantageously be played by governmental representations, negotiations, and adjustments.

Our American film stake and characteristically strong position in world markets should be energetically maintained after the war, to the maximum extent that conditions permit. This (one feels perfectly justified in saying) is of very real and great importance to our national welfare. The film as a silent salesman for other American products abroad is economically significant, and, as an exponent of the democratic way of life, it has a constructive and invigorating influence on the thought of other countries.

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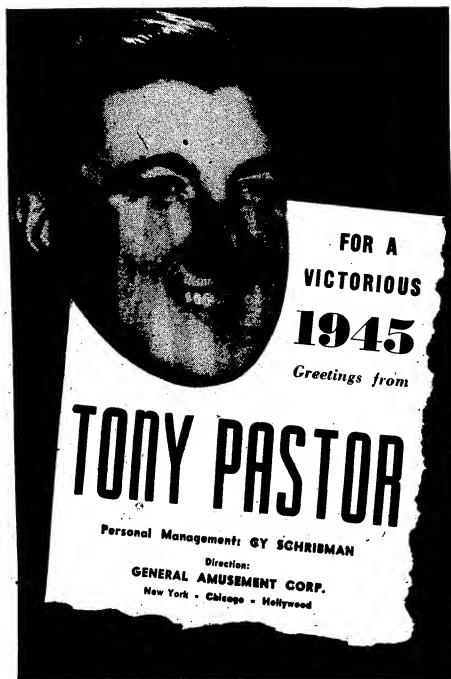
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A Little On the
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Singin' Down the Road

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Disc Jockey

Continued from page 135

which various government war agencies enlist their aid. We have given yeoman service in every war bond drive, as well as in Red Cross campaigns, in appeals for books, records, pianos and other items for our fighting men. We have been asked to prepare a book on how to conduct a "Make Believe Ballroom" program by the Army, for use in hospitals where all the boys need is a photograph and a batch of records to do an imitation of our mike technique.

Big Sales Hypo

Now that normal recording is again under way, another important function of the record spinner is apparent. We have become a record buying guide for the listening public. Each week we play the newest releases from the disc companies, giving each recording a buildup by talking about the writers and the performing artists. Thus the listener gets a sample of each new waxing. Can you think of a better method of direct marketing insofar as the record companies are concerned?

The industry which has profited most from co-operation with the disc jockeys is the band business. This has grown from a pitance in 1911 to a volume which involves millions today. The band leaders are the first to acknowledge the potency of make believe ballrooms all over the country. When they send advance promotion men out, one of their first functions is to contact the disc jockeys and solicit plugs for the band leader's recordings.

Bob Strong's orchestra goes into the Adams theatre, Newark, Jan. 11 with Barry Wood and Patsy Kelly radio unit.

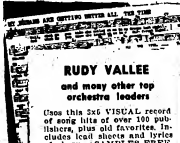
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CHORUS I'LL REMEMBER SUZANNE

Words and Music by JACK SEGAL & DICK MILES

I'll re-mem-ber that sum-mer, in-di-go sky—
 per-fume of June—and the warmth of Ju-ly
 walks in the rain—night that you said—
 mem-ber that Au-gust—
 Sat-ur-day games—when the brown leaves and frost—
 (Girl) New har-vest moon—
 (Girl) New har-vest moon—
 mem-ber The sea-sons are not the rea-sons—
 heart of it, I know—
 mem-ber that win-ter, com-fort-ing fires—
 flam-ing de-sires—
 'Cause I'll RE-MEM-BER SU-ZANNE—
 'Yes, I'll RE-MEM-BER SU-ZANNE!"

Tree shad-ed lanes—
 Stars o-ver-head—
 (Girl) Stars o-ver-head—
 And I'll RE-MEM-BER SU-ZANNE—
 "Yes, I'll RE-MEM-BER SU-ZANNE!"
 And I'll RE-MEM-BER SU-ZANNE—
 "Yes, I'll RE-MEM-BER SU-ZANNE!"
 More than a part of it—
 (Girl) Su-zanne was the
 I'll re-
 The sleigh-rides, the kins-es, the
 re-mem-ber them too—
 I still hear you say—
 I'll re-

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40 Years of Night Clubs

By ERNEST BYFIELD

Chicago. I have been connected with the nightclub operation so long that it seems to me the next oldest profession in the world. In choosing words, "operation" may be a bit stiff. I am not sure about "profession," and I can hardly define the title "nightclub operator." Usually it is used as an epithet.

The origin of one of the oldest types of nightclubs occurred about 50 years ago, when my father owned the Sherman House here and my mother ran the restaurant, the College Inn.

The College Inn was so named because of the nightclubs which were discovered a college student in the joint, we threw him out. In those days, the other patrons accumulated the scars. When more than two students got together, the riot would wound up the party.

Gene got the idea to enhance the tenderness of a false mission if you ate it to music. He then hired a pianist, a fiddler named Rigo, whose chief claim to virtuosity was that he was married to a grace blond, the daughter of a woman who was published as once having been the bride of a Romanian prince. Nowadays, the Romanian prince hasn't much social standing, but then it was big news.

Another reminiscence. Some earlier impressions of that College Inn are still indelible in my memory. I will never forget my mother's jealousy of the fiddler John Barrymore's sister Lotta Faust, who seemed to me then to be the most beautiful woman I had ever seen. I can recall listening in awe and reverence to tales spun by George and Lotta. Both died many years later, to Wilson Miner.

I can remember Raymond Hitchcock, the Dolly Sisters, and when he used to swim, never being quite sure which was which, but satisfied with the party. Fanny and Max Maxwell used to occupy an attic room in that Sherman. Very informal, but their evening conversations by saying "Entertain me." Young Ethel Barrymore occasionally came to the College Inn with her presence, and so did her uncle, John Drew, and Billie Burke, and Edna May Colman, then at the height of his career.

There were the lavish and ostentatious days. When a patron spent money in the early 1900's, he was expected to know it. Empty champagne bottles were never carried away; they were left in clusters in the corners of the table, or upside-down in the coolers.

Midnight Suppers

Midnight supper was the great meal for epicures. Our captains would bring the cocktails, and the table, and there add the sherry and the flourish to the Newburg (which, I think, was never changed). Rival establishments fought hard waiters as they now compete for the patron. A crowd was conceded to one of the patrons and was occasionally affable to the waiter, but not to the proprietor, an undue sense of his importance.

The midnight restaurants had a dignity then, which has vanished. The word "nightclub" has not yet been heard, nor have there been thought of checkrooms. Cigaret girls appeared later, and still later, the comedians who performed in the backstage photographers, the hawkers of dolls and souvenirs.

There is a night club completely designed for its purpose, I have never seen it. Most of them do not permit of good dancing, and so that stars appear to be less advantage than they would on the stage. There is particularly one place that has borrowed nothing, worthwhile stage lighting, which has been devoted to an art.

The good will of a nightclub, like that of any other theatre, lasts as long as it is able to give pleasure. It is to draw. It is almost impossible to maintain entertainment in a nightclub.

Almost anything may happen to the owner of a nightclub. The nightclub operator's cycle of hours and habits is particularly peculiar. He may be otherwise. If he's been lucky, he may be able to extract some comfort from his memories of a social life.

Joan Edwards' Roxy Date

Joan Edwards, singer on the Lucky Strike Hit Parade has been booked into the Roxy for Feb. 28 or March 1, Victor Brown, who is not signed to any company, is being signed to appear on the Roxy show, but begged off because of song conflict.

Upton Scraps His

Die Opry House

Conversion of Camp Upton from an induction center into a hospital during the fall of the year just passed marked the end of a unique chapter in the history of the city. With the closing of Upton as a reception point, the Opry House became the incubator of more soldier entertainers than other similar spot in the country. The site is now used for the recreation of convalescent troops.

This camp first came into national prominence during World War I when it was over and created the history-making "Yip Yaphank" there. It was revitalized during the war when the Army, embarking on its huge entertainment program, cast the Berlin success.

Also "The Army." The Opry House also served as the center point for talent which later went into "Winged Victory" and "Army Play Bill."

While these items got the most publicity, one of its most vital functions was its facility for providing the basic training for soldier entertainers. Under Sgt. Alan Wilson, then in charge, newly induced performers learned how to adapt their own material to the stage, and to the exigencies. The Opry House became an experimental workshop where material was tested on new inductions. Most of the entertainers passing through there later went to Camp Belvoir, Alabama, from where they scattered all over the world playing to front-line fliers.

Today such troops, still going strong after one and two years' exposure to enemy action, have had their morale lifted to high levels by such visits.

Upton served as the reception center for most entertainers inducted from the New York area and other points. It was never carried first-rate shows. All types of performers, from hoodies, ballet dancers, and comedians, and opera singers worked their first Army show at this camp. When a producer, a "Variety" man, or a film executive came along, Wilson was usually able to place them on the technical staff. Among those who served the Opry House were: Eddie Condon, Buddy Clark, Tommy Dick, Gene Markey, George Putnam, Jack Siegel, Dick Krawmer, Max Fox (former Universal v.p., now a manager), Blackburn, Twins, Kazimir, and others. George Gershwin, Max Yarnoff (Met Op.), Sam Wana-maker, Cal Tenny and others. Some of the comedians who performed there and the majority are still doing morale work all over the world.

After the war, Wilson, who has since moved to Hollywood, was able to place to a performer working at four figures weekly and to get just used to work for me at \$50 a month.

Seattle's Military Curb

Seattle.

Under a new joint army-navy ruling, all military personnel here are to be barred from drinking.

The Gleason Clinic, which reported here under management of J. Cranleigh, Club has been ordered to close its bar.

Local band "provides" the dance music.

Reopen San Antonio Cafe

San Antonio.

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Local band "provides" the dance music.

Jo Stafford's Nitory Bow

Jo Stafford, former Tommy Dorsey vocalist, will make her Nitory bow as a single at La Martinique, Feb. 7. She will be on bill with Alan and comic.

La Martinique has also signed Karen Cooper for Jan. 31. Chippie has previously featured at the Copacabana.

Union Tiff Averted

As La Conga Signs With Talent Union

It was nearly a case of all lit up and no show to start Jack Harris' La Conga, N.Y. city, last Wednesday night (25) when a deputy of the N.Y. local of American Guild of Variety Artists stepped in to pull the show after Harris had refused to sign basic minimum agreement with the talent union.

It had been signing with Harris for several weeks, but is reported as having balked on \$50 a week. Harris, who is a member of the union, had been given until Wednesday to sign or else. When he failed to appear at AGVA for his last week, the union and AGVA took summary action and sent a representative to the nitory's and ordered the show out.

After additional confabs the contract was signed and the performers were permitted to go on.

Philly AGVA Sets Ralston

Philadelphia.

Frankie Ralston, singing m.c., has been elected president of the Philadelphia local of the American Guild of Variety Artists.

Other officers: Johnny Frisco, 1st v.p.; Sammy Weston, 2d v.p.; Ivy Brown, 3d v.p.; and George E. White, Richard C. Mayo was chosen executive secretary for the fifth consecutive term.

Memorial of Tony Pastor's

By ED. BARRY

A renaissance of oldtime type of vaude is currently enjoying a vogue in the niteries of New York and elsewhere. In addition, a number of other similar stag units are traversing the vaude routes. It looks like the rising generation is wallowing in the type of comedy and nostalgia tunes that were top faves at Tony Pastor's. The old vaude variety theatre in the so-called mauve decade.

During its career, Pastor's rated tops with the cream of variety acts just as the Palace did later when variety had long since become theatre. The old Palace had a big house adjacent to Tammany Hall on East 14th street, N. Y., was presided over by the famous and kindly gent who loved performers as a kind and grew up to realize the ambition of his theatre. He was there when he could meet the cream of show biz intimately while employing them at his miniature vaude variety air. He played the best of them and at the same time gave many beginners a springboard to

Pastor's flourished in the days when 14th street was the realm of vaudeville. Academy of Music, almost adjacent, got the spotlight legit; Big Tim Sullivan, a street, projected wild burlesque shows; Huber's Museum a few doors away from the Palace, was a vaude variety air. Pastor's had the only variety show on the street for a long time before it was taken over by the old Union Square as opposit.

The camaraderie between Pastor and his performers was never previously obtained nor been duplicated since. He had given many a performer a chance to shine in his name and in gratitude; these performers never forgot. Many who achieved fame and fortune in the theatre and at the old salary at that. The coin was secondary to their

Pastor's was considered the best buy in entertainment in that era since it projected a bill of from 12

Shelvey Denies AGVA Made Concessions To New England Nitory Operators

Cugat's Cop Deal Off

Deal between Xavier Cugat and the Copacabana has been called off because of the desire to play on the Coast. Deal had been for the rhumba orch to start at Monte Carlo, Jan. 25.

Copa is currently dickering with the Pancho rumba orch, but deal is not yet definite.

Standoff on New

Philly Singers

The American Guild of Variety Artists last week announced it would not accept a new contract for the union due to a "glut" in the canary market in Philly.

Since cocktail lounges and musical bars have had off-chances to eliminate the 20% entertainment tax, there has been an overabundance of singers, and with some AGVA officials claiming there are at least 20 singers to every hooper in this town.

Hereafter no vocalist who is just starting in his career will be granted union membership unless he can show a contract from a bona fide employer.

"We don't want to discourage young artists," said Dick Mayo, executive secretary, "but there isn't enough work for the singers who are already getting by. If young singers can show us they have jobs or very good prospects of getting work, we will grant them union membership. But we must protect ourselves."

Most of the musical combinations are still in the hands of the instrumentalists, so that customers can drink without paying the stiff Federal levy.

Memorial of Tony Pastor's

By ED. BARRY

to 20 acts in a 20-30-50c scale. Usual bill was 10 acts, with the added attraction of hardships or sawmow. When Pastor never let down. Despite the long bills nicking the coin turn-out, the hardships or sawmow policy, Pastor didn't mind the drain as long as everybody was happy.

Any wonder that such a large number of acts of the era as the Four Chords, Barry & Fay, Harrigan & Hart, Weber & Fields, James & Bonniwell, John & Harry Kernan, Sam Bernard, Ed Blondell (father of John), Russell Ross, Lillian Russell, and Marie Clifton (later "Him Down McCloskey") and hundreds of others came back to play "accommodation" engagements and sawmow into the money when the changing scene started to move show business into the further uptown. It was all in the nature of an "unconscious benefit" for the aging impresario. If you don't mind I'll be glad to play for them? It was their way of expressing gratitude in a small way when they had kindnesses he had extended throughout the years.

Pastor's shows were the essence of variety and tops in entertainment. Letter day, the bill may have had its diverting points, but any oldtimer who had seen both Pastor's would still say, "I'll take Pastor's." The bills had everything that was anything at all entertaining and type of era. Every bill projected a congress of entertainers. In addition to comedy and variety, there were dance acts, monologists, minstrels—there was also a dramatic sketch and comedy unit—plus a lot of off and on and the headliners combining talents in an hilarious afterpiece.

Performers or acts didn't get the coin they were getting now—nowhere near it—but then again neither did Pastor get the kind of dough for his show which there is now. The era of the oldtimers around—and active too, in the oldtimer stage and nitory units—who knew and played for Tony Pastor. They'll tell you, "We may not have made much money but certainly had a lotta fun."

Repercussions on a statement issued last week by a spokesman for the New England Cite Owners Association, who had been asked to join the American Guild of Variety Artists had made concessions on union's behalf. The desire to play on the Coast. Deal had been for the rhumba orch to start at Monte Carlo, Jan. 25.

Copa is currently dickering with the Pancho rumba orch, but deal is not yet definite.

According to Shelvey, the group had wanted the concessions they claimed to have gotten, and more, and in financial for four of its member spots being declared unfair, tossed out talent in several of the spots. For some time, there has been a greater lockout on its nitory talent if the union did not give them the kind of concessions they wanted. After a few tried it and business fell off, the result, realizing they had been locked out, was to force them to accept the AGVA basic minimum agreement or else. The lockout of some of the AGVA's Boston nitory, which was the only one to accept the AGVA basic minimum agreement or else. The lockout of some of the AGVA's Boston nitory, which was the only one to accept the AGVA basic minimum agreement or else.

Upon finding that AGVA-member acts would not remain in the unprotected places and after further inability to get any action to book talent, Shelvey, who is now in the AGVA of the unfair listings, they then signed basic agreement without the alleged modification.

Referring to the supposed victory on arbitration clause, Shelvey stated that the AGVA had permitted under the contract executed with permission of AGVA. When Charles H. Harkness, who is a nitory operator he is given a hearing by the local of his own territory. If it is not found to be satisfactory he may appeal to the national office for a review. If previous decision is upheld, the appeal may be granted in highly technical cases to take matter to American Arbitration Association, only by permission of the national office.

Wood-Kelly Set For

Shep Fields Unit

Barry Wood and Patsy Kelly have been signed to replace the late Duke Kelly in the Shep Fields unit on its vaude tour. Duo will join Fields in Columbus and Cleveland, Akron and Youngstown and Boston.

Barry Wood's name became available through his Palmolive show at NBC closed last week. They had been previously scheduled to appear in January and February, but the radio show's agency forced cancellation of the show. Wood and Kelly are satisfied that the alter is definitely off. Music Corporation of America, according to Wood, has taken them into the Veeva slot instead of trying to pick up the previous dates.

Bill Kent Re-elected

Prez of N.Y. Agents Assn.

Bill Kent was reelected president of the Artists Representatives Association at a meeting of the ARA held last week at the Hotel New York.

Charles Miller, Music Corporation of America vice-president, and Nat Levine, who is now a music secretary, were named v.p.s. and Bill Krasner, Music Corporation of America secretary, was named secretary-treasurer.

Dyer-Bennett Set

For Concerts by Huron

Sol Huron signed Richard Dyer-Bennett, minstrel singer for national units—who knew and played for Tony Pastor. They'll tell you, "We may not have made much money but certainly had a lotta fun."

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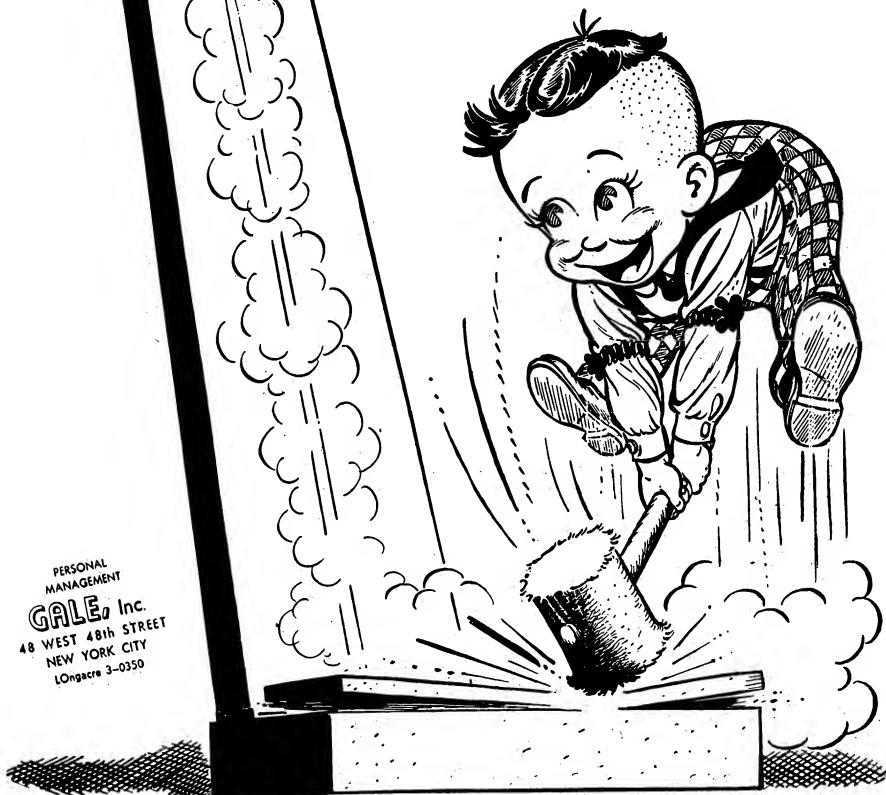
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Marcus Heiman Stresses New-Audience Buildup

By JACK PULASKI

Marcus Heiman, head of the United Booking Office, recently revealed that "it's certainly different on the road this season than last year." He thereupon discussed bookings in the eastern key cities throughout the past fall and mentioned the number of shows that were played in "spots heretofore not available."

The reason was plain—last season's crop of attractions, which generally were not comparable to those of the present season. Had the 1944-45 period been under normal conditions, as indicated by the refusal of the Pulitzer Prize jury and N. Y. Critics Circle to name a "best" play, bookings in the major eastern spots would have been completed with hits or road replicas of them.

"So you see," said the showman, "were it not for the tryouts, UBO would not have been able to keep the theatres lighted. Of course, revivals on the road are a factor in that direction, too. We aren't complaining about trying out new shows, but it's a change of pace from last autumn, when producers were puzzled as to where to play their new shows. It was a change of pace to try to whip their attractions into shape, just as some managers, during the past season, were puzzled as to where to play. They were going to get a house on Broadway, year after year, and they were going to try to the midwest to try out but not this season."

Small Tryout Groups

Heiman did not say much about the comparatively small groups drawn by several new productions during tryouts. Takings of some successful comedies, such as *Like Washington*, strongest single show town in the country since the opening up of the capital, these were weak figures recorded by new in-betweeners in Boston and New York. When the shows got only mid business in those stands, it was a "tipoff" that the show was not in the Broadway "weren't so good, but a couple of plays that drew real coin in tryouts, such as *Victor Moore* in New York. However, there was a liberal number of fresh productions which did not start at the start, so key-town figures distinctly benefited.

Despite the paucity of successes last season, bookings out of town have been more or less continued principally because of the steady stream of new shows and the necessity of producers to journey inland.

Heiman emphasizes that the fact there is much more money in the hands of the average wage earner has definitely benefited show business and widened the amusement horizon of those who attend the legit theatre interest before. That bodes well for future seasons, unless unforeseeable deterrents arise.

Larger Capacities

Booking head also credits the use of auditoriums as enhancing the draw of legit, because plays and musicals are available to larger audiences, and with large capacities a great many more tickets are to be had at moderate prices.

Washington is cited as an example of the widening appeal of the legit theatre. For the first time the National theatre last year remained lighted throughout the summer, operating without a cooling system. That could not have happened if the desire to see stage shows was not present among capital residents, who constitute a cross section of the country, hailing from every section between the Atlantic and Pacific. Some of the attractions played to big money, others did just so-so big money, but the summer at the National theatre was not in the red by a long lot. Few bookings there were tryouts until late summer.

Heiman believes more people have seen stage shows, and are therefore potential audience members out of town. Their appetites have been whetted either by visiting New York or short visits to see road shows not far from their homes or the plants in which they are employed.

Different, too, is the matter of transportation. Last season managers fretted over jumping their

shows to the next stand in time for scheduled openings. With most of the Army officers, there are fewer troop movements required, and test trains are tied up, and while accommodations are not comparable to the usual conditions of the war, there have been no complaints so far as the time element in show business is concerned. Hotel accommodations and availability of restaurant service are unsolved problems, but that goes also for New York. Try and get a room.

MANY STAGE VETERANS STILL ACTIVE TODAY

By HAROLD SETON

Coincident with recent illness of Ethel Barrymore, "First Lady of the Theatre," publicity has been given to the fact that Miss Barrymore was born in 1879, and made her stage debut with her grandmother, the famous Mrs. John Drew, Sr., in "The Rivals," in 1894. Which indicates 50 years as an actress.

Lionel Barrymore was born in 1878, and made his debut in "The Rivals" in 1893. Thus, Lionel has been an actor 51 years.

Among other famous players who are still active, there is Fritz Schaff, who was born in 1879 (the same year as Ethel Barrymore), and made his debut at the Royal Opera House, Munich, in 1898, so has been on the stage 46 years.

Victor Moore was born in 1876, and made his debut in "The Babes in the Woods," at the Boston theatre, in 1893. Thus, he has been an actor 51 years.

C. Aubrey Smith was born in 1863, and made his debut in 1892, at Hastings, England. Thus, he has been an actor 52 years.

Walter Hampden was born in 1879 (the same year as Ethel Barrymore), and made his debut at Brighton, England, with F. R. Benson's company, in 1901. So he has been on the stage 43 years.

Janet Beecher was born in 1884, and made her debut in 1904 in "The Two Orphans." So she has been an actress 44 years. Margaret Dale, who was born in 1880, made her debut in 1897. So she has been an actress 47 years.

Newspapers, in mentioning re-

cently on the fact that the "armistice" was signed in 1918, at the end of World War I, referred to various incidents of that era. But I would like to add some details as to what still-active players were appearing professionally at that time.

Billie Burke, who was born in 1885, was starring, in 1918, in "A Marriage of Convenience."

Mary Boland, who was born in 1880, was featured in 1918 in "Sick-Addict."

Helen Hayes, who was born in 1893, was featured in 1918, in "Pender." Later that same year, playing opposite William Gillette in "Dear Brutus."

Katharine Cornell, in 1918, was with Jessie Bonstelle's stock company in Buffalo.

Janet Cowt, who was born in 1890, and has been on the stage since her debut in "Sweet Kitty Bellairs," at the Belasco theatre in 1903, was star of "Information Please," in 1918 at the Selwyns theatre.

Fay Bainter, who was born in 1892, and made her debut at Daly's, in "The Rose of Panama," in 1912, starred in "East Is West" in 1918.

Gracie Fields, who was born in 1898, and starred as a singer in a movie theatre in Manchester, England, in 1911, made a big hit in 1918, in "Mr. Towser of London."

In 1918 Al Johnson was starring in "Sinbad" (he was born in 1886, and made his debut in 1899, as one of the mob in "The Children of the Ghetto," at the Herald Square theatre). Thus, he has been an actor for 45 years.

Herbert Marshall, who was born in 1890, made his debut in 1911, at the Opera House, Boston, England. He was discharged from the British Army, after suffering the loss of a leg, and, in 1918, bravely repeated the Lyric Opera House, Hammer-smith, England, in an aptly-titled play "Make Believe."

Helen Hayes Forced Out By Sore Throat in Cincy

Cincinnati.

Compelled by a throat ailment to cancel three performances, Helen Hayes managed to appear Thursday (28) night in "Harriet" at the 2500-seat Taft theatre and announce that she would soon be recovering from the ailment.

Loss of three performances caused setbacks for the last, plus, disconcertment for many of the ticket holders for the cancelled shows. Top is \$3.60.

Moss' 1-Man War Vs. B'way Agencies

(Continued from page 3)

'GLAD' B'WAY DATE IN DOUBT; RECASTING

Some doubt whether or whether "Glad to See You," Dave Wolper's musical which has been trying out in Philadelphia, and Boston, will reach Broadway. Show closes in the Hub Saturday (6), coming back to New York for possible recasting. Under the name of "Glad" is an investment around \$230,000. Reported that June Knight, one of the cost's top names, would be replaced should "Glad" resume. Manager asked permission of Equity to lay out two weeks and resume without awaiting the eight-week interval stipulated in the rules of the union, but the request was refused.

"Glad" had been a hard luck attraction from the start, Eddie Davis withdrawing in Philly after being injured in an auto accident. In addition, there were internal troubles. Show was supposed to have followed "Carmen Jones" at the Broadway, N. Y. This month, but business of the latter musical perked so much that it may remain well into the winter before touring.

Army's Special Stage Equipment for Shows

Newest gadget to make GIs stage-minded and stimulate production of shows by GIs in spare time or bivouac areas is new basic lighting, scene and costume kit being distributed to Special Services officers throughout world by Entertainment Branch, Army Special Services, N. Y.

Kit includes two lighting units, six spotlights, all necessary backstage equipment like props, hardware, paints, music, even a full supply of women's clothes in men's sizes. Also instructions how to stage show.

Army Special Services, N. Y., Entertainment Branch, is putting out Christmas special soldier-show folio to be distributed to GIs everywhere. The 100-page mimeographed booklet contains a completely outlined variety show for Xmas eve; a Christmas Carol by Cpl. Arnold Auerbach; a variety of skits and blackouts; carry on through the remaining scheduled three performances, including a matinee Saturday (30).

Loss of three performances caused setbacks for the last, plus, disconcertment for many of the ticket holders for the cancelled shows. Top is \$3.60.

the brokers, regarded as expert salesmen, to that end many times. They, therefore, do not want the agencies driven out of business, although most showmen favor control of the brokers.

There is in existence the legit ticket industry, but it is not controlled by the League of New York Theatres (managers) and Equity. It is actually controlled by a few very broke of any standing, they would not pay the League nearly \$100,000 for the year or the expense on policing ticket practices. Should Moss go through with his idea, it might be a fortune in damages for the agency people to sue every manager and Equity, and they might collect a fortune in damages for the code provides that theatres shall allot tickets to agencies weekly. Of course, Moss would be a co-defendant or be sued separately, so it's possible that the League of New York could be on the damage-paying end.

Gimmick

There appears to be a gimmick in the ticketing system of Moss. "Whatever the Commissioner of Licenses determines..." that the demand for tickets for the production of the number available, he shall notify the said theatre to refrain from selling any tickets to the public. As that managers are not permitted to sell tickets to agencies, "buddies" having no agency, they must use the instrument provided for allotments, tickets being consigned for resale by the agencies, whose function is to service the boxoffices and their customers.

Since tickets are not actually sold to agencies, it's indicated that Moss is exceeding his authority (he has been chided in the courts for so-called arbitrary methods in withholding licenses for other businesses to use the "crystal ball" method) but brokers are quite suspicious of Moss' latest course. The Commissioner of Licenses section 885 of the city's administrative code "makes it a condition of license for any business to use the welfare and benefit of the people and visitors to the city..." including the sale of tickets to the public. Other tokens entitling their holders to admission to such theatre.

Lebaning explains that the new rule was adopted because of complaints received by "people" who cannot buy tickets at the boxoffice for the hits. He doesn't mention that he gave the tickets to hit shows is controlled by supply and demand, an axiom older than Broadway.

Lebaning's

One of the several actions by Lebanon-Gray's ticket agency against the city of New York was ordered by Justice Frankenthaler in N. Y. supreme court last Wednesday (27) in an order which he contended that one of its clerks may have charged more than the allowable premium, but they had no knowledge of such transactions, although the purchaser testified that he saw the amount charged put into the cash drawer. Court ruled that Lebanon's should have been aware of the clerk's "guilt" because the agency could not prove its intentions.

Lebaning may close shop starting Monday (1) unless a legal move again sets back the suspension ordered by Moss last summer.

'VENUS' TO TOUR THOUGH B'WAY B. O. STILL GOOD

"Too Tough on Venus," one of Broadway's musical standards, produced last year, could continue into spring at the New York theatre, but it's likely to tour before then. Mary Martin, show's star, is under contract for this season to Cheryl Crawford and John Wilder, who produced "Venus," and their idea is to seek bigger money in the midwest and out of town, as Miss Martin has other plans for next season.

"Venus" is a musical in a book. Probable that it will begin touring late this month or during February. The Temples, being revived by the same managerial firm, is mentioned to follow in at the 46th Street.



GREETINGS
KATHARINE CORNELL AND GUTHRIE MCCLINTIC



MICHAEL TODD PRODUCTIONS

SEASON 1944-45

"CENTRAL PARK"

By HERBERT and DOROTHY FIELDS

and

SIGMUND ROMBERG

FORREST, PHILADELPHIA

"MEXICAN HAYRIDE"

Starring

BOBBY CLARK

MAJESTIC, NEW YORK

"CATHERINE WAS GREAT"

Starring

MAE WEST

ROYALE, NEW YORK

"STAR AND GARTER"

Starring

WILLIE HOWARD

BLACKSTONE, CHICAGO

"BELLA"

By ARTHUR KOBER

Directed by ELMER RICE

OPENS

WILBUR, BOSTON, FEB. 5

"AND NEVER YIELD"

By BETTY SMITH

Directed by STELLA ADLER

OPENS

PLYMOUTH, BOSTON, FEB. 19

48th STREET THEATRE

The House of

"HARVEY"

FOR MOTION PICTURE PRODUCTION

"GREAT SON"

By EDNA FERBER

Novel to Be Published Jan. 15



THEATRE GUILD PRODUCTIONS

A New Musical

SING OUT, SWEET LAND!

by Walter Kent

ALFRED DRAKE

BURL IVES • Bibi Osterwald • Alma Kaye
International Thea. Columbus Circle at 59th
Mats. Thurs. & Sat.

ETHEL BARRYMORE EMBEZZLED HEAVEN

A New Play by L. Ruth-Pellets & Mary
Helen Fay • Based on a Novel by Franz Werfel
with ALBERT BASSERMAN

Eduard • Sanford • Martin
Franz • Meiner • Elaine
National Thea. W. 41. Mats. Thurs. & Sat.

(in association with Jack H. Skirball)

JACOBOWSKY and the COLONEL

The Franz Werfel - S. N. Behrman Comedy Hit
Staged by Ella Kazan

LOUIS CALHERN • OSCAR KARLWEIS
Marianne Stewart • Harold Vermilyea
Martin Beck Thea. W. 45. Mats. Thurs. & Sat.

The Musical Hit

OKLAHOMA!

Based on Lynn Riggs' "Green Grow the Lilacs"
Music by Richard Rodgers - Book & Lyrics
by Oscar Hammerstein 2nd - Directed by
Houben Manoussian - Dances by Agnes de Mille
Harry • Joseph • Evelyn Ruth
Stockwell • Buloff • Wyckoff • Weston
St. James Thea. W. 44. Mats. Thurs. & Sat.

(On Tour)

THE NATIONAL COMPANY

OKLAHOMA!

PAUL ROBESON

JOSE FERRER UTA HAGEN

In the Margaret Webster production

OTHELLO

(In Preparation)

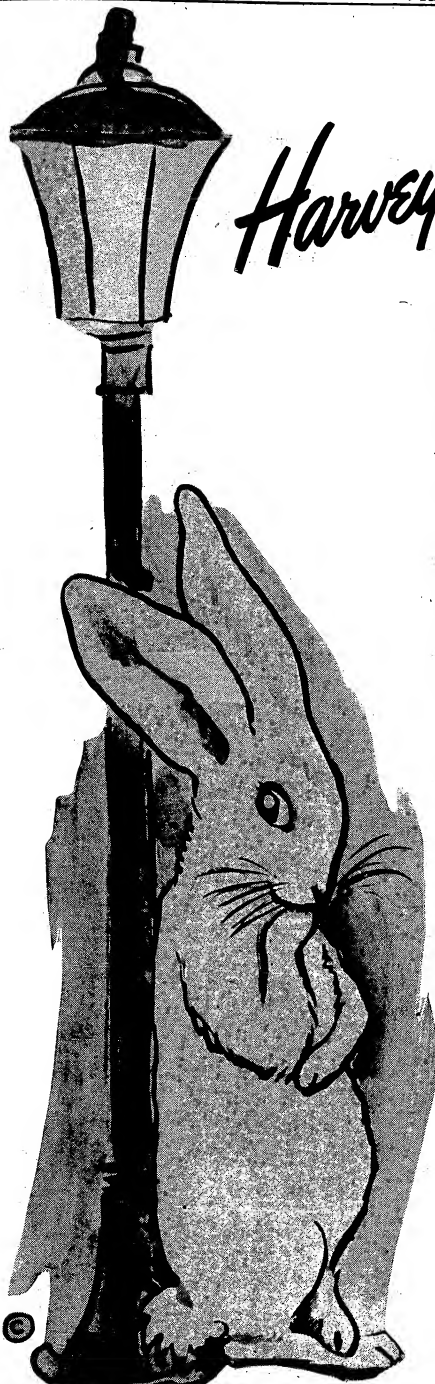
Philip Barry's

FOOLISH NOTION

The new Rodgers-Hammerstein musical

LILIOM

(Tentative Title)



Harvey for Happiness!

I read the first version of HARVEY in September, 1943, and immediately knew I was hooked. While the ensuing year saw many script changes, that first draft was saturated with the same ineffable charm, the same delightful humor, the same gentle philosophy, which, combined, have made HARVEY not only the dramatic sensation of its particular year but a candidate for a place among the classics of the theatre, since it knows neither time nor place nor space—nor, as Harvey says, any objections.

In going over the receiving end of the correspondence with Mary Chase I am struck with the fact that she was not only an adroit playwright who knew her material upside-down and inside-out but that she was a prophet to boot. Throughout was manifest the spirit of Faith, which is the theme of her play. For instance, last May she wrote: "The thing that concerns me most is the over-all impression of the play. It must be bold humor, with a folk-lore quality to it. It must be the kind of production about which the audience would say later, 'It's a play about a man who goes around with a six-foot white rabbit,' rather than, 'It's a play about a woman who tries to get her brother in a sanitarium.' That is my main concern—that it does not pull any punches, that it does not sacrifice its integrity, and that the laughs are deep and rooted in truth—that it has genuine humor instead of gags, and that it gives the audience genuine satisfaction. If it's done this way, a direct attack, war of attrition on the critics instead of defensive warfare based on what they have liked in the past and pasting it here and there like stuffing old rags into a broken windowpane—we have nothing at all to fear."

Again she wrote: "It was for that man, the one holding a \$3.30 ticket stub in his pocket, I wrote this play, to give him the most entertainment, the greatest number of laughs and eventual satisfaction. Maybe watching this show for a couple of hours he will be able to forget Tarawa, and when later on he has left the theatre and remembers, perhaps he will be able to think of it differently and be better able to bear it."

When at last production activities began and Broadway pointed at me and whispered I had rabbits, not bats, in my belfry, I borrowed some of Miss Chase's Faith. As a dramatist Miss Chase failed not at all; as a prophet her only mistake was in the price of the ticket. It will be several years before the B.O. is \$3.30. Please don't mention the Black Market to me unless you are willing to furnish names and telephone numbers.

Happy Holidays from Mr. Fay, Miss Hull, Miss Chase, Miss Perry and from me and all the rest of the HARVEY tribe for years to come.

Brock Pemberton

BROCK PEMBERTON presents

Frank Fay in "Harvey"

A New Comedy by MARY CHASE
with JOSEPHINE HULL
Directed by ANTOINETTE PERRY
Settings by JOHN ROOT

48th ST. THEATRE, East of Broadway

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KENNY BOWERS ★ SAMMY WHITE

Joseph MACAULAY Gene BARRY Nancy DONOVAN Alexis ROTOV
 Whitney Sisters

Dances and Ensembles Staged by Valerie BETTIS

Music by Jule STYNE — Lyrics by Sammy CAHN

Book by Fred THOMPSON and Eddie DAVIS

Settings by Howard RAY — Costumes by Travis BANTON

NOW IN BOSTON—OPENING IN NEW YORK IN JANUARY

Presented in Association With AL BORDE

GERTRUDE NIESEN in
"FOLLOW THE GIRLS"

with

JACKIE GLEASON
 BUSTER WEST IRINA BARONOVA TIM HERBERT
 Val VALENTINOFF Dorothy KELLER
 Karen Stevens Richard DANA Walter Long

Production Designed and Staged by HARRY DELMAR

Book by Guy Bolton and Eddie Davis—Additional Dialogue by Fred Thompson

Lyrics and Music by Den Shapiro, Milton Pascal and Phil Charig

Settings by Howard Ray — Costumes by Lou Elsie

Dances and Ensembles by Catherine Livelsfeld

NOW IN ITS 10TH MONTH at the 44th St. Theatre, New York

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"MERRY WIDOW"

"HELEN GOES TO TROY"

"LA VIE PARISIENNE"



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and

PAUL CZINNER

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Currently featured in
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RODGERS and HAMMERSTEIN

With special managerial greetings to: John
Golden, Max Gordon, The Theatre Guild,
George Abbott, The Shuberts, Gilbert Miller,
et al.

(Say, fellers, how long has this been going on?)

"I REMEMBER MAMA"

GILBERT MILLER

presents

HELEN HAYES
IN
"HARRIET"

A new play

by

FLORENCE RYERSON and COLIN CLEMENTS

ON TOUR

**JOHN
BOLES**

IN

"One Touch of Venus"

BUY BONDS

Max Gordon presents

"THE LATE GEORGE APLEY"

A NEW AMERICAN PLAY

by JOHN P. MARQUAND and GEORGE S. KAUFMAN

Based on MR. MARQUAND'S Pulitzer Prize Novel

Staged by MR. KAUFMAN—Settings and Costumes by STEWART CHANEY

LYCEUM THEATRE—NEW YORK—NOW PLAYING

ON TOUR

RUTH GORDON

IN HER OWN PLAY

"OVER TWENTY-ONE"

IN PREPARATION

A New Musical Based on "THE FIREBRAND"

By EDWIN JUSTUS MAYER and IRA GERSHWIN

Music by KURT WEILL

Opening In New Haven on February 22

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O'Brien

Arthur F.
Driscoll

Edward C.
Rafferty

Paul D.
O'Brien

T. Newman
Lawler

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OARLAND, New York Journal-American.

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SONJA HENIE and ARTHUR M. WIRTZ

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NEW YORK

"S. Hurok"

P R E S E N T S "

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"THE GYPSY BARON"
A Production of the New York City Opera Company
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MAYOR F. M. LA GUARDIA, President

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RICHARD
BASEHARTwith
ANNE
BURRJOHN
LUND

Staged by BRETAGNE WINDUST

Setting by RAYMOND SOVEY

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Very soon
Another year
Rolls 'round
Irrevocably
Every good wish
To you for
Yuletide

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A Modern Version of
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SKINNER·KING·DIGGES

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LILLIAN HELLMAN'S Great Play

THE SEARCHING WIND

with

BARBARA
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Staged by MR. SHUMLIN

FULTON THEATRE, 46th St., West of Broadway

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CHERYL CRAWFORD and JOHN WILDBERG Productions

CHERYL CRAWFORD presents

MARY MARTIN

John Boles

ONE TOUCH OF VENUS

Music by
KURT WEILL

Book by
S. J. PERELMAN and OGDEN NASH

Lyrics by
OGDEN NASH

Staged by
ELIA KAZAN

Dances by
AGNES DE MILLE
Associate producer
JOHN WILDBERG

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CHERYL CRAWFORD presents

MIRIAM HOPKINS

Victor Jory

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by **GEORGE GERSHWIN** and **DuBOISE HAYWARD**

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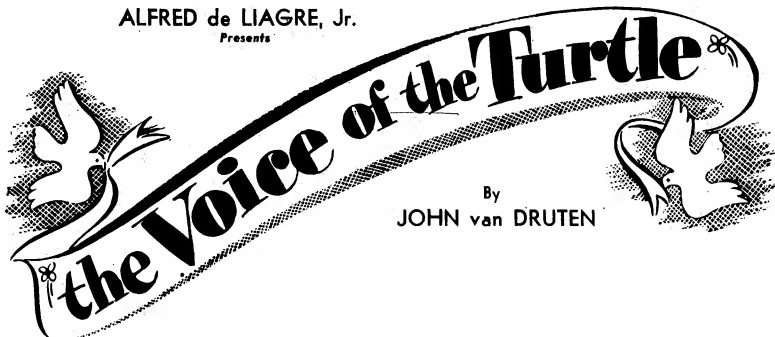
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Music by HAROLD ARLEN—Lyrics by E. Y. HARBURG

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Book by SIG HERZIG and FRED SAIDY

Based on the Play by LILITH and DAN JAMES

Dances by AGNES de MILLE

Orchestration by
RUSSELL BENNETTMusical Director
LEON LEONARDI

Book Directed by WILLIAM SCHORR

Settings and Lighting by
LEMUEL AYERSCostumes by
MILES WHITE

Production Staged by E. Y. HARBURG

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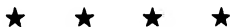
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FREDRIC MARCH *in* *A Bell for Adano*

by PAUL OSBORN

Based on JOHN HERSEY'S Best-Selling Novel

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Producer-Director

of

"ANGEL STREET"**'Chalk Up Another Hit!'**

—BARNES, Herald Tribune

'A Delightful Comedy!'

—NICHOLS, Times

'Enchantingly Funny!'

—CHAPMAN, News

JOSEPH M. HYMAN and BERNARD HART
Present*Dear Ruth*A New Comedy by NORMAN KRASNA
'Directed by MOSS HART**HENRY MILLER'S THEATRE, 43rd Street, East of Broadway, NEW YORK**

A HAPPY NEW YEAR—and thanks—to the talented ladies and gentlemen who have made the past year a very happy one for me.

Billy Rose

The Brain Trust

(ALPHABETICALLY)

JOHN MURRAY ANDERSON • HOWARD BAY • ROBERT RUSSELL BENNETT • EDDIE COOKE
 JACK DONOHUE • RAOUL PENE DuBOIS • PAUL DUPONT • EMIL FRIEDLANDER • CHARLES FRIEDMAN
 NORMAN DEL GEDDES • MARY GRANT • DOROTHY HAMMERSTEIN • OSCAR HAMMERSTEIN 2nd
 JOHN H. HAMMOND, JR. • MOSS HART • BEN HECHT • HARRIET HOCTOR • BETTY JENKINS
 GEORGE S. KAUFMAN • PHILIP LOEB • EUGENE LORING • COLE PORTER • ROBERT SHAW
 HASSARD SHORT • DANA SUESSE • MME. VALENTINA • ELIZABETH WESTMORELAND • MILES WHITE

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 MAURICE ABRAVANEL, Musical Conductor
 EUGENE BURR, Executive Assistant
 HELEN SHRAW, Assistant
 ED DOREMUS, Master Carpenter
 SAM KNAPP, Master Electrician
 ROBERT WHITTET, Master of Properties
 VICTORIA REILLY, Wardrobe Mistress

CARMEN JONES

AL COHEN, Manager
 EDDIE SCANLON, Stage Manager
 JOSEPH LITTAU, Musical Conductor

ZIEGFELD THEATRE

VICTOR LEIGHTON, Manager
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 HENRY BEDELL, Superintendent
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DIAMOND HORSESHOE

JAMES A. SIRO, General Manager
 BENJAMIN GOULD, Manager
 MEYER HUTNER, Publicity
 VINCENT TRAVERS, Musical Conductor
 PAUL FRANZETTI, Chef
 LEON LUSARDI, Maitre d'Hotel
 JULIUS MAY, Stage Manager
 UARDA BAKER, BECKY ARONOFF,
 Switchboard Wizards

The Legal Talent

ARTHUR GARFIELD HAYS • WILLIAM ABRAMSON • SIDNEY STRUBLE • JOHN SCHULMAN

The Counter-Uppers

CHARLES ORENSTEIN, C.P.A.

PAUL ROSS, Auditor

Ziegfeld Cycle

By BERNARD SOBEL
Los Angeles Via Ziegfeld P.A.s

In the brief cycle of its existence, the Ziegfeld theatre has had a history exciting enough for a full-length novel, its page full of suspense and intrigue, personality, happiness and heartbreak.

The very dedication of the theatre some 4 years ago was flizante, Vincent Lopez, donating his services as a tribute to the glorifier, brought his entire band up to 8th Avenue and 54th Street and gave a concert on the sidewalk. Plying him with champagne constructed elsewhere which held a small army of stars and well-wishers, including Miller, Bert Wheeler, Billie Burke, Patricia, newspapermen and socialites.

Soon after, for building construction, he went speedily in those days, the theatre opened with "Rio Rita" and the premiere was a typical Ziegfeld affair, events, ermine, orchids, society and celebrities. The whole town was delighted with the beauty of the playhouse and the charm of "Rio Rita," with its famous blue ballet and lovely tunes.

Two golden years the show ran only to be superseded by "Show Boat," by Oscar Hammerstein 2d and Jerome Kern, the finest American musical, its lovely score now an impressive amphony number. Its story and characters enduring subjects for numerous revivals on stage and screen.

For me, however, one incident stands out, an incident never before told. It concerns one of the stars of the show, Charles Winninger, whose lusty humor, vigorous dialog and daring sensuality made the role of Capt. Andy so much like the comedian himself that no one else has been able to play the role successfully.

Charlie had a jap valet to whom he was very much attached, a boulevardier of a valet, a boulevardier and a trouble-maker. He was, in fact, so much of a nuisance backstage that one night the company-manager fired him.

Straightaway the entire company breathed a sigh of relief, but when Charlie returned to his dressing room and found that the fellow had been put out, he flew into a rage, stormed and cursed, refused to dress for his next number.

Then, suddenly, the dressing room was empty and Winninger had disappeared. The callboys shouted for him. The understudy rushed around in a dither. The stage director started to ring down the curtain, but, Charlie made no answer. For

the time he was rushing down 34th Avenue in full make-up, with one behind him, running as fast as he could and conscious every moment of the great waiting audience back in the theatre.

"The show must go on!" I kept saying to myself, and the phrase never had a deeper significance. On "I never blazed after black, until I caught up with Charlie and then, without further ceremony, I started laughing and laughing back to the theatre and his place in the play. And now one was the wiser!

Somewhat, it was, except that this time made the place so fascinating, a continuous succession of girls, stars and musicals. "Show Girl," "Bitter Sweet," and "Holmes."

New History

But all too soon the cycle came to an end. The theatre went dark for many months only to be opened, incongruously, with motion pictures, the "canned" entertainment which Ziegfeld despised. The playhouse had a new name, a new policy, and a new staff with different hopes and ambitions. Louis Ziegfeld became—horrendous word!—a producer. He said I made myself enter the place, memories being too moving. Imagine, however, the emotional experience when I did go in one day and saw on the very spot where Ziegfeld had been, not so long before, the glorifier himself, talking and moving as the hero of "The Great Ziegfeld." Also—the famous producer was now merely past history.

Already, though, this cycle was coming to an end. The theatre closed down again and the flickers faded into complete darkness. That very day, as I happened to be passing, the house manager called to me and said:

"Please come in and see the last picture we'll ever show here. Isn't it a shame that we're closing down? But for me the news was the brightest I had heard in many a day. The playhouse was to open once again, restored to its former glory, its true name preserved.

We drank champagne. We ate caviar, and dropped the curtain shades on the floor. We told stories of the good old days, and if there was an occasional plaintive note, it was drowned out by the fact that the show, the theatre which Ziegfeld symbolized will live on in the home of "The Seven Lively Arts." Billy Rose carries on!

Broadway Chatter

Jack and Rose Robbins' 25th anniversary, Dec. 31.
Bebe Daniels, playing in "Panama Hattie" in Scotland Yard for the day.
Gabriel Heatter, MBS news commentator, has sold his house at Froese, N. J.

Edward W. Aaron, circuit sales manager for Metro, celebrated his 50th birthday Dec. 28.
Ben Madden, ex-nitery on, bank-rupt, is now in the "Garden of Eden," operated by "Garden of Eden."

Pat Brown, late Heywood Brown's daughter, married to the late of Jean Dailymire publicity office.

Estelle Goldsmith, widow of Fred Goldsmith, in Park West hotel, died as result of an accident.

Errol Flynn, WB star, is in town this week to handle with publishers who are interested in bringing out his novel, "The Longbow."

Novelists have been out of WHOM N.Y., consisted of quick-rozen phantoms, putting the radio bunch on an ultra-rich diet, for a change.

Maurice Bergman sporting a dark moustache, says he's given up on the leads and now is strictly a heavy.

This was Ziegfeld in the January Annual Mercury by Bernard Sobel is a frank close-up on the late great entrepreneur.

Item in recent "Variety" about war films being b.o. poison inspired lead.

Jerry Green slated to issue Solomon in Edward Childs Carpenter's "The South," Biblical play. Green also listed to co-produce, with Jack Pearl.

David Smith, Esquire publisher, backing George Hurvill in new commercial photography venture in N.Y. under trade name of Gaby Smart, after pub's wife.

Wally Brown and Alan Carmay, who had roles in "Six Weeks" for RKO, headed for the Coast over the weekend after six weeks p.a. at Paramount theatre.

Samuel Goldwyn has moved his whole staff into the RKO building on Madison Ave.

Lauren Bacall, who made her film debut in "To Have and Have Not" has been chosen as one of the year's outstanding young women by Mademoiselle, women's mag.

David Lipton, formerly Columbia Pictures ad-publicity chief, now with U. S. Army Signal Corps, has been transferred to N.Y. with headquarters in Times Square area.

Benny Baker, playing in overseas legation "Nothing But The Truth," mails review of his in Gl paper. He says, how far sphere of influence of "Variety" has extended. South Atlantic is now very Broadway-minded," writes Benny, "who has everything down here but a Lindsey."

OCT. BOXOFFICE DIPPED AS COMPARED TO SEPT.

Washington.
On the basis of tax returns collected by the Bureau of Internal Revenue, the nation's show biz rough: 40 less at the boxoffice in October, compared with the \$20,183,000 in September, the preceding month brought in \$31,077,641.

These figures, however, are almost double those of the same month of 1933 when the old 10% tax on movies and 5% on nitricity was in effect.

Curious part of the October drop was at the boxoffice. The total box office was registered in New York in the Manhattan area above \$4,241,515 in September.

Manhattan nitricity accounted for the major part of the dive. Taxes from nitricity for October came to \$480,937 in October as against \$909,742 in September.

MARRIAGES

Constance Virginia Ludo to Murphy McHenry, Santa Barbara, Calif. Dec. 28. Both with RKO publicity department.

Gloria de Haven to John Payne, Beverly Hills, Dec. 28. Both with RKO publicity department.

Kitty O'Malley to Harold (Red) Brown, Pittsburgh, Dec. 21. Brown with Al Marisco band.

Isis Lemerise to Ted Husing, Miami Beach, Fla., last April. Both secret until now. Groom is radio sports announcer.

Frances Glavin to Neil McGuire, Glendale, Cal. Dec. 21. Groom is film producer.

BIRTHS

Mr. and Mrs. John Gallis, son, Pittsburgh, Dec. 18. Father is nitricity singer and actor.

Mr. and Mrs. Ken Williams, daughter, Pittsburgh, Dec. 22. Father is with Mary Irwin band.

Mr. and Mrs. Myron Dutton, daughter, Dec. 22. Glendale. Father is producer of Grace Field radio show.

Mr. and Mrs. Max Tishman, son, Pittsburgh, Dec. 24. Father is vaude director of General Amusement Co.; mother is Ruth Tishman, vaude actress.

Mr. and Mrs. Clifford Moore, daughter, Hollywood, Dec. 28. Father is Charles Brackett, film producer.

Obituaries

EDWIN STANLEY

Edwin Stanley, 64, stage and screen actor, died Dec. 24 in Hollywood. He was a member of the board of directors of the Screen Actors Guild.

A legit actor he travelled extensively in this country and appeared in productions in London. Moving to Hollywood 14 years ago, Stanley played character roles as practically every major studio. Survivors are widow and a son, now overseas.

SYDNEY C. GIBSON

Sydney C. Gibson, 63, veteran vaude performer, died in New York Dec. 24. He had been associated with Olsen and Johnson for more than 20 years.

IN MEMORY

of my beloved husband

DICK RYAN

MARY RYAN

20 years, both in their vaude and subsequent careers, "Helzapoppin'" and "Sons of Puss." Prior to joining up with Olsen and Johnson, Gibson had appeared in vaude as a member of the DeLaven Sisters.

EDWARD WRIGHT SMITH

Edward Wright Smith, 58, actor for years a stage manager of legit productions, died in Philadelphia, Dec. 23. Smith had been associated with John Golden for a number of years as well as other legit producers.

Widow and two sons survive.

Philip Scheetz, trumpet player with Bertie Alstrom's jazz orchestra at KDKA, Pittsburgh, died in that city last week following an abdominal operation.

OWI's Motion Picture Bureau in High Gear

In Liberated Countries

Motion Picture Bureau of the Overseas Branch of the Office of War Information, in a report issued late last week, noted that American films are fulfilling all requirements of warfare expectations.

Statistics which in September the French Government issued reported films banning all German, Italian, Japanese, anti-French and anti-national films. All French films, including those produced before 1940, were ordered to be re-released. Between 1940 and 1944 were ordered to be re-released. Programs were limited to a maximum length of 3,000 meters (11,800 feet) and all double features banned.

As a safety measure against employment of persons who worked for the enemy in France the names of applicants for supervisory work with American companies are submitted to the French Committee of Liberation.

One important result of the German occupation, according to the OWI, is the development of a 16 mm film in France. While there were few 16 mm projectors before 1940, now there are over 4,000 to 5,000 machines available in use in commercial circuits as well as schools.

While film business has been returned to private operation in France, in Italy exhibition and distribution of films are still subject to control by the Psychological Warfare Administration. Frequently hard to find, and often sold at a price not used by either the Army or Navy, films are sold by Gorker more than 1,000 picture houses were shown a daily average of 1,000,000.

FWD stated distribution of films in Brussels, Sept. 29. In November some 40 theatres were showing Allied pictures, most of them in French.

By October some 4,500 theatres in France, Italy and Germany were equipped to show 16 mm films.

U Keeps Sherlock & Doc

Hollywood.
Sherlock Holmes will keep on appearing in the mystery and detective series for the fourth year, under an extension of the studio's contract with the estate of Sir Arthur Conan Doyle.

Program calls for three pictures in 1940, with Basil Rathbone as the detective and Nigel Bruce as Watson.

Plays Out of Town

Continued from page 187

The Tempest

differ in this kind of playing, but it should be said that they do their low-brow drinking bout scene at the end of Act 2 with zest and spirit. Frances Heflin is a good thing and an attractive Miranda and moderately effective. Her chief support is given by Philip Hutton, Paul Leycax, Barry Crogan and others. The production is important supporting roles. Vito Christ is properly ingenious and youthful as the lover, Prospero, but ineffectual in the performance.

The revival, by the way, has a most curious collection of voices and dialects. Vorkovsk, with his costume which includes what appears to be a dented black derby topped by two plumes, comes on in a series of times talks like Arthur Sinclair or Barry Fitzgerald in an Abbey theatre offering. At other times, he is more of a trace of the old German dialect. Zorin, who is a very lovely and throaty Latin to her voice; Lee has an excellent Negroid drawl, and the young Christ is a good thing in a local and lingual idiosyncrasy of his own. Of all, More comes closest to the conventional Shakespearean delivery.

The revolving stage helps permit of the interesting interplay, but has setting is more arty than pictorially effective. At other times, it is spotty and uneven. Also, Miss Webster, in her obvious striving for a certain dramatic effect, in direction, so much that many of the speeches and scenes are un-understand. However, chief fault of the production is the lack of the director. Despite its many beautiful passages and ringing banquets, "The Tempest" is a harder to follow in the viewing than in the reading. It is a pity that one's library. The musical score and choreography do not help. Waters.

In Memoriam

1944

CHARLES BRAGG
ALEX COHN
SOL EDELHEIT
FRANK GUNN
HOWARD HERRICK
ISIDOR HERK
FRANK KINTZING
JOHN LEFFLER
RICHARD MARSHALL
BARCLAY MCCARTY
JOHN MCCARRON
HARRY A. SMITH
MORRIS SCHLESINGER
NICK WAGNER

ASSOCIATION OF THEATRICAL AGENTS & MANAGERS
UNION 18032 A. F. of L.

Congratulations

to

VARIETY

on its

Thirty-ninth

Anniversary

EASTMAN KODAK COMPANY

C A M E L
CIGARETTE RADIO SHOW
CBS

EVERY FRIDAY AT
10 P. M. EST

Producer
PHIL COHAN

Writers
LEO SOLOMON ALAN WOODS

Conductor
ROY BARRY

VIBBRANDO

ALAN WOODS

ALAN WOODS

"PLEASE, MISTER, DO YOUR BEST"

1945 March of Dimes • January 25-31, 1945
THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS



ENTERTAINMENT

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PRICE 25 CENTS

GEAR SHOWS RIZUS. RACE BIAS

Nazi Prisoners Allowed to See USO Show, So Lena Horne Walks in Huff

Alleged discrimination against Negro GIs and favoring of Nazi war prisoners has cropped up in report by Chicago Defender, Negro paper, of an incident in recent USO-Camp Shows tour of nine southern camps by Lena Horne.

Negro actresses, at Camp Robinson, Little Rock, Ark., allegedly met with an "unfriendly and uncooperative atmosphere" and is reported to have had to put on a show for white soldiers and officers at which Nazi war prisoners were present but for Negro GIs in mess, and that when Nazis were again admitted, she protested and walked out.

Negro puppet points out that Miss Horne was well received at eight previous camps, Camp Robinson being last stop and that she was full of praise for their treatment. Camp Shows officials in New (Continued on page 41)

Sounds Like a Torchless Torch Song—You Can't Even Get One Cigarette

Clash between Chesterfield cigarettes and Martin Block, on one side, and CBS on the other, over censorship of a song scheduled for airing on one of Chester's (Ince CBS airings, has been settled with the network changing its mind about the ban. Tune is titled "Story of Two Cigarettes" and was published by Block's own music co.

Originally CBS ruled that while it was okay for male vocalists to sing the number, it could not be aired by female vocalists. Song, a torch affair, has lyrics which report a visit to a sweetie's apartment, with two men tipping off a two-timing love affair. CBS attitude was that since the lyrics reported an overnight visit, the apartment, it was too suggestive to be sung by a girl.

Subsequently, the number which was to have been sung by Monica Lewis, was instead assigned to Johnnie Johnston, with Block and Block's firm is affiliated, meanwhile putting in a beef. CBS then reconsidered and gave "Cigarette" an ok.

Catskill Resorts Look For Boom Due to Fla. Curb

Since Florida racing went out and travel south is no difficult, Catskill N. Y. resort operators apparently are flexing on getting a lot of the winter vacation trade. Some are tenting toward name and semi-name orchestras.

Nevele Country Club, Ellenville, N. Y., has bought Matt Hallett's orchestra for one week, Jan. 21-28 and will thereafter use big bands one week or more a month.

Dietrich Capture By Nazis Denied By USO-Camp Shows

USO-Camp Shows denies persistent reports that Marlene Dietrich has been captured by the Nazis. Star had been playing close to the front lines in the European theatre.

Patton Rap Key To 'Adano' D. C. Nix

Washington, Jan. 9. From the War Dept., Gen. George S. Patton, who was a factor in ruling out "A Bell For Adano" as the so-called "Command Performance" for the President's Birthday Ball celebration on Sunday, Jan. 28, at the National theatre, "Dear Ruth" was the substitute selection.

District Commissioner John Russell Young ruled out "Bell," as costing too much, show requiring two 70-foot cars to move the production to Washington for the solo performance. Also in John Hersey's book, from which the play was adapted, the general referred to was Lt. Gen. George S. Patton, and since he is now in high military force, the Dept. was reluctant to rehab old sores of the Italian campaign. Play was selected by Andrew R. Kelley, Washington Star drama critic, who saw it in Baltimore before it opened in New York.

'BE A LUCKY FELLOW, TUNE IN ON FIORELO'

Suggestion that Mayor LaGuardia advertise his weekly broadcast on WNYC, municipally owned station, through the use of a 20-second jingle, a LaGuardia, was made to the Mayor last week by Lanny and Ginger Grey. The radio team, which specializes in jingles and briefs, recorded one for the Little Flower and sent it to him.

So far, the only reply received by the Grey, a letter from LaGuardia, in which he said he was looking forward "with interest" to hearing the record. However, it is feared that the Mayor won't approve the use of the tune.

Grey, who told the Mayor that it was a publicity stunt, felt that not enough New Yorkers knew of the Mayor's weekly Sunday chats, and submitted that a catchy jingle would serve as a reminder, as well as giving wavelength and time info.

BATTLE UNFAIR CARICATURES

The most comprehensive survey ever attempted embracing all phases of show business and aimed at exposing "racial stereotypes" in the home front campaign against intolerance has just been completed by Columbia University's Office of Communication Research.

The survey has been under way for some time without fanfare or public knowledge and involved a detailed analysis of motion pictures, radio programs, stage plays, magazine articles, newsreels, comic cartoons and advertising writings throughout the past year.

Primary aim of the survey is to bring into the open the manner in which writers for pix, radio, legit and magz, as well as editors, have

(Continued on page 18)

Harvey the Rabbit Propagates Fay's Faith in Publicity

Frank Fay, starring in "Harvey" at the 48th St. N.Y., is rapidly becoming the most profiled actor in show biz this season.

When the hit play opened Life gave it a spread, and in the current edition (8) the mag goes to town on Fay with photos and an extended story by Maurice Zolotov. Life is also using Fay's picture in color for use in a forthcoming issue. One current Life photo shows the star with his former wife, Barbara Stanwyck, taken in 1928 on the beach at Malibu.

Last week the Associated Press released a biographical sketch about Fay by Willa Gray Martin. John McCarten is doing one for the New Yorker, Sonni Bigman is reading another for Time, while Rae Pierre D'Amico is still another profile for Glamour.

P.A. Pardons His Gloves As Sub Boxer: He Lost

Unusual anti-press agent switch took place last week at Jamaica Arena, N. Y., when Val Valentino, dancer in "Follow the Girls," skedded for a heavyweight boxing match on his night off, couldn't fight because his opponent didn't show up. The draft board had got him. Management was left without a windup attraction.

Whereupon, Valentino's trainer and p.a., Lenny Traube, of the Jean Oalymple (legit, pro) agency, was prevailed on to fight instead, being matched with Ed Salomon, Negro welterweight. Traube, who had had some glove experience, went through an agreed-on five rounds and lost decision.

Amusement Biz Due for Sharp Clipping By Latest War Manpower Rulings

Jolson's Malaria Has Complications

Hollywood, Jan. 9. Two nurses and two doctors have been rushed into constant attendance at the bedside of Al Jolson, whose malaria condition has become increasingly complicated. The veteran actor contracted the ailment while entertaining American servicemen in the South Pacific.

'Essential' Status For USO Troupers

USO-Camp Shows execs. in a memo issued Monday (8), declared that performers working for USO are considered to be performing an essential service.

While interpretation of "essential" is still at the discretion of the local draft boards, CSI toppers, quoting previous directives issued by Selective Service and the War Manpower Commission, declared that GI entertainment comes in the category of "Health and Welfare Services" under the term of "Auxiliary Civilian Welfare Services of the Armed Forces," which is listed in Group 32 by the WAC's Committee on Essential Activities.

Memo issued by Laurence I. Phillips, exec. v.p. of CSI, declared "persons engaged in essential activities are not by reason thereof automatically deferred from draft into the armed services. Decision of the local board determines whether they will

(Continued on page 41)

Washington, Jan. 9.

Most angles of entertainment appear due for a sharp clipping under the new manpower and material orders being issued by Government agencies as a result of the directive of James V. Byrnes, Director of War Mobilization and Reconstruction.

While carnivals and circuses may feel a little little after, Office of Defense Transportation officials denied reports they are now considering banning them for the duration. Fact is, according to one ODT spokesman, that the matter will not be brought up for consideration until the end of the winter, when the circus and carnival season goes ready for the road. If conditions look pretty good then, there will be no ban. Otherwise, they are likely to be ordered to remain in winter quarters.

Latest Byrnes order banning conventions of more than 50 persons (Continued on page 19)

Glenn Miller's Fans Take His Disappearance As Great Personal Loss

Glenn Miller's younger fans are taking his disappearance while on a plane flight between England and Paris very hard. According to the constant and frequently tearful queries re development in the case being put to location and one-night operators in various parts of the country, his possible loss was a tremendous shock to his teenage followers.

As one executive in the business, who was very close to Miller, says: "Kids have a way of idolizing such personalities as Miller to the point

(Continued on page 41)

FOR TELEVISION

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by
Phil Spitalny

EVELYN and Mr. Maxie Valentin

"BEST OF THE WAR!"—SAYS WALTER WINCHELL
 "HITS A NEW HIGH!"—VARIETY "PLENTY BOX-OFFICE DOLLARS!"
 "THIS WILL WIN THE ACADEMY"
 "SPELLBINDING! TREMENDOUS!"—THE INDEPENDENT "ONE OF THE GREATEST!"—HOLLYWOOD REPORTER

THE FIGHTING LADY



Thrillingly told by Lt.

**ROBERT
TAYLOR**

U.S.N.R.

"THE FIGHTING LADY" IN TECHNICOLOR • A DRAMA OF THE PACIFIC • PHOTOGRAPHED IN ZONES OF COMBAT BY MEN OF THE U.S. NAVY • PHOTOGRAPHY SUPERVISED BY CAPTAIN EDWARD J. STEICHEN, U.S.N.R.; LT. COMDR. R. L. MIDDLETON, U.S.N.; LT. COMDR. DWIGHT LONG, U.S.N.R.; PHILLIPE DE LACY • NARRATION WRITTEN BY JOHN STUART MARTIN

OPENING JANUARY 17th, VICTORIA THEATRE, NEW YORK!

WANTED—11,000,000 SEATS IN 1945 MARCH OF DIMES. JOIN NOW!

SHOWMEN'S TRADE REVIEW

"A MASTERPIECE!"—FILM DAILY

—SAYS HEDDA HOPPER

WARD!"

WG

LADY

IN TECHNICOLOR

A Louis de Rochemont Production • Presented by

20
CENTURY-FOX

Think of a child you love!...

AND REMEMBER THOSE LESS FORTUNATE!

MY PLEDGE!

To NICHOLAS H. SCHMACK, Chairman
1945 MARCH OF DIMES DRIVE
SUITE 1111, ASTOR HOTEL, NEW YORK 17, N.Y.

You may depend on my complete co-operation. At every performance, during
week of Jan. 28-31, I promise to show the appeal trailer and make audience
contribution to my best ability. (PLEASE PRINT PLAINLY)

Signed _____

PRINTING CAPACITY _____

THEATRE _____
CITY-STATE _____

If you haven't
done it - do
it now

Thanks,
Minister!



WAR PRODUCTION BOARD PLANS TO CURB FILM ALLOCATIONS

WPB Plans Checkup On Reports Of 'Irregularities' in Use of Raw Film

War Production Board plans to investigate reports that various picture companies have printed negatives of pictures not scheduled for release for six to twelve months or longer. While some of the majors have large backlogs of completed but untraced negatives, it has been pointed out that prints have also been made for this product. In any event, the WPB has asked film companies to take stock of such completed negatives and submit a list of their holdings. Film allocations would be curtailed by the WPB if irregularities have occurred.

The WPB, meanwhile, plans to cut raw film allocations for all film users except newsmen by approximately 10%. WPB estimates that for features per quarter, a reduction of approximately 200,000 feet of 16mm film annually would represent the equivalent of a reduction of 44 "A" production units. A proposal to cut 100,000 feet of 8,800,000 feet of film quarterly by 100,000 feet was strongly opposed. It was pointed out that newsmen have already been cut to a minimum of 100 feet and a further reduction would result in a total of less than 600 feet. Newsmen complained that the April-May film allocation was imposed, understood to maintain the usual normal distribution. Government officials requested continuation of the cut, covering the needs of the public information values involved. With a 10% cut in raw film now being certain, the WPB may submit suggestions to the WPB as to how the cut should be imposed.

WPB Seen Ripe for Break

Washington, Jan. 9. WPB will try to get the picture industry to accept allotments for the industry and holds out the hope of the better deal for the April-May quarter. If things go better on the Western European front.

"This is the first bright outlook for all types of film looks gloomy," said WPB in a statement Sunday. "The conditions may materially improve in the subsequent quarters. There is no way to make accurate estimates as to how military requirements may be unexpectedly revised later. If a downward revision of military requirements should occur, it would divert the unused film to civilian purposes. Although the second quarter situation will not be definitely known until about March 1, there is every reason to believe that the second quarter production will be at least the same as the first. Reason for the bite is that military demands for aero and X-ray types of film have jumped afire. There has been a great increase in demand for 16 mm. stock by the armed forces."

\$2,000,000 GROSS SEEN FOR LAURA'S SLEEPER

An outstanding sleeper, "Laura," produced by 20th-Fox, directed by Otto Preminger, is expected to gross more than \$2,000,000, according to estimates based on dates so far played and contracts that have been sold.

The murder mystery, which started the film field in January with a terrific bite at the Roky, N. Y., where it had been penciled for two weeks, but stayed for four and could have been beaten in gross by the picture "Greater N. Y. circuit by only one bit," 20th-Fox picture, "Laura" has been in picture 11 weeks.

Fox had another last season in "Heka," which to date has gotten nearly \$1,000,000 in rentals. Like "Laura," it was sold fact where both might have been able to command high percentages. In "Heka," last season was another Fox sleeper.

J. E. Grant to Produce Own Story for Col.

Hollywood, Jan. 9. Columbia signed Jesse Edward Grant to produce a "Mother for May," based on his own story. Grant recently functioned as producer-writer on Bing Crosby's independent production, "The Great John L."

NLRB Okays SPU To Act for Extras

Hollywood, Jan. 9. Screen Players Union was officially notified by the National Labor Relations Board as collective bargaining agent for 4,000 screen players. Union immediately demanded the opening of contract negotiations with the producers, together with a request for an interim agreement providing that all extra work must go to SPU members, with no discrimination against those employees the SPU may not include. Studios named in the NLRB certification as employer groups with interests in the SPU are: Columbia, Columbia Pictures, Paramount, Republic, 20th-Fox, Princeton, Arden Productions, Universal, Warner and Vanguard Films.

Certification covers employees who perform extra work, "including those who, in addition to the performance of extra work, also perform stunts, singing, or bits of parts involving a line or lines of essential dialog, but excluding all employees who perform exclusively stunts, singing, or bits or parts, and as Class A and Class A-Junior members of the Guild."

Stewart Meacham, regional director for NLRB, delivered the certification to Harry Mayo, president, and Mike Jeffers, business representative of SPU. Following a study of the NLRB document, the SPU announced that film extras holding A-Junior cards to the Screen Actors Guild would be banned from SPU membership after Feb. 1. Mike Jeffers, business representative for the union, declared it would not be necessary for players to have SAG affiliations in order to continue to work. Extras and parts after that date, provided they also do extra work and are members of SPU.

Officials of NLRB substantiated the announcement and added that SAG would continue to have the right to represent its members, but actors who did stunts, etc., exclusively, but not for extras who did stunts, etc., exclusively, would be seeking clarification had the right of petition, but contended that the SAG union had no right to be taken care of in the certification.

4 FOR CHAS. ROGERS IN '45 THROUGH UA

Charles R. Rogers plans production of four pictures for 1945 release through United Artists. The first, "Wild Irish Rose," scheduled to roll March 17. Others are "Angel On My Shoulder," "Verga Girl" and "One Man's Family."

Debut With 4 Pix Delmonico, Indie, To

Hollywood, Jan. 9. Barney Garecky, Lewia Dow and Billy Sibersky have incorporated as Delmonico, Indie, To make four films, with first, action comedy, scheduled to roll Jan. 25.

INDEPENDENT FILM PRODUCERS, RANKY ETC.

Independent film producers, with some \$60,000,000 in product under way or scheduled and accounting for individual releases in the War Production Board similar to that granted 11 distributors in the matter of film allocations, may be stymied or at any rate sharply restricted as a result of the WPB decision to retain the current method of rationing film.

Both new and established independent film producers are affected, including Jesse L. Lasky, International Pictures, William Goetz-Lasky, Walt Disney, J. Arthur Rank (British unit releasing through United Artists) and a score of others.

Producers such as Lasky and International have already experienced difficulties in getting releases for major companies operating to curtailed film supplies. The further reduction in film proposed by the WPB (a cut of approximately 100,000,000 feet annually is planned), topping off the already tight supply, will hinder releasing plans for some \$100,000,000 worth of product already in the hands of independent producers. The problem would curb increased production of entertainment films, turning out about the same rate as the decline in output of Government films there. Simultaneously, the WPB would seriously hamper the efforts of U. S. companies to fully utilize the lush European market, which is opening up and leave the way open to British and other competitive product abroad.

International's Deal

While the International deal to release four to six pictures through Rank has been the linking factor, there has been no official word that the deal has been closed. RKO would have allowed some \$2,000,000 of film for the International output, which would include two or more films to be produced by Rank and other companies operating under the general 25% cut in film from Rank. The deal would include Disney and other independent production to provide for. Studio, which has been turning out about the same number of its own pictures as previously, might have to cut down its film schedule in order to accommodate International, thus sacrificing the full returns from its own output.

(Continued on page 10)

Exhib-Distrib Group Would Iron Out Rent Problems on Aussie Pix

Sydney, Jan. 9. Move has been started in the Australian picture industry to set up a committee, consisting of exhibitors and distributors, which would work out film rental problems without government interference.

Another sign that squabbling in exhibitors' circles over excessive rental pictures is seen in the action of Victoria independent exhibitors who have decided to follow the action of New South Wales. Indies in completely banned "overpriced" films. N.S.W. independent exhibitors have decided to follow so far have a tie-in with projectionists' union, members of which have agreed not to screen any film taken at excessive prices by indie group in suburban and country theaters.

'HARDY' WITHOUT 'ANDY' TO CONTINUE AT METRO

Hollywood, Jan. 9. With Mickey Rooney's departure from Metro to continue the eight-year-old "Andy Hardy" series sans Andy, Cary Young, producer of the family comedy, has been advised to keep them going, with top studio names injected into the cast to make up for the absence of Rooney.

Lewis Stone, Fay Holden and Sara Haden, original members of the family comedy, will be advised to keep Andy Allison pencilled in as an added starter in the next picture.

N. Y. Indies See No Relief on Terms Via Justice Dept.'s Big 5 Huddles

Carey Wilson to Ring For 'The Postman'

Hollywood, Jan. 9. Carey Wilson draws producer responsibility on "The Postman Always Rings Twice," to be filmed at Metro from James M. Cain's best-seller.

Niven Busch is doing the screen play but director and cast are still to be picked.

Fox to Appeal On 'Alex' Theft

St. Louis, Jan. 9.

An appeal from a decision handed down last week by U. S. District Judge George M. Moore will be taken to the U. S. District Court of Appeals by 20th-Fox, which was denied a motion for a reopening of the plagiarism suit filed by Mrs. Marie Cooper Oehler Dieckhaus Swanson, the former Miss E. Marie Cooper, who charged that Fox's "Alexander's Ragtime Band" film was based on her unpublished novel, "Love Girl."

The judge, additionally, appointed A. Evans Hughes as special master to determine the damages to be awarded the plaintiff and based on the earning power of the film. It is reported on film row that the flicker grossed approximately \$5,000,000. In similar litigation against Fox, the studio has been granted 20% of the net profits from pictures involved. However, Hughes' work will not be begun until the appeal has been adjudicated.

The judge charged that the plaintiff wrote "Love Girl" between 1925 and 1934 and had submitted it to St. Louis friends, then, revising it in 1934, she resubmitted, she sent two copies to the Washington, D. C. copyright office pending publication. In January, 1937, she said a copy of the novel was sent to a Hollywood literary agent, and she then sealed and mailed to herself the other copy.

In asking for reopening of the suit the defense contended that the two manuscripts were written after Mrs. Swanson had seen the picture in St. Louis in August, 1934, and she had probably read reviews of it before actually seeing it.

Judge Moore read "Love Girl" and saw the picture before handing down his decision last March. He opined that there was "more than an element of similarity" between the two and that literal copying is not necessary to constitute infringement.

POPKIN, PESKAY ASSUME 'INDIANS' FILM RIGHTS

Hollywood, Jan. 9. Popular Pictures, Inc., recently formed by Harry Popkin and Ed Popkin, will produce the picture version of "Ten Little Indians," originally slated for filming by Samuel Goldwyn, who tied up with copyright difficulties. Production starts next week on the Goldwyn lot.

The company acquired the screen rights from the Shuberts and the completed screenplay from Dudley Nichols. New York City agreed to direct the picture for Bronston, who is to go through with the job for Popkin and Ed Popkin, who are to be lined up by Barry Fitzgerald, Walter Huston, Louis Hayward, C. Aubrey Smith and other stars, who were under contract to Bronston.

20TH JOINS TELE. ASSN.

20th-Fox was last week elected an affiliate member of the Television Broadcasters' Assn. E. J. Piquette, TBA president, announced decision of organization's board of directors.

Members of the Independent Theatre Guild, New York at a meeting last Thursday (4) protested that there was no relief in sight for high demands for high percentage terms and preferred playing time by distributors via the current negotiations on the Consent Decree between the Department of Justice and the Big Five.

Members complained that distributors are not taking into consideration the problems of subsequent and last-run independent exhibitors. Exhibits also aired grievances over the designation of pictures on circuit frunk bookings whereby distributor allegedly designate for top billing pictures which the exhibs claim are not strong enough for that category. Resolution was suggested condemning the practice of "move-over" by first run theatres.

A subsequent meeting of the Film Committee of the ITOA last Monday (8) a resolution was adopted by which the practice of distributors in dating the same picture simultaneously in two theatres as first runs.

SEARS NAMED TO HEAD 'WAC DISTRICTS' GROUP

Grad Sears, up in charge of distribution for United Artists, was last week elected chairman of the distributors' association in the National Committee of the motion picture industry. He named Edward M. Schneider, UJA exec, as assistant chairman and appointed 10 district and 32 exchange area chairmen. Sears, who returned to N. Y. recently returned from active Army service to his post as head of the United Artists distribution, Inc., was elected chairman of the Foreign Managers Division of the WAC.

Major Louis, succeeding Joseph McConville of Columbia to the WAC post, is in Mexico City currently but soon will return to N. Y.

When advised of his appointment by phone Louis stated that he hoped to expand the distribution of film to civilians in liberated countries.

Harry Goldberg, advertising-publicity director for Warner Bros. theatre circuit, was appointed chairman of the public relations division of the WAC.

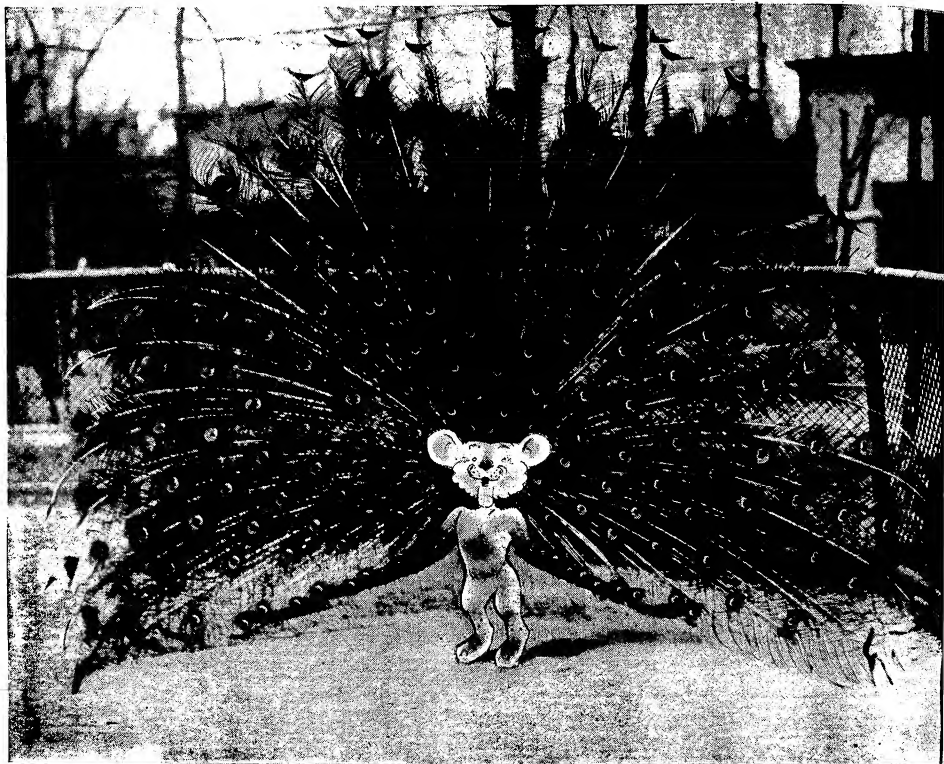
Leon B. DePinto, retiring chairman of the WAC distribution division, and Ned Emmerger, retiring assistant, will be tendered testimonial luncheon by the industry, and will be WAC at the Hotel Astor, N. Y., Jan. 9.

W. L. Titus Appointed Granger Aide at Rep.

James R. Granger, president and chief executive officer of Republic, last week announced that he had named Walter L. Titus as executive assistant in charge of branch operations. Titus will accompany E. L. Wallington, assistant sales manager, on a tour of Republic branch offices in the U. S. and Canada. Herbert J. Yates, chairman of the Republic Pictures, and Granger are sponsors of the new Republic company promotions following the regional sales meeting on the Coast.

Hays Readies Report To MPDDA Public Map 26

Prelin work has been started on various departmental reports that will be forwarded later. Mr. Hays' annual statement to members at the annual meeting of the Motion Picture Producers & Distributors Assn., The role the film industry is playing in the war effort and the activities of the industry in the war effort, the battlefronts are expected to be two vital topics in the Hays report.



6 REASONS
WHY LEO IS
PROUD AS A
PEACOCK!

1. "NATIONAL VELVET" BREAKS 9-YEAR RECORD OF RADIO CITY MUSIC HALL!

M-G-M Hit brings highest week's gross in history of house!

2. "MEET ME IN ST. LOUIS" IS THE NEW ASTOR THEATRE CHAMP!

Tops all previous records! Other cities doing delightfully ditto!

3. "THIRTY SECONDS OVER TOKYO" IS NATIONWIDE SMASH HIT!

From Coast-to-Coast M-G-M's Great Film packs them in!

4. "MUSIC FOR MILLIONS" WINS BROADWAY CASH AND CHEERS!

Producer of "2 Girls And A Sailor" does it again at Capitol, N. Y.

5. M-G-M's NEW GROUP OF 7 OFF TO A FLYING START!

"Music For Millions", "Thin Man Goes Home" first of Tenth Group!

6. M-G-M WINS TOP HONORS IN TRADE PRESS ANNUALS!

Exhibitors again vote Leo the box-office leader!



IT'S ANOTHER

FRIENDLY YEAR!

Seek to Monimize N. Y. Salesmen As Forerunner of National Org

What may foreshadow and become the nucleus of a national movement of film salesmen is a move, equally guarded, for a "nationalization" of the management of distribution personnel in New York's largest sales area of the country.

Of the N. Y. district major companies are reported spearheading the campaign to organize the N. Y. groups in the various sales areas, where higher salaries and better working conditions exist than in most branches of film companies throughout the country.

Jacob Leff, film attorney, is understood to have been approached by prime movers of the union project, and is reported to have been asked to consider representing them legally. Leff is attorney for the Unaffiliated Independent Exhibitors of N. Y., headed by Jesse L. Stern, attorney and himself operator of a small string of N. Y. theatres.

All the salesmen of the various N. Y. exchanges were invited to attend a secret session last night (Tuesday).

The "fratricidal" group of booking companies in the N. Y. and New Jersey area during the past few years, through their efforts, has reduced in the number of independent accounts making their own deals, it is said to have started the N. Y. salesmen to action, and they probably may spur salesmen to similar action in other parts of the country for the same reason.

The N. Y. salesmen are looking primarily to security, seniority rights and severance pay scales rather than wage scale.

In the N. Y. exchanges everyone is a salesman, and the various branch managers. The shipping manager has been organized for some years now, while movie and theatrical or so-called front-office workers have unionized themselves, leaving by bookers.

6 UPPED TO STARS

AT WARNER BROS.

Jack L. Warner, executive producer for Warner Bros. last Friday afternoon, announced the promotion of six contract players to star rating.

The stars are Lauren Bacall, Dana May, John Hall, Fay Wrenn, Robert Hutton and William Prince.

Reclassification increases the WB ratio tally to 31 stars.

Bergman to Contact

Exhibits on New Stars

In keeping with its policy of selling public new screen stars, Maurice Bergman, Metro's eastern ad-publicity chief, plans a swing through the U. S. visiting exhibitors to tell them of the William A. Scully point-of-view, trip to start late in month or early in February. Bergman is to contact exhibitors and to follow his visit to the studio this month. He leaves for the Coast with Scully on Jan. 11.

Purpose of Bergman's trek will be to convince exhibitors of the benefits to be derived from the display of new screen personalities. He will outline methods of aiding U. in putting new comparative stars into the public eye, explaining that novel trailers, special magazines and other aides will be used to attract exhibitors in such campaign.

Universal salesmen at the confab by Scully in N. Y. last in 1944 were told by Scully that the company's intention of bringing fresh screen talent, much of which the company feels is needed to fill the void caused by the war.

Delay 'God Co-Pilot'

Gay. Freeman to Feb. 21

Warner's premiere of "God and My Co-Pilot," slated to be held at the Grand, Macon, Ga., & Lucas & Jenkins house, on Feb. 1, has been set back to Feb. 21. Opening is being sponsored by the State of Georgia in tribute to Georgian Col. Robert Lee Scott, Jr., who wrote the autobiography.

Warner plans sending contingents to the Green Bay, Wis., and Hollywood, the number, including newspaper people, to be dependent upon transportation facilities.

Astra Settles Suit

On Distrib Rights

The Astra Pictures' suit against David O. Selznick, Ernest L. Scantlon, Raymond A. Kluge and Daniel T. O'Shea, involving distribution rights to three old films owned by Astra, has been dropped and settled, according to a stipulation filed last week in New York federal court.

Suit asked for \$250,000 damages, for alleged breach of contract in giving rights to "The Prison of Zenda," "The Adventures of Tom Sawyer" and "The Garden of Allah." Under the settlement it is understood Astra obtained an undisclosed sum of money.

U. S. Acts Quickly On

Threat by Designers

To Strike on Studios

Hollywood, Jan. 9.

With recording of six to one ballot in favor of striking by Studio Settlement U. S. Government agencies have started quick action, and War Labor Board has announced a representative would be selected from Washington for conferences with Herb Sorrell, conference of studio unions for the, and IATSE took in effort to iron out jurisdictional dispute without lawsuit.

At the same time National Labor Relations Board offered to take cognizance of case and indicated election settlement could be completed in three to four weeks.

N. Y. COPYRIGHT SUITS

WON BY METRO, U.

Playing six longer than they were contracted for, Metro's new exhibitor, films and attorney, have won a \$100,000 suit, resulting in five figures as result of copyright infringement suit won by Metro and Universal during the past week. They were instituted some time ago against Metro, Sternberg and his corporation, Sanfreth Theatre Corp., which operates the Grand, Manhattan, and Parkway, Mt. Vernon, N. Y.

Suits grew out of charges by Metro, that Metro had overplayed two of its pictures, "Tortilla Flat" and "San Francisco," and by Universal for playing extra playing time unauthorized or unreported, on its "You're a Sweetheart." All were won by Metro.

Under the judgment, entered by Judge Mandelbaum in the U. S. District Court at New York, Metro was awarded \$200,000 to \$500,000 per infringement. Since there were three violations of the copyright law, the maximum amount is finally determined upon Sternberg and Sanfreth would be liable for \$1,500,000 to \$4,500,000 per infringement.

Complainants were represented by Phillips, Nizer, Benjamin & Krin.

UA Names LeSieur

Mgr. of Advertising

Howard R. LeSieur was last week appointed advertising manager for United Artists. LeSieur formerly headed sales promotion and the U. A. house organ.

Frank Muneyhous of the U. A.-advertising department, and Berni Kambel, publicity, have resigned, though latter's status has not yet been determined.

Other changes in U. A. advertising-publicity staff are also under consideration. It is said that LeSieur had been taken at time of going to press.

Billpost Shortage

In Los Angeles Area

Film studios are up against a billpost shortage in Los Angeles and vicinity for exploitation of a bill during 1945. Billposting companies in the area are being contacted, but it all boards in that territory have been contracted for the year.

Contract for space last June. As a result, it will have a full showing of 125 boards.

Stay in Line—or Else!

Detroit.

If you get out of line in Detroit and get socked you don't get names.

Norman Silverstein, an attorney here, brought suit for \$50,000 damages, charging that he was beaten by a police officer, in the Fisher theatre last July.

The defense was simply that he pushed himself ahead of other patrons waiting in for seats on the mezzanine floor.

The jury agreed—in Detroit you must be in your turn or take the consequences.

9 Pix Fill Sked

At RKO for Jan.

Hollywood, Jan. 9.

Six new films, and three holdovers from last year will keep RKO program at top speed during January.

New entries are "Those Endearing Young Charms," "The Belles of St. Mary's," "Man Alive," "White's Scandals of 1945," "Mama Loves Papa" and "The Great Adventure." Holdovers are "The Spanish Main," "The Invisible Army" and "Johnny Angel."

'Stars Look' Damage

Suit for \$1,000,000

Settled by Loew's

Suit against Loew's, Inc. for alleged breach of a distribution contract, brought by Gratton Films, Inc., has been settled, according to a stipulation filed last week (5) in New York federal court. Action involved distribution rights for the U. S. of the Gratton film, "The Stars Look Down," and was for \$1,000,000 damages.

Gratton charged Loew's deliberately delayed exhibition of "Stars" until 18 months after it had delivered to him, having spent \$50,000 to finish and release the similar "How Green Was My Valley" in 1941.

Gratton further charged that Loew's had failed to observe good faith in the exhibition of "Stars" by releasing it in smaller markets and at first-run theatres, causing the film to gross only a fraction of its potential.

"Stars" was produced in England by Gratton in 1940. Exclusive rights for its exhibition in the U. S. were bought by Loew's through a subsidiary named M-G-M Ltd. (Loew's). Both assigned rights to Loew's affiliates.

Author alleges that prior to the profits of "Wilson." Fox in 1936 had requested a script of his play, which was delivered to William C. Earl Carroll, at that time a producer for Fox. They held it for one year and returned it to his agents.

In February, 1940, the play was again presented to the Fox office in New York and remained in its possession until April, 1940. Submission of the script, he alleges, was in 1938, through his agents, Eric S. Pinner and Adrienne Morrison, and in 1940 through William C. Leng.

BACHER, STAHL TAKE

OVER 'IN HEAVEN'

Hollywood, Jan. 9.

John Stahl drew the director's chores on "Love Me to Heaven," film version of the Satevostep story.

Lensing starts March 23, with William Bacher as producer.

'Princess-Pirate' Up

To \$500k in Rentals

"Princess and the Pirate" (Bob Hope) has topped the charts with more than \$500,000 in rentals in first seven weeks in Chicago, ending at \$750,000 in rentals. Based on preliminary reports, the Samuel Goldwyn production is headed for a domestic take of around \$3,500,000.

"Summer Storm." United Artists rental has passed over \$1,000,000 in approximately 2,400 playdates. "Domestic gross of better-than \$1,250,000 is indicated.

Generalis Heads Fox

Foreign Publicity

George A. Generalis was last week appointed publicity director of foreign newspapers in the U. S. and Canada for the Fox-Pix.

Chi-Nabe Exhib Cites 'Favoritism' On Film Bookings As \$300,000 Triple Damage Trust Suit Opens

Joe Hazen to Coast

For Wallis Huddles

Joseph H. Hazen, president of Hal Wallis production company, is to be leasing deal with Paramount, left for the Coast Thursday (4) and will return there several weeks after the launching of the company's third picture, "Don't Ever Grieve Me." While there Hazen will also discuss plans with Wallis for the balance of this year's five-picture production schedule. They will also huddle on British production next summer of "Whenever I Remember" with a Paramount picture.

"The Love Letters" and "Affairs of Susan," first of the Wallis pictures for release, are now being edited and scored.

Called 'Stool Pigeon,'

Checker Awarded 10G

Damages From Exhib

Man bites dog story in the checking field, where checkers on percentage engagements of pictures and exhibitors, has been settled, according to a stipulation filed last week (5) in New York federal court. Action involved exhibition rights for the U. S. of the Gratton film, "The Stars Look Down," and was for \$1,000,000 damages.

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ASKS \$500G DAMAGES

Claims 'WILSON' THEFT

Charging that 20th-Fox, had pirated his copyrighted play, "Woodrow Wilson," Loew's is suing 20th-Fox for \$500,000 damages and an accounting of "Wilson" profits.

Author alleges that prior to the profits of "Wilson." Fox in 1936 had requested a script of his play, which was delivered to William C. Earl Carroll, at that time a producer for Fox. They held it for one year and returned it to his agents.

In February, 1940, the play was again presented to the Fox office in New York and remained in its possession until April, 1940. Submission of the script, he alleges, was in 1938, through his agents, Eric S. Pinner and Adrienne Morrison, and in 1940 through William C. Leng.

Fox Denial

Hollywood, Jan. 9.

Charges of piracy in the filming of "Wilson" were denied by 20th-Fox as "a baseless and unfounded accusation." Studio issued a statement in reply to a claim by Anthony Richard Pinner that Fox had "stolen" his play, "Woodrow Wilson," copyrighted in 1929. It says: "The play was in the hands of the Fox office in New York and remained in its possession until April, 1940. Submission of the script, he alleges, was in 1938, through his agents, Eric S. Pinner and Adrienne Morrison, and in 1940 through William C. Leng.

Peru, Colombia Offices

Being Opened By Rep.

Morris Goodman, vp. in charge of foreign distribution for Republic, is now announcing the opening of two Republic branches in Peru and Colombia.

Office in Peru begins operations this month, while the Colombia office opens in February.

Chicago, Jan. 9.

Largest damage suit in the history of the film industry to be filed here, in which former owner of Thalia theatre, Thalia, sued exhibitors for \$300,000, was allegedly forced out of business by conspiracy of 10 film corporations and two stockholders to get off to work and file another of those lengthy sessions Wednesday (3) before Federal Judge William H. Holly. The suit charges that 10 exhibitors and seven men, charging violation of anti-trust laws and restraint of trade of PNC, and others, including Anti-Trust law and Clayton Act, follows last year's Jackson Park movie suit.

Major Ameglio, who was retained in triple damage ruling for plaintiffs to tune of \$360,000, although latter is suing for \$200,000, some time this year in U. S. court of appeals.

As in the Jackson Park case, Judge in this one is empowered to award defendants three times the \$100,000 said if defendants are found guilty.

Defendants include Warner Bros. Distributing Corp., Loew's, Inc., 20th-Fox, Universal Film Exchange, Inc., RKO, Columbia Pictures, Inc., Capitol Film Exchange, Inc., Henri Hecht, PNC, and Balaban & Katz, among others.

Opening arguments by Harold W. Norman, attorney for the plaintiffs, Murray, former owner of the second-floor neighborhood vaude house on North Dearborn, gave evidence that he was forced to give up his business to Murray, in showbiz since 1908.

Norman said that Murray, in 1908, when it was largest theatre in the neighborhood, Film salesmen solicited Murray for his all the time, Norman said, in 1925 the Milos, a larger theatre, opened nearby, and when Murray wanted to get "A" and "B" pictures, he was forced to go to the Milos. Norman argued that Murray was forced at one time to consider the offer of \$100,000 by John L. Manta, one of the defendants, and had to cut prices, run down his business, give up his business, losing prestige and money all along and finally having to quit entirely. Norman said that Murray operated in such a way, Norman said, as to be the sole operator out of business.

Resumed Friday

Recessed till Friday (5), trial resumed with defendants' attorney, Edward J. McLaughlin, Murray, on differences in construction of Milos and Thalia, apparently to try and bring out that former, in a more attractive building and therefore more likely to be patronized. Questioned whether it was legal to have a circuit, as after all, entitled to advantages over indie exhibitors was also touched on.

Prior to block-booking, it was argued, railroading was a common practice in distribution for Republic, and that Murray, in a more attractive building and therefore more likely to be patronized. Questioned whether it was legal to have a circuit, as after all, entitled to advantages over indie exhibitors was also touched on.

At closing Friday Murray said it was necessary for a theatre in that location, while Maria was on, in order to operate at a profit. During session Monday (8), question was asked whether Murray, in a more attractive building and therefore more likely to be patronized. Questioned whether it was legal to have a circuit, as after all, entitled to advantages over indie exhibitors was also touched on.

After 1931, Murray testified, this association broke up, and from that time on, Murray, in a more attractive building and therefore more likely to be patronized. Questioned whether it was legal to have a circuit, as after all, entitled to advantages over indie exhibitors was also touched on.

Not quibbling about physical conditions of the Milos, Murray said he didn't mind the Milos had a better cooling system than the Thalia.

It was said that Murray, in a more attractive building and therefore more likely to be patronized. Questioned whether it was legal to have a circuit, as after all, entitled to advantages over indie exhibitors was also touched on.

As I did in my own theatre," he said, "despite their so-called better cooling system."

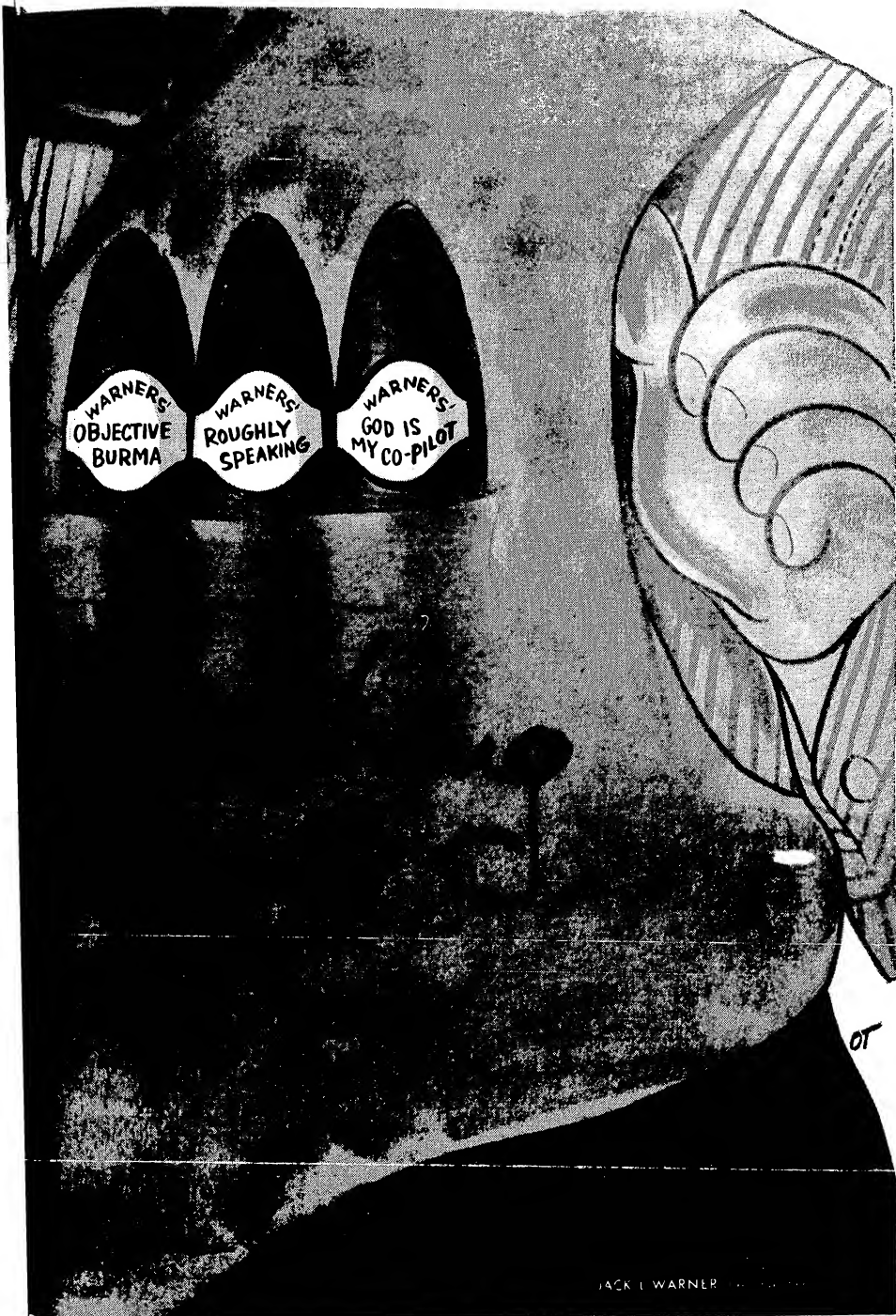
Soberer Next 'Maidie'

Hollywood, Jan. 9.

Soberer next "Maidie" series for Metro is "Up Goes Maidie," produced by George Hall.

Filming starts when Max Selsman comes back from his tour of duty.





**DEANNA DURBIN'S FIRST
IS UNIVERSAL'S BIGG**

**CAN'T HELP
HOLDING OVER
"CAN'T HELP
SINGING"**



Deanna **DURBIN** — **CAN'T HELP SINGING**

TECHNICOLOR PICTURE BEST BOXOFFICE HIT!

Extended playing
time in all first
engagements

CHICAGO, ILL.

BUFFALO, N. Y.

ST. LOUIS, MO.

LOUISVILLE, KY.

NEW YORK, N. Y.

NEW BEDFORD, MASS.

SAN FRANCISCO, CALIF.

MIAMI, FLA.

ATLANTIC CITY, N. J.

CRITERION, N. Y.

BALTIMORE, MD.

ALLENTOWN, PA.

READING, PA.

HARRISBURG, PA.

TOLEDO, OHIO

SACRAMENTO, CALIF.

ASBURY PARK, N. J.

ROBERT PAIGE
TECHNICOLOR

Selected as
"THE BEST
FILM DRAMA
OF 1944"

*by National Board of Review
of Motion Pictures.*

CARY GRANT

Adventurous, reckless,
smashing, virile . . . in

*"None but the
Lonely Heart"*

with Miss **ETHEL**

BARRYMORE

Barry **FITZGERALD**

June **DUPREZ**

Jane **WYATT**



Produced by David Hempstead • Directed by Clifford Odets
Screen Play by Clifford Odets

From the novel by Richard Llewellyn
author of "How Green Was My Valley"

GEORGE COULOURIS • DAN DURYEA
ROMAN BONNEN • KONSTANTIN SHAYNE

SON THAT FLEW!
MARCH OF DIMES (JAN. 25-31)



~~101 to 1~~ 1 to 10

THE ODDS WERE REVERSED BY THE FACTS! . . .

YESTERDAY — four years ago to be exact—**ODEON THEATRES OF CANADA LTD.** was organized with an idea and one theatre. The odds against its success seemed one hundred and one to one.

TODAY—ODEON is firmly entrenched with 101 theatres dotting the principal cities and towns of Canada. It is significant that this remarkable growth was attained in a country completely girded for war!

TOMORROW! — ODEON will present a new picture—a building program that will challenge the skill of expert architects in the erection of modern theatres.

When ODEON looks back on the yesterday, we can have only bright hopes for the tomorrow—for ours is a warm determination to be eminent in the fields of public service and entertainment.



ODEON THEATRES OF CANADA LIMITED

Associated with ODEON THEATRES
LIMITED (of Great Britain)

PAUL NATHANSON, *President*

Fred Danz Named Mgr. of Sterling Coas Circuit; Exhib Distrib Briebs

Seattle, Jan. 9. Fred Danz, son of John Danz, has been named as general manager of Sterling circuit and as assistant to the president, John Danz. Danz has been working in the last six months, coming from Parkersburg, W. Va., to Portland, Ore., where he was a film salesman.

Mr. Danz, supervisor of downtown Danz theatres, has been appointed to supervisor of the whole Sterling circuit, including the Danz circuit.

Steve Higgins, who was wanted to be a touring exhibitor, was named to the position, resigned as manager for Republic exchange here, on his way to Seattle. He has two theatres in Kirkland, ship-building town, one in Burien city and opens in fourth show in Lake City, near Seattle.

Ryan With WB
Albany, Jan. 9. Kinsey Ryan who operated theatres in Greenville and Danbury before the service, is now with Warner Bros. circuit. Ryan received a medical discharge from the army after seeing service in the Mediterranean area. He was at the Strand here while manager Leo Room was hospitalized in England.

Mr. Ryan is now assistant to Al Flame at the Ritz in Burien. He will be replaced by Anthony, worked for Fox and Universal as a salesman out of Albany for some time.

Karl Hartig, veteran in film business, has been head booked as manager of the Columbia exchange here.

Del. Houses Change Owners
Detroit, Jan. 9. Two theatres here, under long operation by their former owners, have changed hands.

The Golden, operated for many years by the late J. Golden, has been purchased by Irving Bickman, owner of Clavon, and John C. Golden, who for more than 15 years operated the Irving in Burton. Bickman has taken over the house to Associated Theatres.

Tindal Rochester Prep. Chief
Rochester, N. Y., Jan. 9. Allan J. Tindal, chief of the Moving Picture Operators Union, Local 253, finishing his term, has been named as chief of the Rochester circuit, who held office four terms. His projectionist at Cameo.

Chi Lets 2 Drive Managers
Chicago, Jan. 9. Jack Kirsh, head of Allied Theatres, named chairman of amusement district Intuitive Parkway drive, James E. Coston, Warner theatres, and Alvin J. Coston, Warner theatres, are named chairman of Red Cross campaign.

Two men for film drives are John Balaban, Tom Flannery, Ed Silverman and Hal Halperin.

Flintstone on Par Pop Club Board
In recognition of services for the Paramount Pop Club, Al Flintstone, a Paris trade publicity official in N. Y., was elected to club's board of directors.

Succeeds John E. McDermott, accountability exec, recently resigned from Par.

2-Day UA Meet
Two-day sales meeting of United Artists district managers opened in New York Monday, Jan. 9.

At the meeting, U. A. general sales manager, dropped plans for a national convention in New York, and Government directive banning conventions during 1945.

Milwaukee Film Commissioner
Milwaukee, Jan. 9. Reappointment of Alfred S. Kysel to head Milwaukee Motion Picture Commission made by Mayor Ben Lester J. Bradshaw and William J. Kysel also named. Terms start Jan. 1.

\$250,000 Deal
Los Angeles, Jan. 9. Fox West Coast circuit, the Fox-Fullerton theatre, in Fullerton, Calif., approximately \$250,000. Deal includes 1,100-seat club house, office building and adjoining parking lot.

Schwartz to Sioux City
Des Moines, Jan. 9. Tri-State Sales, Inc., has named Mr. Schwartz manager, Capitol, Sioux City, Ia., replacing Ray Crain, now manager Bonham, Fairbury, Neb.

Don Rudner, former manager of the Schwartz, Ia., will now manage both the Grand and Ritz theatres. The late Hyman Levy was manager of the Schwartz.

Anagnost Heads Chi. Variety
Columbus, O., Jan. 9. George Anagnost, manager of Greyhound Station, has been named to head local Variety Club, succeeding Bobby Jones, who was named for 1945 and Don Burrows, first assistant.

Joseph E. Lutz, treasurer, second assistant, and Fred Deitricher, secretary, Lutz and William Pullin, Sr., were named co-

gates to the national Variety Club convention, with Pete Wood and William Pullin, Jr., as alternate.

Members of the 1945 board of directors, in addition to the above officers, are: Harold B. Hollister, president, Vance, William Pullin, Jr., Harry S. Jones, James E. Hale and Ben Almond.

Stethon Heads St. Louis Variety
St. Louis, Jan. 9. Albert Stethon, St. Louis, Mo., ex-coop. exec. elected Chief Barker, president of the St. Louis Variety Club for ensuing year. Louis K. Ansell, of Ansell Bros. circuit, made first district Chief Barker, Joseph E. Ansell, Ansell Bros. circuit, Douglas, and Albert Wietner, manager Ambassadors, Property Master.

E. H. Rowley New R. & M. Chief
Dallas, Jan. 9. E. H. Rowley, executive of R. & M. Rowley Electric Co. at a directors meeting here, filling vacancy caused by death of Harold B. Hollister, ex-coop. C. J. Jones, general manager, was elected.

Mr. Rowley, who was formerly president as was Lou Anger of Los Angeles, was elected.

Treasurer, I. Y. Robt was voted to board of directors and also made for chairman.

MONO TRACK ACTIVITY
Spotlights Sex Deals

Philadelphia, Jan. 9. Activity in Monogram Pictures Corp. stock again held the spotlight in the business.

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ONE TOP-BUDGETER MONTHLY FOR REP

Republic Pictures will release one top-budget film each month during the coming year, announced at the opening of the company's regional sales meeting Monday (8). Sessions, being held at the N.Y. Athletic club, closed today (10), with a midweek confab slated for tomorrow (11) to complete Saturday (12) in Chicago at the Blackstone hotel.

Yates added that extensive publicity and advertising campaigns are planned for each of the films. Campaign budgets will be on an exact-grosses-garanteed-by-high-budget. Republic big picture during the past year.

James R. Grainger, president and general manager, told the sales execs of the company that all-time booking high for Rep product was chalked up during 1944, the increase totaling 10% over 1943, and stated that based on grosses to date for "Brazil" and "Lake Placid Serenade" the company is looking for '45 to be a record year.

Those at the meeting included: E. L. Walton, assistant general sales manager, eastern, New England, and central district sales manager Max Glick, New York, and assistant general manager, western, branch managers; William Saal, exec. assistant to Yates, in charge of the company's distribution; Walter L. Flus, Jr., exec. assistant to Grainger.

Yates, Grainger, and a homeoffice group showed off for the Chicago confab.

Injunction Suit Nixed.

In St. L. on IA Row

St. Louis, Jan. 9. One angle of the litigation that arose when members of the St. Louis Local No. 143, recently walked out of film houses in St. Louis and St. Louis County when exchanges continued to serve the three St. Louis exhibitors, was dropped today.

The two union jurisdictions instead of one non-union man, degenerated last week into an intricate legal case against Warners, 20th-Fox and Monogram exchanges was dismissed today by the U. S. district court.

The suit, which was filed by the start of the turmoil, the Kirkwood Theatre Corp., owner of the Kirkwood Theatre, who cut the exhibitors involved, asked for the injunction to restrain the distributors from breaching their contract to supply films.

The case involved in the case, the suit was paid by the plaintiffs, a part-time work of assembling data on which damage suits are to be filed, because of loss of revenue due to the exhibitors' continuing to expect the suits will be filed in about 30 days.

City Investing Co.

Continued from page 3

Victoria. This house, leased by Maurer at \$116,000 yearly, under the name of the first district, which exists for the Victoria, may go into the Astor as operator, although the City Investing is said to be considering other deals, including with Loew's a Russian-financed outlet.

Reported possible that Maurer, under the name of the first district, which exists for the Victoria, may go into the Astor as operator, although the City Investing is said to be considering other deals, including with Loew's a Russian-financed outlet.

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Large Majority Vote Favors Merger Of SOPEG's 2,000 Members, UOPWA

CENTRAL CHECKING SETUP DUE SOON

A central checking system for five major distributors, as reported in "Variety" several months ago, is near the final stages of organization and may be announced shortly. Companies are planning the move to curb losses, allegedly involved in percentage deals, with John O'Connor likely to head the tightened checking system. Metro and Warners have their own company checkers.

Majors have considered using private detective agencies in addition to checkers to watch grosses on percentage pictures.

'Boys From Chi' Denied Appeal Rehearing

The six "Boys from Chicago," convicted in 1943 for conspiracy to convert more than \$1,000,000 from the film industry, were denied their petition for a rehearing of their appeal to the U. S. Circuit of Appeals on Monday (8). The Chicagoans had filed application to the circuit court several days ago asking to reconsider its denial of the mobsters' appeal from the conviction which carried 10-year prison sentences on the grounds of conspiracy.

The seventh defendant, Louis Kaufman, former business agent of local 244, Motion Picture Operators Union of Newark, N. J., did not ask for a rehearing, but applied for a stay of the execution of his seven-year sentence and asked to have his bail continued pending decision by the U. S. Supreme Court on his application for review of the case. The six mobsters are also expected to apply to the high tribunal for a review.

The appeal for rehearing was made last Friday.

SUP. CT. NIPS FURTHER CRESCENT CO. ACTION

Washington, Jan. 9. U. S. Supreme Court practically closed the door on any further action in the Crescent Amusement Co. anti-trust suit won recently by the Department of Justice when it turned down a petition for a rehearing of the appeal in the case here yesterday (8).

Appeal for rehearing was made last Friday.

New York Theatres

HUMPHREY BOGART

ERNEST H. BINGWANG'S

'TO HAVE AND HAVE NOT'

Warner Bros. with Bill Wallace, Dolores Costello, George Carmichael

B'way at 51st St. HOLLYWOOD

M. G. M.'S TECHNICOLOR JOY-FILM!

Heard Judy sing the Hit Parade tune

"THE TROLLEY SONG"

JUDY GARLAND

with MARGARET O'BRIEN

'MEET ME IN ST. LOUIS'

ASTOR—Continues—Popular

Prices—5¢ & 45¢ St.

Shows Open 10 A. M.

62 STARS IN WARNER BROS. "HOLLYWOOD CANTEN"

2 Great Bands • 7 New Songs

LIONEL LINTON

and HIS ORCHESTRA

Plus a Gals Revue

B'way at 47th St. STRAND

RING CROSBY in "The Merry Widow"

SONNY TUFTS in "The Merry Widow"

"Here Come the Boys"

PARAMOUNT

MUSIC HALL "NATIONAL VELVET"

Spectacular Stage Productions

BRUMBER'S NEW JOB

William W. Brumberger, recently of Warners' field public relations staff, working out of Cleveland, has been brought into the home office to take charge of all field service men.

Succeeds Irving Yergin, recently appointed to leave St. Paul and to Jack L. Warner, Jr., at the studio.

WINGED VICTORY

DAVID L. FRANK in "The Merry Widow"

LOUISE CLARK in "The Merry Widow"

WINGED VICTORY

WINGED VICTORY

WINGED VICTORY

WINGED VICTORY

Recognizing its need for top call-
bre programs to enable it to com-

P & G Reshuffle Could Mean New 'Goldbergs' Deal

WAMBOLDT VICE MacHARRIE
Bob Wamboldt, succeeds Linda MacHarrise as eastern production manager of the Blue, when latter shifts to Y&R on Feb. 1.
Wamboldt's program supervising post will be taken over by someone outside the network organization at the present time.

'Spotlight' Stays Put With Hypoes, Downey on Discs

James L. Fly Now Active

Fly attended his first meeting of the committee at the Hotel Woodstock, N. Y., last week.

Wood, who succeeded Jim Shelby last spring, when Shelby joined the Marines, intends looting in Hollywood to work on a free-lance basis. William S. Shepherd's status as asst. radio director remains the same for the time being.

Chi Prevenerà In

Chicago, Jan. 9.
One of the largest recent deals for

Shows renewed are "Judy and
ane," transcribed quarter-hour se-
ies heard Monday through Fridays;
"Bulldog Drummond," heard Mo-
y nights from 9:30 to 10 (CWT); a
playback transcription of the show
heard Monday afternoon over MBS;
and three live shows. Latter are
"Say It With Music," aired Tuesdays,
Thursdays and Saturdays, 6:45 to
7 p.m., featuring the Brandt Sisters;
"The Crime Files of Flamond";
Tuesdays from 9:30 to 10 p.m. and
"Mystery House," Sundays from 9:30
to 10 p.m., both written by George
Anderson. "Flamond" show has
created such interest locally that
a couple of publishers are angling for
action rights on series.

Mutual in Feb.

New show will originate in Hollywood and be aired five times weekly Mondays through Fridays, at 7:15 p.m. (CWT) starting Feb. 5, with strong possibility that stint will be sold commercially before hitting the air. Massey, now in N. Y. for several Columbia recordings, leaves for Coast following his final broadcast (13) over NBC. He'll stop off enroute for a vacation on his New Mexico ranch.

Singer, while east, was featured in two 15-minute sustaining stanzas on the web each week, but since several agencies interested in the stanza believe he has stronger commercial possibilities encased in a 30-minute program surrounded by a comedian and a gal singer, Blue will spend the coin to give him the building.

"Norman Gordon Show," which has occupied the Tuesday 10:30 slot, will move over to Friday nights at the same time beginning Jan. 20.

Waltham decision followed a government contract taking all of its output for the next two years, according to Mutual representatives. Firm had been advised it would be able to make watches for civilian use, this accounting for its consumer campaign. New government order caused a revision in plans. Felt that while a campaign to keep the Waltham trademark before the public is still warranted, the Welles deal is too costly for this type Institutional campaign.

Coca-Cola Again Tops Blue Coin, Ford Runner-Up

Coca-Cola again tops the list of Blue network sponsors for 1944, the outfit spending \$3,720,994 for time alone with the web. Ford Motor was the second highest spender with an outlay of \$2,710,000.

J. Walter Thompson was far out in front among agencies, programs representing gross times sales outlay of \$6,100,528. , D'Arcy agency was second with \$3,720,994 for the Coca-Cola business.

Top 15 Sponsors	
Coca-Cola	\$3,720,994
Ford Motor	2,710,000
Kellogg	2,259,120
Miles Lab.	1,626,699
Gen. Mills	1,726,506
P&G	1,456,017
Socony	1,351,673
Swift	1,257,136
Quaker Oats	1,219,942
Sherwin Williams	968,830
Libby McNeill Libby	937,644
Bristol-Myers	923,469
Westinghouse	885,468
Esquire	864,602
Phileo	849,666

TOP 15 AGENCIES	
J. Walter Thompson...	\$6,100,528
D'Arcy	3,720,994
Compton	3,224,157
Kenyon & Eckhardt...	2,258,120
Wade	1,628,899
Y&R	1,731,605
McCann & Erickson	1,511,077
Sherman Marquette	1,057,752
Dancer, Fitzgerald,	
Sample	1,029,412
Hill Blackett & Co.	914,599
McCann-Erickson	689,181
Schwimmer & Scott...	886,644
Walker & Downing...	866,901
Knox Reeves	653,596
Lennen & Mitchell...	632,346

**BRAGDON TO RCA FROM
NBC PRESS DIVISION**

Elevation of Sid Eiges as top man in NBC's press dept., replacing John McKay, who resigned to go with King Features, will result in transfer of Tom Knode, head of NBC press in Washington, to N. Y. to take over managerial duties heretofore handled by Eiges. Knode has been in Washington for the web for about two years.

Another switch in the department finds E. L. "Brag" Bragdon, trade news editor, leaving to join Sidney M. Robards, newly appointed manager of RCA's info dept. Bragdon will be succeeded by Allen Kalmus, who'll move up from a writer's berth around Feb. 1.

Robards has been with RCA since 1928, having been asst. editor of NBC news before that.

In addition, NAB has just given testimony, so that it appears fairly certain that the Federal Communications Act will really be amended by July.

Sen. White told "Variety" that he plans to hold an early conference with Wheeler on the prospects of reviving their bill. He also declared that he had "no patience with those who capitalize franchise values on speculation sales," and would seek no way to cure that.

Wheeler announced in general that the FCC was against clear channels, and that the agency fail to allow proper service in rural areas, and added that new regulations should be based on the premise that broadcasting is a public service supported by advertising, and not primarily an advertising medium.

J. Harold Ryan, NAB presy.,
 "I joined the association 'very pleased
 with the suggestion contained in
 the report of the Lea Comm. with regard
 to radio legislation.' He pledged
 NAB support to bring the act up for
 debate. The big call for legislation,
 however, is contained in the Lea
 comm. report, in which it kisses
 goodbye to its probe of FCC.
 "The Communications Act," con-
 tained the report, "has not been
 substantially changed since 1934,
 in many respects, since 1927.

"The basic need now, from a congressional standpoint, is for a examination of the provisions of the Communications Act with a view

(Continued on page 28)

Sinclair, Kremlin

Top '44 Spenders

On Mutual We

Mutual network policy put in effect several months ago (prior to the inner sanctum revamping) — the emergence of Edgar Kobak as a (prexy) restricting commercial religious airers to Sunday mornings as reflected itself in the 1944 guidelines.

Whereas, in 1943, the Gospel Broadcasting Assn., via its expenditure of \$1,566,130, represented top time-buying client on the network, in 1944 the religious organization nosedived to fifth place with an expenditure of \$950,309.

ist of bankrollers for the year was \$1,301,917, with R. B. Scripps (Kreml) second with \$1,145,500. "Opposing" the agency list again was Edwin, Wasey & Co. with \$2,406,000, with Hixon-O'Donnel second, \$1,019,17, and Ruthrauff & Ryan third with \$1,230,241. Web's total bill for the year was \$19,533,650.

TOP 15 SPONSORS

Sinclair Refining	\$1,301.91
R. B. Semler	1,145.70
Kellogg	1,000.73
Metro-Goldwyn-Mayer	981.41
Gospel Broadcasting	950.30
Zonite Products	732.42
Mutual Benefit, Health Pharmaco	677.42
Bayuk Cigars	676.31
Gillette	687.86
Amer. Cigaret. & Cigar	542.58
Campana Sales	530.58
Clark Bros. Chew. Gum	499.88
Ralston Purina	465.30
Grove Laboratories	450.71
	436.05

TOP 15 AGENCIES	
Erwin, Wasey	\$2,406.56
Hixon-O'Donne'	1,301.91
Ruthrauff & Ryan	1,230.24
Donahue & Coe	1,058.84
Kenyon & Eckhardt	1,041.94
R. H. Alber	950.00
Ivy & Ellington	733.65
Arthur Meyerhoff	677.42
Weintraub	660.94
Maxon	542.55
Walker & Downing	539.65
Wallace Ferry Hanley	499.88
Boynott	475.62
H. B. Humphrey	456.65

12TH ANNUAL *VARIETY* SURVEY OF SHOWMANAGEMENT

(To report and cite the wartime activities of American
Radio Stations and their blueprints for the post-war)

This will be the 12th consecutive year
VARIETY has undertaken this project.

Because our country is still fighting a
long, hard war, this marks the fourth
time that this survey has had to consider
"what the broadcasting industry has
done and is doing to help bring victory
closer."

But it is also important at this time to
know how our radio stations are prepar-
ing for the day "when the boys come
home."

Radio has a big voice now, an im-
portant one. It will become louder and
more authoritative when this terrible
holocaust ends. . . . VARIETY wants to
find out what the radio stations are plan-
ning to do about it.

And last but not least . . . don't forget
to report the all-important contributions
you made to commercial radio: What
you did in Showmanagement to help
the advertiser and to promote your sta-
tion in the community . . . things that
make possible your stronger voice in the
shape of things to come.

Once again to save time and give the
stations greater latitude in reporting on
their accomplishments and their plans,
VARIETY is not going to send out form
questionnaires this year.

Keep them short and concise. Fancy
trimmings won't mean a thing.

Entries are confined to radio stations
in the U. S. and Canada.

Address Reports To Radio Editor

VARIETY
154 West 48th Street
New York 19, N. Y.

Deadline for Entries is Midnight, February 10

More Time, Equipment, Manpower Give BBC Bulge on War Reporting—Hicks

By JERRY FRANKEN

The documentary, human type of reporting which has characterized the BBC's war coverage and served to give its listeners a much better radio contact with the conflict, is a virtual impossibility for American radio under existing circumstances. That's the opinion of George Hicks, the Blue's European man, whose own documentary job on D-Day is universally regarded as the outstanding individual war coverage job done by any U. S. radio man. He returned to the U. S. last week after two years overseas, during which he covered the entire European front.

Hicks bases his conclusion on a number of factors, all stemming from the essential differences between American and BBC policies and techniques. In the U. S., the commercial structure of radio comes first, and war coverage, except on such occasions as an invasion of Normandy or the Philippines, must be fitted into that commercial pattern. That places a marked time limit on U. S. broadcasts. The British, however, notes Hicks, have complete time freedom, for the war comes first with them, in radio as in everything else.

BBC also has the advantages of a

much larger staff, more equipment and so hughous as to use of recording, such as are imposed by NBC and CBS. If necessary, 15 or 25 men will work on one two-minute recording for a BBC broadcast round-up. Compared to that, U. S. radio reporters must work virtually single handed. Hicks believes that if more American radio personnel were to become available overseas, in combination with more portable recording equipment, a marked improvement could be achieved along documentary lines. Platters could be short-waved or flown to the U. S. for broadcast and the value of such intensified coverage would compensate for the loss in quality the use of film or wire recordings frequently entails.

Hicks also believes differences in the American and British civilian psychology bear on the problem. Britons are much closer to the war, physically and mentally. After five-and-a-half years, the average Briton demands a greater emphasis on radio coverage. This, perhaps, explains the acute when the news favors the Allies.

Burden placed on American radio overseas is enormous. Hicks declares, and the mobility of modern

WOR's 'Man' to Answer Queries Day & Night

WOR, N. Y., has decided to double up on its use of the "Answer Man" fact giving program, with the show, now heard cross-the-board at night, shortly to be heard six times weekly during the day as well. Believed to be the first time a features show of this sort has been broadcast 12 times weekly in one market by the same station.

"Answer" now has night, periods sold to Trommer's Beer, Pepto-Mangan, L'ever Bros. and Ex-Lax. Three of its daytime pitches have already been sold to Trommer's, account keeping its evening segments as well. Double sponsorship, day and night, by the same account, is also rare.

Program is owned by Albert Mitchell and handled in N. Y. by Bruce Chapman.

war makes coverage especially difficult. A newspaper correspondent can follow an action, write his copy and public relations officers take care of the rest. A radio man, though, first has to write his stuff, have it censored, and then broadcast it, from a transmitter far behind the scene of action. Else, he has to record it, have the recording censored and then see that it gets to where it can be shortwaved back home, BBC, on the other hand, has recording vans and smaller mobile equipment, on jeeps and trailers, which give their reporters far greater scope.

RAY KNIGHT ON WAY TO BENTON & BOWLES?

Ray Knight, who left the Blue network several months ago to produce the Ed Wynn-Borden's show for Young & Rubicam, is considering another switch — this time to Benton & Bowles. Reported that if he does move into B&B he will take over production of "Glamor Manor," which moves east.

Knight says he's been talking with B&B about a switch but as yet no contracts have been signed. Knight bowed out as Wynn producer several weeks ago.

Durante, Moore Set For Summer Overseas Trek

Hollywood, Jan. 9.
Starting in June with their 13-week summer tour from CBS' program, Jimmy Durante and Garzy Moore will go on an overseas entertainment tour for USO-Camp Shows. General Eisenhower's request some time back for comedians points to probability of summer hiatus.

No decision reached yet by William Eddy agency or client. Camel cigarettes, as to replacement or complete withdrawal during summer season.

WPB Lead Order Sinks G. Fields

Grace Fields' Tues. night Blue show for Ipana (Bristol Myers) is being dropped after Feb. 6, probably to be replaced by a new WPB identifice tubes. Program will have continued to be produced by its departure date. Agency involved is Dorothy Clifford & Shenfield.

Other shows carrying the Ipana banner will hereafter emphasize other products.

Bristol-Myers decision was based on the angle that the newest of its programs, since a reduction had to be made, would be used to go. Action followed the departure for the City to the backs of Guy Chet McCracken, DCS radio host, and over production crisis on the Fields' Ipana.

Sweeping Radio

Continued from page 22

their modification to conform to the requirements of administration as demonstrated by the needs of the industry, and the Commission, since the original acts were enacted.

"The uncertainties of interpretation, so far as possible consistent with the exercise of the reasonable discretionary powers of the Commission, should be removed. The rights and duties of the industry should be more clearly defined, likewise the powers, duties and limitations of the Commission should also be considered, and necessary amendments made to conform to good practice as developed by experience."

Specifically, the Lea Comm. pointed up for legislative consideration: Network regulations; sales prices of stations; general reconsideration of licensing power, and clarification of newspaper ownership of stations.

Differ on Price Tags
The currently not question of station sales prices found the Lea Comm. far from unified, with the two Republican members, Louis E. Miller (R. Mo.) and Richard B. Wiglesworth (R. Mass.) at opposite ends of the pole.

Miller, in his minority report, recommended "laissez faire."

"Apparent attempts on the part of certain members of the Commission," he wrote, "to put radio stations in the same category as public utilities, with the Commission having the power to control rates, purchase prices, and earnings, have been exercised with respect to public utilities, should be stopped by Congress."

Wiglesworth, on the other hand, had said to say in his minority report.

"For years, transfers of stations and frequencies have been repeatedly approved by the Commission on consideration far in excess of the replacement costs and the demonstrated values of the properties and businesses sold. There have been many transfers where the considerations paid far exceeded any apparent values aside from the values of the frequencies transferred."

"The practice of trafficking in licenses would seem to involve all of the possibilities with which we have been familiar in the past in other fields for the capitalization of earnings and profits and the sale of Government franchises, to the detriment of the people."

In connection with the licensing powers of FCC, Wiglesworth raised a little-considered question concerning Commission approval of station leases. He pointed out that, under the law, no station license can be granted for more than three years. Yet the Commission has approved leases of stations running up to 99 years, and comments that "it is difficult to understand how any such transactions can lawfully be authorized by the Commission."

NOLAN APPOINTED

Albany, Jan. 9.
Joe Nolan, who worked on baseball play-by-plays of Albany Eastern league games over WABY for the past two years and also is featured on other sports programs, is now studio manager of the station. Nolan has been on the staff of WABY, Mutual outlet, and its sister station, WKOC, since 1938.

Highest Rating Coast Shows are on the Idea Network*

Of the 49 Coast-produced entertainment programs for Pacific regional advertisers, the six with the highest ratings are on the Columbia Pacific Network. Four of these are Columbia Pacific-built package shows.

*October-November Hooper rating, excluding news and news commentary.

Here they are:

1. Adventures of Bill Lance, 11.4
Planter's Peanuts
2. Don't You Believe It, 10.1
Campana Sales Co.
3. The Whistler, 8.9
Signal Oil Co.
4. I Was There, 7.2
Hunt Bros. Packing Co.
5. This Is My Story, 7.0
42 Products, Inc.
6. Press Club, 6.3
Packard-Bell



THE IDEA NETWORK



From where we stand, we're aware of a challenging spotlight beamed on Mutual from all of Radio Row. The situation seems to call for a statement, so we dip into the classics to give you ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ. That's Greek to us, too, but in English it serves this network as a highly suitable text: "make haste slowly..."

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

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

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

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

THE MUTUAL BROADCASTING SYSTEM

WWJ's Move to Drop All Jingles Clicks With Public; Mail Response Big

Detroit, Jan. 9. While the industry may not be dashing in the wake of WWJ here, the public seems to be responding heartily to the station's ban on singing commercials.

Since the station announced that beginning Feb. 1, it was through with jingle sales plugs, thousands of letters have been received from nearly every state in the union. Several writers included checks, in part to defray your expenses in banning singing commercials from

your broadcasts. Clicks were returned with thanks by the station. One flying officer, returned from overseas and now stationed in Kansas, wrote that reprinted GIs were laughing out loud over radio programs after being away for years. We lay in our bunks and howled while a girl sang a ditty about chewing gum."

An instructor at Stanford U. wrote urging that the station's power be increased "to the point where we in California, harassed from morning

night, may join listeners in celebration that radio has, at last, taken pity on the public."

A San Francisco listener, who read of the move in "Variety," wrote a note in tribute to the idea. A man in Woodsville, O., wrote he was so provoked with the jingle plurgies that "include your ban, I'd sworn off buying any of the things they advertised."

In the same vein, a Chicagoan wrote, "It's been an everlasting mystery to me how advertisers can believe listener intelligence is so low as to be swayed by these offensive, purile jingles. I never purchase products advertised in that fashion."

One writer from Ithaca said that listeners in his town had formed a club pledged not to buy goods advertised by such methods.

From the Production Centres

IN NEW YORK CITY

Itorn & Hardart show drew average word-of-mouth in trade recently when a white child imitated "stereotypic" Negro, complete with all the race index. The race index was a Negro child who had been recently returned acting after a four-year illness, was on Fannie Hurst program at Blue last week. He regularly plays the actor-father on CBS serial. This last week, "Davidson Thomas and Dr. Wm. Sturges" husband of radio writer Margaret Leverett had dinner together recently in Paris. France. ... Adrian Samish, Blue production head, at Lake Placid, N. Y., for a week. ... Jack McTigue rejoined the Blue publicity dept. after 22 months in Africa and Europe for OWI. ... Charles "Bud" Barry, Blue program exec. ... Michael Sage, radio actor, back in town after play "Banana" he was lotted on the road. ... Jack Seltzer, Blue production head, at the Borch Blue across-the-board stanza, taking over from the "Three Suns". ... Kirkman's Soap execs throwing annual party today (10) for "Can You Top This?" cast. ... Bob King, p.a. for Dorothy Clifford & Shesfield, back to work Mon. (8) after hospitalization for pneumonia. ... Norm Siegel, radio of the Cleveland Press in town. ... Duncan Miller has joined WJZ as promotion mgr. Formerly in the promotion dept. of Time mag.

Andy Lang appointed editor of special programs at Press Assn. ... AP's radio news subd. ... George Schreier, of Earl Mullin's Blue publicity staff, to Boston (8) for a week on behalf of Arlene "The Diner" Frances. ... Maybelle Prindiville, the "Carol Bren" of "Road of Life" came into N.Y. first of the year when the serial switched headquarters from Chi.

Sen. Burton K. Wheeler will be guest speaker at the luncheon of the Radio Executives Club Jan. 18. ... Joe Bigelow shows off for the Coast this week (12) for J. Walter Thompson. ... Guy Sorel replaces Karl Weber as "Adam" in "Lora Lawton". ... Three new additions to the cast of "Young Wilder-Brown" are Julie Stevens, Ethel Wilson and Anna Karen. ... Stuart Metz replaces Sandy Becker as announcer for commercial spots on "Mr. Keen" and "Friday on Broadway". ... Jack McTigue returned to the Mutual sales staff Fri. (5) after two years in the Navy. He was officer in charge of the radio section for the Third Naval District. ... Ben Grauer, who'll do the sales pitching in Harold Lloyd's "Comedy Heaters" after it's cast, signed to do a local news show for Boscol coffee over KTW. Philly. Stanza is being piped in from N.Y. ... "Mr. District Attorney" will do without its lead, Jay Jostyn, Jan. 17. He'll be vacationing, with Jerry Devine writing him out of the show that night.

George Wolf, ex-free-lance radio scripter and late of the Army's movie studios at Astoria, is back in civilian clothes, honorably discharged, and has joined the NBC press dept. ... Ed Thomas, of Geyer, Cornell, back at his desk after a Chicago quickie. ... Nick Keesey, CBS, planned in Monday (8) after a week in Nashville. ... Reprints of scripts by Milton Robertson on his WNEW "Meet the Bushlows" series being distributed nationwide by the National Council of Soviet-American Friendship. ... Diana Kemble, radio actress, reportedly set for Mike Todd's new show, "Dear Bella," which Elmer Rice will direct.

Larry Menkin, free-lance radio writer, set to do several "Molle Mystery" scripts, as well as two shows for CBS' sustainer, "The Land Is Bright." ... Joe Viani's recorded series, "Notes of Love," sold to WGR, Buffalo, for local sponsorship. ... Paul Rickenbacker named radio head of Postle, Cone & Bedding. ... Brig. Gen. David Sanford given outstanding achievement award Sat. (6) by The Delta Phi, national fraternity.

IN CHICAGO

John Pearson off to Mexico. ... Marvin Hums and Robert C. Wilson have been elected vicepres and directors of Hill, Brackett and Co. ... Bill Tulloch has joined staff of WTMD, Milwaukee. ... Jim Boyson, formerly of WTCN, Minneapolis, also has joined WTMD. ... Evelyn Stark, of McFarland Avenue, to N. Y. to set syndication details for the Quax kid transcription series. ... Bob Hurlough, WBBM-CBS news analyst, heads for Washington for annual Radio Correspondents' Assoc. dinner at Statler. ... L. L. Strader joined the WBBM-CBS staff last week as asst. to Ben Orloff. ... Sgt. Fred Kasper, former NBC announcer, in town on furlough after long overseas duty. ... William Huffman, proxy of the Wisconsin network, has appointed Burn-Smith company national sales agent. ... Ann Hunter, WAIT "Woman Views The News" commentator, heading overseas for series of transcription on activities of Midwest women in the armed forces. ... Ad Hall, Central division Mutual sales chief, looking around for flock to head up Mutual Midwest press dept.

Fax Cone and Jack Burnside leaving into N. Y. next week on new network show. ... Ted Vandenberg of Rutherford & Ryan to the Coast this week on several radio and pic trips. ... Jerome Meer, NBC central division news editor, back on the job after three-and-a-half months' absence. ... Donald McDonnell has joined the NBC central division staff as asst. sales promotion mgr. ... Bob Buckley, asst. western sales mgr. of CBS, received a citation from the Marine Corps for participation in the Sixth War Loan mock invasion of the Foster avenue beach, part of the recent Navy Show. ... Dee Maurer, local WOR newsmen, scheduled to take over as a Mutual central division salesman. ... Urban Johnson, WBBM, sound technician, collapsed in a barber's chair and had to be rushed to hospital for treatment. ... Bernardine Flynn laid in with the flu.



"Imagine! An airliner without Wheaties for breakfast!"

Gerontol! And why shouldn't a man's favorite whole wheat takes... So ball out when The Cereal is missing? crunchy, so alluringly nut-sweet. Grounds for almost any frenzied Delug without, utterly unnecessary, action: being deprived of America's Deeps have plenty of Wheaties.

To a Successful Advertising Man in RADIO

This is the opportunity of a lifetime

THIS New York advertising agency serving important national accounts, has magazine and newspaper billing running into millions. *But our current radio volume is small.* We want to make it big.

We need a man to head up radio operations—a mature, successful advertising man-in-radio—who can contribute top-flight radio counsel, program building and new business.

For such a man this is a once-in-a-lifetime opportunity to start from the top—to work with the heads of the agency and to earn as they do, in proportion to volume developed and serviced.

The man we want may hesitate to outline his qualifications to a box number—and it must be a box number for our sake—but he has our word of honor that his reply will be treated as absolutely confidential, and his letter destroyed, unless we get in touch with him promptly.

PRESIDENT, ADVERTISING AGENCY, Box 325

Variety, 154 W. 46th St., New York 19, N. Y.



I GIVE THANKS TO:—

My Truth or Consequences Family

Who have helped keep "Truth or Consequences" Radio's #1 stunt game,
God bless 'em: Herb Moss, Al Paschall, Phil Davis, Carl Manning,
Carl Jampel, Esther Allen, Lillie Engel, Margy Cannon, Ila MacFarlane,
Floyd Holm, Dave Alber, Charles Steinglass, 3 Midgets, 2 elephants
and a revolving door!

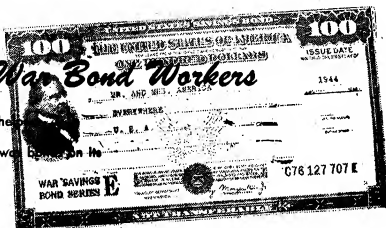


Patriotic Theatre and Radio War Bond Workers

From one corner of the U. S. to the other who have helped

"Truth or Consequences" raise 400 million dollars in war bonds in the

"BOND" STORMING TOUR!



All the Newspapers, Magazines, Newsreels, Columnists

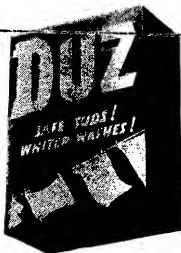
and that fine "pub" **VARIETY** for giving "Truth or
Consequences" radio's top clipping returns.

Blood, Sweat and Tears!

M R. WICKEL
R. COMPTON (and his agency)
C. A. (Herb Rosenthal)

*But
Most
Of*

*All
To*



*Gratefully,
Ralph Edwards*

N. Y. Outlets Gird for Battle Royal To Get Their Share of Postwar Coin

By FRED STENGEL.
The 23 radio station owners in the N. Y. metropolitan area are rolling up their sleeves for what shapes up as the biggest fight for the largest concentrated listening audience in nation postwar. TFM of the N. Y. metropolitan area are rolling up their sleeves for what shapes up as the biggest fight for the largest concentrated listening audience in nation postwar.

Belief by many is that this postwar struggle will be a real battle, and that there has always been conflict between the program and commercial departments of indies, but in the future the sales forces will have to rely on the program department to service them with ammunition to keep the sponsors happy. The program will be the key to hold the balance of power when things get tough, and these facts are not only true in the highly-competitive N. Y. area, but elsewhere in the nation.

In N. Y., for instance, stations WQXR, WHOM and WLJB have all changed ownership within the past several months. Result has been a change in policy at these stations bound to make them stronger in the station-fight sphere than ever before. WHOM, under the O'Connell regime, will move shortly to new quarters at 711 Fifth avenue, home, years back, of NBC. WLJB plans to move in the not too distant future, from Brooklyn to larger studio and office quarters in Manhattan, with WNEW reportedly having already signed on the dotted line for new headquarters, in a shift from its present location at 501 Madison avenue. WABC and its network, CBS, reportedly has made a deal for new postwar quarters removed from its present 485 Madison avenue occupancy, since the entire building is bulging at the seams currently from network personnel and operations. The Blue network, and its N. Y. flagship, WJZ, also will have to find new quarters.

"Move—or Move Ahead?" But the question among those in the trade is: "Are these stations just going to move, or are they going to move ahead?" With strong FM competition around the corner, there undoubtedly will be no room for other AM outlets in the N. Y. metropolitan area.

WMCA and WHN, it's pointed out, do not have program directors as such, but station toppers pitching in on setting the station's programming course. WHN, under the new Edgar Robak regime, which calls for that station becoming more of a Mutual network voice than heretofore, will lose much local listening appeal, according to insiders, as its importance in network operations increases.

WMCA is committed to a public service policy of programs with excellent formats, such as Roy Otley's "New World-a-Comin'" and "Halls of Congress," which, however, have failed to garner extraordinary ratings. WHN, WINS and WSTN are primarily sports-minded, but whether they continue in this groove remains to be seen.

Bernice Judis, head of WNSW's operations, realizing that this battle-for-life among stations in N. Y. was inevitable, brought in Ted Cott as program manager, and Jo Ranson as special events and publicity director, at salaries above those reportedly paid to any other men in similar posts among the country's indie stations. Move has obviously paid off, with station last year nabbing largest billings of any indie in the nation. N. Y. newspapers figure importantly in future indie N. Y. station operations. WQXR, now owned by the N. Y. Times, will have facilities of the Times Hall on 43rd street for live and forum type shows, as well as the news facilities of the paper at its disposal when the Times deal with WMCA expires soon. "The Journal-American and the Daily Mirror (Hearst) will, of course, be important in the way of things at Hearst's N. Y. outlet, WINS. The Post, whose owner recently purchased WLJB, figures importantly in future special events and news plans of this indie, while the Daily News is planning FM and television operations on a large scale.

NOBLE WAS NOBLE AND FLY'S A GREAT GUY

Washington, Jan. 9.
A clean bill of health was given Edward J. Noble in connection with the purchase of WMCA, N. Y., from Donald Flamm in the final report of the Lea Committee investigating FCC, which was released last Wednesday (3).

Four of the five congressmen joined in saying there was no undue pressure on Flamm to shenanigans on the part of FCC or Thomas G. (Tommy the Cork) Corcoran, and that "Mr. Noble made no misinterpretations to the committee and its staff in his testimony and in the investigation of this case."

Other highlights of the 78-page final report:

1. A general whitewash for FCC war activities and licensing operations by the three Democratic members of the committee.

2. Praise for Fly by the majority as "a very able, resourceful man" who left the Commission "better than he found it." Nevertheless, the majority heaved sigh of relief over his resignation, commenting that "this has removed him as an element of controversy from its future activities."

Blue's Tele Teeoff Due Late in Feb.

Via GE, DuMont, Philco Co-op Deals

Blue network television topper Paul Mowrey showed off Sunday (7) for Chicago, to survey the video setup in the Windy City, and look over visual possibilities of several network shows originating there, including Don McNeill's "Breakfast Club" and the "Quix Kids."

Blue reportedly is considering the possibility of using, in the main, suitable network radio shows for television, basing the premise on fact that currently, video is solely an exploitation medium for its studios, with wartime experimental leading to strong television programming when the medium gets rolling.

Current plans, as blueprinted by Chet LaRoche, top operations head, call for teeoff of the network's television programming late in February with a trio of stanzas on established television stations.

Web has been discussing deals with both General Electric's WRGB, Schenectady, and DuMont's WABD, N. Y., to broadcast Blue-produced video stanzas regularly, with another deal cooking for remote pick-

ups of current events by Philco's tele outlet in Philadelphia.

Mowrey, and other Blue network program and homeoffice toppers, for the past several weeks, have been making regular midweek trips to Schenectady to study GE's video setup with a tie-up between GE and the Blue resulting. Mowrey reportedly set the inaugural Blue show at GE as his last trip to the upstate N. Y. outlet last week (3).

In Chicago, Mowrey will look over the Balaban & Katz television operations with a view toward putting Blue shows on that outlet weekly.

Maj. Bowes Better But Return to Air Not Set

Mrs. Edward Bowes is out of the hospital and visited his office last week. His return to the air, however, is still vague.

Chrysler, the Maj's sponsor, has so far laid up replacement shows as far ahead as Jan. 25, meaning that at the earliest, it'll be Feb. before he's back on the air.

STUART DAWSON, CHL, TO FC&B FROM Y&R

Chicago, Jan. 9.
Stuart Dawson, radio director of the Chicago office of Young & Rubicam for the past two years, has been appointed radio director of the Chicago office of Foote, Cone & Belding. Dawson, who will take over the new post immediately, will supervise the Charlotte Greenwood, and Hedda Hopper shows in addition to planning new programs.

Before accepting the FC&B offer, Dawson was scheduled to be transferred to the Coast office of Y&R to act as agency supervisor of the new General Electric show "House Party." Prior to joining Y&R, Dawson had been program mgr. of WBBM-CBS for five years.

Schenectady—Bill Carpenter is a new addition at WSNY. Formerly at KYW, Philadelphia; WBEZ, Salt Lake, and WENT, Gloucester, Carpenter succeeded Gene Graves.

HERE IT COMES!

FREDERIC W. ZIV CO.'S

MOST BRILLIANT MUSICAL SHOW EVER PACKAGED NOW READY FOR SPONSORSHIP



KAY LOREINE, of "Hit Parade" same, Boutsous belted singer.



BOB KENNEDY, Romantic singer star from the original cast of "Oklahoma!"



JIMMY WALLINGTON, emcee Master Parade in fast and leisurely pace.



It's radio's grandest musical show! A galaxy of Stars supported by the brilliant arrangements of Irving Miller and his great recording orchestra, emceed by Jimmy Wallington. 78 thrilling quarter hour transcribed and now available for local and regional sponsorship.

Who in your market wants to sponsor the biggest musical show ever transcribed?

FROM THE HOUSE OF HIS
FREDERIC W. ZIV COMPANY
NEW YORK

THE MODERNAIRES and PAULA KELLY.
Top flight singers of hit songs. One of radio's great vocal combinations.

MEET THE MOB: Kay Loreaine, Paula Kelly, the four Modernaires, Jimmy Wallington, Bob Kennedy and maestro, Irving Miller.

Follow-up Comment

Frank Sinatra switched back into his old Wednesday, 9-20 p.m., slot on CBS last week coincident with a change in sponsors. It's now Max Factor-Hollywood paying the bills and this Sinatra guy doesn't come cheap. In addition to his usual standups, Elton Barton, Axel Stordahl and a weekly guest star, Sinatra is now assisted by Bill Goodwin and the Ken Lane Singers.

First show (43) was okay. It might have been better with better writing, but on the whole it turned out an entertaining, full-bottle. It's main failing was in the skits; now evolved into the songs-on in the "Home of the Franklin". This, but started out brightly and full of laughs, with Sinatra pictured as a young husband completely dominated by a mother-in-law. It didn't get too far, however, before being interrupted. Then the writers gave the impression they couldn't wind it up because abruptly the singer and Miss Barton launched into a vocal of "Trolley Song". Bill Goodwin figured in this skit. His aspirations in the comedy vein are commendable, as he is capable. But, nevertheless, he might be wiser to also handle commercial pieces, as his comedy lines fall, he would be right to fall back on. In the past he has demonstrated the ability, anyway, to write laughs out of an otherwise dull plug.

The other low point—Rudy Vallee's guest appearance—was also due to writing. It carried a few laughs but on the whole the situation set

up by the fact Sinatra's current career resembles Vallee's earlier popularity, proved a big flop. Perhaps the outstanding crack followed Vallee's remark that he had "been on 62 consecutive nights, so popular was he." Axel Stordahl quipped, "his nose must have been sore for a week."

Obviously, the program hit the jackpot. As usual, Sinatra teased away that opening rhythm tune, "There Goes That Song Again." It was done too fast for his comfort. But the rest of his songs were solid, including a rhythmic version of "Oh What a Beautiful Morning" usually done as a ballad. Sinatra has rarely done a rhythm song well, but he uses them for the sake of variety. Miss Barton didn't solo. The Ken Lane Singers are not always effective. Sometimes they're fine and sometimes pretty sour. They're used as accompaniment. As for Stordahl's arrangements and performance, they were at their usual brilliant level.

Sinatra introduced a new song titled "I Still Care." It sounded like a big Parade candidate. Don Forbes did an okay job on the commercials, which were heavily-handed on the first show.

Quentin Reynolds took over m.c. chores on "Radio Reader's Digest." His change due to the show's new producer, Bill Robson. Reynolds' presence, apparently, indicates change in program content, with

future emphasis to be placed on more timely material. It should give the "Digest" more meaning, along with which Reynolds is particularly suited. His voice has a somewhat dramatic and compelling timbre, but his delivery is a little slow and deliberate to permit the full sort of variety offering needs.

Fred Allen and Portland Hoffa were the only guests on Milton Berle's "Let Yourself Go" when the show's most popular performer, CBS (41) but it's a cliche on one else for which Reynolds is particularly suited. A new fashion in comedy circles, helping other comedians get started, result being the other guys' stanzas take on the Allen freshness. Berle and Hoffa, that product, are a little laughs, especially when they started at kidding. At the same time it looks as though Berle has found his formula at last. Also noteworthy was the Allen and Hoffa's "The Lass With the Delicate Air."

"Inner Sanctum" continued in its same format of presenting mystery chills; on tresson session for new episode (41) and the show's first on Wednesday nights to Tuesday, 10-11 p.m. Clifton Davis started in a thriller, "The Murdered Do Not Die," and did a noteworthy

Bill Goodwin's absence from the Burns & Allen CBSes on their first Monday show (41) didn't slow down the comedy. The show's first on Wednesday night to Tuesday, 10-11 p.m. Clifton Davis started in a thriller, "The Murdered Do Not Die," and did a noteworthy

Bob Hope and the group that went overseas with him to entertain troops—Jerry Colonna, Frances Langford and Tom Bonomo—had a reunion again Monday night (48) on the Lux Radio Theatre. Occasional dramatization of Hope's book about his adventures overseas, "I Never Left Home." Combination of radio to top comedian, a good supporting cast, script filled with laughs, and situations and next direction came through with both results.

"Assignment Home" (39) on CBS came up with a program that was a real direction, not just a half hour of singular importance and impact, one which dealt with the subject of the war, called "The Face," dealt with problems soldiers returning plastic facial surgery, with the subject handled sensitively and intelligently by writer Sgt. Arthur Laurens. It got over a terrific message to the public on how they should be treated, without becoming maudlin or maudlin. Laurens, in the lead, handled a particularly emotional role with a memorable performance.

WNEW's "Air Force Newswire" stands last Friday night. It utilized a radio article by Cpl. Dick Duzel, which appeared recently in "Variety," and another article the GI attitude toward outdoor film exhibitions. Stanine, written by P. Dick Pack (ex-WOR rack), was smoothly and rapidly paced through-out.

"LIVES OF THE SAINTS" with Rosemary Knapp & 15 Min.: Sat. (Noon) Serenading with WARY, Albany

Small stations occasionally broadcast excellent programs of which the managements may not be particularly aware. This one seems to fall in such a category. Miss Clark, year-old sophomore at College of St. Rose, Albany, does a writing-spelling quiz with older professionals of which older professionals might well be proud. It's her first time at radio, although she has understood to have turned out a "new script for a children's radio program over WGV, Schenectady, that she did the effort.

Miss Clark fashions her stories simply and effortlessly (10 of them are to be published in booklet form). Supplementing literary skill is an earnest pitch which perfectly fits the material and the format. She speaks in an unusually soft, almost childlike tone. Her narration of the birth of Christ on a pre-Christmas broadcast was tops. It measured up to network standards in many respects. For low-watt station and little, if any production, the thing came off unusually well.

Put on in cooperation with the Catholic Radio Guild of Albany Diocese, the broadcasts are suitable to youngsters of any and all faiths. Radio stations, big and small, might give more attention to feature like this, even if they can never compete in a Hooper or Crossley survey with action-packed cliff hangers. Jaco.

Radio Reviews

Continued from page 51

it might not have been fast and accurate enough, but it seemed, at the start, that Melnyne was hailed as "the voice of the world's No. 1 style of music." He has hardly been a success story, even in spots. Nevertheless, the music he band turned out on this show was uniformly good, evenly divided between current pop originals and standards, and the band richly deserves attention and the progress it will make. Melnyne, originally from Tulsa, Okla. Al Noble and Johnny Turnbull are his vocalists, all okay lyric writers.

KARL WILSON
Musical, N.Y.
Writers: Wilson, Joe Bielow, Ed Rice, Ed Eltinger, Paul Denis
15 Min.: Sun. 10-11 p.m.
GENERAL CIGAR (White Owl)
WOR-Mutual, N.Y.

The idea of trying to transfer Earl Wilson's N.Y. Post (and syndicated) Broadway column from newspaper to radio is a good one, but the difficulties, unfortunately, are able to generate a lack of head- lines for the young listeners from the Midwest and the program's production staff. Unfortunately, Wilson's tongue is not nearly as facile as his pen (a hardship he shares with other columnists: Joe Williams and Westbrook Pegler, to name just a couple) so that his breezy, intimate "style" doesn't come across vocally.

The "night owl for White Owl" is teamed with vet Paul Douglas for this Mutual venture and a name guest will be spotted to feature a quarter-hour Sunday night stint. Freeman (1) opened with Wilson and Douglas swapping chatter; the column contributing inside and on film, niter and stage goings-on with emphasis on topnotch names, Veronica Lake, Bea Lillie, Sinatra, Marlene Dietrich, Morton Downey, etc. As could be expected, Douglas handled his lines okay but the newcomer had a tendency to stammer and put on too much speed, faults which experience should correct.

Guest was Tallulah Bankhead, on the strength of her recent N.Y. praise awards for "Lifeboat" and forthcoming starring role in a new Philip Barry play for the Theatre Guild. Tom induced in light banter with Miss Bankhead more than holding her own. Highlight was a scene in which she and Douglas read a Stork Club menu as though it had been written by Elinor Glyn. The 18-minute passed quickly enough but failed to carry any weight. Problem here is one of translating Wilson's bold, bawdy, into comparable radio material. Here's also to get to brush up on his delivery, for to paraphrase that "hit parader" of World War I, "if he could talk like Ben can write, how happy World War I would be!"

Plugs, open, midway and close, were well handled and included an apology for inability to meet demands.

"INTERNATIONAL QUIZ CONFERENCE"

With Taylor Grant, Leon Brasseur, Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service.

Guest experts Leon Brasseur, of the French press and information service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service.

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Guest experts Leon Brasseur, of the French press and information service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service; Mme. Henri Laurent, Belgium info center, Gertrude Hingh, Hingh service.

Rocky Mount—An application for authority to construct a new FM station has been filed with the FCC by Josh L. Horne of Rocky Mount.

Oversens for USO Since Jan. '45—Now in Germany



FRED LIGHTNER
Dir.: PHIL 00801A



Ray Harvey
Dir.: PHIL 00801A

from Texas—realize it above high Congress... before presenting the semi-classic... and... WELDON. Don't call, write. HICKLEY, 514 W. 8TH ST., N. Y. C.

When you eat at the same restaurant week after week the food must be good!

When advertisers use the same station to sell their merchandise year after year, as scores of WIP advertisers do, the "profit pie" must be good eating!

Just a few availabilities left... better hurry!

3RD MARKET
MUTUAL AFFILIATE



Represented Nationally by
C.S.A. P. HOLLINGBERRY CO.

This is an alarm clock, the only ear-appealer in Cincinnati that commands more attention than WSAI in the morning, according to Mooper.*

*From through September '44

Band Leaders Plenty Worried Over New Draft Threats, Nitery Clamp

Bookings agents and night spot owners employing name bands are worried and are already preparing plans to ease the blow of any government move against the sale of liquor or a curfew. Music Corp. of America execs. for example, went into a huddle in Hollywood the latter part of last week. David S. Sarny, Werblin and Charles Miller, heads of the N. Y. office, having come west in a hurry following a call from president Jule Stein.

If the government calls any sort of a limitation on the sale of spirits tomorrow has a 8 a.m. curfew looking the move will likely kill off hundreds of work opportunities for bands throughout the country and the blow will pack a punch that will eliminate many of the lower level bands that are able to exist because of these spots. Perhaps the only outlets that won't be disturbed, per se, are the very top names with sufficient b. o. power to warrant major theatre work and one-nighters.

However, these outfits, as are all others, are beginning to feel the weight of draft threats again. Last week's revised induction regulations, particularly the one involving 4-F's, is already creating replacement headaches, which will become more bothersome as time goes on. Virtually all the experienced key men remaining in the business, most of whom are with top bands, hold a 4-F status and they'll probably be lost. An example: one of the very top bands assembled had five of its men recalled last week.

Another war-time problem that has been increasing right along and is now reaching a crescendo, is travel. Not only is personnel transportation becoming almost impossible, but agencies are warning leaders heading for the road that, as often as possible, musicians should carry smaller instruments with them. There have been too many instances lately of baggage cars being sidetracked enroute, resulting in musicians arriving on jobs to find no horns and no music.

Wallerstein, Manie Sacks To Coast on Talent Hunt

Edward (Ted) Wallerstein, head of Columbia Records, and Manie Sacks, director of the company's Artists and Repertoire division, leave N. Y. for California Friday (12). Pair go west on new talent and the enlargement of CRC's Hollywood plant, plans which, of course, won't be put into effect until postwar. They'll be gone approximately three weeks and on the return trip will stop off at Columbia's recently acquired plant outside Cincinnati, which is due to start spewing out discs around Feb. 1.

ASCAP Tries Again

On By-Law Change To Remedy Absentee Snag

American Society of Composers, Authors and Publishers for the second time in six months has circulated ballots among members, seeking an affirmative vote to allow a change in one of its by-laws. According to the current wording of the rule in question, any problem that comes before the Board of Directors for adjudication and is not settled at the meeting at which it is brought up, must have the identical members of the board when it is returned at a later meeting. (ASCAP's director meetings must have a quorum of 18, two-thirds of the 24 evenly divided between writer and publisher members, to take action on any problem.)

Making it mandatory that the same directors must sit in judgment on a problem until it is finally disposed of has frequently delayed decisions for months because of illness, travel, business and any other reasons for absenteeism, and for this reason ASCAP seeks to revise the regulation so that any quorum of directors can decide on any problem, whether they were on the case at previous meetings or not.

Saul Bornstein sponsored the change and letters and ballots went to members last week over the signature of president Deems Taylor. Originally, it went out over Bornstein's signature, and was delayed. Ballots are returnable Jan. 17, to be counted next day.

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. Dining 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. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Per Week	Total
Hal Aloma	Lexington (300; \$10-\$150)	12	1,575	23,250
Jerry Wald	New Yorker (400; \$1-\$150)	3	2,250	7,400
Les Brown	Pennsylvania (500; \$1-\$150)	4	2,600	11,075
Leo Reisman	Waldorf (550; \$2)	6	2,475	16,000
Count Basie	Lincoln (275; \$1-\$150)	2	1,575	4,125
Guy Lombardo	Roosevelt (400; \$1-\$150)	15	2,300	41,900
Enoch Light	Biltmore (400; \$1-\$150)	15	900	17,550
Hal McIntyre	Commodore (0; \$1-\$150)	4	1,925	6,900

* Asterisks indicate a supporting floor show. New Yorker, Biltmore, huge terrace shows. Lexington, Hawaiian floor show.

Chicago

Cab Calloway (Panther Room, Sherman hotel; 950; \$150-\$250 min.), Calloway opened New Year's Eve, following Bobby Sherwood, who closed Dec. 30, to sing 5,000.

Carmen Cavallaro (Empire Room, Palmer House; 700; \$3-\$350 min.), Cavallaro, Digatano and Minevich Raschals responsible for strong 7,200, with furniture convention and New Year's weekend.

Art Kassel (Walnut Room, Bismark hotel; 465; \$150-\$250 min.), Convent his hefty here, too, with 3,700 on hand for Kassel, Talia and Art Nelson's puppets.

Bill Snyder (Mayfair Room, Blackstone hotel; 400; \$250 min.), Fair 2,400 tabs for Snyder and Carol Bruce, opening Friday (5), and Kitty Carlisle, who moved out.

Tommy Tucker (Boulevard Room, Stevens hotel; 450; \$3-\$50 min.), As elsewhere, New Year's crowd stayed all evening, so holiday didn't affect number of tabs much; 4,700 for Tucker.

Los Angeles

Freddie Martin (Ambassador; 900; \$1-\$150), Holding up nicely despite post-holiday letdown at 4,000 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; \$3-\$350 min.), Claridge, Joe E. Lewis and Rose Marie still getting a steady 5,000.

Chuck Foster (Blackhawk; 500; \$1-\$250 min.), It's a long cold week when Foster doesn't draw over 3,000. This stanza pulled 3,200.

Frankie Masters (Lobby Quarter; 700; \$3-\$350 min.), Every night is New Year's eve here. Masters and Ritz Bros. still SRO with slightly less than 7,500.

(Los Angeles)

Gene Krupa (Palladium B, Hollywood, second week), Heavy reaction from the kids. Healthy take at 29,000 admissions.

Red Fido Kite (Titanium B, Southgate, third week), Heavy b.o. pick-up with 3,100 passing through tickets.

Lefthand Noble (Slappy Maxie's, N. Los Angeles, sixth week), Business still bullish. Capacity being hit regularly here for 5,200.

10 Best Sellers on Coin-Machines

1. Don't Fence Me In (8) (Harns)..... Crosby-AndrewsDecca
2. I'm Making Believe (5) (BVC)..... Ink SpotsDecca
3. There Goes That Song (3) (Shapiro)..... Russ Morgan.....Decca
4. Into Each Life Some Rain (4) (Sun)..... Inkspots-FitzgeraldDecca
5. That's Irish Lullaby (6) (Witmark)..... Bing CrosbyDecca
6. Trolley Song (12) (Feist)..... Pied Pipers.....Capitol
7. Dance With Dolly (15) (Shapiro)..... Tony Pastor.....Bluebird
8. I'll Walk Alone (19) (Morris)..... Evelyn Knight.....Decca
9. White Xmas (7) (Berlin)..... Vaughn Monroe.....Victor
10. I Dream of You (1) (Emblasey)..... Mary Martin.....Decca

Ray Benson's orchestra opens in the Persian Room, Hotel Plaza, N. Y., Jan. 18.

Gabriel Ruiz, Mexican tunesmith, signed by Ruls to compose score and special numbers for "Mexicana."

New Hits for the New Year!

Every one's prediction—this great Ellington song is his greatest hit!

DON'T KNOW ABOUT YOU

Lyric by BOB HUGGINS

Musical by DUKE ELLINGTON

Juke box hit of the coast—now sweeping the country!

AND HER TEARS FLOW LIKE WINE

Lyric by JOE GREENE

Musical by DUKE ELLINGTON AND CHARLES LAWRENCE

Featured in 20th Century-Fox's forthcoming film "Hob Hill"

I DON'T CARE WHO KNOWS IT

Lyric by HAROLD ADAMSON

Musical by JIMMY M. HUGH

The Ballad Hit of the Year

DON'T EVER CHANGE

By NAT BURTON and TED GROUYA

Recordings By

TOMMY DORSEY - VICTOR

TOMMY TUCKER - COLUMBIA

GINNY SIMMS - COLUMBIA

HELEN FORREST - DECCA

The Newest Novelty Success

ROBIN HOOD

By LOUIS PRIMA and BOB MIKETTA

Recordings By

LOUIS PRIMA - HIT RECORDS

TONY PASTOR - VICTOR

LES BROWN - COLUMBIA

GLEN GRAY - DECCA

Coming Up Strong

SENTIMENTAL JOURNEY

By BUD GREEN, LES BROWN and BEN HOMER

EDWIN H. MORRIS & COMPANY, Inc.

1619 Broadway

New York 19, N. Y.

Watch for this Exciting Four-Way Esquire Jazz Program

The February Jazz Issue of Esquire

Announcing the winners for Esquire's 1945 All-American Jazz Band, and Esquire's All-American New Stars—selected by a board of 22 leading jazz critics and writers. This great issue of Esquire also gives you Barry Ulanov's "The Blues for the Times" . . . and many other jazz-minded articles and stories. At your newsstand January 15.

Esquire's 1945 Jazz Book

Published by A. S. Barnes & Co.*

A brand-new Esquire Jazz Book, edited by Paul Eduard Miller. Here are comments by the 22 experts on their choices for Esquire's All-American Jazz Band, lists of their favorite records, and biographies of about 100 musicians named; additional biographies of some 50 New Orleans musicians; lists of all important jazz records and events of the year; wartime hints to record collectors; a complete history of New Orleans jazz; articles by Leonard Feather, Paul Eduard Miller, George Hoefler, and James Crenshaw; and 24 full pages of hot jamming photos. On sale about January 12 at newsstands, book and department stores, record shops, PX and ships' stores. \$1.

Two Concerts

by Members of Esquire's
All-American Jazz Band
Wednesday, January 17, in Los Angeles and
New Orleans

- Duke Ellington and his band plus six winners in Esquire's All-American Band. At the Philharmonic Auditorium, Los Angeles. Gross proceeds to Volunteer Army Canteen Service.
- Louis Armstrong and other All-American Band winners plus New Orleans jazz old-timers, celebrating 50 years of New Orleans jazz. Municipal Auditorium, New Orleans. Sponsored by the National Jazz Foundation.

1 1/2-Hour Broadcast of the Concerts Over Blue Network

January 17, from 10:30 to 12 P.M.
Central War Time

Hear this great broadcast over the Blue Network from Los Angeles, from New Orleans, plus 15 minutes of Benny Goodman and his quintet and Mildred Bailey in a studio broadcast from New York. Featured will be playing by musicians simultaneously from all three cities. The show will be broadcast to the Armed Forces overseas, and shortened to South America.

* A. S. Barnes and Co. is the parent company of Smith and Durrell, publishers of the Record Book, the Jazz Record Book, and Panassi's the Real Jazz.

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10 Best Sheet Sellers

(Week Ending Jan. 6)

Don't Fence Me In.....Krispie	
I Dream of You.....Krispie	
There Goes That Song.....Shapiro	
Trav'lin' Song.....BVC	
Always.....Feist	
Together.....Crawford	
The Irish Lullaby.....Winnick	
Trill Walk Alone.....Morris	
Don't Want to Love You.....Shapiro	
Dance with Dolly.....Shapiro	

Shubert, Olsen Fight Lane's Guild Action In Tune Publication Nix

Lee Shubert and Ole Olsen (& Johnson) applied in N. Y. supreme court last week for an order granting an arbitration proceeding by the Dramatists Guild, asked for by Burton Lane, writer of the songs for their musical, "Laffing Room Only," now on Broadway. Petition to halt the arbitration was applied for in the name of S.O. Co. and is to be heard Jan. 12.

Lane instituted the arbitration action with the Guild on Nov. 28, claiming that Shubert and Olsen were both small rights and copyright rights in the songs he wrote for their show by refusing to allow the tunes to be published. Lane says the Guild has the right to prohibit the publication of the songs for a period of time. They feel that the exploitation of the tunes and marketing of them during the show's run will be competition for the latter and that they expire the musical must be injured.

Shubert and Olsen also claim that, per their contract, Lane must convey both small rights and copyright participation in the ownership of the songs to them and also that they must be a party to and approve any contracts the songwriter makes with a music publisher. Lane, in his complaint to the Dramatists Guild, asks \$150,000 damages for breaking a deal he had made with Bregman, Vocco & Conn to publish the tunes from the show and that Shubert and Olsen be restrained from interfering with the Guild's basic minimum agreement. His deal with BVC had gone as far as payment of an advance on the songs when Shubert acted up and prevented their publication.

NEW RECORDING OUTFIT IN 4-ARTIST TEEOFF

New recording company financed by the American Globose Co., which has been banking to get into the record business for some time, has been formed. It has hired four boys so far—Dick Brown, Jimmy Boyd Raeburn's orchestra, Maurice Brown, cello pianist, and Laung & Ginger, radio novelty team. Brown will do his first recordings next week.

Label will be titled Guild and will sell for 75c. Recording asserted will be done at Muzak's studios in N. Y., with the pressing plant in Newark.

UA's Own Songplugger On Gould's Pic Tunes

United Artists film company has hired a songplugger off its own to work in conjunction with Mills Music on the score of the forthcoming picture, "Delightfully Dangerous." Tunes in the film are written by Morton Gould, who is contractually connected with Mills, therefore their publication of the score.

Individual put on by UA to work on the songs is George Bieber. UA's release of the musical, "A title, exploitation of film scores is left strictly to the staff of the firm publishing them.

Edison Hotel Stymied On Alterations Till '46

Washington, Jan. 9.—WPB issued an order last Saturday barring Maria Kravner's Hotel Edison, N. Y., from making any alterations or engaging in any construction work over \$100 until 1946.

Penalty was handed out because the hotel violated regulations by installing an \$18,000 air conditioning system, said WPB compliance division. Installation took place about February, 1943, without WPB authorization.

NBC, CBS, Blue, Mutual Plugs

TITLE	PUBLISHER
Accentuate the Positive—"Here Come the Waves"	Morris
After Awhile	Starlight
Always—"Christmas Rollin'"	Berlin
Confessin'	Bourne
Don't Ever Change	Morris
Don't Fence Me In—"Hollywood Land"	Harris
Don't You Know I Care	Paranount
Evelina—"Bloomer Girl"	Crawford
Don't Want to Love You—"Let's Go Bunchy"	Chelove
I Dream of You	Embaasy
I'll Remember Suzanne	Marks
I'm Making Believe—"Sweet Lovin'"	BVC
Magic Is the Moonlight—"Bathing Beauty"	Melodiavine
More and More—"Can't Help Singin'"	Harms
My Heart Sings—"Anchor Aweigh"	Leeds
Saturday Night	Lewis
Strange Music—"Song of Norway"	Chappell
Sweet Dreams Sweetheart—"Hollywood Garden"	Embaasy
The Love I Long For—"Sadie Thompson"	Famous
There Goes That Song Again—"Carolina Blues"	Shapiro
Two Heart of Mine—"Ziegfeld Follies"	Triangle
Trolley Song—"Meet Me in St. Louis"	Feist
Waiting	BMI

† Pictorial. * Legit musical.

Delay on Scott Bookings

Raymond Scott, who severed connections with CBS in N. Y. Dec. 29, is now planning to record a new dance and theatre dates with a new band, has not so far begun work on the new combination. Therefore he has not been booked anywhere by the William Morris agency.

At CBS, Scott's band was composed of crack studio musicians. He of course could not use these men in a dance band for sustained work away from the studio.

Lopez-Vocalist Action Re Management Pact Settled

Songstress Karole Singer's suit against bandleader Vincent Lopez, to contest a five year management contract, was settled out of court, according to papers filed in N. Y. court last week. Lopez had threatened the action. Miss Singer formerly appeared with Lopez' band. She sued under her real name of Mary Elizabeth Seawell.

Under the settlement, the singer retains the name of Karole Singer.

THE NEW SOUTH AMERICAN RAGE

SANTA MARTA

The Song Every Publisher Wanted—
But MARKS Secured

Here is what "TIME" Magazine (Nov. 6, 1944, issue) said about SANTA MARTA:

"Latin America had a new song rage last week and a dance to go with it. The song was Santa Marta; the dance, the Porro Colombiano. Both seemed likely to follow the rumba and the conga—and other Latin American song hits—merch."

"Santa Marta is a catchy invocation of the Colombian banana port of that name . . . and the dance suggests that the Santa Marta's have learned some very unusual steps on their banana peels."

"By last week, Santa Marta had broken the sheet-music records of Buenos Aires' 'Tin Pan Alley.'"

Copies Now Ready

Look to Marks for the best
songs of 1945. From among
the thousands in our popular
catalog, we're proud to start
the year with these top
tunes:

I'LL REMEMBER SUZANNE
WHAT A DIFFERENCE A DAY MADE
IN MY LITTLE RED BOOK
LILLI MARLENE (Authentic Peter Mouse
Pete Version)

WAX-MAN'S
AGES AGO

AURORA TROPICAL
LONG LIVE THE FUTURE

UNDER THE BAMBOO TREE (From the
Picture, "Meet Me in St. Louis")

IF ANYONE ELSE TURNS UP (TURN 'EM
DOWN)

BARNYARD BAND

EDWARD B. MARKS

MUSIC CORPORATION

INCORPORATED

JOHNNY BURKE AND
JIMMY VAN HEUSEN *score again!*

WITH

Sleighride in July

AND

Like Someone in Love

featured by **DINAH SHORE** *in the International Picture*

"BELLE OF THE YUKON"

recordings

Bing Crosby { SLEIGHRIDE IN JULY
- LIKE SOMEONE IN LOVE } *Decca*

Tommy Dorsey - { SLEIGHRIDE IN JULY
LIKE SOMEONE IN LOVE } Victor

Dinah Shore { SLEIGHRIDE IN JULY
LIKE SOMEONE IN LOVE } *Victor*

Les Brown { SLEIGHRIDE IN JULY } *Columbia*

Hay Kyser { LIKE SOMEONE IN LOVE } Columbia

Paul Weston { SLEIGHRIDE IN JULY } *Capitol*

The Three Suns { SLEIGHRISE IN JULY } *Hit Records*

Burke and Van Heusen, inc.

1619 BROADWAY

MURRAY BAKER
GENERAL MANAGER

NEW YORK 19, N.Y.

Inside Stuff—Orchestras

Al Jarvis, outstanding Southern California record jockey, gets into N. Y. this week for his first visit here in years. In his own territory he's comparable to Martin Block in N. Y., who is said to have once worked for Jarvis on the Coast. As a matter of fact, Jarvis claims to have originated the Make-Believe-Balroom title which Block uses on his own shows and is said to have warned the latter several months ago, prior to Block's debut on the nationally circulated Chesterfield broadcasts, that if the M-B-B formula was used a court fight would result. It would have been competition for the first time to Jarvis' own M-B-B shows on the Coast.

During Jarvis' stay in N. Y., he will appear on the stage of the Paramount theatre, N. Y., to award Woody Herman a plaque for winning a band poll in the Los Angeles area.

Les Brown's orchestra, on a location job on New Year's Eve for the first time (Penn hotel, N. Y.) found itself without an arrangement of "Auld Lang Syne." One day before the recent holiday the fact came to light. Brown had arranged up all night to write it, a copyist working next to the bandstand at the Penn in the early hours of the Eve turning out parts. His musicians studied it between sets, for it was to be played opening a midnight network broadcast.

Finally the whole thing was in readiness and the broadcast about to begin. Brown literally had his arm poised for the downbeat—and out went the lights in the Cafe Rague. Every New Year's Eve, it seems, the Penn pulls the master switch in the cafe and patrons welcome the coming year in darkness. Brown's men had to take the tune after all the expense and feverish preparation.

One of those mixups that occasionally occur in booking bands almost left the Pennsylvania hotel, N. Y., with a week open between the current Les Brown and Jimmy Dorsey. Apparently everyone, even Penn officials, thought Dorsey was opening Feb. 5. Instead, his contract calls for a debut on the 12th.

Fact that Dorsey was booked for one-nighters on the way back from Florida during the week of the 4th accidentally came to the attention of the people involved. Luckily, Brown had not yet been definitely booked for the same week and therefore will hold over at the Penn until Feb. 10 instead of folding the 3rd. He's due to return to the hotel in the fall, although contracts have not yet been signed.

Butty Sherwood's orchestra replaces Louis Prima's at the Terrace, William Penn, Pittsburgh, Jan. 5, replacing Bob Rhodes WCAE, staff orchestra. Howard follows Sherwood.

Marty Gregor band into Hotel Pennsylvania, New York, Jan. 23. Eddy Howard follows Sherwood.

Introduced by JERI SULLAVAN
Overnight Rage of the Music Business

RUN AROUND THE LOCA COLA

Lyrics by MOREY AMSTERDAM Music by JERI SULLAVAN and PAUL ARSON

Sensationally recorded by
ANDREWS SISTERS
with Vic Schoen and His Orchestra
DECCA 18636

Leo Feist inc.

HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

Spring Will Be A Little Late This Year

SAUNDERS PUBLICATIONS

Les Brown's Col. Pact

Les Brown's orchestra signed a new recording contract with Columbia Records. New pact is for three years and supersedes a previous one, expired contract.

Brown's outfit is currently at the Pennsylvania hotel, N. Y.

Bing's Peeve at Decca For 'Fernando' Detour

Hollywood, Jan. 9

Bing Crosby's relations with Decca Records were a bit strained recently via the groaner's claim that the disc manufacturer limited the production on one of his recordings as a means of marketing a greater number of pressings of another artist. Crosby is Decca's ace salesman and in the past he has more or less gotten what he wanted from the company, which makes Decca's risk of a breach with him all the more unfathomable.

Discs involved are said to be Crosby's "San Fernando Valley," which was reportedly held down to allow more attention to the Mills Brothers' "You Always Hurt the One You Love." Latter song is published by Sun Music, owned by Decca.

TERPALACE SITES EYED

Hollywood, Jan. 9

Chain of post-war dauberics in eastern cities is contemplated by Maurice M. Cohen, prexy of the Hollywood Palladium, currently trekking to New York to check on possible building sites.

While in the east, Cohen will cope talent for future appearances at the Palladium.

MPPA Hops On Parody Infringement Decish to Protect Copyright Owners

Music Publishers Protective Assn., which had an important part in starting prosecution against song lyric magazines that printed parodies of popular tunes, last week dispatched letters to all publishers pointing out the significance of the recent confirmation by the Circuit Court of Appeals of a previous victory in a lower court. This decision

is one of the most important legal pronouncements ever obtained by the Music Publishers Assn., establishing that a copyright owner is entitled to an injunction, damages and confiscation of profits.

Action in question was handled by attorney Julian T. Abeles in behalf of Robbins Music and Peix, based on the alleged printing of 12 separate parodies on songs they published, in Song Lyric magazine. This case is marketed by Song Parodies, Inc. and Red Stars Co., its distributor, was a co-defendant.

In its opinion, the district court found that the publication of parodies of the lyrics of any musical number constitutes not a fair use, but an attempt to evade the plaintiff's copyrights. It's not likely that the case will be taken to the U. S. Supreme Court, since a favorable decision was previously obtained in the Appellate Division and confirmed by the next highest court.

Jack Robbins, Taking 80G Loss in Financing Orchs., Empties Stable

Jack Robbins music publisher, who went deeply into the financing of new orchestras during 1944, is said to have dropped a total of \$80,000 in the process. During recent months Robbins has disconnected himself from all the orchestras he was involved with except George Paxton. At least, he has stopped financial aid. Paxton, now at the Roseland Ballroom, N. Y., until later this month, is the only one in Robbins' stable that is making progress. It is booked into the Paramount theatre, N. Y., in March and for a stretch at the Pennsylvania hotel, N. Y., opening in June.

Illinois Solon Would Kayo Petrillo Disc Tax

Chicago, Jan. 9. James C. Petrillo, head of the American Federation of Musicians, is having his union regulation taxing every recording issued by disc-makers attacked in his own home territory. Obviously aimed at him, a bill was introduced in the Illinois House at Springfield Monday (8) geared to outlaw the placing of a tax on any product by a union. Bill was put up by a Chicago Democrat named Weber, who said that "nothing recent has excited more comment in my district than the Petrillo private tax on records." If passed, this measure would provide a penalty of \$5,000 fine and one year imprisonment.

Dorsey, Victor Straighten 'Changes' Release Snag

Attitude of the recording companies in these times of tight production facilities is exemplified in RCA-Victor's recent refusal to place a release date on Tommy Dorsey's recording of "Don't Ever Change." It's now set for late March release, however. Time is published by Edwin M. Morris Music Co. and Victor's refusal at first to release the disc was based on the firm's acquisition of the score of the film "Here Come the Waves." Victor thought "Change" would be sidetracked and not exploited.

At any rate, after conferences between Dorsey and Victor and Morris, the latter went to work in earnest on the song and T.D.'s disc is due for release.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T GIVE YOU ANYTHING BUT LOVE BABY
Music by . . .
JIMMY MC HUGH
Published by MILLS

RUDDY VALLEE
and many other top orchestra leaders
Two hits, "I Can't Give You Anything But Love Baby" and "The Great Pretender" are featured on this album. Includes vocal solo and instrumental versions of choruses. SASTLES PAPER

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TUNE-DEX

MUSIC LESSONS
Complete Conservatory Music Study Courses
30 sets of successful technique in Piano, Violin, Trumpet, Trombone, Clarinet, Organ, Mandolin, Violoncello, Euphonium, Saxophone, Guitar, Ukulele, Banjo, Bass, Drums, Percussion, Voice, Piano, and more. Includes instruction in theory, harmony, and composition. Each course includes a complete set of lesson books and a complete set of exercises. Each course includes a complete set of lesson books and a complete set of exercises. Each course includes a complete set of lesson books and a complete set of exercises.

TOP HIT OF YESTERDAY...
A GREAT POPULAR STANDARD TODAY

GOOD NIGHT SWEETHEART

By RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY

for artist copies, new vocal and new dance arrangements
Get in touch with PHIL KORNHEISER, Manager
Standard Exploitation Department, The Big 3
1619 Broadway, N. Y. 19 • Circle 6-2939

Inkspots-Gale Multiple Court Suits Settled; Watson to Form Own Quartet

Each of the three suits and counter-suits between members of the Ink Spots quartet and its manager, Moe Gale, was settled out of court Monday (8) in N. Y. Out of the legal battles will grow a second quartet to be led by Ivory "Duke" Watson, who for years was one of the "spare" players of the "Spots." He will form a group that will not be a copy of the act of which he was an original member, but will base it on a completely new idea.

According to the settlement, financial details of which have not been disclosed, Gale continues as manager of the Ink Spots. His contract with Kenny has four-and-a-half years to run. Watson and Charlie Fuqua (later now in the Army) retain a financial interest in the Ink Spots. Fuqua continuing to draw a weekly stipend as he was doing prior to the legal disputes. Kenny's action against Gale for an accounting of the earnings of the Ink Spots has been dropped.

Attorneys figuring in the case were Andrew Weinberger for Gale, Arthur Garfield Hays for Watson and F. I. Gainsburg for Kenny.

Philly Cops Crack Down On Niter Curfew; Nix Patrons Nursing Drinks

Philadelphia, Jan. 8. Philly night clubs trying to get around the Saturday night midnight curfew by selling a flock of drinks to their customers at the stroke of twelve and then allow them to nurse them for a couple of hours while they put on their floor shoes—were told by the police last week-end that this was strictly taboo from now on.

Members of the special night club details went to the Embassy, Carnegie, Little Bohemian and other spots and told the operators that hereafter all music and entertainment must cease promptly at midnight and customers must be shooed out.

The gendarmes warned that in the future police would check each niter to see that the midnight curfew is strictly adhered to.

More than 60% of Philadelphia are against altering the Blue laws to allow night clubs to be opened and liquor sold on the Sabbath according to a poll taken last week by the Evening Bulletin.

The poll is an adjunct to the Gallup poll.

COPS RAID L.A. 'FOLLIES'

Los Angeles, Jan. 8. Police raided the Follies theatre, Main street burlesque house, and arrested 11 performers, charged with "corrupting the morals of youth and others."

Players will be tried before a jury in Municipal court, Feb. 14.

Draper-Adler to Do 51 Concerts This Season

Paul Draper and Larry Adler set to do 51 concerts this season over period from Jan. 8 to April 24. Marks increase over last year, when tap-season time did 37 concerts all season.

'Overselling' Blamed By Niteries for Not-So-Boff N.Y. Biz New Year's Eve

Publicity about big New Year's Eve doings will be toned down considerably next year, if N.Y. boites own have their way. Owners of the larger spots blame overselling the festivities in the public press for the comparatively poor showing at the cashiers' desks.

General belief that all spots had been sold out caused many to seek their amusements elsewhere. Some of the larger rooms failed to get capacity, while others filled up around 1 a.m. Saving face for some spots was the fact that smaller clubs, which had no trouble getting their fill referred excessed elsewhere. The Versailles and Persian Rooms of the Plaza referred overflow to the Copacabana, Leon & Giddey's and the Diamond Horseshoe.

The gate was far below that of last year. Baring down of cover and minimum charges by the Office of Price Administration is another cause of decline.

STRIP NITERIES TO GET LICENSES REHEARING

Los Angeles, Jan. 8.

Suspension cases of five Sunset Strip niteries will be heard Jan. 19 by Judge Eugene H. Wilson in Superior Court, for the second time. Re-hearing follows a 17-day reprieve by Judge Wilson, who issued an order restraining the State Board of Equalization from suspending the night club licenses Jan. 7.

The case involves the club owners' contention that the State Board has no right to close drinkeries at midnight. The 12 o'clock closing order they claim is strictly military, while the State Constitution permits liquor sales until 2 a.m.

Connec Boswell Into Glen Rendezvous, Cincy

Connec Boswell goes into her first night club job in some time Jan. 19, opening a two-week stay at Glen's Rendezvous, Cincinnati. Booking is a result of an old two-week deal Miss Boswell had with the spot, but which never was fulfilled.

Singer recently closed in N. Y. in "Star Time."

Denver Agcy. Suspension Lifted After AGVA Hearing

The Wheeler-Pittman Agency, of Denver, has had unfair listing and suspension lifted by American Guild of Variety Artists after a hearing by Chicago local of AGVA. However, talent union levied penalties against the agency last week, pending its agent franchise was restored.

Controversy stems back several years when the agency, without consent of AGVA, instituted court proceedings against The Whirlwinds, roller skating act, to prevent their coming at the Tabor theatre, Denver, claiming they had an exclusive on the act's services that violated Municipal court ruling in favor of the agency but a higher tribunal reversed lower court action and ordered as per schedule. AGVA lifted the franchise because of not having been consulted or granting permission for the court action as required in all agent pacts.

Agency had to reimburse the act for amount spent in defending court action before franchise was restored.

Celebs Stay Home, Biz Men Frolic In L. A. New Year's

Los Angeles, Jan. 8. Now that a final check on the tabs for New Year's Eve has been made by local bonifides, most of the celebrities agree that it was a night from the intake of coin. However, top niteries pulled most of their cash from non-pros, will none of the usual turnout of celebs in the public watering spots.

Main reason for lack of famous faces at the strip spots was due to the number of house parties given by several entertainment biggies. Jack Benny party, seemingly the SRO noiser for Hollywoodmen. But even with the drawing cards, the celebrities were few and far between. '45 debuts, cash registers clanged a welcome many times over at the party.

Herman Hovet, Ciro's (topper) stated, "New Year's Eve was the business men's night out. While the celebrities were few and far between, big parties and run up sizable tabs." Hovet's list of patrons for the evening read like Dun & Bradstreet, and Who's Who of the Christmas tree ran into the hundreds.

Other niteries reported similar type business and the liquor buying was emphasized on the bubbling side, rather than the fluffing spirit. Most night spots had goodly portions of their stock depleted but the business men's list of patrons, during the past week, which has been light insofar as trade goes. Practically every host had the same story to tell as far as crowd behavior went. There was little or no rowing around and no one ran high, the groups were orderly and well-behaved in their frolicking, was a business man's night out and might well have been the bouncer's night off. And the hosts state that business was better than at any time in the past three or four years.

Montreal Show Biz Gasping For Breath With Tic-Toc Folding

Reduction of Montreal showbusiness to the barest essentials is seen, with the revocation of the niteries license of the Tic-Toc Folding Move is the second important shattering in about three weeks, being preceded by the official dump on the Gayety theatre, the last vaude house in Canada.

The Tic-Toc management, anticipating the move since the Gayety closed, cancelled all its shows and had been operating as a straight bar, pending clarification of present government intentions.

Montreal showbusiness, in general, has been apprehensive since Premier Maurice Duplessis assumed office.

KIRBBEE'S P.

Guy Kibber starts vaude tour at the National, Richmond, Va., Jan. 25. Deal was set by Jack Kalchheim, of Frederick Bros.

Vagaries of Niter Operation Pointed Up By Ups-and-Downs of 3 Chi Spots

Chicago, Jan. 8. Niter operation in Chicago, among the B-class bitros, is a peculiar business, as attested by what has happened to three of the last few weeks. Mocambo, near-northside club that folded a year ago when it ran about 6000 in the laws as the Colony Club, later to reopen sans liquor license as Colony Club, had folded this week after New Year's with amusement ad managers on dialies and other creditors looking high and dry for someone to pay the bills. Coliseum, on the other hand, longtime strip mecca, has apparently hit the jackpot with a "Moments from Grand Opera" gimmick. And Brown Derby, founder but of big Top Crime Commission last November, regressed with a bang in time for New Year's Eve business, but the same ownership and with nary a squawk from the cops.

Inability of creditors to locate Paul Arinstein and Jim Allegretti, who took over Mocambo when Nick (Cirella) Dean got tagged in connection with the movie fix involving Willie Buff and George Browne, suggests that they got out of the book New Year's and are in for a while. Rumors that Arinstein has been huddling with Sally Rand, said to be interested in reopening the Mocambo on her own, were squelched by dopestops who claim the franchise can't edge into the management end of show-biz here because of one reason or another.

Colosimo's Opera Bookings. Meanwhile, Mike Potson, Colosimo's bonifide, has booked Jack Farfudd of the Chi Civic Opera, who sang two months ago opposite Jeanette MacDonald as the Friar in "Romeo and Juliet," and 12 other singers and ballet dancers, in excerpts from "Pavlova," "Rigoletto," etc., packing 'em in at get-away with two 1½-hour shows a night. Long-hairs had to sign up with AGVA but are reported content with vying with the datter of dishes in unending surrounding.

\$250. William Fantozzi, also of C.O.P., is conductor. Opening of Brown Derby, which had its license revoked by Mayor Ed Kelly last November following Crime Commission probe, is a mystery of the week. Appeal of August Rinehl, alias Sam Rinehl, alias Sam Reynolds, owner to the Chicago liquor license commission that the spot be allowed to remain was granted following a three-day hearing, during which 30 witnesses appeared before the commission testifying as to why it should never have been closed in the first place. Crime Commission, in turn, has requested copy of license group's decision restoring license, together with opinion as to the legal basis on which it was required.

"And we ought to follow it through," Virgil Pelerson, Crime Commission spokesman, said.

Commission head, remarked, "Exclusion was premeditated in behalf of Mayor Kelly's opinion that the place be closed, and if we find the license commission's decision doesn't hold water we'll take it to court again."

Shelvey's Junket On AGVA Pacts

Alton Shelvey, national administrator of American Guild of Variety Artists, planned west over the weekend was first stop set for Cleveland, where Shelvey will confer with a committee of the Ohio Guild of Variety Artists, about pending a basic agreement. Agent group representatives practically all talent agents of the Ohio territory, and although a majority are currently operating under independent AGVA pacts it was not planned to consult them within their organization such as is in force with Artists Representatives in N. Y.

After winding up affairs in Cleveland, Shelvey will then trek to Chicago for a similar meeting with the National Theatrical Agents Assn., official org of Chi agents and others in adjacent territory. Shelvey also expects to pitch this group before returning to N. Y. later part of this week.

It is quite likely both groups will be given the new discretionary commission split clause (Article X in basic agreement) whereby they will be permitted to slice commissions on any act they may see fit as long as they hold to the 15% maximum where agent and bonafide booker figure in an engagement of talent.

Current contract of the ARA stipulates a 10 and 5% split. The N. Y. group has been operating under this arrangement for past two years. Western agent groups, however, convinced AGVA that they could work out a bet or deal all around if permitted to do their own thing. AGVA has acquiesced on this point but has all other fundamentals of the ARA with AGVA deciding it would relax that clause for ARA also if that agent group so desired but thus far it has not made any request for modification.

AGVA PACTS 3 B'LYN SPOTS

Three Brooklyn, N. Y., night spots were packed to basic minimum agreements by American Guild of Variety Artists last week. Trio are Chit Aloha, Ridgewood Tavern and Flynn's.

In addition to basic minimum salaries new pacts also incorporate x-day week for choristers.

BOB ROBINSON IN VIRGINIA

AND

Just Closed 30 WEEKS

Persian Room

SIR FRANCIS DRAKE HOTEL San Francisco

CHICAGO TRIBUNE said:

"Bliss their hearts! May don't pretend to be a severe and austere disciples of doing something sacrilegiously important. They just dance and dance like two energetic kids who get a kick out of knowing some wonderful steps and doing them. They're the kick watching them perform. They're right, you do."

DANTON WALKER said: "Add Bob Robinson and Virginia Martin to this column's preferred list of dancers."

NOW PLAYING NATIONAL THEATRE LOUISVILLE

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BOOKING MANAGER

Inside Stuff—Legit

N. Y. Journal-American figured prominently at recent opening of "Trio" at Belasco, N. Y. Although critic Robert Garland was present at premiere, he had no review in next day's paper or subsequently. Journal also had a cameraman present who showed management a note that newspaper had tip Belasco would be raided at 8:30. Management gave cameraman a bonus after show but nothing happened.

In regards to Garland, management claims critic came in 15 minutes after curtain rose and left after act, allegedly saying, "I've seen this before. I can't be one of the few who are disappointed." Journal also had Philadelphia earlier to see show when Shubert's barred it from one of their theatres on censorship grounds, so management couldn't understand critic's dispute or lack of review next day. Although at learning difficulty from various editors on sheet, it claims, were also unavailing, as well as request for subsequent review of play.

Reason for confirmation, Garland denied leaving theatre, stating he arrived just after curtain went up, changing his seat after first act to one in another part of theatre, and staying till end. Stated he liked very play before, but couldn't make up his mind how to handle review because of touchy nature of subject and policy of his paper. Also didn't have much time Friday (28) night, with Saturday's paper having early deadline, so wrote a brief news story instead. Plans, he said, to do Sunday piece of play, not having done so heretofore because syndication angle causes him to burn Sunday articles well in advance.

Burns Mantle, dean of New York critics, in recent Daily News column discusses Jack Phillips' bylined "Variety" article on current season's "battle" of legit hits, claiming this is not only a season of hits but a season of discoveries, both in the writing and in the playing. Names John Hersey ("Bell for Adano"), John P. Marquand ("Late George Apley"), Mary Chase ("Harvey"), Kathryn Forbes ("I Remember Mama") and others as contributing greatly to the theatre. Also mentions three of the most amazing pieces of more and easier production money, (2) new writers, (3) wartime earnings of players.

Reason should result in a boxoffice battle that brings new attention to the theatre," writes Mantle, "I have an idea we can stand it. We have spent so much time apologizing for the theatre and its show providers the last several years it is a relief to reverse the routine and point with pride for a change."

"The Glass Menagerie" at Civic theatre, Chicago, with Laurette Taylor and Eddie Dowling started, caused a stir in the Windy City, with three critics, Ashton Stevens, Claudia Cassidy and Henry Murock, attending the performance for a solid time of review. "Daily News on Thursday (4) also ran an editorial paying tribute to Dowling, titled "A Man of His Word," for bringing a play up to what the News said—was "Broad standard."

"As the producer of an unusual play which has reminded critics of the visits of the famous Abbey Players of Dublin," read the editorial, "Chicago has a new interest in him, particularly since he has brought back to Mattie, Laurette Taylor, who gives one of the most amazing pieces of acting the local stage has seen in a decade, maybe longer."

Sudden collapse of "Sophie," which stopped New Year's eve at the Playhouse after one week and one night, is explained by Meyer Davis, who produced the play in association with George Ross. Davis says he asked the cast to accept a salary scale of \$100 a week, paid back to the producer (right amount), and that approximately \$1000 was to be kept for the play lighted for two more weeks so that the show could be eligible to show in the Coast circuit. Davis said, too, that his plan for the players was rejected, although the total amount of reduced salaries would not have been more than \$5,000.

J. J. Shubert and Clayton Ashley are listed as presenters of the musical, "A Lady Says Yes," first called "Lady In," which opens at the Broadway Theatre, tonight (10), but the understudy has invested most of the \$150,000 which the production is estimated to have cost. Ashley is unknown on Broadway but around the show he's identified as Dr. Maxwell Maltz, midtown plastic surgeon.

Ashley is credited with the book of the show, story dealing partly with a woman of another day whose face has been remodelled by a physician. The show has been staged up by Will Morrissey.

Dick Maney, who invariably publicizes as many as six shows personally, will do likewise for "Foolish Notion," which Theatre Guild is producing at the Rich Taubman Theatre, with star, Betty Hutton, and Philip Barry.

Maney, who will join the Guild's press staff, headed by Al Tamara, was retained at the request of Miss Bankhead. When the star appeared in Herman Shumlin's "The Little Foxes," Maney was the press agent.

When Brooks Atkinson, critic on leave for the Times, N. Y., returned with jaundice from China, where he was a Times war correspondent, he was quoted saying that "dramatic criticism is an ignoble profession." That was the subject of the editorial by the Newspaper Guild forum over WMCA, N. Y., Tuesday (9) evening.

Equity, AGMA Call Off 'How They Run' Boff 'Parissienne' Wrangling In London Premiere

Clash between Equity and the American Guild of Musical Artists over jurisdiction of "La Vie Parisienne," which the New Opera Co. will present for four weeks at the N. Y. City Center starting Friday (12), has been intensified. Equity still insists the show is operetta, so its contracts and working conditions are different from legit. The conflict at the battle of talent unions and AGMA came out on top.

Explained that Equity and AGMA contracts had been issued and signed. It was not deemed advisable to up-braid the players and managers by insisting on new agreements. However, understood that New Opera could have the Equity contracts to have jurisdiction. Equity was not aware of the AGMA contracts until the show was in rehearsal.

London, Jan. 8.

"See How They Run," which came into the Comedy on Jan. 4, was splendidly received and is a hilarious farce.

'Tutt' Delay Releases

—Massey From Contract

"Massey" Tutt played on Arthur Train's "Laughing Boy" at the Theatre. He was released by Guthrie McClintic but it's possible the play will be among next season's attractions. Manager felt that the script needed more work, which probably could not be done before Train is hospitalized.

Raymond Raymond of "Tutt" released with McClintic, who was to have starred him in the show.

ASAP LIES ELSEWHERE HOUSE SITUATION

By JACK POLASKI

The lies continue to roll onto Broadway, but with some fast flops out of the way, the house shortage seems to have been terminated. Ringing the bell are such holiday musicals as "Laffing Room, Only," at the Winter Garden, "Sing Out, Sweet Land," International (Columbus Circle), "On the Town," (Adephi) (despite a sharp difference of opinion), and "The Hasty Heat," Hudson, a comedy drama.

The casualties were led by "Sadie Thompson," musical version of "Rain," in which Paramount had a 50% interest, which closed at the Alvin after seven weeks. Grosses were fairly strong for the first month (it was operating at a loss), but why Red is alone is \$180,000; but it is possible for the investment to be recouped. Early this week A. Waxman and associates mullied over plans to tour "Sadie," if it doesn't recoup. Another Broadway casualty was "Many Happy Returns," starring Mary Astor and Neil Hamilton to Broadway only briefly, show opening on Friday (5) at the Waldorf, but being yanked the next night. Just three performances. "Hand in Glove," which opened at the Playhouse on the Forrest, but it stopped on the same date, after four light-grossing weeks.

The definite closings this week included "Embered in Love," which goes off at the National Saturday (13) after six weeks. It's the first time in the last five years that Barrymore, who was stricken with pneumonia shortly after "Heavenly Creatures," the forces of the month probably affected the drama's chances. First show in quite a spell closed on the debit side of the Theatre Guild's ledger.

Mae West to the Road

Going to the road for a likely season is "Cathedral," which with Mae West. Play leaves the Royale Saturday after an engagement of two weeks and one night at the Shubert. "Catherine" drew seemingly excellent grosses by virtue of high ticket (\$4.00 average for musicals), but Mike Todd went overboard on production, and because of that splurge the show has not earned back its investment. However, the chances are that it will develop into a winner out of town. Still another attraction that started with lusty grosses, "The Perfect Marriage," which Shubert is taking to the Barrymore. It hasn't made a profit either but the picture rights are expected to pull the play out of the red.

"Town" is something of a surprise as an indicated click. The musical doesn't have much of a future and holds anywhere near the proportions of last week's gross, it will clean up. Granted that it really is "Town" would be the first success ever housed in the Adelphi, a house outside the theatre district (54th street).

Mark Hanna, John Moses To Produce 'Shore Leave'

Frederick Wakeman's "Shore Leave" dramatized by Major Luther Lee, to be produced by Mark Hanna and John Moses. Producers are agents, independent of each other, but both are in the business. Lee, who produced "Grand Hotel," Jed Harris had play but was released recently.

Couple of companies are reported interested in a pre-production deal. "Shore Leave" is a comedy and reading play with possibility of staging it.

Shows in Rehearsal

"Foolish Notion"—Theatre Guild. "The Dark of the Moon"—Lee Shubert.

—Notetone—Richard Skinner.

Commissioner Moss Reversed As LaGuardia Closes Agcy. Curb

Mike Todd's Dilemma

Story of "Central Park," Mike Todd's new musical, which is highly regarded in Philadelphia, where it is trying out, is said to be somewhat of a tearjerker. Showman said he thinks he noticed that Lee Shubert's eyes were more than just moist at the end of a performance a dozen times.

Todd isn't sure whether the show itself caused the tears or whether Shubert was weeping because he knew that the producer booked the Shuberts' Century, N. Y., on a rental basis. Show reverting to its original title "Up in Central Park," opens there Jan. 25.

Crossed by Philly Critics, Sez Todd

Philadelphia, Jan. 9.

Mike Todd last week accused two Philly drama critics of pulling a "doublet" in reviewing "Central Park" from a pre-opening performance which Todd declared was little more than a "dress rehearsal."

So peeved was Todd over the action of the critics that he can imagine that he was cancelling the opening of another of his properties, "Dear Bella," scheduled to bow at the Walnut Street Theatre for a group. It would have been a disaster. Todd will be in Boston the following week.

Todd claimed that the two critics—Edwin H. Schloss, Philly Record, and Linton Martin, Philly Inquirer—had asked permission to attend a preview benefit show "Central Park."

"I gave them the okay," said Todd, "with the proviso that they could come back the following night (Friday) before they wrote their reviews. They both promised to do this—but neither of them came back the following night and their reviews in the papers the next day were full of abuse. I was angry."

No "Sorehead"

Todd emphasized that he wasn't playing "sorehead."

"Everyone who knows me in show business knows that I can take it. When you put on a show you kick your neck out. If these two critics had attended the preview and said it was 'horrible'—it would be okay with me. That's their job. But they had no business reviewing the show until it was ready. They with their judge audience reaction and the crowd at the show."

Schloss and Martin both denied that they had promised Todd to return to the theatre district next night before writing their reviews.

"In fact we had no dealings with Mike at all," said Schloss. "We made all our arrangements with Sam Stratton (press representative)."

Schloss also denied that the preview showing was a "dress rehearsal."

"It was a public performance, advertised in the newspapers, and in advance with tickets sold to the public," he said. "It was also playing to a packed house. Incidentally, I received no view, no audience reaction."

Schloss said he didn't know what "Mike" had said to him. "I never saw him," he said. "I never saw him, neither his review nor anything by the Inquirer critic were 'pans' for me. I saw the show. I must part and only mildly criticized it for being too sentimental."

Schloss said that Todd had complained to the publishers of both papers.

Todd indicated that he was "through" with Philly.

"I don't intend to jeopardize valuable properties just because of the whim of a couple of critics," he said.

Paul Moss, New York's license commission chairman, said that when he ordered Broadway legit theatres with hits not to sell tickets to the Genies, Mayor La Guardia not only cancelled the "edict" but is said to have given him a commission for verbal paying a session with the theatre managers at City Hall last week.

The Moss plan aroused such a lull among theatre managers, who deluged the mayor's office with letters of protest, that he ordered the commission to ask the showmen downtown. Moss telephoned the request on New Year's day and the action was held the following afternoon.

La Guardia, who is rated world's champ desk-pounder, when he's steamed up, told the managers that he thought he was doing "em a favor by trying to get tickets out of the agencies, which indicated that the Mayor, not Moss, doped up the business activities. "I don't know," he said, "but I don't know if it's a reverse or not. He declared: 'Well, anyway, I'm sick and tired of getting letters from the Genies. I don't want to cost them \$10 per ticket but refuse to offend the broker they paid.'"

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OLIVER SMITH and PAUL FRIGAY Present

NEW YORK'S No. 1 MUSICAL HIT!

LEWIS NICHOLS in N. Y. TIMES Says:

“‘ON THE TOWN’ IS THE FRESHEST AND MOST ENGAGING MUSICAL SHOW TO COME THIS WAY SINCE THE GOLDEN DAY OF ‘OKLAHOMA!’

Everything about it is right! It is fast and it is gay. It has wit. Its dances are well paced, its pleasures are a pleasure to see, and its music and backgrounds are both fitting and excellent. The Adelphi Theatre on West 54th Street is the new Utopia. It is an adult musical show and a remarkably good one.

"A youthful high dive that hits the water with a splash. One of the freshest, liveliest, most engaging musicals in many years."

—TIME MAGAZINE.

"Fresh new musical, crisp and imaginative make believe... blends song, dance and story with delight."

—BARNES, Herald Tribune.

"The most original and engaging musical to hit New York since Oklahoma!"

—NEWSWEEK.

"The greatest musical comedy ever produced."

—HOPMAN, Hollywood Reporter

"A great big beautiful hit. 'On the Town' has so many features to recommend it that I don't know where to begin. Production is stunning. Another knockout has come to Manhattan to the long and prosper."

—GARLAND, Journal-American

"An attractive, tremendously good natured show done in the modern style. Lovely songs."

—WALDORF, Post

"‘ON THE TOWN’ IS NOT ONLY MUCH THE BEST MUSICAL OF THE YEAR, IT IS ONE OF THE FRESHEST, GAYEST, LIVELIEST MUSICALS I HAVE EVER SEEN"

—KRONENBERGER, PM

"Sparkling and delightful as a spring breeze."

—MARTIN, World-Telegram.

"About once or twice a decade a reviewer gets an opportunity to heave his hat into the strophera, send up rockets and in general start the sort of journalistic drowsing over a musical comedy that puts an end to all adequate usage of superlatives. Last night, at the Adelphi Theatre, 'On the Town' premiered. In a word—Great. One of the finest things to hit Broadway in a decade."

—O'BRIEN, Asso. Press

"Greeted with something like thousands of applause it is easily the fastest musical show extant, has the most musically sophisticated score and is beautiful in the bargain. The town's newest hit."

—POLLOCK, B'nai B'rith

"'On the Town' is lively, good fun—fast-paced, jerry and tuneful."

—RASCHE, World-Telegram

"Completely winning musical show offering supreme entertainment. It is a cause for general rejoicing."

—FIELD, Newark Eng. News

"Oliver Smith and Paul Frigay teamed to produce 'On the Town,' which opened at the Adelphi last evening and became established immediately as the town's newest smash hit musical. They belted the jackpot on the first try. It's a solid hit."

—COLEMAN, Mirror

"A brisk and festive musical show. 'On the Town' has color, comedy, freshness and originality."

—MOREHOUSE, The Sun

"The year's best revue."

—CUE MAGAZINE.

ON THE TOWN

Production Directed by
GEORGE ABBOTT

Music by LEONARD BERNSTEIN

Book and Lyrics by BETTY COMDEN and ADOLPH GREEN

Musical Numbers & Choreography staged by

GEROME ROBBINS

Production designed by OLIVER SMITH

Costumes by ARTHUR COLE

SONO OSATO

with NANCY WALKER

"The whole performance was a handsome surprise package to me, and I recommend it with no reservations at all. I had a wonderful evening."

—GIBBS, New Yorker Magazine.

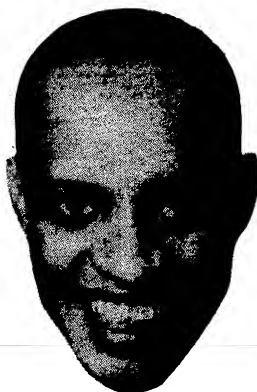
ADELPHI Theatre

54TH STREET, EAST OF BROADWAY
NEW YORK



THE BAND THAT PULLS THE WEIGHT AT THE B.O.

LIONEL HAMPTON



**WINNER OF THE
ESQUIRE
NEW BAND AWARD
FOR 1944**

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**DECCA RECORDS EXCLUSIVELY
HAMPTON'S LATEST
SENSATIONAL RELEASE
"Ham's Boogie Woogie"
"Flying Home"**

HAMPTON HUGE 646

Strand (WB) (2,756; 60-\$1.20)—"Hollywood Cantata" (WB) and Lionel Hampton orch. Though picture notices were on disappointing side, with great supporting **PULL** of Hampton's band, smash first week's gross of \$44,000... Last week... \$30,000.—Variety, Dec. 20, 1944.

Strand (WB) (2,756; 60-\$1.20)... Lionel Hampton orch (3d wk). Piling em in on third holdover session, after coming through on second to particularly strong \$44,500.—Variety, Jan. 2, 1945.

VARIETY

(Dec. 20, 1944)

STRAND, N. Y.

Lionel Hampton Orch
(20), with Dinah Wash-
ington, Rubel Blackely; 2
Zephyrs.

"Few, if any, bands affect an audience the way this Lionel Hampton outfit does. It works on kids in much the same manner as the old Benny Goodman group did, working them up to a feverish pitch of excitement. However, the sock showmanship incorporated in the band's delivery, whether planned or spontaneous, achieves a similar effect on older patrons."

"When Hampton's at work, his 'jazz with gestures' apparently has no age limits. There isn't a more exciting stage band available... to whom over a 45-minute show."

Wood.

AND HIS FAMOUS ORCHESTRA

HAMPTON'S NOTEWORTHY ONE WEEK NET TAKES IN THEATRES IN 1944

Downtown, Chicago
\$16,908.75

Apollo, New York
\$18,218.24

Earle, Phila.
\$9,572.38

Golden Gate, S.F.
\$9,442.70

Paradise, Detroit
\$2,778.05

AMERICA'S LARGEST GROSSER OF ALL COLORED ORCHESTRAS IN 1944

NOW 5th WEEK OVER \$100,000 GROSS

**Exclusive Management
JOE GLASER**

745 Fifth Avenue, New York
Phone 5-9078

8275 Sunset Boulevard, Hollywood
HOLMADAY 7604

"PLEASE, MISTER, DO YOUR BEST"

1945 March of Dimes • January 25-31, 1945
THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS



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WALL TO WALL NEWS

Radio Held Working Guestar Policy To Death, Balking New-Talent Boost

By DON WALSH

The biggest single factor contributing to radio's failure during the past few years to develop outstanding new talent capable of building and holding profitable audiences has been the growing tendency to "work the guest-star policy to death," according to some experienced servers of the scene.

"If, to assume the impossible, guest appearances suddenly should be declared verboten, it must be admitted that only a handful of shows now on the networks could end their Hoopars existence. On the other hand, a veritable plethora would find themselves suddenly confronted with a real problem, since they've grown accustomed to reliance on imported names from other radio stations, and allied show biz branches, to bolster their admitted weak permanent program structures."

Top-rated stars have been jumping all over the lot, it's pointed out, by now weaker shows—and at the same time widening their own circle.

(Continued on page 47)

Negro Talent Plays Important USO Role; 1st Hosp. Unit Set

With their first Negro unit starting on tour of USO-Camp Shows' hospital circuit Monday (15), organization now has 127 Negro performers on its roster. These include eight Toldit units, two Victory units and one Hospital unit on the domestic circuit, and two variety units, one concert unit, one band unit and the "Porgy and Bess" legit troupe overseas.

In preparation for overseas is first Negro sports unit, to include Olympic track star Jesse Owens, boxer Kenny Armstrong, UCLA footballer Kenny Washington, ex-Cornell star and Bud Holland, pitcher Satchel.

(Continued on page 47)

HENRY WALLACE WEB PROSPECT UNLESS—

Unverified reports state that Vice President Henry A. Wallace will be made available for commercial radio sponsorship when his term expires Jan. 20. He'd be the second prominent gov't official to turn commentator, Sumner Welles, former Undersecretary of State, having previously done so.

Wallace's availability, it's intimated, hinges upon whether he accepts a Cabinet post. Washington grapevine has him returning to the secretaryship of the Dept. of Agriculture.

One of the top agencies in radio is submitting the V.P.'s name for the commercial. Price is not disclosed, but it's figured to be upwards of \$500 a week.

B'way Sports Betting Heavy As Turf Recler

Broadway betting on college basketball games, fights and other sports has reached terrifically since the ban on horse racing. Ex-bookies, it's claimed, now are doing a particularly hefty biz on basketball betting.

Similarly, the number of floating dice games is said to have increased considerably.

Laud Spitalny In Congress

Phil Spitalny and his all-girl troupe of Charm orch last week was paid an unusual tribute on the floor of the House of Representatives by Congressman Emanuel Celler, New York, who, in addressing the Speaker, urged that special commendation be given to the troupe for its radio program's influence on moral morale.

Said Celler: "Mr. Speaker, the work of Phil Spitalny and his all-girl orchestra, in their presentation of hymnal music on their weekly Hour of Charm program, merits commendation. The orchestra on the air show has been featuring hymns for the past 10 years. The hymns being featured are those requested by members of the Army, Navy and Marines. Servicemen have written to express their appreciation. Those in distant lands write to say that when they hear these hymns they are carried home and are once again with their families listening to inspirational music. Thus, music and faith are combined to bolster morale on a world-wide basis, helping the American fighting man and strengthening his will and spirit on his road to victory and peace."

The citation appeared in the Congressional Record.

Rochester's \$6,500 For

Loew at N.Y. Loew's State Eddie "Buckwheat" Anderson goes into Wk. of State, N. Y., week Feb. 1. Reported to be getting \$8,500 with another \$500 for his foil, Kitty Murray.

Appearance here is made possible by the fact that the Jack Benny program will be aired from the Astor hotel, N. Y., and entire week will be spent in this city. Much for vaude acts are possible at this time, inasmuch as entire Benny layout is engaged in a March of Dimes tour.

Muscle Corp. of America set the State deal.

RETRENCHMENT ON SPENDING

By GEORGE ROSEN
Change in the war situation, and the accompanying realization by radio's big spenders that victory doesn't loom in the immediate future, have brought in their wake the first evidence of disquietude in the radio industry. On the heels of radio's biggest year—with its \$100,000,000 "take" in gross time sales on the four major networks—comes the first inkling that the SBO bubble may be about to burst and that the big spenders on institutional advertising have concluded that with re-conversion something of the incalculable future they have nothing to gain in continuing these tremendous outlays.

It's predicted in reliable quarters that unless there's a drastic change for the better in the war situation some of radio's big handiworks will go off the air before many more.

(Continued on page 38)

Build Own Stars, Stop Borrowing, Pic Execs Order

Hollywood, Jan. 16
Film studio toppers are reading the riot act to producers and directors who are thinking in terms of borrowing top stars from other lots when lining up production schedules. Warning has been given that spotty grosses necessitate keeping the costs down and that comparable people can be found on the home lot. It is emphasized, furnished here.

(Continued on page 14)

Looking to Postwar Humor

Veteran Comedian and Writer Foresees the Changes to Come; International Comedy Exchange

By JOE LAURIE, JR.
(Author, comedian, "Variety" columnist and one of the stars of the "Can You Top This?" radio program.)

We have read so much about post-war dream houses, television, aviation, radar, plastic, electronics and millions of other new gadgets, but nobody has said a word about post-war humor.

What's it going to be like? Will there be no change in the old stand-bys or will we have streamlined versions about, (Blind Crosby's) horses, (Continued on page 14)

Equity, Legit Mgrs. Getting Together To Fight Drafting of 'Essential' Actors

Tosca Of Lead to Chorus Of Musical in 1 Season

Ramifications of a Broadway career are being exemplified this season in case of singer Frances Casard.

Soprano two months ago sang title role in "Tosca" for Center Opera Co. at New York City's Center. Now she's in chorus of "On the Town" at the Adelphi.

150 USO Shows May Go to Front

Last fall, when USO-Camp Shows was reading 25 legit attractions for overseas fighting fronts, it was estimated that before the season was over around 50 such units would be in action. Since the first of the year that forecast has been hiked considerably. It's now expected that, ultimately, 150 stage shows, mostly leggers, will be touring the hostile circuits.

Should the number of USO units approximate the anticipated total, it will mean that there will be more than double the number of shows presented to GI's than the joint total of musicals and variety acts currently on Broadway and the road. Current week finds Broadway's list has 34 attractions while there are 37 out of town—a total of 71.

That USO is getting ready to expand was indicated last week, when Abe Lastfogel, head of USO-Camp Shows, read his annual report before a committee that has been particularly aiding the production.

(Continued on page 14)

Equity aims to get together with Broadway legit managers in seeking a showdown in Washington on the latest War Manpower "work or fight" program. Actors are essential for upholding morale, it's been corroborated more than once by the Services, and that fact will be brought home to War Mobilizer James F. Byrnes. If USO units are given recognition as being essential, which has been indicated in the past few weeks, it is quite possible all professional actors will receive such ratings.

USO plans to increase the number of entertainment units overseas many fold and, it's stressed, this could not be done if players are ordered into war plants. A large percentage of legit people are in uniform, and that goes too, for pro in pictures, vaude, nightclub and supply lineages.

It is evident that if the work-or-fight order is to affect actors less than 30 years of age, some of Broadway's hits would have to close. Plays

(Continued on page 43)

Naples a Big Sore Spot For GI Black Markets; 'Lose Less at the Front'

Naples, Jan. 16
Although the Yank cigaret shortage has thrown the spotlight on black-market activity in France, where some 200 American GI's and officers were recently arrested, this port unquestionably is still one of the sorest spots in the eyes of American officialdom when it comes to food and supply lineages.

For months Naples was the only debarkation point for the Army on the Continent and even now is still one of the most important unloading spots in that part of the world. As a result it is the port at which more goods are diverted for blackmarket activity than anywhere else on the globe.

One high-ranking Nark officer recently admitted that "we lose more stuff in Naples than we do at the front." There has been plenty of arrests and court-martinning, but, without, there is still plenty being channelled.

(Continued on page 18)

GLENN MILLER BILLY STAYS WITH AAF BAND

By order of the War Department, "Army Air Force Orchestra," formerly led by Glenn Miller, will henceforth be known as Glenn Miller's Band of the AAF, according to his friends here.

Band is still in Paris, where it's been in the line since the outbreak in England, listed as missing on the flight. No further word has been received.

This season Iturbi is working on straight percentage for first time.

No Effect on Theatre Business Seen In Ban on Outdoor Electric Displays

No appreciable, if any, effect on theatre grosses is looked for by operators when the new lighting ban on marquee and use of electricity for outdoor display advertising, as recently announced by James F. Byrnes, director of War Mobilization, goes into effect.

Putting specific instructions on the ban, decided upon with a view to conserving coal, Broadway and other theatres in Coastline areas are maintaining dimout operations. Expectations are that orders to go on the more severe lighting basis will come through by Feb. 1, possibly sooner.

Under the current dimout, theatres are lighting up their marquees only from 8 to 10 p.m., thereafter only using some light under the marquee for purposes of safety. Formerly Coastline theatres, on the Atlantic as well as Pacific seaboard, were under blackout restrictions imposed in April, 1942, but though only a minimum amount of lighting was permitted then, it did no harm to business. People seemed to find by now that the attractions were, although unable to figure out from any distance what the attractions were, still exciting. The lighting marquee lighting, though the situation the same.

Numerous Broadway picture houses do not have lights on the marquee sides, using luminous and other lighting devices. They do not go so not only through the blackout but also the dimout period. However, these houses are expected to lower the power utilized for bulbs on the marquee lights. The largest marquee display on Broadway has already been dimmed. The Pepsi-Cola sign on Duffy Square shut off Friday night, and there only a few spectaculars left on the Breen and the others such as the one on the Gillette building are expected to follow suit shortly. The largest were dismantled after the first "dim-out" order three years ago.

Treasury Fears Ration Stamp Sitnah May Snag Pix, Radio on 7th Loan

Washington, Jan. 16.—The Pix and radio may have tougher job than ever to do in the coming 7th War Loan, thanks to the recent CPA action in voiding and large quantity of outstanding red and blue ration stamps.

Treasury's War Finance Division, which handles the promotion of bond sales, is being swamped with reports from rate citizens demanding that if the Government can break faith by cancelling ration stamps, it should guarantee the bonds will be honored.

Situation really has some of the Treasury people worried and may lead to greater caution in all small, outstanding bonds.

\$2,800,000 STORAGE BLDG. FOR PIX INTRODUCED

Washington, Jan. 16.—Bill for a \$2,800,000 film storage building was introduced last week by Rep. Fritz G. Lanham (D., Tex.), in line with work being done by Assistant Secretary of State Archibald MacLachlan when he was chairman of Congress.

If Congress agrees, it the Government would be able to store a print of each film made commercially each year, rather than only a selection as at present.

Lasky Reported In Col. Release Deal

Joe F. Lasky is reported negotiating a releasing deal for two or three scheduled productions through Columbia Pictures. Lasky had previously discussed releasing through other distribution outlets, where a more acute raw stock shortage prevailed.

Espy Quits Selznick

Agency for De Sylva

Hollywood, Jan. 16.—Reeves Espy resigned as general manager, of the Myron Selznick agency, a post he had held since the founder's death, and moved into Paramount as an executive in the B. G. De Sylva production unit. Agency will be operated by Bill Schirrin and Harry Sokolov, attorney for the company. Full new arrangements are made by David O. Selznick and other executors of the estate.

Mabel Search, head of the story department, also resigned and left for New York.

Filmites Up to 30 Due for Induction

Hollywood, Jan. 16.—Following contacts with Selective Service Commission, which post-William Hopkins has brought back word to the studios that all physically fit film industry employees 30 years of age or under are virtually certain to be called up for military service.

Induction is studio manager for Columbia and consultant to the regional director of the War Manpower Commission, which post he formerly held. He declared that Selective Service was inclined to view the film industry as a part of the general war effort, and in the final analysis the last say would be with individual draft boards. He said he was assured of every cooperation and he did not feel there was any occasion of alarm over the "work or fight" situation.

Understood that Hopkins, working in conjunction with Lloyd Mathran and C. J. Haggerty, eliminated the reference to the mass of industry workers as casuals. Instead, the group that now works from one studio to another will be classed as individual draft classifications. A-L rules state only actors can nominate top performers in Oscar derby. Directors will be called for induction and writers will participate in nominating surviving awards. All three will be called for induction in the first ballot, approximately 9,150 taking part in vote. Committees of Academy will select technicians and assistants and musical members of Academy will choose toppers for Oscar.

Awards will be made at Chinese theatre March 15.

A-JUNIOR ACTORS OK TO CAST OSCAR BALLOT

Hollywood, Jan. 16.—Announcement of voting rules for 17th annual Academy awards revealed class A Junior members of Screen Actors Guild will be allowed to vote in the first ballot. B members of SAG who have been excluded but who have since changed their classification to A-L.

Rules state only actors can nominate top performers in Oscar derby. Directors will be called for induction and writers will participate in nominating surviving awards. All three will be called for induction in the first ballot, approximately 9,150 taking part in vote. Committees of Academy will select technicians and assistants and musical members of Academy will choose toppers for Oscar.

Awards will be made at Chinese theatre March 15.

Lesser's Brigade Moves —On Paris for 'Canteen'

Hollywood, Jan. 16.—Sol Lesser will give Paris the oncover in connection with his forthcoming picture, "Paris Can Wait" to be released through United Artists. After a huddle with U.A. officials in New York, Lesser will pick up talent in London and move to the French capital to inspect the picture and direct the picture.

With Lester will be Elliot Paul, who wrote the "Hundred Men" and "Last Time I Saw Paris." The

HIGH PRODUCTIONS IN CO-OP TRADES

Trading in Technicolor priorities may develop on a considerable scale within the motion picture industry as a result of the acute shortage of color printing. Major companies and independent producers who are high up in the Technicolor order list have been placed in a strong trading position, willing to give up their Technicolor standing for other considerations such as loans of stars, story properties, etc.

Reported that several such deals are on the fire, with independent producers in particular jockeying for improved positions. No definite commitments on future deliveries of colors are being made by Technicolor, with orders being filled on an "first come, first served" basis, provided that no orders from the U. S. armed services, which are filled immediately, intervene.

One of the majors is reported trying to negotiate a deal to borrow 2,000,000 feet of Technicolor from another of the Big Five.

Metro's 32 on 'Velvet'—Indicative of the delays in getting Technicolor orders to date of print delivery. Release by the summer of 1945 was planned for these films ordered by 20th Century-Fox and Paramount also have a substantial number of linters coming in.

Color of general raw film shortage precipitated a break between J. Arthur Rank interests and United Artists, when latter began having difficulties in getting the prints for "Col. Blimp." During the past two weeks, however, deal for prints on "Blimp" was finalized, with Technicolor scheduled to start delivery before the end of January.

Delivery of Technicolor, however, will not ease, but rather accentuate the general raw film shortage. Color printing involves a waste ranging from 25% to 30% in raw stock.

Questionable, also, how soon other color printing will be available for more Rank production, which have been set for distribution in the U. S. through U.A.

Rank, of course, is but one of the producers involved in the current color pinch, which may result in a further reduction of Technicolor production planning generally unless there is some indication of increased supplies.

For the time being, printing on any production, regardless of the order rating, may be taken over by machines in the Tech labs when Army-Navy film orders are received.

LARRY KENT TO ENGLND TO TAKE OVER G-B POST

Larry Kent, 20th-Fox's former executive assistant to Spyros Skouras, 20th, left New York last week for England to take up the duties of director with Gaumont British, in which 20th has a large minority interest. J. Arthur Rank holds the board of directors.

Kent takes his place on the G-B board of directors. He will sit in on all business, theatre operating and postwar planning.

\$2,300,000 Planned For 2 Pix, Sez Levey

Hollywood, Jan. 16.—If he can find studio space, Jules Levey will spend \$2,300,000 on two productions of United Artists released by the company in connection with arrival from N. Y. yesterday (15). First film to get the green light will be "The Hundred Men" by Dolph Scott star, slated to roll in May.

Action on Raw Stock Allocations To Be Taken in Washington Feb. 1

See Long Suspension At WB for Sheridan

Hollywood, Jan. 16.—Departure of Ann Sheridan for the east with Jack Benny and his "March of Dimes" troupe means a long continuance of her suspension from the Warners payroll. Actress left without re-establishing diplomatic relations with the studio. Company officials said Miss Sheridan walked out on "When Old New York Was Young" because she is tired of musicals and wants straight dramatic roles. She has not had a screen credit for six months.

Lack of Supplies Hits M-G in Brit.

Hollywood, Jan. 16.—Shortage of film-making equipment in London is the main topic of discussion at Metro, with Louis B. Mayer, Nicholas M. Schenck and other company biggies trying to devise means to get Sir Alexander Korda, producer of "The Sign of the Cross" and Ben Gertz's latest, from their British production program for Metro.

In former years, Metro rented studio space in England. Now, it operates its own studio there but lacks technical equipment. Shortage of the local scene indicates a shortage of supplies over here, hampering shipments to London.

Mechanical situation is likely to play the start of British production under the Korda wing.

ALEXIS SMITH, GRANT IN COLE PORTER BIOG

Hollywood, Jan. 16.—Alexis Smith has been cast as Linda Porter, with Cary Grant, playing Cole Porter, in Arthur Schwartz's Warner Bros. production of "Night and Day," biog of the composer. Michael Curtiz will direct, piloting next month.

Grant, being borrowed from Columbia in a swap for Humphrey Bogart. When latter returns to his home lot he will do Mark Hellinger's "Two Mrs. Carrrolls," with Barbara Stanwyck, and by that time "Mr. Broadway," the saga of Silve Silverman, founder of "Variety," will be ready for him.

Alfred Green, editor of "Variety" is devoting part of his Coast visit collaborating on polishing Sam Hellman's screenplay on Stan Hanley's wis-producing "Mr. Broadway."

Picture, Picture Who Has the Negative?

Hollywood, Jan. 16.—Picture producers, especially independents, are playing the annual game known as "Hide the Film." It consists of rushing completed product to the Coast for exhibition, then putting it out of the State to avoid taxes on finished negatives found within the confines of California on the first Monday in March.

On that day the assessor puts the bile on all negatives, in vaults, cutting rooms, laboratories or anywhere they can be found.

Jessel Launches 'Sisters'

Hollywood, Jan. 16.—George Jessel's first venture as a film producer, "The Dolly Sisters" finally got under way at 20th-Fox with Betty Grable and June Haver playing the sisters and John Payne in the top male role. Musical biography, in Technicolor, is directed by Irving Cummings.

Action to set raw film stock allocations for the first quarter and possibly the second quarter of 1945 is to be taken in Washington on Feb. 1, when the next meeting of the film industry and the War Production Board is scheduled. Setting of allocations at that time will depend on the acceptance of the recommendations on allocations which the various section associations have submitted to the WPB.

The overall reduction of some 10% on use of stock for entertainment films is generally conceded as likely, although no predictions are being made as to how the cut will apply to the individual companies.

Meantime, understood that over the past weekend WPB officials held a preliminary discussion in N. Y. with an industry representative on the raw film problem. At a general meeting of company reps was called for this session.

The general objective is to secure, in advance, a formula acceptable to the distributors so that final action on allocations will be taken next month.

Film Industry Sets Plans to Recruit War-Plant Workers

Motion picture industry is setting plans to cooperate with the various War Relocation Administration in recruiting workers for war industries. Meeting held in N. Y. last Monday (15), with the National War Relocation Administration and representatives of the War Manpower Commission and the War Relocation Administration of the U. S. Army, will likely be followed by similar contacts in key centers throughout the country.

In the New York-New Jersey area the theatres division of the Motion Picture Emergency Commission has named the following to handle the drive for recruiting war-plant workers: The National War Relocation Administration and the WMC and the MPT-War Activities Committee, for the N. Y. area; Frank Davis, New Jersey area.

Four trailers titled "Silence," "Just for Remembrance," "Hands Off," "We Killed a King" have been set for distribution by the Second Service Command.

VARIETY

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THEY'RE MAKING LOVE - AND HISTORY!

Detroit—Akron—Los Angeles—New Orleans
love this exciting new box-office team! It's
one dazzling date after another—

— and on Broadway Wed. January 24th  at the Roxy!

ANNE BAXTER and
JOHN HODIAK in
"SUNDAY DINNERS"

Awarded the Medal of Parents' Magazine as
THE BEST MOVIE OF THE MONTH!

Directed by LLOYD BACON Produced by WALTER MOROSCO

PLEASE, MISTER, DO YOUR BEST! SIGN THAT
PLEDGE! MARCH OF DIMES! (JAN. 25-31)

Decidedly the most romantic movie



FOR A SOLDIER"

and you with A. J. Cronin's "The Keys of the Kingdom" and Moss Hart's "Winged Victory"

The New York Times Took the Words Right Out of Our Mouth!

"We confidently predict this picture
is one of the best we will see this year!"

Journal-American —

"Taut and gripping drama... sustains a
tense and compelling mood!"

Daily Mirror —

"One of the most noteworthy cinemas now
on Broadway... shivery, smon-pure
suspense will glue you to your seat!"

Daily News —

"Carries a terrific emotional jolt
to the beholder. The feeling of suspense
is realistic enough to keep the
beholder on tenter-hooks!"

Post —

"Warm and stirring... touches the heart-strings
and calls forth teary-eyed laughter!"

PM —

"Mr. Emmanuel wins a welcome...
he's the kind of man it is good
for all of us to meet!"

And sending
"Mr. Emmanuel"
to outstanding
business at
the Gotham
Theatre, New
York, were
these words
of praise
from the other
newspaper
critics!

G.C.F. presents
"Mr. Emmanuel"
starring
**FELIX AYLMER with GRETA
GYNT and WALTER RILLA**
From a novel by Louis Golding • Directed by
Harold French • Produced by William Sietrom
A Two Cities Films Production
Made in London, England

Yes, Mr. E. (that's you, Mr. Exhibitor),
it's from N. A.!



The Critics and the Crowd

"Has arrived on the motion-picture scene at the last possible 1944 moment, but it belongs in the front rank of the year's mystery thrillers."

— HOWARD BARNES, N. Y. HERALD TRIBUNE

"Absorbing melodrama . . . Hedy Lamarr is perfectly cast as the most beautiful woman of her time . . . the direction is worthy of much praise."

— WANDA HALE, N. Y. DAILY NEWS

"Easily one of the better melodramas that has come this way . . . Well-calculated to hold your attention."

— BOSLEY CROWTHER, N. Y. TIMES

"Thrilling . . . tops all . . . Miss Lamarr's performance is the best she's turned in . . . Paul Lukas is stupendous, and George Brent just the sort of rescuer Hedy should have."

— LEE MORTIMER, N. Y. DAILY MIRROR

HEDY LAMARR

GEORGE BRENT

PAUL LUKAS



CHARL ESMON

Produced by

s Agree!

"Topnotch murder mystery. Story unfolds quietly, logically. Slowly the mystery grows, the suspense tightens. The ending is high-old melodrama."

— EILEEN CREELMAN, N. Y. SUN

"Grapples with one of the screen's tougher hazards— and comes off very well. Audiences have effective set of shudders awaiting them."

— ALTON COOK, N. Y. WORLD-TELEGRAM

"The theme is provocative; the performances compelling. . . . Hedy never looked lovelier; and you can well believe that a mental quirk made Paul Lukas the heel he is. George Brent's administrations are nobly heroic."

— IRENE THIRER, N. Y. POST

"A cut above most thrillers, in addition to its heavyweight cast."

— JOHN T. McMANUS, PM



Experiment Perilous



WILLIAM HENRY MARGARET WYCHERLY



"AW MISTER...HAVE A HEART!"



For years we have prided ourselves on the quick, careful and courteous manner in which we handled our customers.

Today we are on the spot as never before, trying to maintain the reputation for service we were so many years building up.

As you read these lines, exactly 504 of our highly-trained personnel are giving their services to Uncle Sam.

504 out of 1600 employees, or practically one out of every three employees are away on military duty. That's a big chunk to take out of a service organization like ours, and for us to still keep going as well as we do.

Many of these boys are right out of your own territory too, and when they went—God bless them—they left a hole that seems almost impossible to fill.

So we are trying hard to carry on until they come back to us.

And when things go wrong, please have a little understanding, a little tolerance—Please Mister, have a heart!

In the meantime, kindly get those playdates in to us, as far ahead as possible. That will help us a lot.

And when some new boy or girl here, happens to pull a boner, or something else happens to aggravate you—Please have a heart.

And thank you.

WHO CAN REFUSE TO HELP CHILDREN?
JOIN MARCH OF DIMES (JAN. 25-31)

"A SPELL-BINDING THRILLER" —Pittsburgh Sun-Telegraph

"CRISP AND

THE SUSPECT

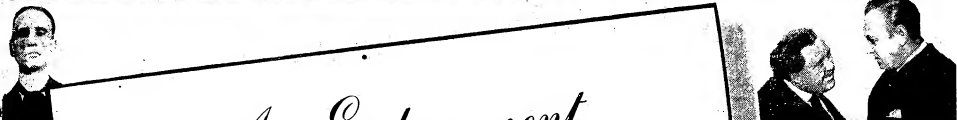
is a motion picture about
a matter that every hus-
band and every wife are
keenly interested in but
never talk about.

*See it!
you'll understand!*

"AN EXCELLENT MOVIE" — *San Francisco Examiner*



"CRACKLING" — *Pittsburgh Post-Gazette*



An Endorsement

Universal believes "The Suspect" is a fine motion picture in the tradition of exciting melodrama.

We also believe there is a very large audience at the moment for this type of motion picture.

You owe it to yourselves to have the nearest Universal exchange screen "The Suspect" for you.

When you see it you will realize its box-office possibilities, and you should also be eager after seeing it to give it the support that it deserves.

Robert Siodmak, who directed "Christmas Holiday," again turns in a very fine job. Ella Raines, whose popularity is mounting with each picture, is exceptionally good, and Charles Laughton, of course, gives his usual masterful performance.



Charles
LAUGHTON Ella
RAINES

The **SUSPECT**

DEAN HARENS STANLEY C. RIDGES
HENRY DANIEL ROSALIND IVAN

17th of a series, this national magazine advertisement introduces a new star and a new picture, together with a veteran star and a veteran policy. For in addition to stars, story, stagecraft and so forth, that policy—of combining good picture-making with good citizenship—is a vital ingredient of Warner Bros. productions.

WARNER BROS. EMPLOYEE WITH GIRL



This is a scene from Warner Bros.' newest feature picture: **TO HAVE AND HAVE NOT**, from the novel by Hemingway.

It shows famed screenstar Humphrey Bogart with a girl named Lauren Bacall.

We believe that, with the release of this enormously dramatic film, Lauren Bacall becomes one of the most exciting discoveries in the history of motion pictures.

Commenting on Miss Bacall's sensational debut, Jack L. Warner remarked: "Major credit for the discovery of this new star belongs to Producer Howard Hawks, and is in the best tradition of our Company."

"For Warner Bros., since its founding, has made many important discoveries—among them, that motion pictures may be adult, intelligent and mindful of social realities, and still be magnificent entertainment!"

HUMPHREY BOGART

TO HAVE AND HAVE NOT

WALTER BRENNAN • LAUREN BACALL
DOLORES MORAN • HOAGY CARMICHAEL

A HOWARD HAWKS PRODUCTION

Screen Play by Jules Furthman & William Faulkner

TO HAVE AND HAVE NOT (which takes up entertainment-wise where 'Casablanca' left off!) serves booming notice that "combining good picture-making with good citizenship" is a permanent Warner policy.

WARNER BROS.
JACK L. WARNER, EXECUTIVE PRODUCER



Bliz, H.O.s Bon B'way, 'Albervelvet', 'Waves' Herman Strong 95.6G, 5th wk, '70G in 9d; Main St. Sleeper at 1G

Despite an all-day snowfall on Tuesday (14), Broadway grosses were not affected to any appreciable extent. With Saturday (13) exceptionally good, the past weekend as a result of all better weather, was the best behind it. However, continued snow and sleet Monday (15) and yesterday (16) did proportionately more to the whole, business leans to the lighter side, partly because of a large majority of holdover attractions. Payment of income taxes Monday (15) also may be contributing to the general weakness.

Only two new pictures came to town during the past week. "Great Flaminio" at the Republic, and "Main Street After Dark" at the balcony Radio. Former is only fair at \$7,500, but "Main Street" is proving itself a sleeper for the Radio which should get near \$11,000, big. Booked for but one week, house can't hold film over, however. Second round State came in with a new splash, "I Was a Fugitive" (13) by Rialto and Romo Vincent on stage, last Thursday (11), but isn't doing too well.

Music Hall, currently on fifth week, has "The Great Gilday" (11) considerably but is still strong at an indicated \$95,000 on the latter. However, with "Song to Remember" on Thursday (12). Comparison of the past week, however, is "Here Comes Happiness" which is making a handsome profit. The Herman band and Buddy Lester for in-person support. House finished the week last week with an arch at an excellent \$70,000. All first runs close to \$50,000 except "The Great Gilday" and "Victory" later opening "Fighting Lady" today (Wed.).

Estimates for This Week
Aslor (Loew's) (11): \$60-120—"Meet Me in St. Louis" (M-G) 18th week, continues current success, seventh week having ended Sunday night (14) at \$21,000, right behind last week's \$22,000. Continues until Feb. 5 when "Princess and the Pirate" (15) opens.

Capitol (Loew's) (4): \$20-60—"The Millstone" (M-G) 13th week, continues current success, Tommy Dorsey orch (4th wk). In the moderate zone at \$54,000 this week, close to \$57,000 earned previous lap. Holds.

"Can't Help Singing" (U) (4th wk). Finished third round Sunday night (14) at \$24,000, good, though considerable of a drop from second's fine \$30,000.

Globe (Brands) (14): \$60-120—"Tomorrow the World" (U) 14th week, continues current success, third week was \$14,200. Remains further.

"Mr. Emmanuelle" (U) (2d wk). Continues in good standing, third week was \$17,500. Initial week was \$15,000. Continues under.

Palace (Paramount) (W) (19th wk). Good enough at \$19,000 this week, close to another, while second was \$21,200.

Paramount (Paramount) (3): \$64-120—"The Great Gilday" (11) 18th week, continues current success, Herman orch and Buddy Lester for in-person support. House finished the week last week with an arch on basis of strength exhibited to date, third week, concluded last night (13) having been excellent \$70,000, second \$80,000.

City Music Hall (Reckel-fellers) (5): \$45-110—"National Velvet" (M-G) and stage show (15th wk) continue current success, still very good. Prior (4th) week was \$15,500. Continues in good standing, with "Song to Remember" (C) coming in Thursday (12).

Grand (Brands) (14): \$60-120—"Great Flaminio" (R) Opened last Saturday (13) and is doing fairly at \$7,500. Holds. Last week third for "Lake Placid Serenade" (R) at \$7,500.

Rialto (Mayer) (5): \$45-110—"Main Street After Dark" (13) Booked for only one week, proving a sleeper here at near \$11,000. Fourth week, "Main Street After Dark" (13) in ahead, was close to \$6,000, unusually good for a first week. (R) opens Friday (19).

Rever (U) (11): \$60-120—"The Great Gilday" (11) 18th week, continues current success, Herman orch and Buddy Lester for in-person support. House finished the week last week with an arch on basis of strength exhibited to date, third week, concluded last night (13) having been excellent \$70,000, second \$80,000.

State (Loew's) (11): \$60-120—"Meet Me in St. Louis" (M-G) 18th week, continues current success, seventh week having ended Sunday night (14) at \$21,000, right behind last week's \$22,000. Continues until Feb. 5 when "Princess and the Pirate" (15) opens.

Capitol (Loew's) (4): \$20-60—"The Millstone" (M-G) 13th week, continues current success, Tommy Dorsey orch (4th wk). In the moderate zone at \$54,000 this week, close to \$57,000 earned previous lap. Holds.

(Tues.) Third was a substantial \$76,000. "Sunday Dinner for a Soldier" (10th) and the Cafe Zanzibar review (11th) were also good. "The Great Gilday" (11) 18th week, continues current success, Herman orch and Buddy Lester for in-person support. House finished the week last week with an arch on basis of strength exhibited to date, third week, concluded last night (13) having been excellent \$70,000, second \$80,000.

Estimates for This Week
Albee (RKO) (2): \$40-80—"The Great Gilday" (11) 18th week, continues current success, Herman orch and Buddy Lester for in-person support. House finished the week last week with an arch on basis of strength exhibited to date, third week, concluded last night (13) having been excellent \$70,000, second \$80,000.

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'Caballeros' Coins Pesos 'Canteen' Loo 191-2G, 2d

Mexico City, Jan. 16. Third week of Walt Disney's "The Three Caballeros" (U) at the Embassy (theatre grossed 101,960 pesos, raising the total to 332,492 pesos about \$70,000 and establishing an all-time record for any picture in Mexico.

Picture is now in its fourth week at the same admission price, four pesos.

'Perilous' Snappy 16G, 'Tops in Mildish Prov,' 'Doughgirls' Lofly 15G

Providence, Jan. 16. Grosses are only one with RKO Albee's "Experiment Perilous" and Majestic's "Doughgirls" getting hefty pay.

Estimates for This Week
Albee (RKO) (2): \$40-80—"The Great Gilday" (11) 18th week, continues current success, Herman orch and Buddy Lester for in-person support. House finished the week last week with an arch on basis of strength exhibited to date, third week, concluded last night (13) having been excellent \$70,000, second \$80,000.

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**"WORLD'S
BEST!"**

BUGS BUNNY
CARTOONS in **TECHNICOLOR**

**WARNER
BROS.**

**THE
BEST
OF
EVERYTHING** →

**Made Them the
biggest thing in
Shorts!!**

**Voted No. 1 in
National
Exhibitor Poll
of Best Shorts**
↓ (Thanks 'Chick' Lewis and
Showmen's Trade Review)

JACK L. WARNER, Executive Producer

GYPSY ROSE LEO OUTSTRIPS ALL RIVALS!



Columbia  Pictures

presents with pride

A Song to Remember

the finest picture in its history...
 destined to rank with the greatest attractions
 since motion pictures began...

Pre-Release Engagements

RADIO CITY MUSIC HALL
 NEW ORLEANS...ORPHEUM
 BOSTON...LOEW'S STATE
 & ORPHEUM
 CINCINNATI...RKO CAPITOL
 ST. LOUIS...LOEW'S STATE

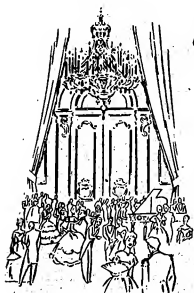
SAN FRANCISCO...ORPHEUM
 OAKLAND...ROXY
 BUFFALO...LAFAYETTE
 DALLAS...PALACE
 LOS ANGELES...HILL ST.
 & PANTAGES

*A Sidney Buchman Production**A Song to Remember*

starring *Paul* **MUNI**  *Merle* **OBERON**

WITH CORNEL WILDE
 NINA FOCH • GEORGE COULOURIS

Screen Play by Sidney Buchman

Directed by **CHARLES VIDOR**

A NEW KIND OF
 MOTION PICTURE!
 A NEW MIRACLE OF
TECHNICOLOR!

3 WEEKS ON BROADWAY! THE CRITICS SAY IT'S TERRIFIC!

Motion Picture Herald

"Vera Hruba Ralston is back on skates again in 'Lake Placid Serenade,' dancing with the skill and grace which made her an Olympic champion. Around her Republic has placed a cast of competent performers. It's a large and attractive cast . . . impressive production, fully satisfying."

Boxoffice

"Eye-filling ice spectacles and tuneful numbers by two top name orchestras are the attractions of this production, upon which Republic spent a lot of money . . . the pitch of the entire production is a timely one . . . standout 'names' upon which the exhibitor may capitalize."

Harrison's Reports

"Those who enjoy watching graceful figure skating and lavish production numbers with ice-skating ballets should find much in 'Lake Placid Serenade' to please them. Miss Ralston is an excellent skater, executing her routines with the utmost of ease and grace."

Variety

"Republic has a nifty vehicle in 'Lake Placid Serenade.' Film is a lavish display of spectacle, specialty and girls. Pic, with its ice-skating background, is a timely seasonal film, and will do good biz. Lovely to look at, beautifully built, and a graceful figure on skates, Miss Ralston makes an appealing heroine."

Showmen's Trade Review

"Vera Hruba Ralston's build-up by Republic has been carried along intelligent, showmanly lines. The star never looked better than as a figure skating champion and the production numbers, built around her exceptional ability to carve graceful and intricate patterns in ice, are beautifully staged."

Motion Picture Daily

"'Lake Placid Serenade' achieves beauty and distinction that augurs well for the wintry box office."

The Independent

"GOOD ENTERTAINMENT. Miss Ralston is highly to be recommended. She is allowed ample opportunity to display the skating talent that made her the figure skating champion of her native Czechoslovakia."

The Film Daily

"Ice spectacle, skating wizardry of Ralston and musical content should prove the making of this picture. A musical cut skillfully to pattern. Fashioned along popular lines, the eye-catching production constitutes a show of ample proportions."

The Exhibitor

"Tuneful skating show is packed with selling angles. Republic has spent plenty of money on this ice show, and the results should justify the expenditure. Ralston is seen to advantage in the skating numbers, which are well-staged, and she gets good support."

VERA HRUBA RALSTON

in

Lake Placid Serenade

featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

WALTER CATLETT • LLOYD CORRIGAN
RUTH TERRY • WILLIAM FRAWLEY
JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBS

RAY ROBERTS • ORCHESTRA
and RAY ROBERTS • VIOLINS

McGOWAN • TRIMBLE WATTS
with GUEST STARS
HEARBY SISTERS

ROY ROGERS
KING OF THE COWBOYS

STEVE SEELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Loring Haydon
and Doris Gilbert



IT'S A REPUBLIC PICTURE

Portugal's Film Outlook Good But Hampered by Talent, Studio Dearth

WHO IS
RADIO'S
HUMAN LIE
DETECTOR?

Scores of men are leaving film industry to take defense jobs in view of government's work-or-fight or union chiefs report. Between 35

Paskow's New WB Post
Bob Paskow, for 10 years' director of advertising and publicity for Warner theatres in New Jersey territory, has been brought into the WB homeoffice to handle commercial tieup activities on all of the

N. Y. 1

\$10 Pream for 'Co-Pilot'
The Lucas & Jenkins circuit, whose Grand in Macon, Ga., will hold the world premiere of "God My Co-Pilot" Feb. 21, has set a admission price of \$10 on the opening night, with proceeds going to charity. Pream is in honor of Macon's returning hero, Col. Robert Lee Scott, author of the autobiog on which the picture is based.

THE

Filming starts this week with Charles David as director and Fell

Directed by
GEORGE CUKOR ★ **NICHOLAS BROTHERS**
ROXY 7th Ave. & 42nd St. **JACK DUMANT**

ROXY 7th and
A 20th St.



UNIVERSAL

hits an energetic stride for 1945 with the biggest of all its productions

"CAN'T HELP SINGING" paralleled by such boxoffice attractions as

"THE SUSPECT"

"HOUSE OF FRANKENSTEIN" and

"SHE GETS HER MAN"



OUR ENTHUSIASM FOR "CAN'T HELP SINGING" IS WELL FOUNDED!

We felt that "Can't Help Singing" would be the biggest picture Universal has ever had. We also felt it would prove to be the most entertaining and the most satisfying to exhibitors and customers. All business returns prove this to be correct. "Can't Help Singing" has broken every record of every Universal picture in the engagements it has played so far.

It has also received fine critical acclaim, and we are very happy about the fact that many critics refer to it as the best Deanna Durbin picture ever made.

In the New York Daily Mirror, Frank Quinn referred to "Can't Help Singing" as "Filmdom's Oklahoma."

No wonder we "Can't Help Singing" the praises of "Can't Help Singing."

Held over in first engagements



Deanna DURBIN CAN'T HELP SINGING IN TECHNICOLOR

with ROBERT PAIGE
AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBER THOMAS GOMER

Directed by FRANK ROYAL Produced by PAUL JACKSON Associate Producer PAUL SPAIN Screenplay by JEROME KERN Lyrics by E. Y. HARBURG

Screen Play by LEWIS E. FOS and FRANK RYAN • Story by J. Brown, Leo Townsend • Song "Oh of the Overland Trail" Samuel J. and Corlie B. Wenden

BAD BOYS MAKE GOOD!

Cheerful news about these terrific

"House of Frankenstein," Universal's horror classic starring all its Titans of broken all existing records at the RIALTO THEATRE on BROADWAY, NEW YORK again proves that Universal knows when and how to make this type of boxoffice

We really believe that "House of Frankenstein" is headed for an "all-time" for horror pictures. So, brother, don't be wary of this scary. You, too, ed

FRANKENSTEIN'S
MONSTER!
WOLF MAN!
DRACULA!
HUNCHBACK!
MAD DOCTOR!

ALL TOGETHER

"HOUSE OF FRANKENSTEIN"

CASTING
BORIS KARLOFF • LON CHANEY with JOHN CARRADINE • J. J. CARROLL WAISM • ANNE WYTHNE • PETER COE • ELON
LIONEL ATWILL • Screen Play by Edward T. Lowe • Directed by TOLLE R. HORTON • Produced by PAUL MALTEN • Based on a Story by Carl Shapiro

"EXCELLENT"—*Motion Picture Herald*

"'The SUSPECT' looks like SMASH BOXOFFICE!"

—*Variety*

"LAUGHTON'S BEST PORTRAYAL"

—*Daily Variety*

"A SUPERB THRILLER"—*Motion Picture Daily*

THE SUSPECT

is a motion picture
about a matter
that every husband
and every wife
are keenly
interested in
but never
talk about



Charles Laughton · Ella Raines

The SUSPECT

with DEAN HARENS
STANLEY C. RIDGES · HENRY DANIELL · ROSALIND IVAN
Screen Play by Herbert M. Brown - Adaptation by Arthur T. Horman from a novel by James Buggy
Directed by ROBERT SODERMAN · Produced by SOLIN AUSTIN · A UNIVERSAL PICTURE

people!...

error, has
ONE. This
bonanza.
n"record
play. It!

JOAN DAVIS



A BIG LAUGH HIT!

"Joan Davis, voted 'Best Comedienne' in Motion Picture Daily's recent radio poll, proves equally adept on the screen in 'She Gets Her Man', with a fresh, infectious style that evokes hilarity and merriment."

—*MOTION PICTURE DAILY*

"'She Gets Her Man' offers two immediate claims to widespread acclamation."

—*HOLLYWOOD REPORTER*

"Slapstick throughout, it's escapist entertainment first to last, a credit to everyone concerned with its making."

—*DAILY VARIETY*

Original Screen Play by Warren Wilson and Clyde Buckman
Additional Dialogue by Ray Singer and Dick Chavira
Directed by BILLY E. WINTON
Produced by WARREN WILSON

with WILLIAM GARGAN
LEON ERROL

Vivian Austin · Milburn Stone · Ian Keith
Russell Hicks and Bob Allen

VERDUGO

Shortwave Radio Weapons Attack Nips To Tie In With MacArthur Landings

San Francisco, Jan. 16. The way of nerve against Japan was stepped to nearly double tempo by OWI transmitters hereabouts at the very moment Gen. MacArthur's forces drove ashore on Luzon.

Six new 50,000-watt transmitters were put into service. These new facilities almost doubled the hours of broadcasting to the Japanese and improved air coverage of entire Far East.

NBC operates four of the transmitters at Dixon, in the Sacramento Valley, while CBS operates two at Delano, in the San Joaquin Valley. At both locations, dual transmitters permit simultaneous beaming of the same program to different areas on separate wavelengths.

Programs originate in OWI's new studios in San Francisco and include several new programs of news, commentary and features in many languages and dialects. Also ready for the Luzon invasion and its service Dec. 28 were a new 100,000-watt short-wave in Honolulu and a 50,000-watt medium wave broadcaster on Saipan.

The Saipan station, broadcasters hope, may prove one of the greatest anti-Nip forces unleashed in the air war. Medium wave broadcasts, it's

believed, can be heard by mass audiences in Japan, and many Japanese "Joe Dookes" can hear United Nations news versions not available to those unwelcome Nips who locked relatively scarce short wave receivers. FCC monitors report that radio Tokyo is attempting to discourage and prevent listening to the Saipan medium-wave.

The new stations are NBCA and KCBS, Delano; KNRA, KNBC, KNBI and KNBX, Dixon. Former OWI voices here were KQEX and KQEI. General Electric operated Belmont; and KWID and KWIX, operated by Associated Broadcasters in South San Francisco.

'Heaven' to Sun, on Blue

Blue has shifted the air time for its new sustainer, "One Foot in Heaven," from Fri nights at 8:30 to Sun, at 10:30, starting this weekend. Show will now follow Bill Bendix in "Life of Riley."

"Heaven" was slated to make its bow last week, but casting trouble stymied its premiere. Stanley Wolf, the indie producer who owns the package, and Blue program execs, were unable to agree on a lead. Ralph Bellamy, who was to have handled it, having left for the Coast.

Jim Cassidy, WLW, On Way Back From Europe

Cincinnati, Jan. 16. After five months on Europe's western front, most of the time under fire, James Cassidy, WLW correspondent, is due to reach N.Y. via plane this week-end for a rest. Leaving the First Army's front line Thursday (11), he originated his daily broadcasts from Paris and London for several days. Rita Hackett, wife of Cassidy, who conducts WLW's "Crossroads Cafe" now will meet him in N.Y. and return with him to Ciney.

HOMER FICKETT FROM BBD&O TO THOMPSON

Homer Fickett, one of the pioneer agency production men in the industry, is checking out of BBD&O after 17 years to join J. Walter Thompson, where he'll handle creative program duties. Transfer will be made Feb. 1. He's been connected with "Cavalcade of America" for many years and recently returned from the Coast where he worked with the agency staff whipsawing "This Is My Best" into shape for the Cresta Blanca Iceoff. Fickett's decision to leave BBD&O was made soon after his return east, it's understood.

FCC NEVER HEARD OF THAT LEA COMMITTEE

Washington, Jan. 16. Tenth annual report of the FCC, out last week, completely sidestepped any mention of the Cox-Lea Committee investigation of the committee. For all this notice the 92-page report took of the situation it might never have happened.

Report has the following high lights on 1944:

Number of AM stations increased from 912 to 924.

There were 47 FM stations operating for about 500,000 FM receivers, with 202 applications on file for new FM outlets.

Six commercial video and two experimental stations were in operation, and 52 applications were on file.

FCC pointed with considerable pride to the fact that 1944 saw the network regulations in operation for a full year, with no casualties resulting.

Fred Allen to Wm. Morris

Fred Allen has signed a management contract with the William Morris office, agency to represent him for all branches of the business. It's a two-year deal and was set with the comic by Al Fastogel. Allen split with his long-time manager, Walter Batchelor, last year.

Gabbers' Dinner Boost to Radio

Washington, Jan. 16. Smartest goodwill move a lion line is being credited to the broadcasting industry for last Thursday's first annual dinner of the White House Correspondents Association. Dinner was perfectly handled throughout, entertainment was top-notch, the place was packed with big and little shots of Government, with President Roosevelt presiding.

In general, the affair might be compared with the annual dinner of the White House Correspondents Association. However, the White House boys are pretty much on their own and operate their dinners without organized backing from either individual newspapers or from the Newspaper Publishers Association.

Diffidence last week: Was that the networks virtually undervote the week. It was estimated that close to 90% of those present were with the webs reported picking up the week. In addition, the webs carefully handicapped the show. As a clincher, the parties ran open house, upon which news men and the dinner, with a couple keeping one afterwards.

Allen beat the gun on this phase of the evening. It had grabbed a large room near the banquet hall of the Statler Hotel plenty early. When the other webs woke up to the situation, it was too late to get rooms on that floor since everything was booked for the evening by other affairs. So CBS and NBC took suites, on upper floors of the hotel and Mutual got a place across the street in the Carlton Hotel.

Stunt has probably put broadcasting on a better footing with official Washington than anything else it has ever tried. It was necessary to set up a junior heart table to take care of the overflow of big shots, because so many news commentators grabbed spots at the No. 1 table.

Among those present: FDR, who was flanked by Earl Godwin, president of the association, and Richard Harkness, its v.p.; Rep. Clarence Lea, Chairman of the House Interstate Commerce Committee; Director of War Mobilization, James F. Byrnes; Speaker of the House, Sam Rayburn; Justices Douglas, Reed, Rutledge and Black, of the Supreme Court; Paul Kesten, Edward J. Noble, Frank E. Milton, Chester LaRoche, Brig. Gen. David Sarnoff, David Sweeney, Harry Haskins, Paul A. Porter, Arthur H. Biddle, Gen. George C. Marshall, Gen. H. H. Arnold, J. A. Krug, WPB Chief Elmer Davis, Henry Kaiser, Admiral Edwards, Judge Fred M. Vinson, and senators, representatives and army and navy brass and brass in wholesale quantities.

Jack Benny encoed the show which included: Alex Templeton, Dunsmuir, Connie Boswell, Bill Robinson, Sally Moore, Bob Merrill, the Varsity Chorus, the Murrah Sisters, Johnny Burke, Rozzo, and Antonio, and Frank Black and his NBC orchestra.

"The ear is the avenue to the heart..." VOLTAIRE

Voltaire would have liked December on WABC:

For during that month, Arthur Godfrey, Phil Cook and Margaret Arlen conducted three separate campaigns on the air, on behalf of the men and women in our armed forces.

Godfrey (from 6:30 to 7:45 A.M.) asked for books... Cook (a half-hour later) asked for books... Arlen (only fifteen minutes after that) asked for Christmas gifts.

Results:

GODFREY got 2,083 pints of blood in a single day—GAPSALS DAY at the New York Blood Bank—establishing a new record which Col. Earle Boothe, Director of the Blood Donor Service, is "sure will stand for some time to come." (GAPSALS are members of WABC's "Give a Pint—Save a Life Society", of which Godfrey is founder and honorary president.)

PHIL COOK's listeners sent him more than 20,000 books for veterans' hospitals and rest centers in the New York area! New books, once-read books, books to nourish every possible reading taste.

MARGARET ARLEN received over 30,000 Christmas gifts for the New York Port of Embarkation! They filled the p.o.s., then overflowed onto ships scheduled to leave before Christmas, into adjacent army hospitals and camps.

There never was a Christmas quite like this before. For these were anonymous gifts; each of them, blood, book, or package, labeled only: "For any G. I. Joe."

You can't help marveling at the generosity of people. You can't underestimate the bond between great radio personalities and their listeners.

WABC
Columbia's Key Station
NEW YORK - 50,000 Watts
COLUMBIA OWNED



WABC
HARTFORD 4 CONNECTIONS
WABC-FM

CONNECT IN CONNECTICUT

... by reaching the ENTIRE Hartford Market on WABC, Columbia's Best CBS Station for Connecticut.

WHO TOLD HENRY...
... KESSER HIS...
... LEADTIME HAN...
... WEDDATHY...

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

CCNY to Launch Annual Awards At Teeoff Radio, Biz Huddle in April

Produce for Biow

B&A Drop Guests

**IN THE *Distribution Decade*,
ADVERTISING MUST AGAIN BLAZE NEW TRAILS!**

So is the Nation's Station. When the time comes, we will be ready to help you do a better post-war job for your clients in the vast four-State market that is WLW-land.

WLW

DIVISION OF THE CROSLEY CORPORATION

THE NATION'S MOST MERCHANDISE-ABLE STATION



How it Feels to be Making Progress

SEE Radio Daily last Wednesday? Has pages and pages of results on their Certified Poll of "1,051 editors and writers of the critical press of America." It was pleasant reading.

We didn't walk away with the show. Did anybody expect us to? We, the youngest of the major networks? When the other two major networks have had a whole string of years in which to experiment with shows, with talent, with schedules?

Well, it looks as though we came out of the poll better than anyone anticipated we might.

NBC came up with 13 firsts. That is a great record. 2 firsts in the daytime, 11 at night.

CBS came up with 4 firsts—two daytime shows, 2 nighttime.

We—the Blue—came up with 6 firsts. That's right: 6. One in the daytime, 5 in the evening.

This Radio Daily poll is evidence that, at least as far as 1,051 editors are concerned, we have two and one-half times as many top favorites in the evening as CBS. And when "One Man's Family" moves to the Blue next month, we will have six of the top raters, to NBC's ten.

So, as far as 1,051 editors are concerned, we must be the No. 2 favorite network:

But the detail about this which is most pleasing is that *five of our firsts are in the evening.*

This is important because everyone knows how well we are doing in the daytime . . .

the best ratings in the morning of any network every month of 1944; the only major network to make rating gains during the day in 1944 . . .

that we might get to be like an actor who plays too many of the same roles. People might get to saying: "The Blue is a great daytime network." We are, but we're more.

A lot of people at the Blue are doing a lot of work. Night work: There is a lot of enthusiasm over here. A lot of determination and conviction that, with the help of the agencies and advertisers *whose competitive efforts to sell goods at low cost have made a nation listen*, a truly great network will one day emerge out of our joint efforts.

These evidences of progress are fuel for the fires.

And speaking of evidences, perhaps the most gratifying of all are those hard-headed radio time buyers who are planning to get franchises on our network. They are looking at the costs of the three networks; eyeing their budgets; sensing the increasing need to reduce the cost of distribution. And that \$3,500 a week that the Blue saves for them on a nighttime half hour over the next less-expensive network is a vital factor, and deserves the greatest consideration—particularly in the light of the Blue's progress—as evidenced by such things as the Radio Daily poll.

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING COMPANY, INC.

New Chi Program Setup Would Spur Inventions and Create Postwar Jobs

Chicago, Jan. 16.

A unique new program setup, aimed toward the creation of millions of postwar jobs by the stimulation of new inventions and enterprises, has been put together here by the American Foundation for Creative Sciences. Main thought behind the whole idea is the fact that 18 of America's inventions have created 10,000,000 jobs in the past 50 years. Highlight of the proposed 30-minute program will be the presentation of the "showcase of tomorrow," a preview of the latest things before they reach the open market. By acting as a clearing house through which inventors with workable inventions, or processes, can be brought into contact with business executives controlling facilities for producing and marketing them, the foundation hopes to encourage competitive free enterprise and eliminate monopolies in new products. To be called "Pioneers of Progress," format calls for dramatization of lives of great inventors of the past and brief interviews with outstanding contemporary inventors.

The American Foundation for Creative Sciences was founded last fall. Alfred R. Babcock, noted tax consultant and an inventor, is president; Judge George E. Q. Johnson, former U. S. District Attorney and member of the Capone gang, is vice-president and legal counsel; and Dr. Neil H. Jacoby, professor of finance and economics of the Chicago University, is secretary.

Philly Bulletin Execs

Will Double at WPEN

Philadelphia, Jan. 16.

Henry Barringer, former head of the classified department of the Philadelphia Record, has been named director of WPEN by the new owners, the Evening Bulletin Co., replacing Arthur W. Simon.

William L. McLean, Jr., vice-president of the Bulletin, is proxy of the station, and Richard W. Sloum, sec. and gen. of the newspaper, will hold the same offices at the station.

The Bulletin purchased WPEN from the Bulova chain recently for \$625,000.

WWB Plugs Homefront

Mrs. Dorothy Rodgers, chairman of the Writers' War Board committee on soldiers' and sailors' scripts, is now channeling much of her activity into the WWB radio committee under its expanded setup. Latter committee now meets weekly, one of its primary objectives being the fostering of a greater understanding and tolerance on the homefront through air shows.

Mrs. Rodgers is the wife of producer-songwriter Richard Rodgers.

Risky Discs

Philadelphia, Jan. 16. WPEN execs are in a quandary.

So last week they received a disc from the Pepsi-Cola outfit titled "Make It Pepsi-Cola for Two," recorded by Vaughn Monroe and Bill Gale's band. Pepsi offered to pay the station for playing the record, which runs three minutes.

Until they can decide when doing a platter case becoming music and becomes a blurb, the station won't play either record.

LEVER BROS. SNAPS UP KING'S TELE QUIZZER

Lever Bros. through Rothraut & Ryan has bought a new television idea by John Reed. King entitled "Thanks for Looking." Stanza, with King featured, tee off on DuMont's WABD, Tuesday, Feb. 9, in the 9:30 to 10 p.m. niche.

Format of show finds the m.c. calling owners of video sets in the N. Y. area on the telephone and making with the chatter. Background will include a shelf on which is prominently displayed the sponsor's products, with Lever Bros. alternating the commercials among its various products.

Sight questions will be used, such as holding up a map and asking the person called to the phone what state is being pointed out, and so forth. Prizes will be given.

Special Video Shows for 'Small Fry' Get Good Reaction, GE Survey Finds

Schenectady, Jan. 16.

Children definitely like television, a recent telephone survey by General Electric's WRGB, here, disclosed. Twenty-six percent of the video audience consisted of youngsters under 18 years of age. Other personal contact surveys revealed that it was the "teensters who could answer most promptly the questions asked and who could tune in the television set most accurately."

WRGB telecasts a number of programs for young people. Some are performed by adults; in others, children participate. Several shows have proved equally entertaining to adults and kids. "Hansel and Gretel," produced by the Julius Harrit Foundation of Music, Hartford, was one in this category. "Alice in Wonderland," presented by Prof. George William-Smith's dramatists, class at Russell Sage Women's College, Troy, was another. Special effects, possible in television but not on the stage, add charm to the fairy tales for children, according to WRGB officials.

"Story of the Willow Plate," produced as a mopey program and done in pantomime, with a narrator and musical background, elicited favorable comment from parents. Early Sunday evening was selected as the best time for children's programs over WRGB. A series of "Uncle Gene" programs were originated. Each week, Gene Graves, then of WSNY, Schenectady, and now with a Philadelphia station, read comic strips to a seven-year-

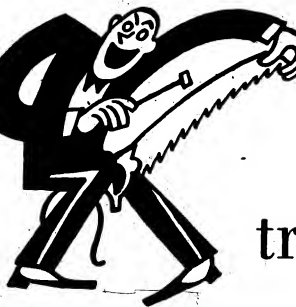
boy. Slides of the selected cartoons were projected so that the viewers at home could see what Uncle Gene was reading. For a variation, cartoonist was brought to the studio to draw for the boy and a girl playmate.

Circuit Parly Clicks

The most ambitious and popular children's program to date at WRGB was in celebration of Children's Book Week. Conceived by Mrs. Dorothy McFadden, president of Junior Programs, Inc. (which has produced many radio shows and presented legitimate stage performances for kids), it was divided into three parts. The first depicted youngsters visiting a Schenectady library. The second was a dramatization of the bookshop-drug store of John Newbery, who 200 years ago published the first book intended to entertain rather than to instruct. The third was a dramatization of "Jack and the Bean Stalk," with an adult cast.

"Big Top" circuit party, to which the children under 16 of all set owners in the Albany-Schenectady-Troy area were invited to the studio, was a clicker. Joe Owens and Family, described as a favorite act with young and old, operated their puppets for the kids.

Louisville—Dick Fischer has been appointed program mgr. of WHAS, succeeding A. W. MacIn, who resigned December 15. Fischer had been newscaster and director of the station's newscast since Nov. 1938, until he went to KMOX, St. Louis, last July as newscaster.



One
to be read at a
treasurer's meeting

This ad, you see,

Is done in verse.

(Our prose, we add,

Is even worse.)

But, verse or worse,

We'd like to say,

Here's something you

Should read today.

Of six like programs in New York—

We're not referring now to Cork—

Which last year reached more homes for less,

Five were ours, we'll now confess.

We mean such things as Beatty, Deane,

Our Al McCann and gay Pegen;

And with a note of due decorum,

The fifth, of course, is The Food Forum.

They reached each

1000 homes or such

For sixty cents—

Which isn't much.

While other shows

On other stations

Ran into quite

Involved equations.

THE MORAL to this verse is this—

If by mere chance we've been amiss.

If you have a product or service that women want, or should know about, you'll reach more people per dollar on WOR's women's shows than on any similar shows on any other major station in Greater New York. Our address is—

WOR

—that power-full station
at 1440 Broadway, in New York

NBC, CBS, Blue, Mutual Plugs

TITLE	PUBLISHER
Accustate the Positive—"Here Come the Waves"	Morris
After Awhile	Starlight
A Little On the Lonely Side	Advanced
Comin' Around the Corner	Berlin
Confessin'	Bourne
Dance With a Dolly	Shapiro
I Don't Want to Love You—"Let's Go Steady"	Harms
I Dream of You	Robbins
I'm Making Believe—"Sweet and Lowdown"	Chelven
More and More—"Can't Help Singing"	Embassy
My Dreams Are Getting Better	BVC
My Heart Sings—"Anchors Aweigh"	Harms
Saturday Night Is the Loneliest Night	Santly
Strange Music—"Song of Norway"	Leeds
Sweet Dreams Sweetheart—"Hollywood Canteen"	Bartons
Tain't Me	Chappell
Take Me In Your Arms	Remick
That Moon in My Heart	Mutual
The Love I Long For—"Sadie Thompson"	Mills
There Goes That Song Again—"Carolina Blues"	Shapiro
The Very Thought of You—"Very Thought of You"	Witmark
This Heart of Mine—"Siegfried Follies"	Triangle
Trolley Song—"Meet Me in St. Louis"	Feist
Twilight Time	C-P
Waiting	BMI

† Fimusic. * Legit music.

Vaude Team Claims

Prima-McKenna Lyrics
On 'Robin Hood' a Steal

Attorney I. Robert Broder, representing the vaude act of Neal Stanley & Marti, has exchanged communications with maestro Louis Prima and Morris Music Co. over the claim by the act that they wrote the lyrics to "Robin Hood." Prima features the tune and it was responsible for part of his band's recent success. It carries the names of Prima and Bob McKenna as lyricists.

Stanley & Marti claim they worked a theatre tour with Prima late last year and at that time the melody was instrumental only. Prima suggested they write a set of lyrics. This was done and subsequently the pair found what they allege is the same wordage published under the leader's and McKenna name. Morris Music has no part in the proceedings other than as publisher of the song.

CONDON WINDING UP
CARNEGIE JAZZ SERIES

Eddie Condon winds up his series of jazz recitals at Carnegie Hall, N. Y., this Saturday (20) afternoon. For past several seasons Condon and his agent, Ernie Anderson, staged their swingsters at Town Hall, but switched to the more spacious Carnegie last fall.

Final program will be built around the regular Condon crew that broadcasts jazz sessions on the Blue network each Saturday, augmented by outstanding soloists now working in N. Y. Vocal interludes will be by Red McKenzie and Lee Wiley.

Lt. Bob Crosby's Marine orchestra is now in the South Pacific entertaining devil dogs in that area. It's the second service band to tour under the Japs' noses, Artie Shaw's Navy crew having done it last year.

10 Best Sheet Sellers

(Week ending Jan. 13)

Don't Fence Me In	Harms
There Goes That Song	Shapiro
Accustate Positive	Morris
I Dream of You	Embassy
I'm Making Believe	BVC
Trolley Song	Feist
That's Irish Lullaby	Witmark
Always	Berlin
I Don't Want Love You	Chelven
Sweet Dreams	Remick

Freddie Slack Breaks
Up Band Again; Tiffs On
Backing With Glaser

Freddie Slack's band broke up again last week, a few days after closing at Frank Dukey's Meadowbrook Cedar Grove, N. J. Slack had no bookings to follow Dukey's and his desire to keep the band going got him into a squabble with Joe Glaser, his manager. Leader wanted Glaser to post \$2,000 to keep his musicians on payroll, which Glaser refused to do. Booked by the Morris agency, Slack has not worked since Jan. 3 and is not scheduled until Feb. 13 at Tuna-Town Ballroom, St. Louis. This is the third time Slack has broken up his band in the past few months. First two foldings he re-joined in time to keep his band intact, after bookings came through. He intends to attempt to secure a release from the Morris agency after next Thursday (23) when he will have laid off long enough during the past six months to secure an automatic release, according to American Federation of Musicians regulations. Morris' claims to its inability to secure consecutive bookings for Slack is due to the prices the leader demands, which, they say, are far out of line with his b.o. value.

Stewart Quits T. Dorsey

Freddie Stewart and the Tommy Dorsey orchestra split company in two weeks. He is being replaced by a newcomer, Hal Winters, who never worked with a band before.

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. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Covers	Week	Total
Hal Aloma	Lexington (300; 75c-\$1.50)	15	1,600	24,000
Jerry Wald	New Yorker (400; \$1-\$1.50)	4	1,800	9,200
Les Brown	Pennsylvania (500; \$1-\$1.50)	5	2,525	12,550
Leo Robin	Waldorf (520; \$2)	7	2,600	18,500
Count Basie	Lincoln (275; \$1-\$1.50)	3	1,600	5,725
Ray Lombardo	Roosevelt (400; \$1-\$1.50)	18	2,200	44,000
Enoch Light	Biltmore (400; \$1-\$1.50)	18	1,850	18,800
Hal McIntyre	Commodore (400; \$1-\$1.50)	5	1,825	8,725

* Asterisks indicate a supporting floor show. New Yorker, Biltmore, have ice shows. Lexington, Hawaiian floor show.

Los Angeles

Freddie Martin (Ambassador; 900; \$1-\$1.50). Business up to 4,100 covers after holiday letdown.

Joe Reichman (Biltmore; 800; \$1-\$1.50). Rousing business with strip nteries closed and downtown pull at 4,000 tabs.

Chicago

Cab Callaway (Pantner Room, Sherman hotel; 850; \$1.50-\$2.50 min.). Post-holiday lull felt here, with not too big 5,000.

Carmen Cavallera (Empire Room, Palmer House; 700; \$3-\$3.50 min.). Big convyeh biz responsible for 7,500 for Cavallera, Digatano, Minicelli, Raschals and G. Ray Terrell.

Art Russell (Walnut Room, Bismarck hotel; 405; \$1.50-\$2.50 min.). Here, as elsewhere, convyehs boosted tabs. Kassel, Talla and Art Nelson's puppet got 3,000.

Bill Snyder (Mayfair Room, Blackstone hotel; 400; \$2.50 min.). Sluggish 2,300 for Snyder and Carol Bruce.

Tommy Tucker (Boulevard Room, Stevens hotel; 850; \$3-\$3.50 min.). Out-of-towners made up most of the 5,300 who broke records here.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; \$3-\$3.50 min.). Biggest crowds yet for Claridge, Joe E. Lewis and Rose Marie; 5,600 this time.

Chuck Fester (Blackhawk; 500; \$1-\$2.50 min.). Conventions helped here, too, despite zero-weather; draft news and other factors, 3,400.

Frankie Masters (Latin Quarter; 700; \$3-\$3.50 min.). Still' heftiest in town. Masters and Ritz trio did 7,300.

(Los Angeles)

Gene Krupa (Paladium B. Hollywood, third week). Still down from the holidays and listeners, not dancers, keeping door slim at 25,000 customers.

Ted Fio Rito (Triumph B. Southgate, third week). Solid business with Fio Rito name and style rating 8,500 entrances.

Leighton Noble (Slapsy Maxie's, N. Los Angeles, sixth week). No variance from capacity business to out-of-towners and localities as well with standard 5,200 customers.

TWO GREAT SONGS!

A Delightful Rhythm Ballad

COMIN' AROUND THE CORNER

by Mack Davis and Robert Wilson

It's New, It's Novel—It's A GUARACHA

GOOD, GOOD, GOOD

(That's You--That's You)

by Allan Roberts and Doris Fisher

IRVING BERLIN MUSIC COMPANY

1650 Broadway, New York 18, N. Y.

DAVE DREYER, General Professional Manager

AFM Action Against Mrs. Kramer Cues Upped Terms in Other Spots

Action of the American Federation of Musicians last week against Mrs. Maria Kramer over her financial deals with orchestra leaders, assertedly is already affecting other buyers. It's not definitely confirmed, but talk among band agencies and personal managers is that several other spots, which might in the future be targets of the AFM for similar reasons, are offering better financial deals than in the past.

In the meantime, bandleaders involved with Mrs. Kramer, who operates the Lincoln and Edison hotels in N. Y. and the Roosevelt, Wash. D. C., are still being held before AFM heads for interrogation. Pettitello's office issued a call to Count Basie's representatives last week. Basie is currently at the Lincoln and is said to be losing a con-

siderable sum weekly. However, the AFM definitely stated last week that it will not interfere with such practices if the band involved is willing to lose money.

AFM later last week sent out letters to various booking agencies, as reported in last week's "Variety," that in the future any dealings by leaders with Mrs. Kramer must be reported to them before becoming final. Union heads want to examine all contracts made with her and have ordered that maestros involved appear at the union offices for conversation to the dools.

Paxton Into Lincoln

George Paxton's orchestra has been booked into Mrs. Maria Kramer's Lincoln hotel, N.Y., opening Feb. 12. Paxton's contract for the job was okayed late last week by the American Federation of Musicians due to the fact the leader is drawing a salary that allows him to meet the payroll of the band. This figure is undisclosed, but it's substantial.

Paxton is currently at the Roosevelt Ballroom, from which he exits, with only a fortnight interval, into the Lincoln, following the current Count Basie. From the Lincoln, Paxton goes into the Paramount theatre, N.Y., in March, and from there into the Pennsylvania hotel, N.Y.

Carmen Cavallera band inked for a stay at Ciro's, Los Angeles, meanwhile doubling in pictures at Warner.

T. Dorsey's Par, N.Y., Date Looks Set for Labor Day

Conversations have been begun refixing the time of Tommy Dorsey's fulfillment of the one date his band still owes the Paramount theatre, N. Y. He will probably play the latter house in the fall, possibly during the Labor Day period.

Dorsey is currently at the Capitol theatre, N. Y., his first date there. It was his acceptance of a bid by Metro to play the house that started a drawn-out argument between him, Par officials and Music Corp. of America last summer over whether or not he owed that house another date. It was decided he did but the time was deferred until after the Cap booking.

Pearl Curran Estate, \$5,447, to Daughter

Estate of the late Mrs. Pearl Gilchrist Curran was appraised last week at \$14,194 gross value and \$5,447 net. All goes to her daughter, Mrs. Elizabeth Holton, of Pelham Manor, N. Y.

Mrs. Curran wrote many songs, among them "Rain," "Dawn," and "Life." Many of her works are religious pieces, including "The Lord's Prayer," "The Lord is My Shepherd," and "Crucifixion and Resurrection." She died at the age of 85 on April 16, 1941. She was a member of the American Society of Composers, Authors and Publishers.

Louis Applebaum, member of Canadian National Film Board, is collaborating with Ann Ronell on score of "Story of GI Joe."

802-Unity

Continued from page 37

that 802 officials knowingly dealt with Abrams" and that Abrams "held himself out to be an official of the HBA." Van deusen, it is said, is Abrams' attorney, but Abrams, not the organization, ran the election.

Unity has also raised the issue of whether the HBA, a non-profit organization, ever received any of the money Abrams paid. The money was about \$1,400. There is also said to be question of whether the HBA ever received any of the money in view of its charter, which supposedly refers to municipal campaigns.

Answer to Unity's charges was contained in a lengthy brief signed by Bill Biebel, 802 secretary and one of the officers referred to in the Basic allegations made were that Abrams had plenipotentiary powers given him by the HBA; that he acted on the organization's behalf in signing a lease and conducting other business for it; that Abrams has been certified as HBA's chief investigator by Monroe Percy Bloch; that Bloch designated Abrams to conduct other union elections, including the 1942 election of the Restaurant Workers Union in N. Y.; and that Chabourne and Bloch both allegedly knew that Abrams had been running elections in behalf of the HBA. Correspondence between Chabourne and the Union Audit Bureau, in connection with the restaurant workers' elections, was submitted to substantiate this last allegation.

Finberg's brief also referred to an article in *Reverend's Digest* on the HBA, by William Hard, referring to its handling of various union elections, and stated that all referred to by Hard had been run by Abrams.

Finberg's brief also referred to his board's statement, that the elections had been "properly and fairly held and conducted in accordance and compliance" with 802's by-laws; that the HBA did actually conduct the elections and that Abrams ran the balloting in "the manner and procedure" adopted by HBA for previous campaigns in numerous other unions. AFM also ruled that Abrams was the "duly authorized" representative of the HBA and that officials of 802 were justified in their belief that he had the HBA's authority. AFM also pointed out that the HBA is "now estopped from denying or questioning" Abrams' authority and noted that Unity's attorneys had made no claims of dishonesty or fraud in the election.

Philly AFM Rejects Plea To OK Wee-Hr. Jamming

Philadelphia, Jan. 18. Local 77, American Federation of Musicians, last week rejected a plea from Vince Carr, president of the Spotlight Guild, to allow members to jam at the clubhouse, which caters to actors and musicians.

Capitol Hotel, N.Y., Set To Preem Name Band Room; 800 Seating Capacity

New name band room in the Capitol hotel, N. Y., is just about ready to debut. With a seating capacity of approximately 800, the room, which is three stories high due to the tipping out of floors above the original ceiling, is expected to open sometime next month. It has not yet been named. (Capitol is on Eighth ave., just above Madison Square Garden). So far no definite name band has been bought for the debut period. Negotiations are proceeding with several outfits, among them Jan Savitt's.

Gene Krupa's band, currently booked to "George White's Scandals" at RKO, will follow with a musical chorus in "Do You Love Me?" at 20th-Fox.

Top Tunes for Your Books An All-Time Favorite South American Way Music by . . . JIMMY McHUGH

Published by
HARMS



Teachers... Students! Be a PIANO STYLIST

Is Jazz a Swing a Jump a Boogie-Woogie? Our NEW 100 page Piano Stylist Book will enable you to play popular songs with all the fancy embellishments demanded by the production. Make Your Own Arrangements—Add Notes—Change—Repeat—Double—Triple—Play—Solo—Interpretations—Endings—etc. 1281 sparkling new songs, 100 new licks, 100 new riffs, 100 new dance routines. You receive CAVANAGH'S instruction Manual which shows you step by step how to apply contents of this famous book to every popular song. For Teachers, Students or Advanced Players. 100 TOP VARIATIONS. 100 TOP VARIATIONS. 100 TOP VARIATIONS. CAVANAGH PIANO SCHOOLS 1175 10th Ave. New York 17, N.Y.

1000 Broadway, New York 10

MARK WARNOW
and many other top orchestra leaders

Use this 2nd VISUAL record of some hits of over 100 popular hits and favorites. Includes lead sheets and lyrics of chorus. SAMPLES FREE.

TUNE-DEX

ABNER SILVER Announces

STARLIGHT MUSIC CO.

A New Firm Exclusively Publishing the NICK and CHARLES KENNY Songs

Every Important Band Leader and Singer Already Doing This Top Ballad

AFTERMIDNIGHT

FOUR RECORDS SOON TO BE ANNOUNCED

Fresh From the Printer's!!

ALWAYS DO WATCHA MAMA TELLS YA

A Novelty-Rhythm Song Sure to Sweep

52ND ST. IS ALREADY JUMPING TO

ON "BASIE" STREET

STARLIGHT MUSIC CO., 1619 Broadway, N. Y. C.

HARRY PEARL, General Manager

JACK HOWARD, Chicago

JOHNNY TUCKER, Los Angeles

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—PAUL MARTIN, WORLD-TELEGRAM

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—RADIO DAILY

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—TIME

"The symphony of B's: The Berle broadcast penned by Hal Block ... With 'A' results" ...
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"Hal Block's whipping the Berle show into proper shape is now paying off big laugh dividends."
—VARIETY

"Block has done a swell job of raising Berle's Crossley" ... —NICK KENNY, MIRROR

"Block put the lowly gag into battle dress. His were the jokes that panicked GI's from Iceland to Africa, mouthed by such folk as Kay Francis, Rosalind Russell, Bob Hope and Martha Raye" ...
—HARRIET VAN HORNE, WORLD-TELEGRAM

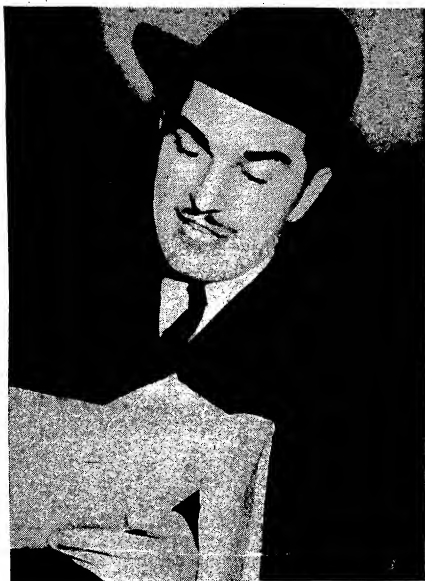
"Gag writers like Hal Block scarce" ...
—NEWSWEEK

"The appearance of Marlene Dietrich on 'Take It or Leave It' with an accompanying script turned out by Hal Block, gave the program a solid hypo!"
—VARIETY

"Writer Hal Block, the top radio producer" ... —EARL WILSON, N. Y. POST

"Hal Block, to me, the best writer of radio scripts" ... —ELSA MAXWELL, N. Y. POST

"What a way to make a living!!!"
—MY FATHER



HAL BLOCK

RADIO PRODUCER • DIRECTOR • EXECUTIVE WRITER

Thanks to Eversharp, Biow Co., Milt, Phil, Hal Collins, Jay Jones and the rest of the staff.

WILLIAM MORRIS AGENCY, INC.

"PLEASE, MISTER, DO YOUR BEST"

1945 March of Dimes • January 25-31, 1945

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

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VOL 157 No. 7

NEW YORK, WEDNESDAY, JANUARY 24, 1945

PRICE 25 CENTS

SHOW BIZ LOCATES EX-G's

Name Talent Clicks as Columnists:

Orson Welles Latest Word Juggler

Newspaper columns by top show biz personalities are clicking on an unprecedented scale, with the result that several new byline features are being offered for syndication. Current emphasis on such features is traced to the success scored by Gracie Allen's daily report, with Bob Hope, who started scrivining later, similarly delivering readers. Newest name to undertake a column is Orson Welles, with Eddie Cantor and Frances Langford also reported in line for a whack at it. Welles, who gained considerable political stature during the recent Presidential campaign, started his "Almanac" in the N. Y. Post, Monday (22). First piece dealt mainly with political questions in connection with Welles' attendance at FDR's fourth inauguration Saturday (20). Post's syndicate is handling, starting with 11 outlets.

Columning by the show folk is in keeping with the growing social awareness evidenced by performers since the outbreak of the war. It has manifested by their campaigning, GI entertainment, war bond endeavors, etc. In the past, the cur-

(Continued on page 44)

Disc Jockey Rides

'Frisivolous' Tunes,

Causing Radio Swell

Contending their insufficient awareness on the home front of music's potency as a propaganda weapon, and that there's a need for distinguishing between honest war songs and "frivolous" tunes that are hurting the war effort, Alan Courtney, WOV (N. Y.) disc jockey, aroused a storm of controversy last week when he announced over the air he was "burning" a Louis Prima recording of the tune, "I Want to Go to Tokyo." Courtney's editorial expression, unusual for disc jockeys, in which he declared he would rather play the tune, and his subsequent recital of songs that he considered good or bad for the war effort, resulted in a deluge of

(Continued on page 47)

CLARE BOOTHE LUCE

AIR SHOW DEAL ON

Rep. Clare Boothe Luce, Republican representative from Conn. and playwright ("The Women") before she turned to politics, may shortly become a radio commentator. Deal is being negotiated between Mrs. Luce and Textron, textile outfit now endorsing participation in war work, producing pamphlets. Proposed air deal is being handled by J. Walter Thompson.

Should Mrs. Luce turn commentator, her program is headed for Mutual as a Sunday night affair.

Fatal Repeat

Muskegon, Mich., Jan. 26.

The fates—or whatever it may have been—caught up with Mrs. Arnella Schwab, former opys singer. In 1938 she was seriously burned in the Triqueto theatre fire in Chicago that she had to give up her career. About a week ago she was burned to death in a local hotel fire.

Million Income In '44 for T. Dorsey

Tommy Dorsey's orchestra piled up a gross income last year of approximately \$1,000,000. This figure is the highest take ever amassed by a popular dance band. Kay Kyser also had an excellent year, but his income was based mostly on his then Lucky Strike radio commercial.

Back in August, it was estimated that Dorsey's gross would be closer to \$1,200,000, which unquestionably would have been an all-time high. However, his enforced layoff on the Coast from August to early November put a crimp in the expectations even though he did work weekends at the Dorsey Brothers-owned Commodore Ballroom.

Figured in that \$1,000,000 take is a sizeable income from the sale of 6,000,000 RCA-Victor recordings in 1944. Such a record sale was as unusual as the band's total gross since Dorsey had not made a new record during the previous 18 months, due to the record ban.

WB Plea to Arnold Gets MD's Planned to Jolson

Hollywood, Jan. 23.

Al Jolson, whose "Jazz Singer" and "Singing Fool" were particularly successful musicals, not only played Warner Bros., but also for the entire film industry, may owe his life to Jack and Harry Warner, in addition to General Arnold. The brothers were granted a request to General Arnold head of the Army Air Forces, for a special plane to fly two New York specialists here to attend the seriously ailing Jolson.

The actor contracted malaria while entertaining servicemen overseas, and a lung condition developed, resulting in a hurried call for doctors Mayer and Herz. An operation has been successful, and Jolson is now convinced that Jolson will recover. No visitors are allowed to see him at the Cedars of Lebanon hospital, where he was rushed recently.

PAVES WAY FOR PEACETIME JOBS

Show business once again is harnessing its forces to cope with the next job facing the country in re-establishing the peace—the rehabilitation and reorganization of the returning GI to civilian life. Just as show biz has been instrumental in the opportunity in keeping up the morale of the fighting men by its all-out mobilization of entertainment, so is the entertainment industry on the march in taking up the job which precedes itself as Phase No. 2 in the broad canvas of Show Biz at War. Recognizing the need to lay a firm foundation to cope with the biggest task that will confront the nation, when demobilization comes, the various show biz media are already at work. It's not only a case of an

(Continued on page 21)

Look to Day When 'Aida' Is Done Under Water, With Midgets

St. Paul, Jan. 23. St. Paul Olive Opera Assn. has come through with something new in the way of entertainment. It's grand opera on ice. Handel and Grotto's can be skated, is there any reason why "Garmen" can't be swum, "Tristan and Isolde" put on roller skates and "Aida" made a fireworks spectacle?

"It's my prediction," commented Sherman, "that the old operaic staples, from now on, will not be let alone or unperformed with. A straw in the wind is Carmen Jones, played by a Negro cast in a modern hi-de-ho setting. Another is the Nine O'Clock Co.'s clever modernizing of Mozart operas and The Merry Wives of Windsor, done with good taste, but omitting the door, nevertheless, to what may be a weird succession of adaptations, new old operas to modern conditions and audience demands. Harry James may yet enact "Rigoletto" on the trumpet."

FINKLEHOFFE PIC BASED ON LIFE OF ELIA LOGAN

Author Fred Finklehoffe, under contract to Metro, has completed a film script based on the life of his wife, singer Elia Logan, which will be the first of two films to mark his debut as a pic producer for Metro. "The Girl Who Sings" is the production, after which he'll do a comedy of his own authorship, with music, on Broadway next fall.

OWI Kayoes 'Tomorrow World'; Seen As 'Too Sympathetic' to the Nazis

—And Cigarettes, Too

Hollywood, Jan. 23. When George Topper, Fox-West Coast treasurer, was held up and robbed of his \$100,000, the newspapers were heard all over the F.W.C. circuit.

Charles P. Skouras, prey, issued orders that all F.W.C. excess must carry at least \$150 on their person at all times from now on.

Office of War Information has refused to approve "Tomorrow the World" (Cowan-USA), reportedly owing to feeling in both official and semi-official circles that the treatment of the German problem in the film (based on the play) is entirely too sympathetic to the Tautons. The OWI line means that the film will not be given an export license unless some important changes are made in the picture.

Belief is that "Tomorrow," which saw Fredric March, Betty Field and Skipper Homeier, is the wrong kind of a picture for European and other areas because it raises question that if an American family is unable to cope with a single Nazi-indoctrinated youngster, then what will be the approach in handling the millions of little mobsters in Germany after the war?

Thematic criticism has also been heard on grounds that such a film pre-supposes U. S. inclination toward a "soft peace" for Germany.

Foreign market for "A," product of the OWI, is 50% of the domestic rentals, in some cases higher, and to 80% of the net profits to a producer.

Nazi Radio in U.S. 'Atrocity' Attacks

With the attacks on Germany growing more critical for that country each day, the Nazi radio has just introduced the most ominous propaganda note yet recorded, according to veteran American students of the German air technique. Introduced almost at the same time the Russian attacks on the eastern front started, the new Nazi technique has been to accuse American soldiers of atrocities, against troops and civilians alike. Knowing the Berlin radio has been devoted, the opinion is now offered that the cur-

(Continued on page 46)

Anti-Nazi Airmen Yanked By Agency When Army Disclaims Responsibility

"The Only Good Nazi," by Eve Merriam, did not go on the air last Thursday night (18) as a substitute for singing Major Bowes' half-hour on CBS. The Chrysler company, via its agency, Rutherford & Ryan, decided that if the War Department shied away from taking the responsibility for the program, then the program would not be heard.

Situation caused some puzzlement in radio circles as Miss Merriam's (Continued on page 44)

Munt As 'Jazz Singer' In Warner's Remake

Hollywood, Jan. 23. Warners is planning a remake of "The Jazz Singer," which originally was done with Al Jolson by the same company in 1927. This time it'll be for Munt and straight, meaning that the Frank Sinatra musicalized version is cold.

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ALL S.R.O.

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ZIMBRO MOSQUE, Harrisburg
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LYRIC, Baltimore, Md.

Booked by HARRY SQUIRES

THE HOUR OF CHARM

ALL GIRL ORCHESTRA AND CHOIR

Under the direction of

PHIL SPITALNY

ground." where the boy is being held.

Korda Tying Up Talent for Brit., U.S. Films; Asks 800G for Reissues

Sir Alexander Korda has been tying up promising talent in Great Britain with a view of using suitable players in both U. S. and British productions. Korda brought over a number of screen tests which, it's reported, have been shown to Nick Schenck in N.Y., and to Louis B. Mayer on the Coast. Korda has bravely opined the screenwriting services of many of the leading British authors.

While in the U. S., Korda is also mulling sale of the American reissue rights to some 60 of his old pictures, including films released by United Artists in former years, for approximately \$600,000.

Korda has been asking a minimum guarantee of around \$100,000 annually for a minimum of five years for the reissue rights in the U. S.

Head of the British film production unit for Metro was slated to arrive in N. Y. for the last time, but, pending talks there with Schenck, Korda is now expected in N. Y. before the end of this month.

PARAMOUNT MAY DO 'SADIE' FILM AFTER ALL

Paramount is mulling production of a film version of "Sadie Thompson," despite the disappointing result of Paramount's investment of some \$90,000 in the last venture, may now be able to purchase the screen rights for considerably less than the \$150,000 originally asked.

One of the screen rights to "Sadie," a musicalized version of the play, would not leave much room for the legit producer; and investors, however, since Mary Pickford has the screen rights to the original yarn, which would call for payment of \$50,000 to the United Artists owner-member.

Mary Pickford Setting Up Theatrical Stock Co.

Hollywood, Jan. 23. Mary Pickford, in collaboration with her producer, Sam Coslow, is organizing a stock company of talented young players for casting forthcoming productions.

Undertook Robert Cummings and Olivia de Havilland are ready to sign, while deals are pending with several legit players in New York.

Nick Schenck Back in N. Y. From H'wood

Nicholas M. Schenck, Los Angeles' first arrival in N. Y. from the Coast after this week accompanied by Benny Thau, Howard Dietz, Metro advertising-publicity director, stayed over owing to illness and is now scheduled back at the home office next Friday (28).

Schenck was at the Metro studios for a week conference with Louis B. Mayer, Sir Alexander Korda and studio toppers. No definite decision was reached on production problems. In England pending further word on availability of equipment and technicians for future productions, Korda will probably get a decision from Schenck when he returns to N. Y. Korda and Ben Grotz plan to return to England within the next two weeks. They will remain in N. Y. until next Friday (28).

Circuit-Booked for Pic

John Considine goes back into family history for his forthcoming production, "S and C of the North." Story is about the old Sullivan and Considine circuit, of which his father was a partner. It was printed years ago in the Saturday.

Most Pic Techs Over 30, No Worry on Draft

Hollywood, Jan. 23. Studio execs are not seriously concerned about the new draft order in its effect on film workmen, as long as the calls are kept within the 30-year age limit. Great majority of technicians and skilled workers are above that limit.

Apprehension is felt about the status of cast workers, who migrate from one studio to another and are not in standard classification. Draft of skilled labor between the ages of 30 and 38 would have some effect, although the major lots, particularly Metro and Paramount, are well equipped with elderly artisans.

Pix Used as GI Battle Therapy

Motion pictures have been found to be important in battle therapy, particularly in combating homesickness, that films get through to combat troops despite their inconceivable military obstacle. Pressure of demand from G.I.s for film entertainment is so great that pictures are being given all kinds of priorities, according to Major John Hubbell, Army Overseas Motion Picture Service, who returned to New York last week from an eight-week mission abroad to report on pictorial activities.

Hubbell stated that there are reports of great interest in pictures in the European and Mediterranean areas. He related incidents of extraordinary circumstances where battle-fatigued boys were taken out of line of fire, brought back behind the lines to see films, and then returned to the combat lines the same night. In one of the Metro shorts pictures were shown to U. S. troops practically under the very noses of the Germans, who still held other parts of the beach where the films were shown in the front lines and could be heard by the enemy.

Film coverage, Hubbell said, might be spotty in some isolated battle zones, or where troops were too tired to be interested for efforts in distribution and exhibition, but in the main the boys make up for it.

(Continued on page 10)

Hedy to Freelance When Metro Pact Ends

Hollywood, Jan. 23. Hedy Lamarr will freelance after the expiration of her current contract with Metro in March.

Numerous offers have been made to Hedy, but she has declined. Charles K. Feldman, Miss Lamarr's agent, will not negotiate any until after the ending of her expected child in the spring.

Extras' Pay Nosedives

Hollywood, Jan. 23. Film extras took a financial sick during December and their earnings in January are down, according to figures issued by Howard R. Philbrock, general manager of the Screen Extras Guild.

Jobs for atmosphere players were 10,000 less in December than in November, and payments averaged about \$100,000. Total placements for the month were 18,496, for a value of \$347,541.

Yank Pic Interest, GI Found Fairly Tough Opposition in France

Paris, Jan. 10. Yank pic interest, which found fairly tough opposition in France on those last tragic months before German occupation, are going to meet with increased difficulties once the French market is open to them again.

An American distributor attributes this antagonism to a revived wave of nationalism sweeping all trades and walks of life and to the vested film interests who see Hollywood as an influence that must be reduced in France to the absolute minimum. Legislation introduced by Vichy has been revised in one form or other and unless foreign film interests keep their wits about them they are going to find it pretty tough to edge in and resume their former places in France.

Until June, 1940, foreign film interests were able to stall most of the legislation planned for them because of an existing Franco-American trade agreement and by explaining the French Government that all the measures would be detrimental to their interests. The French industry as a whole. The argument used was that quality should only be attained by a competitive market and that the presence of foreign films on the French market would be a salutary effect on French pics.

With the exit of the Nazis, the French liberationists, which helped the Allies do the job, set up a film section headed by the late Pauline, son of the late scientist and Parliamentarian. Among its multiple jobs are purging the industry of all collaborationists and reorganizing the industry. The film section of the C. of L. has been continuing high prices for tickets to American film men and who know very little and care still less about the Hollywood picture industry.

Ideals and Others

The committee embraces idealists as well as men who will not stand the jingle of the cash register. Consequently there is a confusion of patriotic and economic motives. Some feel that for the next few years France must use its film industry to propagate French literature, art, culture and even political theories. This group is insisting that the point be made that the tragic results of the battle of France.

(Continued on page 10)

UP FORMER FILM MAN TO EXEC WMC POST

Washington, Jan. 23. Frank L. McNamee, former theatre advertising man, who was upped yesterday (22) to deputy chairman of the War Manpower Commission, moves up to chairman of the industry's war effort.

The industry has been a long time in coming to grips with the war effort. McNamee has been a long time in coming to grips with the war effort. McNamee has been a long time in coming to grips with the war effort.

Birthdays Are Wonderful

Licenses of Margaret O'Brien products, which will net the Metro an estimated \$100,000 to \$100,000 annually in royalties, hosted the star at the Hotel Waldorf-Astoria, N. Y., last week on occasion of her eighth birthday.

Oscar of the Waldorf cut the birthday cake, the center of which was a gold watch, gift to Mrs. O'Brien from the licenses.

Laemmle Estate Gets \$163,291 Tax Refund

Washington, Jan. 23. The estate of Carl Laemmle has received a \$163,291 refund from the Treasury for overpayment of income taxes, it was disclosed here yesterday (22).

Aside from this windfall, however, the entertainment biz got back relatively little, either in Hollywood or New York, and total number of persons benefiting is very small, compared to figures for the country at large. The refunds were paid out in the fiscal year ending June 30, 1944, and ran into hundreds of millions of dollars for the nation.

Par to Step Up Legit Backing

Paramount, active during 1944 in legit financing plans to further step up interest in play production during 1945. Understood that company plans to make funds available for as many legit productions as are found suitable, with view towards purchase of screen rights where such deals can be set.

Future legit plans will likely be discussed in studio huddles on the Coast this week.

This phase of production policy, which also figures importantly with Metro, 20th-Fox, Columbia and Warners, is largely determined by continuing high prices for tickets to plays to play, the healthy legit b.o. legit clicks, and the excess profits taxes, which minimize monetary risks.

SALT LAKE CITY TO GET GANDER AT TELE

Salt Lake City, Jan. 23. KDYL has converted its Playhouse into a tale studio. Having recently been granted a license by the FCC, they have constructed an experimental broadcasting station, first between the Mississippi and the Coast.

Since KDYL owns all the receiving sets in the inter-mountain area they will carry on experiments in the schools, theatre lobbies and at county fairs.

S. S. Fox, producer and g.m. said experimental broadcasts will start in spring. John M. Baldwin, will be in charge of the tele broadcasts.

Cowan, War Dept. Eye Changes for 'GI Joe'

Leslie Cowan has made two trips to Washington while the War Department eye on the making of an ending for "GI Joe" which will be found acceptable by the War Department.

Picture, which is in the editing stage, and scheduled for release by Warner Bros. next April, may end up as a more topical note than that called for by the original script. Much discussion has been had by the War Department reaction, and wind-up will be determined by military officials, just as in case of "Dr. Wassell."

There's also some talk that the film will revert to original title, "Here Is Your War."

'SARAH' MUST WAIT

Hollywood, Jan. 23. Production of David O. Selznick's proposed picture, "Sarah Bernhardt," will be held up until the end of the war, or until the priorities on material are relieved.

Script on the screen biography of the French star calls for 87 sets and an equivalent wardrobe, both impossible under prevailing conditions.

Renewal of negotiations with Eric A. Johnston, president of the U. S. Chamber of Commerce, to assure active leadership of the Motion Picture Producers and Distributors of America, reported in "Variety" Nov. 8, 1944, brought deal near closing stage over the past week.

The film industry facing more Governmental and international trade problems than ever before (consent decrees, exhibitor relations, export censorship, increasing Governmental supervision and regulation, and other pressures), trade topcers have long felt the need of a more energetic policy. At the same time, it's reported that more emphasis on the Washington scene was in order and that operations in the capital would be stepped up while the N. Y. office would become of secondary importance. The Coast operations, where production Code Authority is established, will likely continue on a par with Washington operations in importance.

Original report of the renewed negotiations with Johnston in "Variety" was countered with a denial. With Hays that has not continued as head of the MPPDA when his contract expires in March. Under "Yoodie" Griffith, Johnston, Hays would remain as president of the MPPDA.

Whether the Johnston appointment will result in the return of Warner Bros. to the MPPDA is so far undetermined.

(Continued on page 14)

Report Sears Plans S.A. Trip to Expand on UJA Distribution

Grad Sears, v.p. in charge of distribution for United Artists, is reported planning a swing around South America to expand UJA distribution.

Walter Gould, UJA foreign manager, has been mulling a jaunt to Europe to set up UJA sales forces on the Continent.

ACQUANETTA'S BOW

Hollywood, Jan. 23. First starlet for Acquannetta under her new contract at Monogram will be "Yoodie" Griffith, Johnston, Hays would remain as president of the MPPDA.

Whether the Johnston appointment will result in the return of Warner Bros. to the MPPDA is so far undetermined.

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TRADE PRESS THUNDERS WELCOME TO WALT DISNEY'S SPECTACULAR NEW SCREEN THRILL!

Motion Picture Daily:

"A wondrous film that delights for every second of its 70 minutes. Disney dazzles with color and sound and delights with comedy and story incident . . . A felicitous combination of live action and animation, it weaves a spell of enchantment. Disney has come up with something truly spectacular, yet wholly sound boxoffice. It will catch the imagination of young and old and will serve as a source of endless enjoyment."

Variety:

"Walt Disney reveals a new form of cinematic entertainment wherein he blends live action with animation in a socko feature production . . . Gay, colorful, resplendent . . . Punchily interspersed are socko songs, surefire for hitdom . . . There's no question that Disney has brought to the screen a technique which is revolutionary and significant."

Boxoffice:

"In 'The Three Caballeros' the past master of animation has planted, production-wise at least, another milestone . . . Carries fantasy to a new and almost unbelievable high . . . Sequence after sequence breathtakingly beautiful . . . Boundless artistry and technical perfection should make the feature a winner."

Motion Picture Herald:

"As in the case of 'Snow White,' the cue for showmen is to shout from their housetops that Disney, The Great, has pioneered again and counsel them to come and see what he has wrought . . . The picture has commanding stature."

Showmen's Trade Review:

"Another full-length Disney feature for the enjoyment of his followers . . . Should do well at the boxoffice . . . A dazzling, swiftly-moving comedy . . . has plenty of entertainment."

Hollywood Variety:

"Contrived with the perfection of a revolutionary new screen technique . . . A swiftly-shuttling, feature-length musical comedy combining live action and animation, potent with song and dance and seductive beauties . . . Will hold any audience spellbound."

Hollywood Reporter:

"Has moments of enchanting beauty, other moments of richly hilarious comedy; and some of the most remarkable technical camera feats ever achieved in a motion picture."

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LIFE, 4,040,300; LIBERTY, 1,262,296; LOOK, 1,895,265; SATURDAY EVENING POST, 3,403,674; COSMOPOLITAN, 2,062,221; GOOD HOUSEKEEPING, 1,200,000; DEC. 20th JAN. 20th FEB. 4th JAN. 20th FEBRUARY FEBRUARY

THE SCREEN MIRACLE OF 1945!

Live Action wedded to *Animation*
FOR THE FIRST TIME ON THE SCREEN!

WALT DISNEY'S

WONDROUS NEW MUSICAL FEATURE IN RIGOROUS TECHNICOLOR

The Three Caballeros

featuring
DONALD DUCK · JOE GARIOCA · PANCHITO

Condensing the
girls again!

The Cocky
Jitterbird!

The Cocky
Mexican Casanova!

and, in the flesh,
AURORA MIRANDA

Brazil's great singing
and dancing star

DORA LUZ

Mexico's
Sweetheart of Song

CARMEN MOLINA

Sensational star from
South of the Border

GALA NATIONWIDE
PREMIERE SET
FOR FEB. 22ND!

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MARCH

On the air every day and every night—all the biggest stars and orchestras broadcasting
"YOU BELONG TO MY HEART" — "THE THREE CABALLEROS" "BAIA" "MEXICO"
"THE CACTUS POLKA" and others of the sixteen great song numbers in the picture!

BROADWAY DARKENED!

"DIMOUT WILL RETURN FEB. 1"—N. Y. Herald Tribune

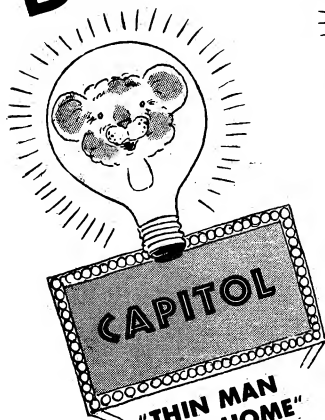


"Oh how I hate the dark!"



"Never a dim-bulb with M-G-M pictures!"

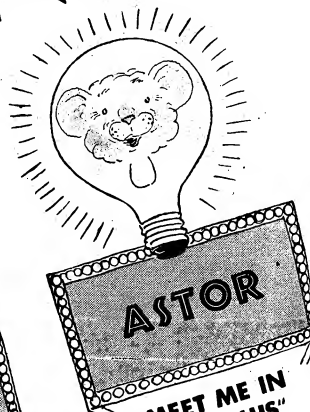
BUT M-G-M NEVER



"THIN MAN GOES HOME"
Follows 5 Big Weeks
"Music For Millions"



"NATIONAL VELVET"
The New All-Time
Music Hall Champ

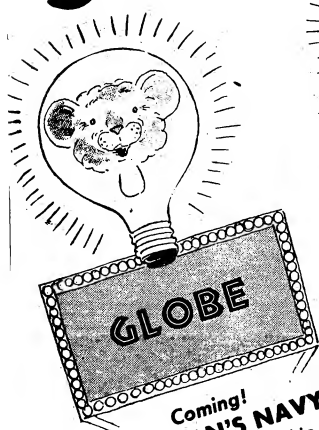


"MEET ME IN ST. LOUIS"
S.R.O. in its 8th Week
Sensational Everywhere

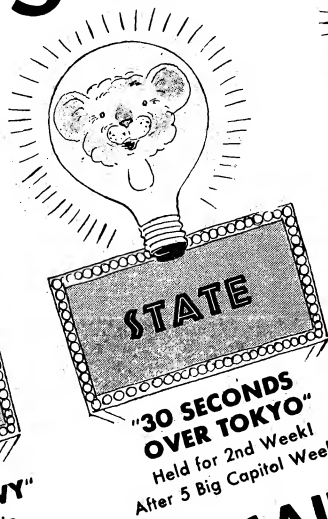
UP AND DOWN BROADWAY



STOPS SHINING!



Coming!
"THIS MAN'S NAVY"
Watch Big Akron, Ohio,
World Premiere, Feb. 8th



"30 SECONDS
OVER TOKYO"
Held for 2nd Week!
After 5 Big Capital Weeks



"MAIN STREET
AFTER DARK"
"It's a real sleeper,"
says Variety

And 4 Big
Weeks for
"NAUGHTY
MARIETTA"
at Broadway's
New Yorker
Theatre!

-AND ON EVERY MAIN STREET
LIGHT UP WITH
LEO of M*G*M

British Film Biz Maps 10-Yr. Plan To Place Color Video in Theatres

He plans to stage presentations and high-class acts imported from U.S. and England.



WARNERS' TRADE SHOW

OBJECTIVE

COLLECT! MARCH OF DIMES WEEK—JAN. 25-31.

OF TRADE SHOWS FEB. 5

E. BURMA

Jack L. Warner, Executive Producer

*Its
first
engagements
all
confirm
the
estimate
of
Boxoffice...*

"AN OUTSTANDING FINANCIAL SUCCESS"!

20th
CENTURY-FOX

in just the first month of its Most Eventful Year has given you this and Moss

COLLECTIONS EVERY SHOW . . . EVERY SEAT! MARCH OF DIMES WEEK, JAN. 25-31



A. J. Cronin's
THE KEYS OF THE KINGDOM

Directed by JOHN M. STAHL • Produced by JOSEPH L. MANKIEWICZ

Hart's record-roaring **WINGED VICTORY**, produced by Darryl F. Zanuck, directed by George Cukor

FLASH! WORLD PREMIERE!

MONOGRAM'S

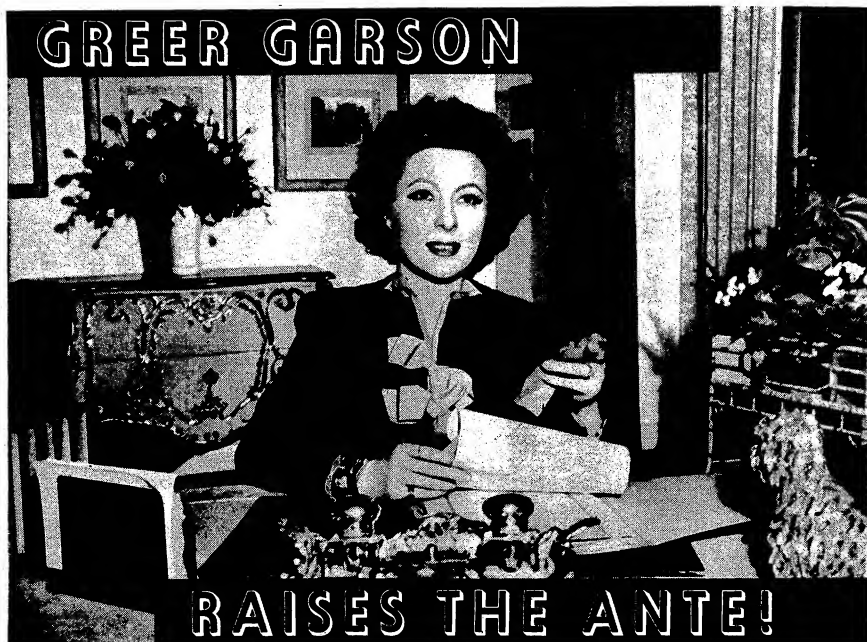
**"THEY SHALL
HAVE FAITH"**

follows

**SELZNICK-INTERNATIONAL'S
TERRIFIC SUCCESS**

"I'LL BE SEEING YOU"

**INTO 3 LOS ANGELES
FIRST RUNS—DAY AND DATE
FOX WILSHIRE, FOUR STAR AND
UNITED ARTISTS THEATRES—Now!**



In 1944 the Greer Garson Trailer provided the extra punch that raised \$4,500,000 for polio victims. That's 45 million dimes. Miss Garson raises the ante to \$5,000,000 . . . and hopes that you'll raise her . . . that's 50,000,000 dimes . . . Greer Garson's heartrending new 1945 trailer, "The Miracle of Hickory", tells briefly of the polio epidemic that hit Hickory, N. C., last summer. It answers the question of "What becomes of the money we give?" It shows children actually being saved . . . dimes marching into action against the enemy . . . The four and a half million dollar wallop of 1944 amply proved the selling power of GOOD trailers, and how they soften people's hearts and open their purses . . . WE have the proud privilege of distributing this film of mercy . . . YOU have the inestimable opportunity of showing it to your patrons and to their applause of your public spirit . . . CONTACT YOUR NEAREST REE BRANCH AT ONCE! . . . MARCH OF DIMES WEEK — January 25-31.



Show Biz Educates Ex-GIs's

(Continued from page 1)

industry taking care of its own when the uniforms are shed, via A. C. Bill, of the Bureau, by the emerging as a vital mouthpiece in the tremendous educational job that is to be done by the entire civilian home front in America. That not only goes for finding 1,000,000 jobs for GIs and their fighting buddies, but for the more immediate problem of placing the "Johnnie-come-lately" already in the "discharge" line, and likewise for that enormous task, which of necessity must be handled by the sensitive "discharge" line, and with the military in how to talk and act with the returned vets.

Radio, Films, Stage.—Radio, films, the stage and allied groups identified with show biz, contribution to the war effort have already stepped into the breach in helping to establish a blueprint for No. 1 job on the peacetime agenda, that of readjusting the war-shattered and wounded vet to civilian life. Particularly notable thus far has been radio's "Assignment Home" series (CBS) being produced by Robert H. Jackson, now wide acclaim within a few weeks for its sensitively-wrought handling of this vital problem.

Projecting itself as a prominent force in dealing with the psychological adjustment of returning members of the vets is the American Theatre Wing, which, since the outbreak of the war, has been a standing role in educating the public, via show biz techniques, to the economic problems of the new phase of endeavor, the Wing last Thursday (18) put on an effective presentation at the Times Hall, N. Y., to showcase the job that confronts the country, with particular emphasis on the union and trade groups can play. Next step in the Wing's ambitious plan is to look for the "discharge" line, trained actors and speakers under the Wing's aegis will go out into the field to address the various organizations the task that lies ahead of them, of how they can help the job. The Wing is returning vet in adjusting himself to a civilization he has almost forgotten, that of course, the simpler task, but more important is the approach in dealing with the "discharge" line, which has been named and has that confidence in himself. It's a problem that will come to its peak when attempting to delve into the personal relations, for the mothers, wives and sweethearts will be made to realize the wisdom they will need in talking to and living with their returning soldier.

As an illustration of the able and understanding approach that the Wing is utilizing, it is distributing to bursters' unions throughout the country for its various members copies of a speech by actor Stuart Coloworth which sets the straight on their speech. Coloworth's "ample" speech in the average bartender," read at last Thursday's meeting, won the enthusiastic endorsement of union heads in attendance.

The Wing has also compiled a list of names and Don't Buy War Goods, compiled by Howard Braun, existence being to good sense, such as "discharge" line, which has been named and has that confidence in himself. It's a problem that will come to its peak when attempting to delve into the personal relations, for the mothers, wives and sweethearts will be made to realize the wisdom they will need in talking to and living with their returning soldier.

In what is probably the first practical application of the new GI Bill, the Academy of Motion Picture Arts and Sciences, N. Y., getting schooling under terms of the Bill, which provides educational facilities for any type of accredited school for which they qualify.

Terms of GI Bill, which also extends to females, government furnished vets schooling for a year or longer, and in which the government provided they are qualified. So this year, for first time, Army is helping returned vets resume educational training, as well as providing tuition for those who otherwise couldn't have afforded it, and in which the government bridge adjustment from Army to civilian life. Some of the Academy GI students have been in service two to three years.

Where Academy has had no sector

class the last two years, due to the shortage of men, they will be able to resume senior class next year with the seniors. Senior class is taken up largely with public drama, performance, etc. One week, and lack of men last two years has caused Academy to give it up.

Academy's first dramatic school founded in America, was founded by Franklin Sargent, with Daniel Fohn, one of original directors, Lawrence Langner, Howard Lindsay and Owen Davis are on present board. Current members include: Edward G. Robinson, Pat O'Brien, Ruth Gordon, Margalo Gilmore, Catharine Corbin, Grace George, Rosalind Russell, Agnes Moorehead, Betty Field, and many others, with their grand including Lauren Bacall, Diana Barrymore, Pamela Blum, and Toni Farn of recent "Pickup Girl" and Edna Stueger ("Oklahoma").

Pix Welcome Players

Returning From War

Hollywood, Jan. 23.—Return of experienced film actors, through honorable discharge from the armed forces, helping to ease the tenuous shortage in the picture studios.

Accidently, the better known players who have changed from service uniforms to makeup are Robert Montgomery, who returned from the war, and Louis Hayward, John Payne, Craig Reynolds, Allyn Lane, Freddie Bartholomew, and others. The Academy of Motion Picture Arts and Sciences, which has been a standing role in educating the public, via show biz techniques, to the economic problems of the new phase of endeavor, the Wing last Thursday (18) put on an effective presentation at the Times Hall, N. Y., to showcase the job that confronts the country, with particular emphasis on the union and trade groups can play. Next step in the Wing's ambitious plan is to look for the "discharge" line, trained actors and speakers under the Wing's aegis will go out into the field to address the various organizations the task that lies ahead of them, of how they can help the job. The Wing is returning vet in adjusting himself to a civilization he has almost forgotten, that of course, the simpler task, but more important is the approach in dealing with the "discharge" line, which has been named and has that confidence in himself. It's a problem that will come to its peak when attempting to delve into the personal relations, for the mothers, wives and sweethearts will be made to realize the wisdom they will need in talking to and living with their returning soldier.

SAG-SPU War

Over Extras

Hollywood, Jan. 23.—Legal war between the Screen Actors Guild and the Screen Production Union is threatened because of the ambiguity of the recent National Labor Relations Board ruling on jurisdiction over film extras performing stunt work.

The Guild, "Prexy George Murphy" declares, "will utilize all available resources, machinery, influence and money to fight the war. The NLRB, in this matter, by the decision certifying the SPU as the bargaining agent for extras. We are not in the NLRB in this matter, but we believe the decision did not go far enough in defining and limiting the bargaining authority of the SPU."

Nix 4 Detroit Theatres

On Clearance Relief

Detroit, Jan. 23.—Relief from clearance time was denied four Highland Park theatres by the Federal Bureau of Investigation, general of Michigan, acting as arbitrator in the suit brought by the Detroit Key, which is seeking to have the clearance time changed to 21 days after the availability of the key.

The key is broken off seven days after three specified runs. Voorhies ruled that the Palmer Theatre, which is seeking to have the clearance time changed to 21 days after the availability of the key, is seeking to have the clearance time changed to 21 days after the availability of the key.

He held that the new clearance should penalize the Palmer Theatre, which is seeking to have the clearance time changed to 21 days after the availability of the key, is seeking to have the clearance time changed to 21 days after the availability of the key.

ELEEN DREW TOPS 'ALIVE'

Hollywood, Jan. 23.—RKO signed to release Eileen Drew, "Man Alive," slated to roll late this month.

She is the only actress to have been released by Robert Fellows as producer.

'Brownout' Doesn't Scare So. Cal. Theatremen

Los Angeles, Jan. 23.—Film house operators in Southern California are not worrying about the government clearance of theatres, nor about a possible darkening of theatre marquees. They point out that the government would not be able to do this during the dim period earlier in the war.

Only protests come from power companies, which contend that they use only hydro-electric power, and that a brownout would not be any coal, the chief purpose of the order.

TRUST SUIT BY L.

THEATRE DISCONTINUED

Anti-trust suit brought by the Associated Playhouses, Inc., operator of the Bayshore theatre, Paramount, L. 1, against Loew's, Universal, and United Artists, has been discontinued, according to a stipulation filed last week (17).

The defendants were charged with violating the trust laws by withholding the Bayshore theatre from the show until 140 days after they were exhibited on Broadway, also letting Loew's "cover" for their Valencia theatre, Jamaica, L. 1, thus preventing plaintiff from having access to the films, although no competition existed, plaintiff's theatre being 32 miles away.

The suit did not disclose why the suit was discontinued. Triple damages had been sought.

Freon Situation

Remain Tight, Sez WPB

Washington, Jan. 23.—Maurice B. Smith, chairman of the recreation and amusement section of the War Production Board, "Cover" for their Valencia theatre, Jamaica, L. 1, thus preventing plaintiff from having access to the films, although no competition existed, plaintiff's theatre being 32 miles away.

Recently there were some protests from the theatre industry, but Smith said the situation has again changed and that no government can be expected for a while.

Green said very little theatre construction is being held up by critical areas, and that alterations and improvements are being held down to a bare minimum.

Newsreels Break Down

Rules for Inaugural

Washington, Jan. 23.—Newsreels had to break down the House rules existing since the beginning of the war.

Rule provides that no more than two film crews stay on the White House grounds for one day. Beers finally convinced the White House secretary that an exception should be made for the inauguration.

permitted each newsreel company to have two cameras on the grounds to cover all angles of the affair.

WB Quintet at Barrier

Hollywood, Jan. 23.—Five features get the gun at Warners in February, starting with "The World, the Flesh and the Devil," "Shadow of a Woman," and "Too Young to Know."

Bette Davis star, "Stolen Life," goes before the lens Feb. 5, and "Night and Day," Feb. 26.

UA's Wisc. Meet

United Artists' three newest Midwest sales men get into town (Wednesday) at Land O'Lakes, Wisconsin, with Arthur H. Hirsch, Chicago branch manager, present.

Branch managers, salesmen, exhibitors and bookers from UA eastern offices in Chicago, Indianapolis, Milwaukee and Minneapolis are attending the sessions.

BIRD SEES KEY

Hollywood, Jan. 23.—Glimmy pigeons offered a helping hand with production in Hollywood studios, but one non-gambling dove was not to give away the show, but on the Republic lot.

Bird tangled with high tension wires and cut off the studio's juke.

Rule Chd \$3,000,000 Anti-Trust Suit Claim Reduced to \$120,000

'Robe' Rests

Hollywood, Jan. 23.—Frank Ross will get his production of "The Robe" before the Supreme Court this week between Aug. 1 and Sept. 1.

Robe's Mervyn Leroy, director, will handle "The Fountainhead" at Warners, Humphrey Bogart at RKO, and "The Sign of the Cross" at United Artists.

Frank Ross will get his production of "The Robe" before the Supreme Court this week between Aug. 1 and Sept. 1.

9 District Sales

Meets for Par

Since a national convention to discuss various distribution problems is out due to transportation restrictions, Charles M. Reagan, v.p. of Paramount in charge of sales, has decided to hold separate meetings with field personnel in nine of the country's district zones. In each zone, there district headquarters are located, he also is anxious to meet with local exhibitors.

Now on the Coast in his first visit to the studio since becoming head of sales for Par last spring, Reagan will hold his district meeting in San Francisco starting Saturday (27). There will be a similar meeting in Los Angeles on Tuesday (30). Other district sessions to follow will be in Denver, Feb. 1; Kansas City, Feb. 5; Dallas, Feb. 8; Chicago, Feb. 12; Cleveland, Feb. 15; N. Y., Feb. 18; Philadelphia, Feb. 21; and Atlanta, March 8.

Reagan is being accompanied on the western portion of the tour by George Smith, former district sales manager for Par; Claude Lee, director of public relations; and William Erbb, eastern-district sales manager. William Erbb, eastern-district sales manager, will look up with the group.

N. Y. Limps Groove

Strong Pix Biz Getters

Use of foreign language stations in N. Y. to advertise and exploit top-budget pictures is paying off. Result is an expanded budget for this type exploitation by several major picture distributors.

Their clients design work done on United Artists' "Mr. Emmanuel," currently at the Gotham on Broadway, is being handled by officials are of the opinion that majority of those drawn to the wicker seats of the theatre have been aimed on local indices, especially foreign language stations, during past weeks.

As a result, UA is planning to spend some important coin for "To Have and Have Not," at the Globe, on Broadway, in an effort to help film's gross, and will continue the policy with other pictures. At least two other majors have inquired about rates on indices in N. Y., for similar campaigns following success of UA ad drive.

St. Lo Exhibits 'Donate'

Aides to War Effort

On the heels of St. Louis exhibitors James F. Byrne, war-ought or not, to donate Motion Picture Exhibitors' Committee, headed by Louis K. Ansell, of the Ansell Brothers, who have offered the services of all exhibitors in the city, it was claimed, are "not needed" by the war effort.

In a letter to Congressman Andrew J. May (D., Ky.), chairman of the House Committee on Education and Labor, Ansell asserted that the 167 men are on the payroll of localicker houses, and are not in the service of the nation, compelling these men to be employed although there is no work for them to perform."

Chicago, Jan. 23

Threatening a \$3,000,000 anti-trust monopoly suit were begun today (23), 19th day of the trial, with all indications that the case would go to the jury this afternoon, closing the case for the day.

Following argument Judge Holly ruled that the plaintiffs could sue for \$400,000 (\$120,000 triple damages) instead of the \$3,000,000 (\$1,200,000 triple damages) demanded because of the time element involved. Plaintiffs claimed damages from 1925 to date, while Judge Holly ruled that, in view of the statute of limitations, damages could only be computed from 1941 to date.

Motion for directed verdict of dismissal, meantime, of eight defendants in the suit brought by Thomas A. Murray, former owner of the theatre, had been granted earlier, because of insufficient evidence, with Paramount, Warners and six other defendants being granted earlier. Dismissed also on Wednesday (17) were Balaban & Katz, Columbia, United Artists, and United Artists. Chief B&K counsel, and Louis Reinheimer, theatre operator, Reiner, and the other defendants, Artists, Loew's, Vitaphone, RKO, Capitol, exchange, Milo theatre and others, including the Motion Picture Producers, Circuit and Henri Elman, of NRC.

Holly's dismissal of the eight evidence two-day rebuttal by the defendants, of a conspiracy was sufficient, with Wednesday afternoon the case was closed. The case was continued, looking over properties of Milo, which, according to the evidence, was the only theatre in the city. The theatre, out of business, was the only theatre in the city. The theatre, out of business, was the only theatre in the city.

Thursday and Friday sessions were held, with the display of records, with a parade of defense witnesses who testified in the main. The case was closed, with the final go-over by the defense on Monday (20).

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Dallas Carries Whip On

Fire Hazards in Theatres

Dallas, Jan. 23.—Strict enforcement of all fire safety rules is keeping exhibitors here, on edge. L. C. Dunbar's theatre, which was closed, was opened following a shutdown demanded by the fire marshal.

Theatre owners find it difficult to get the fire marshal's approval, as the fire marshal's house was closed, as a fire hazard. Theatre owners find it difficult to get the fire marshal's approval, as the fire marshal's house was closed, as a fire hazard.

IT'S A BIG
BOX OFFICE
BONANZA

THE BIG BONANZA

Starring
RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

with
GEORGE "GABBY" HAYES

and
LYNNE ROBERTS

BOBBY DRISCOLL • J. M. KERRIGAN
GEORGE ARCHAMBAUD — Director
SCREEN PLAY BY DORRELL and STUART MCGOWAN and PAUL GANGELIN
ORIGINAL STORY BY ROBERT FRESHELL and LEONARD PRASKINS

A REPUBLIC PICTURE
BUY U.S. WAR BONDS



Theatre Ciggy Giveaways Illegal, Det. OPA Rules; Other Theatre Briefs

Detroit, Jan. 23.—Theatre operators here are muzzled whether giveaways are strictly legal. After watching a show, the OPA stepped in on Sol Kirk, Cincinnati, who recently acquired the Alhambra theatre, when he dropped a cigar giveaway.

Kirk proposed to build attendance by giving the smoke smokers a giveaway. He took the usual precaution of getting the City Fathers' okay. The city's corporation counsel, probed the idea of law suits, and decided it was illegal to give away anything without a license. He said he would get the necessary \$5 license and have the bills fanned down the doors for two films and a pack of cigars.

When the OPA stepped in, this Federal bureau said that "ineign-ing" sales process is illegal. It said that to influence the sale of a commodity for which there is little demand, it is illegal. Such as potatoes and butter, or films and cigarettes.

Exhibitors checked it over with the OPA, and ruled it out. But the OPA said it had no direct power over theatre administration. It explained, the practice was to proceed against any dealer who used the word "sale" in connection with the sale of a commodity. It pointed out that it might be difficult to prove there is little demand for film entertainment.

Gehring's Sales Confab

Extended tour of keys was started this week by William Gehring, 20th-Century Western sales manager, with the western circuit scheduling a series of sales confabs in exchange under his supervision. Visits three days to the Prairies, Chicago, Minneapolis and Des Moines, first.

Gehring then goes to Denver and Salt Lake City, ending trip on Coast. He's due back in N. Y. about the middle of February. He will take up current product such as the King of the Kings, "The Lady," "Thunderhead, Son of Flicka" and "A Royal Scandal."

Rocky Mtn. Screen Club Setup

Denver, Jan. 23.—New officers of the Rocky Mountain Screen Club are Robt. Garland, president; Joe Anderson, vice-president; Archer, vice-presidents; Tom Bailey, secretary; Chas. Anderson, treasurer; and Duke Dunbar, general manager. Also on the committee are Wm. Agren, Mark Alling, Joe Decker, Fredrick, Ted Halmi, J. J. Morgan, Harold Jones and Frank H. Dickson. The Atlas theatre manager changes line moving of the club from the Santa Fe, Denver, to Arapahoe, Brighton, succeeding Rex, who left for Coast. Santa Fe job still is open. Chas. Lacy, Jewel decorator, promised to manager.

Larry Starnmore, former manager for Westland Theatres, here on furlough from Army air base.

Movie-Newman Circuit Split

Detroit, Jan. 23.—Thomas D. Moulie, half of the Moulie & Newman Circuit here, has disposed of his interest in the circuit. He understood to be planning to make new industry connections in California. Moulie sold his stock interests to his partner, David Newman, and the former circuit will be dissolved to be replaced with a new set-up by the new owner.

State, Chi West Side Spots to B&W

Chicago, Jan. 23.—The Balaban & Katz, operating State theatre here for the last 15 years, plans to close the house next week for \$375,000. House was former West Side flagship of Lubliner & Prince of Chicago circuit. Built in the early '20s, State is one of largest (1,817 seats) movie houses here. Sellers were Chicago Title & Trust Co. and Mrs. Isaac Mills, sister of Harry Lubliner.

Five Wb Promotions in New Jersey

Frank Dumas, recently appointed New Jersey state manager for Warner Bros., has put through five promotional campaigns in the state. He is manager of Branford, Newark, who becomes one head to that territory, succeeding Robert M. Padow. Lacy moves to Wb homeoffice to handle commercial films.

Louis Stein, manager of Regent, Newark, moves up to take over the Branford, while Maurice Irving, of the Sanford, Irvington, succeeds Stein in the Elmhurst. Dumas is Irvington by Edward Kane, who

WHO FOUND NEW

Minneapolis, Jan. 23.—Tonks, only theatre in Excelsior, Minn., local suburb, was destroyed by fire which broke out in the rear of the room at 1:30 a.m., two hours after it had closed for the night.

The house was built three years ago and had 800-seat capacity.

shifts from the Cranford, Cranford, J. Conheim is new manager of the Cranford house.

Warner's New Division in South

With the thought of better concentrating activity here, Warner Bros. has created an extra division in the south. Ben Kalmenson, president of the company, is in Atlanta, has handled the entire picture business in the south. He will handle Atlanta, Charlotte and New Orleans territories, while Don Williams, branch manager at Dallas, becomes a district head in that key city supervision over Dallas, Oklahoma City and Memphis.

W. Loeue, manager in Oklahoma City, moves up to take charge of Dallas branch, with J. B. Sockley, who is in charge of the branch at Oklahoma City. These new appointments become effective Monday (22).

A. B. Hank Honored

Des Moines, Jan. 23.—Des Moines Tribune named A. B. Hank, president of Tri-State Theatres, Inc., as one of the 1944 Top Corp. winner of its community award for outstanding service to the community. Hank is a civil, state and national campaign leader past year as well as his work in previous years was considered in making the award.

Hank is in Florida, will be given award when he returns in February.

Abe Stone To Be Feted in Albany

Albany, Jan. 23.—Abe Stone, one of the pioneers in the film business, will be honored by the Variety Club at a testimonial dinner, Jan. 28.

Michigan Variety Club Installs

Although composed chiefly of theatre men, the Variety Club of Michigan has elected a number of officers in a night—Lou Walker to the chair. James F. Sharkey, president for Cooperative Theatres of Detroit, and J. H. Hudson, president of United Detroit Theatres, presided at meeting.

Stearn Pleas Long As Assistant

Bern M. Stearn, head of Film Classics, Inc., has been named assistant to Chas. Lacy, James E. Sharkey, appointed Col. Harry Long his assistant. Stearn has with Loeue's theatre for years.

Ark. Miss. Tenn. MPTOA Elects

Memphis, Jan. 23.—Jim Allen, vice president of Memphis owner of the Hollywood here, elected president of the Middle Tennessee Owners of Arkansas, Mississippi and Tennessee, succeeding Louis Haven, Jr., of Forrest City, Ark.

State elected were: W. E. Malin, Augusta, Ark., vice-president for Arkansas Division; W. E. Ruffin, Covington, Tenn., vice president Tennessee Division; Sam Taylor, Memphis, Tenn., vice president Mississippi Division; B. V. McDougals, Memphis, Tenn., chairman of directors, and E. R. Gillette, of Bristol, Tenn., theatre here, secretary-treasurer.

\$22,700,000 DIVIDED IN '44 BY PIC FIRMS

Washington, Jan. 23.—Film industry dividends totaled \$22,700,000 during 1944, or \$300,000 over the same total set for picture stockholders in 1943, according to figures last compiled by the Department of Commerce.

The 1943 and 1944 years were considered the best of the industry's last 11 months. Then in December, 1944, the industry dished out a lull, with figures for the last month, which was exactly \$300,000 better than for the same month in 1943.

Walls Closing Deal To Film 'Marriage'

Hel Walia is closing a deal for a screen rights to "The Perfect Marriage" to be made by the studio.

He plans to produce "Marriage" for Paramount release, following the "Never Ever Give Up" film.

Minn. Theatre Blaze

Minneapolis, Jan. 23.—Tonks, only theatre in Excelsior, Minn., local suburb, was destroyed by fire which broke out in the rear of the room at 1:30 a.m., two hours after it had closed for the night.

The house was built three years ago and had 800-seat capacity.

USO Dancer Hurt in Fall

Charlotte Greer, ballet dancer with overseas unit which returned to New York Friday (19), was carried off the boat on stretcher and taken to St. Vincent's hospital in Manhattan, suffering from a broken back and injured leg sustained during trip home while darning.

Dancer was member of Frank McHugh USO-Camp Shows unit that sailed for New and played England, France, Belgium and Holland and Germany. Unit, besides McHugh and Greer, included Mary Brian, June Clyde, Nina Fero and Ed Eismann.

Amy Arnell's Leg Hurt

Singer Amy Arnell last week returned from a three-month USO-Camp Show tour of the Aleutians with her leg leg in a plaster cast as a result of a fall. Despite her injury, Miss Arnell continued her journey for six weeks after the accident.

Other members of the company were: Bill Dwyer, who is in the plaster cast as a result of a fall. Despite her injury, Miss Arnell continued her journey for six weeks after the accident.

Boys in Pacific Prefer Nostalgic Tunes Dating Back to Girl-Friend Era

By PFC STANLEY FINK

Gum (Delayed).

Songs topping the hit parade are those of the girl-friend era in the armed forces overseas as are the hit tunes of the era between 1938 and 1940, judging from the charts.

W. Loeue, manager in Oklahoma City, moves up to take charge of Dallas branch, with J. B. Sockley, who is in charge of the branch at Oklahoma City. These new appointments become effective Monday (22).

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Ella Logan, Home On Furlough, Nixes Offers; Will Play GI Repeat Dates

Roy Mack Successor To Lowry as Coast USO Mgr.

Roy Mack has been appointed manager Coast office of USO-Camp Shows, as of Feb. 1, succeeding Ed Lowry.

Mack, two years on Coast with USO, was formerly in charge of production of shorts for Warner Bros. New York.

HOBBS TO HEAD USO EUROPEAN OPERATIONS

Howard Hobbs, former USO-Camp Shows rep in Mediterranean-North Africa area, has been appointed executive administrator of USO-Camp European operations, to be in charge of all Camp Shows activities in Europe. Hobbs' in former Pennsylvania field office.

Will Roland continues as field director in charge of operations on continent. David S. Rogers replaces Bill Downey in charge of United Kingdom operations. Don Byrnes will be field director in charge of Mediterranean-North Africa area. Bob Rapoport has been transferred to continent as field supervisor.

Par's \$663,140 Bonds

A total of \$663,140 in sales of extra war bonds to employees of Paramount in the metropolitan N. Y. area, was reported by the Sixth War Loan campaign, this exceeding the quota set by 279%, is reported by Edward A. Brown, cash manager of the company, who acted as chair chairman for Par.

Par. Brown additionally reports that combined sales in the Greater N. Y. territory ran at \$7,063,900, difference between the Sixth War Loan campaign, this exceeding the quota set by 279%, is reported by Edward A. Brown, cash manager of the company, who acted as chair chairman for Par.

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New York Theatres

EROL FLYNN
"OBJECTIVE, BURMA"
William Price & James Brown
George Tobson & Henry Hall
Warner Anderson
ARTIE LAW
and His Orchestra
Roy Wynn, Jr. & June Moon
Sonny Rice
Broadway and 47th St., STRAND

HUMPHREY BOGART
ERNEST HEMINGWAYS
"TO HAVE AND HAVE NOT"
Walter Winchell show him with
Walter Winchell, Lauren Bacall,
Dolores Moran, Hoagy Carmichael
B'way at 61st St. HOLLYWOOD

OK SCREEN
IN PERSON
JEAN PARKER
"10 SECONDS OVER TOKYO"
Specialty TRAC
Vern Johnson
Robt. Walker

SING CROSBY
SETTY MUTTON
SONNY TUFTS
and His Orchestra
"The Waves"
PARAMOUNT

29th Century Fox presents
A. J. CRONIN'S
"THE KEYS OF THE KINGDOM"
REVIEWS
B'way & 57th St.

BOSS HART'S
"WINGED VICTORY"
CARL L. JACOB
GEORGE CROSBY
and His Orchestra
"The Waves"
PARAMOUNT

MUSIC HALL
"A SONG TO REMEMBER"
Spectacular Stage Productions

BOSS HART'S
"WINGED VICTORY"
CARL L. JACOB
GEORGE CROSBY
and His Orchestra
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BOSS HART'S
"WINGED VICTORY"
CARL L. JACOB
GEORGE CROSBY
and His Orchestra
"The Waves"
PARAMOUNT



YOU HAVE A DATE BEAUTIFUL

...glittering with gaiety

COLUMBIA
PICTURES
presents

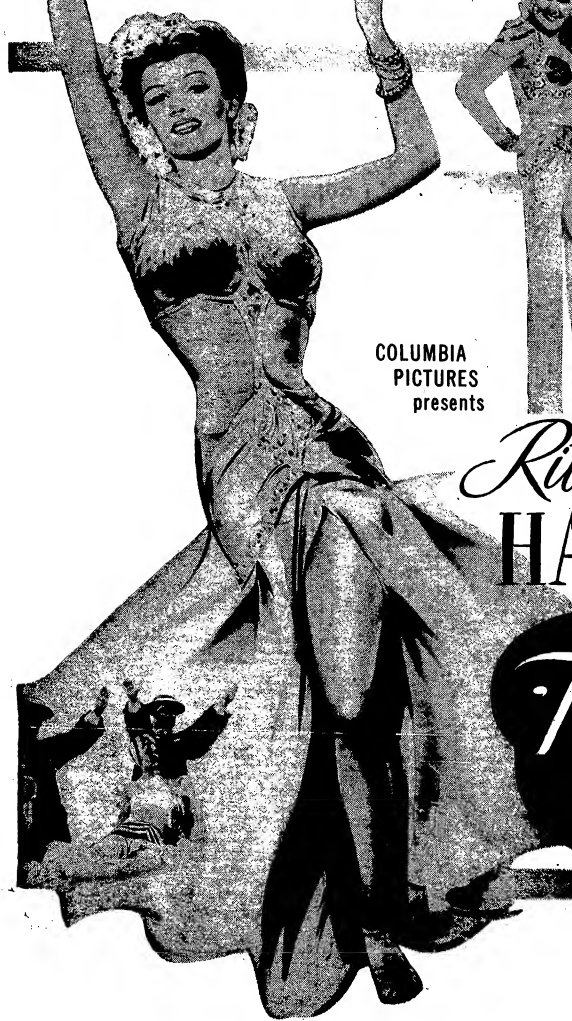
Rita

HAYWORTH

TONIGHT EVERY

WITH **JANET BLAIR**
MARC PLATT

Screen Play by Lesser Samuels and Abem Finkel • Songs by Jule Styne



WITH A PICTURE

...thrilling with the tenderness
of young romance

TECHNICOLOR!

**AD
WIT**

LEE BOWMAN
LESLIE BROOKS

and Sammy Cahn • Produced and Directed by VICTOR SAVILE



IT'S ABOUT TIME

The announcement by I. Keith Tryer at Columbus, O., last week that there would be no Institute for Education by Radio this year was expected and inevitable. It was hardly a secret in this business last May that the unprecedentedly large attendance combined with the duller-than-usual subject matter was somewhat embarrassing. A good deal of private justifying of the decision to hold the 1944 Institute was heard. The blunt truth was that it was a bit scandalous to have gone through with it.

The same was true a few months later when the National Association of Broadcasters met in Chicago, again with a larger-than-ever attendance, and with less-than-persuasive evidence that anything was said or done that justified the call.

The Government has been tardy in finding the courage to stop these conventions, so it isn't fair to blame only the men who made the decisions at Ohio State and Chicago last year. But just for the record, it should be remembered that a lot of Pullman, hotel and cocktail lounge space was used up in 1944 and that more than a few consciences were troubled at the time.

Now that the U.S.A. has found its courage and the inevitable skip-year is here, Dr. Tryer's decision is the only one he could possibly make.

By the same token, it is to be assumed that the N.A.B. will not disfigure itself again through the silly notion of pretending there is any sensible reason whatever for holding a 1945 convention.

Mr. D. A.'s' B.O. Smash Proves That Right Treatment Wins Social Realism

"Social significance" and "propaganda," instead of being the commercial poison often represented in the past, are responsible for one of the great program success stories of recent years. This is the interpretation many in the trade are placing on the recent attainment of the number four niche in the Hopper popularity survey by the "Blue Devils"-managed "Mr. District Attorney" NBC. This success is now being viewed exclusively a reflection of current events, controversy and influential matters.

Those who have long contended that broadcasters and advertisers were seeing hobgoblins in clients that held none are pointing to "D. A." in proof that all the industry palaver about not "shocking" listeners with realism, not upsetting them with ideas, etc., is sheer misreading of the evidence.

The point made by trade observers is that Devine has built up the show without handling too much and has turned so-called "dangerous" themes into big audience, big rating, big payoff for Bristol-Myers, his sponsor.

AFRA's Political Pot Still Boils

Resolution brought up by New York local of American Federation of Radio Artists (AFRA) in November forbidding discussions, motions pictures and political and religious subjects was discussed at recent meeting of AFRA's national board, with a view of counsel not as to whether local's resolution is constitutional. All resolutions passed by local are subject to approval of national board before they become effective.

New York local had held that AFRA was organized solely to help members improve wages and work conditions and that outside political issues were not their concern. Hence the resolution. However, it felt America's radio members that if counsel holds the resolution constitutional, there will be created an anomalous situation where one local can deal with political and economic issues while another is prohibited from even considering them. Furthermore, when one local expresses itself on a controversial subject, public will consider this an expression of the effect of the New York local's resolution.

SEE CLIENTS IN ECONOMIC TIMES

By GEORGE ROSEN
Some radio executives and agency toppers are openly expressing concern over the mounting price tags for putting a nighttime show on the air. It's no secret that space salesmen for the printed media are making a concerted push to recapture business and are capitalizing on client reaction to the zooming costs. There's a viewing-with-alarm attitude being taken over the fact that the top ad agency in the business, in media, did unprecedented business during 1944 while actually its radio billings took a sharp drop. Some see the "handwriting on the wall" unless those air show costs are curbed. Some blame it, too, on bad radio and the need for injecting fresh ideas and slant into programming.

That the radio vs. printed media issue is already taking on added significance is likewise seen in the reaction of one particular client. Shortly before the Frost-Sinatra package was sold to Max Factor, one of the top agencies offered it to them. What product would have been tied in as a natural with the

Top Talent Pool?

There are reports current that some of the top talent in radio has been talking of getting together for the purpose of forming a "talent agency" which they would bind themselves for their exclusive services. This agency, it's further reported, will deal directly with the talent's sponsors. Any client is interested in a particular star identified with the agency will have to deal with the outfit, which will take over production-supervision of the show.

One motive, it's claimed, is to eliminate the 15% commission that must be paid to the agencies handling the accounts of their spenders.

Situation, if so, would seem to be parallel to the setting up several years ago of the Playwrights Company by a group of writers who wanted to produce their own plays and the more recent trend of pix stars setting up their own production units.

paper-mag campaigns and "I'm doing very well, thank you."

Meanwhile, there's some feeling in the trade that the increasingly important role that the "package boys" are assuming in the radio ad effort, a showdown on production control-high talent costs-multiple commission. Radio's big problem, it's claimed, weighing the cost, came back with a quick kick, pointing out the talent's salesmen. The commissions looms as inevitable. "With many of the top-budgeted programs and their big stars, the commissions packaging by Music-Corp. of America, William Morris and other talent agencies and production outfits, one of the questions being posed is how long will the sponsors be content to pay the price for the multiplicity of commissions."

It was one thing, it's pointed out, to have to pass on 15% to the advertising agency which handled his sales and whipsawed him for a percentage together. But the current boom of contention lies in that 10% nick the talent agency extracts from the total package cost, with frequency the personal agents of individual performers also grabbing a percentage share.

Objects to 15% Bill
One broadcaster interviewed in a nighttime show recently served notice to the ad agency with which he has been working to be let out of the plunge into radio, but only with an agency-produced program. Client agency has known that he wants his coin expended solely for talent (Continued on page 36)

Kobak's Gonna Have a Network, He Reveals, As WGN, WJR, Don Lee Toss In With Plan to Rebuild Mutual

Rise of the Carringtons

The height of unusual parties was last Wednesday's (17) cocktail party in New York given by Gertrude Berg for her contemporary, Elaine Carrington.

Mrs. Berg's "Rise of the Goldbergs" is being dropped by Procter & Gamble while Miss Carrington currently represents on the P&G-sponsored sked by two of her three daytime serials, is now reading an other.

Predict Postwar Brushhoff For Station Reps

Chicago, Jan. 23
Possibility that more than 50% of the business now done by station reps will be handled by the station's own sales offices, directly after the war, is seen in discussions among prominent broadcasters held here during the past few months. Move is a logical one, they say, because an economic and operational viewpoint, and would not only effect a substantial saving in sales costs but give them tighter control over customer relations.

For sometime there has been a growing dissatisfaction among certain station owners with the representation they have been getting. Main gripe is that reps, with many outlets on their list, cannot and are not doing an adequate selling job in many instances. There is a tendency, they claim, on the part of the reps to take the easiest road in selling; that which agencies are in the best position to handle. They want to see the time they submit those stations having the best availabilities, concentrate on them and make the greatest effort toward selling the weaker outlets with less attractive open spots.

Rags have been lax in the matter of following station policies in their sales, they charge, and deals are a result of the vagaries of the overall policy and not that of the station. As a result, many stations have practically lost all control over sales. Although noisome much is expected to be done on the matter for a while, it's felt that a trend toward the eventual breakaway from reps. The larger stations, which billings warrant, plan on going into their own offices, while smaller stations are starting to set up cooperative units of eight to 10 non-competitive outlets, or even smaller groups, under local management. Stations which will retain full sales control and hope to save 5 to 8% on sales costs, are WGN, WJR, WLS, WBBM, WGN and WLLW sales offices here and the WGN office in New York. Other outlets are not to be more than 10% against the 15% paid to the agency for the most important factors in the move toward independence.

Last Minute Reprieve

Holds 'Ignorant' 4 Wks.
"It Pays to Be Ignorant," which failed to finish its run for Philip Morris cigarettes (7), was given a last minute reprieve last week. The show has been renewed for four weeks, with a chance it may yet do another couple of weeks of 13 spots a week. Reason given for the account's change of heart is that the Blow Horns' reprieve was set on a satisfactory replacement. "Ignorant," which airs Fri. on CBS, is being held in reserve for a permanent part of the Kate Smith show had it, not been renewed.

Speculation as to whether Mutual would continue along its former lines, in which its operations were completely dominated by its "big three" members, or whether it would shift to orthodox network operating procedures, was answered Mon. (22) by the news that the station had agreed to 28 day cancellations for all local commercials. With similar policies also approved by WGN and Don Lee, according to Kobak, clearance problems in the three major radio markets are now enormously simplified. WGN is also pitching in on Mutual's programming problem, and will contribute financially by utilizing its talent-production resources available to the network.

"Revolution" Rates Tipped
Kobak also revealed that studies of Mutual's entire setup are now being made to determine whether its present rate structure, if his early impressions are borne out, he declared, the station would be forced to network shortly introducing a new rate system which he described as "revolutions" in the network's rates. Overhauling which the network is being given on the sales end, steps being taken to make the present "low" policy and a new system to price peddlers.

Some of the top staffers at Mutual, hired by Kobak and his salesmen, Jesse Barnes, includes Duncan Buckingham, yet another veteran of the network's eastern sales mgr. Feb. 1, leaving a similar post at the Blue; Barry Keil, who's been set as executive vice president mgr.; and Jack Overall, who returned to the sales staff after two years in the Blue's Detroit office, has taken over Buckingham's spot at that station.

Kobak has also promulgated a new rule whereby Mutual will no longer sell regional networks for commercials. At least four such accounts have been turned down recently, he said. The move is being heralded to fall on coast-to-coast coverage. Tied up with this policy is a new proposed pay plan. Under present rates, a salesmen draw 2% for selling a split web and 1% for a coast-to-coast sale. (Continued on page 34)

CBS to Expand Tele Research

CBS, which has already devoted considerable money and effort to various phases of television research, has announced that it is expanding its research setup, with the enlarged organization staff reportedly representing a \$200,000 outlay. Research activities will embrace a variety of programming from the standpoint of determining listener likes and dislikes, breakdowns on types of program

fall last CBS brought in Dr. Donald Horton, of Yale, to head its research department. Formerly, his division operating as part of the network research department, it's expected that Dr. Horton will continue to head the department, with the aid of researchers, including Dr. Ernest Dickerson, psychologist, also have been recruited to bring them into the operation as the need arises.



The Fourth Dimension in Radio-Time

The Ether of Space comprises the *first three dimensions* of Radio—and here WCAU leads all other Philadelphia Stations. Its 50,000 Watts are not confined to a specific pattern. They are "Free Watts" surging out in a great Tidal Wave of Power in *all directions* over a clear national channel—giving "Umbrella Coverage."

Now multiply WCAU's "Umbrella Coverage" by Radio's *fourth dimension—Time*. Multiply the "extra millions" of people under the WCAU Umbrella by 365 days and nights and you have a stupendous figure—just about what either Scientists or Sinatra Fans would call "Solid Radio." For full coverage use WCAU's Umbrella.

WCAU

CBS AFFILIATE



PHILADELPHIA'S LEADING RADIO INSTITUTION

Inside Stuff—Radio

Interesting sidelight on new Earl Wilson-White Owl Roadway gossip stanza on Mutual Sunday nights is that one-half of the program budget each week is handed over to the marquee-name guest stars. Show is reported a \$2000 weekly deal with a grand earmarked for the victors, Talulah Bankhead, Fred Allen and Gertrude Niesen having been spotted on first three shows and Ant Sheridan upcoming next week (28). Wilson is expected to be in for \$500 with rest of the 20 going for scripters, production expenses, etc.

Incidentally, the Wilson show had hardly premiered before legal headaches started. It seems a freelance writer submitted a script using the tag, "Night Owl for White Owl," to describe the N. Y. Post columnist. Same tag was on him in print and used by Fred Allen during his guest stint so the freelancer's lawyer got busy claiming unauthorized use of his client's material. Gale Astor, who spotted the package through J. Walter Thompson, was on the other end of the controversy. Just a coincidence, they say.

Incidentally, Mutual chiefs said "Naughty, Naughty" to Wilson after this week's broadcast, referring to the dialog in the guest interview and warned the columnist to "keep it clean."

Commission on Bob Hope's Pepsihead slier is split between Jimmy Saphire and Bill Block, on a 65% and 4% basis, respectively. Arrangement goes back some years, comic having been originally handled by Shurr for all fields. Saphire is credited with playing a major part in Hope's radio success, having taken over his air management after he had laid eggs for Woodbury and Lucky Strike.

Saphire also handled Hope's recent renewal by Pepsihead, a 10-year deal at \$750,000 per annum.

Weekly income of \$2,150 held Bill Block by Eversharp is figured as ranking him as the top paid gig in radio. An unusual aspect of the relationship is that he's under contract direct to the sponsoring firm, not to its agency, Bibo, or the comic for whom he writes.

Bill's take is said to be \$1,500 for the Milton Berle "Let Yourself Go" stanza and \$650 for the Phil Baker "Take It Or Leave It" operation.

KEN CRAIG TAKES OVER WOOD'S CHI McE POST

Chicago, Jan. 23.

Kenneth Craig has been named radio director of the McCann-Erickson office here effective Feb. 15, succeeding Mul Wood, resigned. Latter will locate either in Hollywood or N. Y. in the television field. Craig comes from KQW, San Francisco, where he was program director and supervisor of operations. Bill Shepherd, asst. radio director of the agency here, has been transferred to a similar post in the Minneapolis office succeeding Kenneth Titus.

'Amer. School' Hoopla For 15th Birthday

Leon Levine and his staff are busy reading special events and broadcast casts for "American School of the Air's" 15th anniversary during the week of Feb. 5. Plans call for stations on CBS which carry the show to salute the stanza during the week. Julius Mattfeld, head of the CBS music library, is the only one connected with the show now, who was employed at CBS when the program first went on the air. Incidentally, Ruth Friedlich, research director of the show, has resigned to write a book.

Johnny Olsen Decides To Stay in 'Rumpus Room'

Due to demands by several sponsors, Johnny Olsen, who has taken over the m.c. chores on "Ladies Be Seated," afternoon Blue audience-participation stanza, will continue with his 12:05-12:30 a.m. "Rumpus Room" platter-chatter session on WJZ, N. Y., Mondays, Wednesdays and Fridays. Stan Shaw will record-jockey the same slot on Tuesdays and Thursdays.

Original plan, when Olsen took over "Ladies," was for him to give the go-by to all other chores. But money involved in dropping his "Rumpus" session was too heavy to let fly out the window. So he continues.

CHURCH REPLACES BROWNE

Kansas City, Jan. 23.

Dr. Charles F. Church, Jr., brother of the station's president, Arthur B. Church, is the new director of education at KMBC, replacing R. Edwin Browne.

Latter resigned to accept post of public relations director at the U. of Kansas.

WHO CONDUCTED A TELEPATHIC TALENT SEARCH?

WFBR, Balto., Leaving MBS for Blue Berth

Effective June 15, WFBR, Baltimore, a 5,000-watt power now affiliated with Mutual, will become a basic Blue network station. Licensee is Baltimore Radio Show, Inc., with Hugu H. Barroll, Jr., acting as exec. v.p. and gen. mgr. WFBR is one of broadcasting's vet outlets, having been in operation since 1922.

New hookup means WCBM, Blue's present outlet, a 250-watt, probably will attempt to work out a satisfactory deal to become a Mutual outlet, it's thought.

ROI TRYING HEADED FOR RUSSIAN FRONT

ROI Outlet, Negro theater, recently returned from the European war theatre, is scheduled to leave again this time for Russia. As before, he'll work for CBS, the Marshall Field dailies and mags.

Dramatization of Outlet's book, "New World A-Comin'" on WMCA, N. Y., recently was given an award by the Writers War Board as among top programs combating race bias.

Columbus-Crosley Corp., Cincinnati, has asked the FCC for a permit for a new commercial television station here.

AFRA Wins Retro Pay on Four WGN Shows Plugging McCormick's Trib

Chicago, Jan. 23.

Dispute regarding status of artists plugging Col. Robert F. McCormick's Chicago Tribune on newspaper's affiliate station WGN, Chicago, was settled last week through efforts of national counsel of American Federation of Radio Artists, Jaffe & Jaffe. Dispute involved eight programs broadcast for several years by WGN which AFRA claimed were commercial because of artists for Tribune, but which WGN maintained were sustaining. AFRA argues on programs were paid the lower scale applicable to sustainers.

AFRA on four shows won retroactive pay varying from six months to two years for a substantial amount of coin. On other shows, since closed, AFRA waived retro pay. Future shows will only be considered sustaining when Trib is not mentioned.

Programs involved included "WGN Salutes the World's Greatest Newspaper," "Chicago Theatre of the Air," "WGN Symphonic Hour," "Reading the Chicago Tribune" and others. It was WGN's contention the station was broadcasting these programs in conjunction with the public

service activities of Tribune, and WGN being, part of Tribune, programs were sustainers. Station also maintained that back in 1940 it had oral agreement with Raymond Jones, exec sec'y of AFRA's local, to regard such programs as sustainers.

Recently, national AFRA counsel, with Mortimer Becker handling, stepped into picture, claiming tag "Chicago Tribune presents," which station used to introduce programs, did not keep programs sustaining as WGN maintained, but in reality advertised the Tribune and hence made programs and performers' rates commercial. Hearing was set for February in Chicago, when WGN decided to compromise.

N.Y., N.J. Indies Lose

Pair to Hollywood

Twentieth-Fox this week signed WPAT, Paterson, N. J., announcer Harrison Eagles to an acting pact, and screen-tested WINS, N. Y., singer Roy Williams.

Eagles' initial chore, when he arrives on the Coast shortly, will be in the next Dick Haymes starter.



**HOME TOWN BOY
MAKES GOOD
and how?**

**...or how to win the
Baltimore market!**

Thirteen weeks—renewed nine times—that's two years & thirteen weeks and still going strong. Yes, another home-town Baltimore success, High Rock Ginger Ale, on Baltimore's own big home-town station—WFBR.

*"Your World Tonight"—a hot-off-the-wire dramatic news program that can and does compete with network shows, has been sponsored for over two years by High Rock Ginger Ale, now the largest selling ginger ale in Baltimore.

News is taken off the wires up to 7:15 P.M. A staff of writers begins preparing dramatic presentation. Rehearsal starts approximately 7:25; air time is 7:45!

Last minute news bulletins are picked up just before air time and inserted near end of program. Commercial written to conform to the style of the program have proved one of the most interesting features.

A recent free offer of an atlas brought one thousand requests—exhausting the supply.

Remember the above facts when people start talking about **RESULTS** in Baltimore! Yes, if you want to know what to buy in Baltimore... buy what the successful home town boys have always bought... W... F... B... R.

*Agency: Leon S. Gelnick & Associates

MEMBER — MUTUAL BROADCASTING SYSTEM • NATIONAL REPRESENTATIVE — JOHN BLAIR & CO.

WFBR

"The Network Most People

NBC Winners in Eighth Annual Poll

Favorite Commercial Program	Information Please (Heinz)
Favorite Entertainer	Bob Hope (Pepsodent)
Favorite Male Vocalist (Classical)	John Charles Thomas (Westinghouse)
Favorite Male Vocalist (Popular)	Bing Crosby (Kraft)
Favorite Feminine Vocalist (Popular)	Dinah Shore (General Foods)
Favorite Symphonic Conductor	Arturo Toscanini (General Motors)
Favorite Comedian	Bob Hope (Pepsodent)
Favorite News Commentator	Lowell Thomas (Sun Oil)
Favorite Dramatic Serial	One Man's Family (Standard Brands)
Favorite Sports Commentator	Bill Stern (Colgate)
Favorite Quiz Show	Information Please (Heinz)
Favorite Announcer	Don Wilson (Lucky Strike)
Favorite Comedienne	Joan Davis (Sealtest)
Star of Tomorrow (Female)	Jo Stafford (Chesterfield)
Favorite Comedy Team	Fibber McGee & Molly (Johnson's Wax)

FAVORITE COMMERCIAL PROGRAM...5 out of 5 on NBC

Information Please (Heinz)	Fibber McGee & Molly (Johnson's Wax)	Bob Hope (Pepsodent)	Kraft Music Hall (Kraft)	Chase & Sanborn Program (Standard Brands)
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FAVORITE ENTERTAINER...Top 4 out of 5 on NBC

Bob Hope (Pepsodent)	Bing Crosby (Kraft)	Jack Benny (Lucky Strike)	Edgar Bergen (Standard Brands)
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Listen to Most" is Radio's radio, too

15 out of 26 first places in Radio Daily
Poll go to NBC stars and shows

★ THE NATIONAL BROADCASTING COMPANY wishes to express its appreciation to the nation's radio editors and writers who again this year cast their votes overwhelmingly in favor of NBC programs and stars in the poll conducted by Radio Daily. *In voting NBC 15 out of 26 first places, radio critics gave NBC stars and shows more firsts than all other networks combined.*

As these results indicate, NBC is America's No. 1 Network with critics and reporters as well as with the millions of Americans who listen solely for entertainment, education and information.

National Broadcasting Company

America's No. 1 Network



War Gave Femmes Chance to Clinch Place As Boff Program Toppers

Unprecedented ascent on *Lumbers* as pilots, alone or in partnership, of network stanzas this season at first glance lies in the war and resultant talent shortages but there are many in the industry who feel that the emergence of distaff stars has worked out so successfully that their place in radio is secure. These spokesmen feel that outstanding *femmes* performers have come through against one of radio's most serious inauspicious and that they'll continue as sound commercial bets.

Up until very recently Kate Smith was the lone female headlining a nighttime commercial series and for a long time it was thought she was the only gal strong enough to headline a top network production. However, after Rudy Vallee exited from the Seastar show, Joan Davis, teamed with Jack Haley, took over and in a remarkably short time, all things considered, Hooper survey figures disclosed that she was a definite click.

In like manner, Dinah Shore, Ginny Simm, Grace Fields, Arlene Francis, and more recently, Judy Canova, the Andrews Sisters, Fanny Brice, Charlotte Greenwood, Hildy Gardner, Mary Small and Beatrice Kay, among others, have demonstrated their ability to carry much of the

burden of a network program in a manner satisfactory to sponsor and listeners alike.

Not a Surprise

Television programmers of this turn of events came about, remembering, as they did, the show biz maxim that sex is no bar to success, as much as the ability is there. Even a lady "strong man" would go over, they insist, providing only that she was strong enough. Failure of radio to capitalize sooner on its top female performers, therefore, is marked down as just one of those screwy accidental things that happen in this case, probably because some misguided exec established a principle that "dames are no good as radio stars, people don't like their speaking voices," or some other such reason.

Because of these wartime developments, however, the femmes have carved a place for themselves in the commercial programming field—a place they are certain to retain even when the war's shadow disappears with the coming of peace.

Cleveland.—Chet Zohn, former production director and night mkr. at WTAM, has been named head of that station's program activities.

FCC, WPB Put Brake On Radio Construction O.K.'s

Washington, Jan. 23

FCC cracked down last week on radio construction work during the war. As a result of the new manpower control materials sequence, it will permit new construction only where the "construction will result in making services available to a community which does not receive primary service from any existing broadcast station."

Otherwise, the jobs will have to involve less than \$500 worth of work and material. Move follows a warning from WPB that "applications must be critically reviewed from the standpoint of available manpower and the need for the service to contribute to the war effort."

High Price Tags

Continued from page 27

and production and "why should I be saddled with an unproductive 10%?" Another point that's made some sponsors discontented with the dominant role the package boys are assuming is the fact that in many instances, the ad agencies with which they are dealing have practically no control over their shows. In view of the fact the program is the product of the package outfit, oftentimes the ad agency finds its hands tied in meeting the demands of its client, since the show is out of his control. It's regarded as one of the main factors contributing to what is seen as an eventual showdown. Sponsor squawks are also directed at the fact that some of the package boys aren't average to unloading their stable of dubious talent that they might otherwise have difficulty in selling, in round out a supporting cast for the star. Feeling is that if the production is again vested in the ad agency there would be wider latitude in assembling of talent.

It's generally conceded, however, that it'll take plenty of shoving around to vacate the package boys from their stronghold since they personally represent such a large bulk of talent.

It's a question, too, that'll be catapulted into the limelight as bankrollers mora and more start diving in the reins on spending.

Kobak

Continued from page 27

coaster, which the web's new head feels is tantamount to paralyzing staffers for selling a full skin. New pay system cannot be put into effect without government approval.

Stations relations staff, under Gerl Hevelin, is also to be augmented, Kobak said. New contact men will be added to work in the field, and will be headquartered in those areas which they'll cover. Network is also reducing all its policies to written form, this being the job Jesse Thompson, another Mutual staffer formerly with the Blue, is handling. Web has not had such a policy guide in the past.

Kobak also emphasized Mutual's "make haste slowly" policy on the programming end, stating that Phil Carlin would make a complete report on revamping the sked when he returns from his current station swing. Web is keeping its door open to indie producers, meanwhile, as a principal source of new shows.

Extent to which Kobak's powers go is made apparent by the fact that Mutual's board of directors does not meet until March, but that he will report then on his steps already taken, rather than asking for approval to take them.

SOME CLAIM THEY'RE PLANNED THAT WAY

Springfield, Mass., Jan. 23. The quality of commercial transcriptions is the basis of cross state fire here this week in district court by Joseph A. Coletti, doing business as Joseph's Tailors in this city, and by Kassar-Gordon, Inc., of Boston. The Boston firm claims Coletti owes \$234 on a \$400 bill, while Coletti asks return of \$75 which he says he paid down for a series.

Springfield, Mass. claims platters proved unintelligible. Included in \$234 claim is a 3% fee for \$750 royalties.

Frieda Inescort, Cooper

On DuMont Television

Ran unannounced, freelance tele producer, landed three top leg men for a one-acter on WABD, N.Y., Sunday (28) when Frieda Inescort, Melville Cooper and Harvey Stephens will perform "Sham," written by Frank G. Tompkins. Miss Inescort is currently on Broadway in Rose Franken's "Soldier's Wife."

DuMont claims is being sponsored by Knox Hats.

Columbus.—Albert Albinger has been named selling production mgr. and chief announcer of WCOL.

TODAY'S MOST OUTSTANDING RADIO PERSONALITY

DUININGER

26 NATIONAL MAGAZINES RAN

FEATURE ARTICLES ON THE MASTER MENTALIST IN 1944!

The S... WKB in Kansas City



Meet WKB's Don Davis—

who lives in a suitcase at "Spot Sales" offices

And that's neither dust nor dandruff on his shoulders. It's Ivory Snow—sprinkled on by the photographer to indicate that Davis travels from Boston north to sunny south, constantly—the better to serve WKB advertisers. He is probably the only radio station president in America who travels as the station's national advertising representative.

Now, as an associate of Loren Watson at Spot Sales, Davis has the assistance of "Wato," Fred Wester and Bill Ewing in New York. Jameson Brinkmeyer and Willie Kissick in Chicago... John Livingston on the West Coast. Six reasons why "the swing is to WKB in Kansas City"—with five offices cover the nation to submit market information and availabilities whenever you phone.

Time clearances are made the same day from Kansas City, and

submitted by teletype, telephone or air mail letter. Along with program information and Hooper ratings to prove that WKB is your best bet in the booming Kansas City market!

Ask about the new Rush Hughes Show on WKB—the "Song and Dance Parade." In its first five weeks it has definitely increased the sale of Bond Bread (General Baking), first co-sponsor on this popular participation program, originally on WKB and KWK, St. Louis. WKB participation is available in quarter-hour units, one to six times weekly.

You'll like doing business with WKB, "the station with agency point-of-view"—where every advertiser is a client who must get his money's worth in results. If you want to sell the Kansas City market, WKB is your happy home!

For WKB Availabilities, "Phone DON DAVIS at any of these 'SPOT SALES' offices:

KANSAS CITY—Scarrill Building—Harrison 1161

NEW YORK CITY—400 Madison Avenue—Edwards 5-5040

CHICAGO—340 North Michigan—Franklin 8120

HOLLYWOOD—Hollywood Blvd. at Cosmo—Hollywood 3-810

SAN FRANCISCO—5 Third Street—EXbrook 3558

KEY STATION FOR THE KANSAS STATE NETWORK

Kansas City • Wichita • Salina • Great Bend • Emporia

Missouri • Kansas • Kansas • Kansas • Kansas



THESE BIG CITY FOLKS LIKE THEIR HILL BILLY TUNES

AMONG New York's wildest of metropolitan and suburban radio listeners, you will find a great and growing group with whom "The Hill Country Jambores" is a made-to-order program. To this specialized audience of legal listeners, every weekday is "must" listening time for WOW. A few participating periods on "The Hill Country Jambores" are still open for sponsorship. Wire or phone for details.

RALPH HILL, Music Manager
JOHN E. PRASCO, CO., Nat'l Rep.



Private DX Ownership Postwar In View With Govt. Participation

Currently favored for U. S. short-wave operations after the war, from reports, is the "chosen instrument" technique, which would in effect mean continuation of the system now obtaining. This means that the U. S. Government would still have an active part in out-of-country programming with the facilities, however, to remain privately owned.

With the end of the war still far off, no definite plan can be mapped out now for postwar shortwaving. Broadcasters close to the picture, though, claim that thinking on the problem has been veering toward the "chosen instrument" approach more and more. It's claimed that such handling of the facilities would still permit private operation, but would also permit the Government to have a radio voice that will be sorely needed for airing of the American philosophy.

As outlined, the "chosen instrument" plan calls for two, possibly more, U. S. shortwave networks. Insofar as commercial advertisers are concerned, there would still be the normal network competition, but not all of the air time would be available for such use. Instead, definite periods would be set aside for Government programs, as well as accredited news services.

Behind it all is the basic thought that U. S. shortwavers will have a herculean job after the war in trying to educate ex-Fascist nationals, as well as in helping maintain the U. S. position in the international economic fracas which seems certain to follow peace.

CBS Track Sked

Ted Husing and Jimmy Dolan will start CBS' indoor track meet coverage Feb. 3 with a remote pickup from N.Y.'s Madison Square Garden for the Millionaire game. Airtime has been set for 11:15-11:30 Saturday nights.

CBS track series will extend to March 24 and include broadcasts from meets in Boston, Cleveland and Chicago in addition to other Madison Square Garden events.



M-G-M's "Music for Millions"
New CAMEL PROGRAM, Friday
10 p.m., EVY
MR. LOU CLAYTON



"Wait! A quarter for the movies won't budge him, but a bowl of Wheaties, milk and fruit in the kitchen will!"

Investment with dividends: buying The Cereal. You get more than conventional calories and vitamins. You get that feeling of utter gastronomic

Kelvinator Spots Chef Session With DuMont

Kelvinator division of Nash-Kelvinator is sponsoring a new series of television shows on DuMont's WABC, N. Y., titled "Fun in the Kitchen." Starring in video Tuesday shows from 8:45 to 9:15 p.m., with initial show last night (30) having Otto Gleason and Rube Goldberg as guests.

Sponsor showcases its postwar refrigerators through commercials devoted to related institutional messages. Program is tied in with the Society of Amateur Chefs, with Ben Irving Butler, president, acting as m.c.

Eleanor Larsen produces, and Geyer, Cornell & Newell is the agency.

INT. BIZ. GE ENVISION VAST TELERELAY SYSTEM

Schenectady, Jan. 23. Five companies, including the International Business Machine Corp., have already indicated their intention of providing television relay facilities after the war, according to Paul L. Chamberlain, transmitter sales mgr. of General Electric Electronics Dept. International Biz., which will use relaying equipment developed by GE, is to install its initial circuit linking Schenectady with New York. The present hookup relays programs only from New York to Schenectady. In the new circuit, there will be two relay points, located atop Round Top Mountain and Beacon Mountain. This will provide boosters approximately 43 miles apart between sending and receiving points on the Hudson River.

When this circuit is completed, the next step will be to extend it to Washington, via Philadelphia and Baltimore, Chamberlain stated. Later, the hookup will be stretched south to Richmond, Atlanta and other Dixie cities. The circuit likewise will be continued west from Schenectady through Utica, Syracuse, Rochester, Buffalo, Cleveland and Detroit to Chicago.

Such a web will not be used exclusively for television relaying. The network of relays, in addition to a pair of two-way video circuits, will provide facilities for eight regular network broadcasting channels, two channels for radio photo or facsimile transmission, and 100 channels for use by IBMG. All these various channels can be in operation at one time.

Fort Wayne—Carl Vandagriff has been named program director of WOVO replacing Eldon Campbell, named to a similar post at KEX, Portland.

SPONSOR CAN TAKE IT, HAL COHEN RENEWED

Pittsburgh, Jan. 23. Harold V. Cohen, movie and dramatic editor of the morning Post-Gazette and "Variety" muzz here, has been renewed by Jerome Wolk & Bros., local furriers, for his third straight, 13-week stretch on WJAS. Option was picked up by bankroller following completion of 26th show last Saturday (20).

Cohen's quarter-hour session on CBS station here is called "Cohen's Town" and it's 15 minutes of picking best picture, safe act, performance, gag, story, anecdote, etc. of the week.

Chi Stations Following WLS Lead In 'Home-Towning' Overseas Coverage

Chicago, Jan. 23. Four-and-a-half months' series of actual interviews with members of the armed forces in the combat zones via shortwave and transcriptions, by Ervin Lewis, WLS war correspondent, has proven so successful as a morale builder that two other stations here are planning similar broadcasts. During his stay overseas, Lewis sought out midwest men for his interviews, particularly those from Illinois, Indiana, Wisconsin and lower Michigan, giving WLS listen-

ers a personal touch with their kin than similar airings by network commentators.

Promotional tieup by the Prairie Farmer magazine with the actual broadcasts resulted in hundreds of small-town and county weeklies carrying reproductions of the interviews with their local boys and, in most cases, advance stories on when the transcriptions were to be aired. Procedure used by WLS and Prairie Farmer was to advise relatives and friends in advance of the time their

(Continued on page 36)

WEDNESDAY NIGHT ON THE BLUE AT 10 E.W.T.



We Hope*† You'll
Tune In Our New Show!

Wendell Niles &
Don Prindle

*So does our sponsor, Charles E. Hires Co.!

†So does N. W. Ayer & Son!!

bliss... as you abandon yourself to the delighted crunchily fake-sweet nutty flavor. Wheaties are more than a cereal. They're an Experience.

Benny Goodman to Set Up New Band For Paramount, N. Y., Date in March

Benny Goodman will organize a new orchestra early in March, to have it ready to play the Paramount theatre, N. Y., opening either March 21 or 28. Whether the outfit be put together to play the theatre date will continue after its completion is not yet definite. Goodman says his plans are still uncertain. He's not even sure of the type of band he'll construct (though it's probable that it will be along the lines of his last combo, since any major changes would necessitate a rewritten library).

Paramount run will be Goodman's first work with a full-sized band since last spring, when he broke up his previous orchestra. He did nothing all summer, but for the past six weeks or so has been in the cast of Billy Rose's "Seven Lively Arts" in N. Y., leading a sextet. He leaves the show just before the Par opening.

Goodman broke up originally because of a dispute with his agency, Music Corp. of America. He wanted a radio commercial, which MCA failed to deliver. As a result, the leader sought a release from his booking contract and broke up the band after MCA's rejection of the idea. He said to have offered \$50,000 for his release, but couldn't secure it; MCA's refusal was at least partially based on the theory that he would sign up with the rival William Morris agency.

Reichhold Co. Planning Colored Disc Gimmick

Detroit, Jan. 23. Phonograph records in colored materials, to distinguish one style of music from another at a glance, is the plan of the Reichhold Chemical Co. here. Chemical company is one of the world's largest dealers in resins and other ingredients prominent in the manufacture of recordings.

Reichhold's idea is to market long-hair music, for example, on red discs, live on blue, Latin in still another color and so on. Another material in which Reichhold holds large interests, and which fit into the plan, is dye.

Reichhold is benefactor of the Detroit Symphony Orchestra. He is credited with putting it on a paying basis, with a sponsored radio series, a new conductor, Karl Krueger, etc.

Donaldson Cleared

Hollywood, Jan. 23.

Walter Donaldson, songwriter, yesterday (22) was cleared of two bad-check charges brought against him by Beverly Hills Brown Derby, owner granting defense motion for dismissal of charges.

Judge William R. McKay declared there was no evidence to show Donaldson had attempted to defraud, having believed he had bank funds to cover checks.

Court Reverses AAA In Lawrence-Jewel Case; Back Where It Started

In a rare move, N. Y. supreme court justice Coburn last week upset the findings of a panel of the American Arbitration Ass'n in a dispute between songwriter Jack Lawrence and Jewel Music Co., vacating the entire decision and sending it back for reconsideration. Lawrence had claimed that, under the provisions of the Songwriter's Protective Ass'n contract, which entitles writers to 50% of all publisher income aside from the usual sheet music, mechanical royalties, etc., Lawrence wanted a split of the coin Jewel secured for allowing SESAC to license the tune in its own particular field and a cut of the publisher's income from the American Society of Composers, Authors and Publishers, of which he is a writer-member.

Arbitration board decided that Lawrence was entitled to a cut of SESAC income, but not the ASCAP cash. However, in N. Y. state law demands a complete decision, including damages. In this case the panel gave Lawrence only the right to an accounting and couldn't fix the figure. So Justice Coburn vacated the decision and, at the same time refused to confirm the panel's rejection of Lawrence's bid for a cut of the ASCAP money.

Leonard Ziss in the panel's lap, led Billy Brice represented Jewel; Lee Eastman for Lawrence.

BRITO INTO VERSAILLES, N. Y.

Phil Brito replaces Sonny Skyler in the vocal spot in the new show opened at the Versailles, N. Y., tomorrow night (Thursday). Brito does only the dinner show nightly, as did Skyler.

Reserve Decish on Vogel Appeal Vs. 'Mill Stream'

Decision was reserved by the U. S. Circuit Court of Appeals last week on an appeal by the Jerry Vogel Music Co. from a negative Federal Court decision over the song "Down By the Old Mill Stream." Vogel was sued by the Forster Music Co. when he claimed co-ownership of the rights to the tune, Judge Samuel Mandelbaum, of Federal Court, disagreed, awarding clear title to Forster.

"Stream" was written, Forster claimed, by Ted Taylor, who had assigned that company the original rights, plus renewal rights. Earl K. Smith was listed on the sheet music as co-author and Vogel claimed assignment of renewal rights from him. Dispute was over whether or not Smith was actually a co-writer despite the presence of his name on the music. Court ruled the latter assumption not sufficient evidence and decided against Vogel's co-ownership.

Rudy Vallee Talks BMI Music Firm

Charlie Spivak's deal with BMI, which has been hanging fire for weeks, is expected to be completed and finally signed later this week. It has been held up by constant enlargement of plans. It is said.

Maestro's arrangement with BMI calls for one of the few active publishing houses to be set up with BMI aid. It will be a full-size venture, with three men in N. Y., one in Chicago and another on the Coast. Majority of BMI-financed band-leader firms are on paper only.

Rudy Vallee is currently in the throes of establishing a music publishing firm affiliated with Broadcast Music Inc. Details of the deal are said to have been agreed upon and the contracts, signed by BMI, are now in Vallee's hands for his signature. What songs are involved as the basis of the new firm and the BMI is dispensing as a guarantee, is unknown.

Martin Block Pub Firm Setting Up Coast Office

Martin Block's music publishing firm will set up a Coast office for the first time next month. Jerry Brightman has been hired to run the branch. He will leave N. Y. within the next couple weeks.

ASCAP Members Defeat Amendment To Quorum Rule by Not Voting

Harry Owens' Hiatus

Hollywood, Jan. 23. Harry Owens, leader of the Royal Hawaiian, will retire to his Victorian ranch for the next few months to regain his health and do a bit of writing.

While the maestro is recuperating, his bandmen will knock off work until his return.

Wm. Morris, Via Raeburn Orch., Snare 1st Date At Hotel New Yorker

Boyd Raeburn's orchestra goes into the New Yorker hotel, N. Y., sometime in mid-March, the first William Morris agency orchestra into that spot. Raeburn's booking has written bandmen wonder, since it follows by only a few weeks the booking of George Paxton's band into the opposition Pennsylvania hotel, by Frederick Bros., the first time that agency has been able to crack a major N. Y. spot.

Heretofore, General Amusement Corp. has had a sort of exclusive hold on both spots, other agency-managed outfits getting in when that agency had nothing to book. Raeburn is set for six weeks at the New Yorker, Paxton for four at the Penn. Jerry Wald, current at the New Yorker, might have stayed there until May, but couldn't afford his losses beyond March.

Woody Herman will be the Fall band at the Penn. this year. Contracts are not definitely signed, but he will open for eight weeks around Oct. 8. He will be followed by Les Brown early in December, which makes the Penn's picture fairly well complete, one of the few of the country's hotels to be booked this far ahead (the separate story). Jimmy Dorsey opens Feb. 12, followed by Glen Gray, then Paxton, open an open period, then Herman, Brown and possibly Frankie Carle. New Yorker's picture isn't clear beyond Raeburn.

Brigode's 30th Anni

Salt Lake City, Jan. 23. Ace Brigode will celebrate his 30th year as a bandleader next month when he closes a two-month run at Jerry Jones' Rainbow rendezvous here.

American Society of Composers, Authors and Publishers members again defeated the by-laws change proposed by Saul Bornstein relative to board of director quorums. Again the writer membership blocked the amendment proposed by Bornstein by the simple expedient of failing to vote in sufficient numbers.

About a total of 685-F of the Society's writer and publisher members. Some 67% of the pubs returned ballots, but only 47% of the writers voted, so the combined percentages fell short of the required minimum. Ironically enough, the majority of votes returned are said to have favored the change.

Bornstein's proposal sought to eliminate what ASCAP execs term a bottleneck in deciding problems put to the board of directors. As it stands now, any problem placed before the directors and not settled at the same meeting cannot be decided at subsequent meetings unless a quorum (18 of 24 directors) of the identical men who probed the problem before were on hand. Bornstein's amendment sought to eliminate the "identical men" portion of the rule so that any quorum could decide a deferred question.

There have been instances wherein cases put to the directors haven't been decided for months because certain members sitting on it originally were not present for various reasons, at subsequent gatherings of the board.

King Cole Trio in 3G Class After Disc Kick

King Cole Trio, currently working in theatres as part of the Benny Carter unit, will begin a solo series of dates in March at \$1,000 weekly. Trio has, during the past six months, become a hot recording property via discs made for Capitol Records and the interest in them is responsible for that kind of coin. It's not so long ago they were earning \$300 weekly.

First date solo is at the Apollo theatre, N. Y., week of March 16, a contract that may be deferred, however, by a picture commitment at Paramount. Date at Paradise, Detroit, has also been booked for May.

Ted Streeter and ork play at the Mark Hopkins, San Francisco, until March 15, following up with two weeks of theatre dates.

2 RECORDS TO SMASHING SONG HITS!

GONNA BUILD
A BIG FENCE
AROUND TEXAS
ALREADY RECORDED BY
GEORGE OLSEN—Premier Records
GENE AUBRY—Columbia Records
NICK ROBERTSON—Decca Records

From the 20th Century Fox Picture "NOB HILL"
ALREADY RECORDED BY
GENE KRUPA—Columbia Records
VAUGHN MONROE—Victor Records
CASA LOMA—Decca Records

10 Best Sellers on Coin-Machines

1. Don't Fence Me In (10) (Harms).....	Crosby-Andres.....Decca
2. There Goes That Song (6) (Shapiro).....	Russ Morgan.....Decca
3. Rum and Coca-Cola (2) (Feist).....	Sanny Kage.....Victor
4. I'm Making Believe (5) (BVC).....	Andrew Sisters.....Decca
5. Into Each Life Some Rain (8) (Sun).....	Ink Spots.....Decca
6. I Dream of You (3) (Embassy).....	Inksop-Fitzgerald.....Decca
7. Accentuate the Positive (2) (Morris).....	Tommy Dorsey.....Victor
8. That's Irish Lullaby (8) (Witmark).....	Andy Russell.....Capitol
9. Dance With Dolly (11) (Shapiro).....	Johnny Mercer.....Capitol
10. Trolley Song (14) (Feist).....	Bing Crosby.....Decca
	Evelyn Knight.....Decca
	Tony Pastor.....Bluebird
	Thed Pipers.....Capitol
	Vaughn Monroe.....Victor

10 Best Sheet Sellers

Don't Fence Me In.....Harms
There Goes That Song.....Shapiro
I Dream of You.....Embassy
Accentuate the Positive.....Morris
Sweet Dreams.....Remick
I'm Making Believe.....BVC
Little On Lonely Side.....Advanced
That's Irish Lullaby.....Witmark
Dreams Getting Better.....Santly
Always.....Berlin

\$250,000 Suit Filed Vs.

Leo Reisman, Decca For

Releasing 'Test' Discs

Leo Reisman, orchestra leader, and Decca Records, Inc., were named defendants in a combined \$250,000 damage action in N. Y. supreme court last week by Ayon Long and Helen Doudy, "interpretive music artists." Suit charges that recordings made for Decca by Reisman and plaintiffs were released for sale without their consent.

According to the complaint, the plaintiffs, while appearing in N. Y. in March, 1942, in the opera, "Porgy and Bess," made agreements with Reisman, under which certain vocal selections, based on arrangements set to dance music, were recorded with his band by Decca with the understanding the discs were not to be offered for sale. Defendant, it is alleged, breached the agreement, marketing them and using plaintiffs' names without permission. They were supposed to be "experimental."

Disputed discs were included in an album of Gershwin tunes, "There's a Boat Dat's Leavin' Soon For New York," "Summertime," "Bess You Is My Woman," "I Got Plenty of Nuttin'," "It Ain't Necessarily So" and "A Woman Is a Sometime Thing." Action also asks for a permanent injunction.

ROMBERG'S CONCERT TOUR

Sigmond Romberg is preparing a three-month concert tour starting March 25 in Boston. Maestro-composer is taking out a 60-piece band, together with vocalists. Signed for the singing spots are Lorna Byron, Victoria Schools and Josephine Turnin. Later is from the Mer.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, January 18-21, from 8 p. m. to 1 a. m. List represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list). The complete schedule of the NBC, CBS, Blue and Mutual networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
Accentuate the Positive—"Here Come the Waves".....	Morris
After Awhile.....	Starlight
A Little On the Lonely Side.....	Advanced
Always—"Christmas Holiday".....	Berlin
Confessin'.....	Bourne
Don't Ever Change.....	Morris
Don't Fence Me In—"Hollywood Canteen".....	Harms
Every Time We Say Goodbye—"Seven Lively Arts".....	Paramount
I Didn't Know About You.....	Robbins
I Don't Want to Love You—"Let's Go Steady".....	Embassy
I Dream of You.....	Grand
I'm Beginning to See the Light.....	BVC
I'm Making Believe—"Sweet and Lowdown".....	T. B. Harms
More and More—"Can't Help Singing".....	Santly
My Dreams Are Getting Better.....	Leeds
My Heart Sings—"Anchors Aweigh".....	Leeds
Please Don't Say No—"Thrill of a Romance".....	Triangle
Saturday Night Is the Loneliest Night.....	Barlon
Sweet Dreams Sweetheart—"Hollywood Canteen".....	Remick
That Moon's in My Heart.....	Broadway
There Goes That Song Again—"Carolina Blues".....	Shapiro
This Kind of Mine—"Ziegfeld Follies".....	Shapiro
Twilight Time.....	C-P
Waiting.....	BMI
Wash You Were Waiting For Me.....	Saunders

* Fimusic. * Legit musical.

French Pubs Reinherit

All Material as Nazis

Leave All in Scrambling

So swift was the American and British advance on Paris last week that Nazi music publishers, who had taken over various French firms, had no time to take anything but their skins with them. As a result, according to advices here, not only was all material, including valuable printing plates belonging to French owners, left behind, but a considerable amount of Nazi material as well. Upon returning to resume business, French pubs found themselves owners of varying amounts of German-language songs, which, of course, were useless.

According to the same information French publishers are virtually out of business in so far as sheet sales go. There is no paper available for such purposes. Yet the excellent business condition of French interiors and theatres is returning a considerable amount of coin to pubs through the French performing rights society. All during the occupation publishing firms were allowed to continue to function (those that weren't taken over by the invaders), and as a result, it's said, such outlets as Salabert, Chappell, Francis, Day Hunter branches were virtually flut when the master race had to scam.

BMI SIGHTING ON

HOTEL LICENSE DRIVE

Broadcast Music Inc. has prepared and will send out this week to hotel operators, pamphlets and letters forewarning of the approach of BMI's hotel licensing campaign. Originally this form of licensing by the radio-owned performance society was to have started Jan. 1. It's now set to get underway around April 1.

Harry Somerville, formerly connected with the Hotel Men's Assn., will supervise the job.

Eldridge's Decca Date

Despite Shaw-Victor Pact

When Roy Eldridge, featured trumpeter with Artie Shaw's orchestra, gets into N. Y. with that band later this month he will do a record date for Decca, despite the fact Shaw's outfit is contracted to Victor. Eldridge, who gave up his own band to join Shaw, was at the time under contract to Decca and must fulfill the agreement.

His Decca agreement prevents Eldridge from being billed on any of Shaw's recordings. He performs with the band on the Victor sides, however.

Low Sherwood, former trumpeter-musical manager of Eddy Duchin's orchestra, has formed an eight-piece combo of his own in N. Y.

Summer Pops Series Set

For Carnegie Hall, N. Y.

A season of pop concerts has been set for Carnegie Hall, N. Y., for four months next summer, from June through August. Mark Warnow to be musical director, Lawrence Golden big manager and booker, and Ivan Black to be publicity.

Planned to engage leading orchestras, both pop and classical, entertainment to be varied. Will include jam session night, a national folk music festival, as well as light classical programs similar to long-established "Pop" programs of Boston Symphony. Carnegie to be air-cooled for season.

N. Y. Cafe's Plugs From

Rival Spots Put WOR

In Middle of Ruckus

WOR-Mutual, N. Y., practice of inserting transcriptions advertising the Sauterba, N. Y. nitery, before and after band remotes originating from rival spots, has caused a considerable ruckus the past week or so. Matter came to a head last week when Monte Proser, operator of the Copacabana, moved to have all WOR wires yanked from his club. George Olsen's orchestra is current, to be followed soon by Xavier Cugat.

However, situation was status quo as of yesterday (Tuesday), with efforts being made to eliminate the transcriptions.

VARIETY SAYS . . .

"Song, a torch affair, has lyrics which report a visit to a sweetie's apartment, with two butts tipping off a two-timing love affair"



Mr. and Mrs. John Q. Public

Selected

A STORY IN TWO CIGARETTES

By

MICKEY STONER, FRED JAY and LEONARD K. MARKER

DANCE ORCHESTRATION

By Paul Weirick

A Five Time Winner*

on Chesterfield's "Music that Satisfies"

Starring

JOHNNIE JOHNSTON

* Survey conducted by Dr. John O. Peatman, Director Office of Research, Radio Division, 3470 Broadway, New York 31, N. Y.

ALL MATERIAL AVAILABLE AT...

MARTIN BLOCK MUSIC INC.

LARRY TAYLOR, General Manager

501 MADISON AVE. NEW YORK 22, N. Y.

R.S. OUR PHONE NO. 18 PLAZA 3-8112

Bands at Hotel B.O.'s

Introducing

THE MILLS

who each week
from Mills' lib
forge
STA

TAKE ME I

A BLUES

MA

1420 Broadway, New York 18, N.Y.

MUSIC MAN,

(Los Angeles)

Gene Krupa (Palladium B, Hollywood, fourth week): Way off at 25,000.

Ted Frio (Trilano B, Southgate, fourth week): Doing record business at 9,000 admishes.

Leighton Noble (Slapsy Maxie's, N, Los Angeles, seventh week): Same old story with sellout each night to tune of 5,200 tabs.

[illegible]

For artist copies, new vocal and new dance arrangements
Get in touch with: **PHIL KORNHEISER**, Manager
Standard Exploitation Department, The Big 3
6610 Broadway, N.Y. 10021 • Circle A-2019

Examination before trial of Loew's, Inc., and music publishers, Miller Music and Leo Feist, Inc., is scheduled for Feb. 13, 14 and 15, respectively, in connection with the \$87,500 damage action brought by Ted Fetter for alleged conspiracy to deprive him of his earlier interest in the song, "Taking a Chance on Love," which he wrote with John L. Touché and Vernon Duke. Examination was consented to by defendants' attorneys, according to papers filed in N. Y. federal court last week.

Fetter charges defendants appropriated for themselves his interest in the song, which was used in two films produced by Metro (Loew's) "I Dood It" and "Cabin in the Sky."

In addition to songwriting and the fashioning of musical books, Kern is an inveterate "first edition" collector. He is the owner of thousands of such rare editions; his Hollywood home is crammed with them.

Herbie Fields, tenor saxist, playing with Lionel Hampton's orchestra at Strand theatre, N. Y.

place.

Earl Hines Set to Open

Glenn Miller's band will be the first to play at the new place.

TUNE-DEX

1819
Broadway
New York 10.

[illegible]

For artist copies, new vocal and new dance arrangements
Get in touch with: **PHIL KORNHEISER**, Manager
Standard Exploitation Department, The Big 3
6610 Broadway, N.Y. 10021 • Circle A-2019

National AGVA Office Clamps Down On 'Celebrity Nights' in Philly Spots

Philadelphia, Jan. 23.—The American Guild of Variety Artists has clamped down on the rash of "celebrity nights" which have broken out in Philly's nitery belt.

Order came from the national office in New York and was transmitted by letter from Dick Mayo, executive secretary of Philly AGVA office, to niter operators.

The order from the national office took local AGVA officials out of a ticklish dilemma. The local unit of the union has always frowned on so-called "celebrity nights" as being a subterfuge to get actors to work for free. But when visiting actors, mainly from New York, came to town they appeared at niterie cuffs—not knowing of local snafu on situation.

Seeing that out-of-towners "took boys" at the leading niteries, Philly actors began doing the same thing and the lid was off. Now came the situation that put the union in the middle.

Politicians, who heretofore had

been turned down when they approached the union for cuffs entertainment at banquets, clamabakes, etc., got tough politicking out that if actors could appear for free at night clubs they could do a "benefit" for a political organization. With the New York usake against free appearances the union can now tell the politicians—"the lid is on".

H'wood Clover Club Changes Management

Hollywood, Jan. 23.—Deal to purchase liquor license, lease and stock of the Clover Club, Sunset Strip niterie, is currently in escrow. Paul Kalmannovitz and Nathan Sherry, owners of several small night spots, are taking over running of the establishment from Ivan Stauffer.

Except on the negotiations will close Feb. 13. Meantime, Kalmannovitz and Nathan plan to renovate and do some reconstruction on the night spot. Understood original staff will also be retained by new managers.

Frank Marlowe, Magi, Draws AGVA Suspension

Frank Marlowe, vaude and niterie magician, has been suspended by American Guild of Variety Artists for conduct unbecoming a member. Charges had been leveled against him as performer for not paying agents' fees and money be borrowed when playing within Buffalo, N. Y., area some weeks ago. Buffalo local of AGVA called Marlowe into settle the claims, and when he defaulted recommended suspension, which was ratified by the national office of AGVA.

AGVA, MIDWEST AGTS. NEGOTIATE AGREEMENT

After several weeks of negotiation a basic agreement covering agent operations was signed this week by American Guild of Variety Artists and National Association of Theatrical Agents, western agent group working out of Chicago.

Pact had embroiled considerable confabbing due to clause in contract calling for a 10 and 5% split on commissions, where the booker was involved in employment of acts and with latter amount going to the agent. The terms of the agreement for the past two years by the Artists Representatives Assn., N. Y. agent group.

NATA wanted a modification in this split clause, agreeing to abide by the 15% overall when a booker was involved but wanted to cut up the commissions their own way. Consequently Rule B in the standard AGVA agent contract was amended to permit this.

Dave O'Malley, pres of NATA, apprised Matt Shelby, national administrator of AGVA, that franchise under the new terms would be issued this week.

8 More Vaude Units For USO Hospital Circuit

Eight vaude shows were added to USO-Camp Showy Hospital circuit last week, to bring total to 20 units for the domestic sickbay tour. New units are headed by Gus Van, Senator Murphy, Jack Gifford, Roy Smock, Carr Brothers, Willy West & Co., Stan Gilbert and Harry Holman, and Miller and Lee (Negro unit).

Also joining one of the established units Monday (22) was Jackie Green, Mack and Dennout will open on the loop loop Feb. 12, and Jan Murray March 19.

Mostel Into Chez Paree, Renews Wm. Morris Pact

Zero Mostel has renewed his pact with the William Morris office. First under the new term is at the Chez Paree, Chicago, starting Jan. 30. Mostel was originally under contract to Barney Josephson, operator of the Cafe Society niteries in N. Y., but later signed with WM. The WM contract ran out some time ago and was renewed only last week.

Jansleys Splitting Up

The Jansleys (1), one of the oldest risley acts in showbusiness, will break up after their four-week date at the Roosevelt hotel, New Orleans, starting Feb. 8, according to Hattie Alphonse Jansley, co-owner of the act.

Joe Jansley, other owner, may retire while Alphonse will continue as a single.

3 Stogoes Call Off Tour

Vaude dates for the Three Stogoes have been cancelled because of illness of Curley Howard. Howard was taken ill while at the St. Charles theatre, New Orleans, last week. Shemp Howard subbed for that engagement.

Stands in Cleveland, Boston and Chicago had to be called off.

War Work

Continued from page 41

sured," continued Shelby, "this voluntary gesture may offset more drastic moves against the industry. There are over 3,000 niteries, aside from the smaller cocktailers, operating throughout the country. The one-day-a-week closing would create tremendous amounts of fuel, food and other essentials and also grant the day of rest to those employees who, either through necessity or choice, volunteer to work while the nation is at war."

AGVA proposes to set plan in motion officially on Feb. 1. From then on, all niterie volunteers would carry a six-day week clause, principals as well as choristers. As for the mobilization plan, as each performer signifies intention of cooperation, lists will be compiled and forwarded to N. Y. State Employment Service listing names and available working-hour schedule of performers desiring to double in war work. Similar lists and arrangements will be worked out by the various AGVA locals throughout the country.

Chi Performers Lined Up

Chicago, Jan. 23.—More than 300 American artists of Variety. Artists members, ranging from Jarvie & Adam Duganato, Empire Room headliners, to lesser-known acts in smaller niteries, were advised at confab called by Jack Irving, exec secretary of Chi AGVA local, Friday (12) to work only six nights a week, with many of them agreeing to double in war effort. Red Cross units and other vital pursuits on seventh night and other spare hours during the week.

Crowd, which jam-packed meeting room for the unusual two-hour session, heard Irving and other board members urge them to go into critical occupations, leaving the meeting with applications to be filed out and returned to AGVA here. Info on the cards, describing individual abilities will be tabulated, Irving said, and presented to Regional WMC Director William H. Spencer, following which, he declared, "We'll wait for him to call on us." Meantime, many present promised to apply for factory and other jobs through USBS to help ease increasingly tightened manpower crisis here.

One unusual development of the get-together was discovery that many present had been doubling in essential—and, in many cases, critical—jobs for months anyway, especially club-daters. Latter, of course, have been taken for granted, but discovery that ballroom team of Betty & John Chastwick, for instance, among many others, have been "spare-timing" not only in USO shows but at local hospitals here and in other cities in which they have been booked as nurses' aides, had members, wondering where sleeping hours came in.

Another unique angle was presence of many older performers—men crowding 50, or even over—who have little chance of being drafted but wanted to help the war effort even more than they had been. Femme contingent also turned out strong.

Russell Swan is down for the Coliseum Boom of the Hotel Pierre, N. Y., March 1. Columbus and Carroll set for the same bill.

Spurt in Aussie Vaude Activities

Despite talent shortages, vaude activities are increasing in Australia. Arrangements are now being made to put on presentation shows at Adelaide and Brisbane. Deal is being made by the Tivoli circuit, currently operating stage shows in their Melbourne and Sydney houses, with the J. C. Williamson Theatres, Ltd., lessees of Adelaide and Brisbane.

No definite dates for stage shows have been set, but a holdup being a shortage of comedians. Charles H. Allen, who in pre-war days managed the majority of American talent for Down Under, has been commissioned by David N. Martin, Tivoli managing director, to procure comedy scripts, including leggy shows. Roland Walton, a circuit exec, may come to America shortly to assist in the selection.

When a few new houses get rolling, one presentation will make the tour of all four theatres playing up to 10 weeks in one spot.

Since the start of the war, the material which the Aussie houses have changed considerably. Large numbers of GIs in Australia make it almost mandatory that vaude and legit shows be produced to American tastes.



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ton, Philly, Cleveland, Chicago, Milwaukee and others. Some dailies spot the column on their front page. Feature started as a result of Miss Allen's coverage of the political conventions last year for North America.

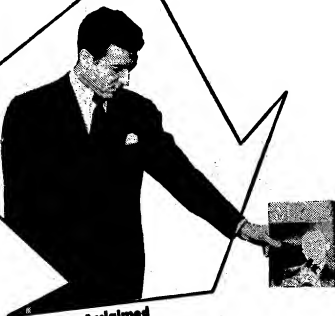
are on the standard basis, actors being given a guarantee against 509

early next month and may join the studio staff of George Jessel, pro-

St. Louis, who attend every piece presented at the American, this

St. Louis, who attend every piece presented at the American, this burg's sole legit house, kept the gross

stars' deals with their syndicate are on the standard basis, actors be-



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 air."
FEATHER—Metronome



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Backings

General AMUSEMENT CORPORATION

Senate May Probe Debt of Stock; Eye Square Deal for Small Investors

Washington, Jan. 25. Possible Senate Committee investigation into the raw stock allocation for the first quarter of 1945 is growing here unless proper care is taken of the small independents. Allocations are expected to be set tomorrow (31).

The original tentative allocations by WPB were topheavy for the majors, it is claimed. When the Anti-Trust Division of the Justice Department learned of this, it forced WPB to send out questionnaires to obtain information from all studios and prints they had on hand. This information was used in connection with the final allocations for the quarter. Meanwhile, one or two anti-trust minded Senators got wind of the possibility that the little fellows might be squeezed, and the threat of an investigation was the result.

In addition to a Senate investigation, the Anti-Trust Division would like its own plan with approved that the majors were being favored in the cutout of the raw stock. Since the matter will come across the road ahead will be determined very shortly.

Zukor Cites Par's

Canadian Aims
At 25th Anni Fete

Toronto, Jan. 25. Paramount Pictures' 25th anniversary film in Canada but "will not make grandiose promises to find out later that these will be carried out," declared here by Adolph Zukor, president for the 25th anniversary dinner of the "25-Year Club" consisting of 75 members who were with PFC when it was founded in 1920. They received a diamond-set lapel badge, 100 Victory bond and engraved watch. Subject to approval of the War Labor Board, they will receive an additional two weeks' vacation pay from now on.

"Rather than try to produce big Canadian features, we propose to make a series of short or short documentary-type films annually; not only for Canada but for Canada subjects which we know will be of interest all over the world. From these features we expect that, in time, we can develop a subject that warrants a more expensive treatment; such subjects will grow into feature productions with Canadian themes and backgrounds."

Dinner also marked the inaugural of the "25-Year Club" consisting of 75 members who were with PFC when it was founded in 1920. They received a diamond-set lapel badge, 100 Victory bond and engraved watch. Subject to approval of the War Labor Board, they will receive an additional two weeks' vacation pay from now on.

Mr. Boland, PFC chairman, stated the company started out in Vancouver, now operating 31 across Canada. J. J. Fitzgibbon, president, presided at the dinner and made the preliminary toast.

SCHAEFER TO BECOME LESTER COWAN V.P.

George J. Schaefer, former president of RKO, will become vice president of Lester Cowan Productions, according to reports. Deal is now under production and as yet has not been consummated. Schaefer declines to comment on the deal but it is understood that post would cover the business end of Cowan's operations. Cowan received through United Artists.

Al Cohen Leaves Rep. For Col. Producer Job

Hollywood, Jan. 25. Albert J. Cohen, producer at Republic since 1936, shifted to Columbia under a contract calling for the payment of two to three top budgets annually under general supervision of Virginia Van Upp. "While at Republic, Cohen made 25 pictures, last of which was "Earl Carroll's Vanities."

10% on Cigs?

Hollywood, Jan. 25.

Problem in business ethics is "puzzling" Paramount players since the studio adopted the new policy — accompanying every paycheck with a coupon good for one package of cigarettes at the commissary.

Now the actors are wondering if their agents are entitled to a 10% cut on the ciggies.

Metro to Film 'On the Town'

Metro has closed deal for the screen rights to "On the Town," a musical by the late Cole Porter.

Metro has also purchased the screen rights to "The Sign of the Cross," a historical drama by Knut Hamsun, and "The Romance of Henry Ridge," by Mackinlay Kantor.

UNIVERSAL PACES STOCK ACTIVITY IN DEC.-JAN.

Philadelphia, Jan. 25.

Actively was brisk in film circles during the period from Dec. 11 to Jan. 1, according to the latest report made public by the Securities and Exchange Commission today (25).

Bulk of the movement reported during this period was in Universal Pictures' common stock, 14th largest sale coming through the liquidation of the Standard Capital Co. During which, 25,500 shares were disposed of.

Paul G. Brown, Boca Raton, Fla., added 1,452 shares to his holdings of Universal, bringing his total to 20,022. J. Cheever Cowdin, Universal City, Cal., acquired 6,787 shares of an indirect owner, through the liquidation, Whitehall Securities Co. Purchased 1,475 shares, Preston Davis, Westbury, N. Y., purchased 969 shares as an indirect owner through Standard Capital Co.

William A. Seully, New York, disposed of 800 shares "through error," said he. Total deal, 25,500 shares. Charles Prutzman, also of New York, reported he held 7,000 shares.

Universal Capital's liquidation also meant the disposal of 111,283 shares of Universal Pictures common war-

Through the liquidation Cowdin acquired 62,318 additional warrants owned by Davis; owned 2,720 warrants.

Other movement in the Universal warrants include:

Paul G. Brown acquired 6,872; the Cheever Corp., 1,084; Whitehall Securities, 3,578; Prutzman, 800; Seully, 3,000 and Joseph H. Beideman, 3,000.

Libert, Ohio, Hollywood, disposed of 312 shares of Columbia Pictures common, making his total holdings 1,000.

Two transactions were reported in Paramount Pictures common stock: Seaton Griffith, New York, sold 850 shares, and Maurice Newton, New York, disposed of 100.

Now the actors are wondering if their agents are entitled to a 10% cut on the ciggies.

Monogram Southern Exchanges, Inc. reported the sale of 3,000 shares of Monogram Pictures, Inc. making its net holding 18,539.

Ray Johnson, Hollywood, added 700 shares of Monogram Pictures, Inc., sold 600.

Loew's Inc. in New York, continued to add stock in Loew's Boston, adding three shares to bring its total to 121,235.

WARRIORS AT WAR FOR RAW STOCK

United Artists, among other distributors, is asking for revision of the approach towards raw film stock rationing, contending that the use of 1941 as a base year was not an accurate estimate of the company's position. "At that time the UA had very few pictures in release, with the result that the distrib was placed in a group including Republic, Monogram and PRC for raw-film rationing purposes."

Considering the number of scheduled releases, Grand Seals, U. A. in charge of sales, stated in Washington at the last session with the War Production Board that UA would have to cancel some commitments unless the raw film pinch is alleviated.

A somewhat similar problem confronted other distrib also, so that distributors who used film sparingly in 1941, and who are now servicing from 2,000 to 4,000 accounts more than in that year (according to of-

Ease Cut?

Unconfirmed reports are that the rationing allocations for the first quarter of 1945 may be cut only 15,000,000 feet instead of 27,000,000, ending his assurance of the word on this as yet from the WPB.

The lower reduction will not assuage the difficult raw film situation, however.

social company records) have been obliged to maintain operations with less film since WPB order L-176 was issued, according to the reduction of 25% below 1941, ranging from (Continued on page 16)

War Workers' Input to Pictures Brings WMQC Quiz

Hollywood, Jan. 25.

War Manpower Commission has appointed a three-man committee to investigate influx of war workers into "casual" extra acting ranks in film industry. Move by Screen Players union to make availability certificates necessary preceded probe by WMQC.

Pointed out that workers aren't required to have certificates for extra, but are during the war period before they can apply for other posts that demand certificates. SPU points out condition would be eliminated if certificates were required, and it would also raise the pay status regular film players, who earn living solely in picture business.

War Manpower Commission has appointed a three-man committee to investigate influx of war workers into "casual" extra acting ranks in film industry. Move by Screen Players union to make availability certificates necessary preceded probe by WMQC.

Group of labor leaders who recently met with Selective Service officials are preparing recommendations that studies immediately file form 42-A for all 150,000 workers under 30.

Appeals for all employees over 30 who have been reclassified since the work-or-fight directive.

While group feels that all physical fit men should be sent to the front, Army induction, they believe essential industries should take every step possible to protect their manpower supply. Particular stress is being laid on getting understanding of the "pool concept" of the war, which is classified as casuals because of their numerous employers. This group is given little consideration by the government, although hundreds of them were steadily employed. Letting them go to the front would be a loss, but they are steadily employed although they go from one studio to another.

British Pic Biz Up '40% Over '42, 100% Better Than Before the War'

Wally Beery's 40th Anni

Hollywood, Jan. 25.

Wallace Beery celebrated his 40th anniversary in show biz by making a new contract with Metro.

His next role is a big-hearted heavy, starring in "Bad Bascombe."

De Mille May Go With Selznick

Hollywood, Jan. 25.

Cecil B. de Mille, who is winding up his long Paramount sojourn, is talking about leaving with O. Selznick.

Duo has had several conferences with no point of future business relationship revealed as yet. Selznick feels that with number of high bracket directors he has in his stable, de Mille is a valuable asset. He was his outfit a class touch for which he has been striving since going on his own, and ending his association with Jack Whitney in Selznick International.

BRONSTEIN FILES DUAL SUIT FOR \$4,350,000

Los Angeles, Jan. 25.

Samuel Bronston filed suit for \$4,350,000 against Ideal Film Corp. of New York. Walter E. Heller & Co. of Illinois and five others connected with the production of "The Sun" for United Artists release. Charging "oppression and fraud" by the defendants, Bronston claims that he was defrauded of his interests in the picture without his knowledge. Bronston charges, he gave the defendant corporations his \$1,000,000 for film rights and \$1,000,000 as punitive damages.

Last Nov. 16, Bronston charges, he gave the defendant corporations his note for \$850,000, due Nov. 11, 1945 with rights to his interest in "Walk in the Sun" as collateral. He was deprived of his film rights, plaintiffs declare, by a "pretended sale" to Ideal Factors for the amount of \$1,000,000. Last another director, Jules King is the first of the old Selznick associates to return to the reorganized company. He is now head of the agency's story department for several years before shifting to Republic last May.

King Leaves Rep. For Selznick Agency Job

Hollywood, Jan. 25.

Jules King resigned as story chief at Republic to resume his old job as executive producer at Selznick.

King is the first of the old Selznick associates to return to the reorganized company. He is now head of the agency's story department for several years before shifting to Republic last May.

Nip M-G Pic Again

Hollywood, Jan. 25.

Metro's "Dangerous Partners," retitled from the earlier title, "Paper Chase," last another director, Jules Dassin has bowed out of the piloting chore, reportedly giving as his reason that Susan Peters would not be able to take the "emma lead."

Fred Zinneman took a suspension a few weeks ago for refusing to direct "Partners." Dassin then drew the assignment. Film has now been turned over to Eddie Keaton for helming, with Signe Hasso in the Peters role.

Curtiz's WB Unit

Hollywood, Jan. 25.

Michael Curtiz may be another director getting his own unit at Warner.

Mervyn LeRoy, who is the first director to have received a contract (estimated at less than \$200,000) is already working on his initial production.

Arthur Silverstone, homeoffice vice president, is in N.Y. from London for a few weeks, stated last week that picture business in Great Britain is up around 40% over 1942, and 100% over prewar. He said it is less than 200 of Britain's 5,000 theatres had been demolished by bombs.

Silverstone revealed that 20th had made a deal with Marcel Hellman to produce a film version of "Wanted For Murder," together with 20th putting up 50% of the production cost and handling worldwide distribution.

Picture houses in England, owing to four-page newspapers, are allotted minimum advertising space equally required. Street car, underground and bus advertising continues, however.

Silverstone said that there was a possibility the British government might increase the dollar value of quota pictures being made in England. U. S. Metro already has around 50%. No official word on this proposal has yet been received, however.

(Continued on page 14)

FILM OUTFITS FILE FOR 1 FM, 4 TELE PERMITS

Washington, Jan. 25.

Film industry has applications in with FCC to build four video stations on the Coast and one FM station in the Midwest, survey of new California applications.

Warner Bros. operators of KFWB, Hollywood, have applied for the FM license. U. S. Metro already has a construction permit for FM in Los Angeles. Only commercial FM station now in the State is WNCN, KTL-EM at L.A.

The television field, Warner, Metro and Howard Hughes all want channels in the Hollywood area, and the FCC is now reviewing applications. San Mateo county. Only video outlets now operating in Cal. are the two owned and operated by Don Lee and Television Productions, Inc., subsidiary of United Artists Pictures, both in Los Angeles.

At present there are applications for 26 commercial FM stations, one non-commercial educational FM, and 14 video stations to be erected in California.

VARIETY

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DAILY VARIETY
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MOST**

EVENTFUL YEAR

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BOXOFFICE...**

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CENTURY-FOX**

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Variety headlines its country-
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VICTORY**

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EVENT

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SQUARE**

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it—Roxy, New York, soon!



EVENT

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FIGHTING
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3rd week of all-time record
crowds at the Victoria as all
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wait for the long-awaited

EVENT

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2 New England Exhibs Awarded Total of \$77,000 by Master's Report

Platters will be employed as part of a party on "The Suspect" in the

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"HERE COME THE WAVES"
"AND NOW TOMORROW"
"FRENCHMAN'S
"MINISTRY





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is strafing that stormy weather
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that swept the best-picture
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GLORY
FOR
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NEW
GLORY
FOR
WARNERS!

OBJECTIVE
BURMA!

SEE VARIETY'S BUSINESS REPORT ON WORLD PREMIERE!

Jack L. Warner, Executive Producer

THE WILLIAM MORRIS AGENCY, INC.

Reviews with Pride the Activities of its Literary Department for the Year 1944

On this occasion we express our appreciation to the Authors, Motion Picture Producers, Play Producers, Book Publishers and Magazine Publications

STORIES AND ARTICLES

TITLE	AUTHOR	PUBLICATION
ACCENT ON LIVING.....	Elliot Paul.....	ATLANTIC MONTHLY
A LADY VERSUS TOKYO ROSE.....	Capt. Milton Spurling.....	ESQUIRE
ALL THE WAY BACK TO CAIRO.....	Edward Harris Heth.....	AMERICAN
APARTMENT IN ATHENS.....	Glenway Wescott.....	(Serialization rights)..... McCall's
A PRIVATE MIRACLE.....	Jerry Davis.....	AMERICAN
BELIEVE IN MIRACLES.....	Carolyn Coggins.....	LIFE STORY
BLESSED ARE THE MEEK.....	Roy Publishers (Condensation).....	LIBERTY
CAREER.....	William C. White.....	World Pub. Co. (Reprints)
CARROT TOP.....	Ann Head.....	COSMOPOLITAN
CITY DOG.....	Robert Sylvestre.....	COLLIER'S
COMEBACK.....	David Vern.....	COLLIER'S
CONCERNING MIRACLES.....	Elliot Paul.....	ATLANTIC MONTHLY
FOR SERVICES RENDERED.....	Allen Rankin.....	LIBERTY
FOR VALOR.....	Jerry Davis.....	AMERICAN
GIRL IN KOKOMO.....	William C. White.....	SATURDAY EVENING POST
AND A SKIRT IN KARACHI.....	Ann Head.....	COSMOPOLITAN
GLAMOR GIRL.....	Hector Cheigny.....	STORY MAGAZINE
GREENER FIELDS.....	Edward Harris Heth.....	AMERICAN
HAMMOND'S SHIP.....	Jerry Davis.....	AMERICAN
HER NAME WAS ANNIE.....	Robert Griffith.....	COLLIER'S
HOME TO STAY.....	Joseph George Hiteac.....	HARPER'S BAZAAR
I DREAMT I DWELT IN.....	Ann Head.....	ESQUIRE
IMPOSSIBLE JOURNEY.....	Jerry Davis.....	ESQUIRE
IN THE TIME OF NICK.....	Elliot Paul.....	ATLANTIC MONTHLY
IS HAPPINESS PHOTOCOPIED.....	Carolyn Coggins.....	CORONET
IS YOUR HEART FOOLING YOU?.....	Henrietta Hirschfeld.....	LIBERTY
ALL IT HAPPENS TO ME.....	Elliot Paul.....	PHOTOPLAY
LENA HORNE ARTICLE.....	Hector Cheigny.....	REARER'S DIGEST
MY EYES HAVE A COLORED NOSE.....	Nancy Shores.....	McCall's
MY HAND ON YOURS.....	Cy Feuer.....	LIBERTY
NIGHT BOAT TO NORFOLK.....	Helen Christie.....	COLLIER'S
NOTHING BUT SONGS.....	Robert Faber.....	LIFE STORY
ONE LIFE, ONE LOVE.....	Emily Barret Blam.....	SATURDAY EVENING POST
OU MANSKY SELLS RUSSIA.....	Chard.....	COSMOPOLITAN
PARTING IS SUCH SWEET SORROW.....	Jess Arnold.....	CORONET
REUNION IN BARCELONA.....	Fred K. Ross.....	CORONET
JIMMY SAKAMOTO ARTICLE.....	Elliot Janeway.....	SATURDAY EVENING POST
SENATOR FRANCIS MALONEY.....	Philip Freund.....	SATURDAY EVENING POST
SPENCERIAN IN THE KITCHEN.....	Capt. Milton Spurling.....	COLLIER'S
TAKE IT EASY, SON.....	Mary Meln.....	COLLIER'S
THE DARK LAND.....	Robert Sylvestre.....	ESQUIRE
THE LAST TANTO.....	Elliot Paul.....	ATLANTIC MONTHLY
THE OSCARS.....	George Baker.....	CONSOLIDATED NEWS FEATURES (Newspaper syndication)
THE SAD SACK.....	Elizabeth Janeway.....	LIBERTY (Condensation)
THE WALSH GIRLS.....	Cy Feuer and Arthur Lewis.....	LIBERTY
TROUBLE IN HAVERSTRAW.....	Russell Maloney.....	ATLANTIC MONTHLY
UNION.....	Richard Graham.....	COLLIER'S
TWO UNTITLED ARTICLES.....	Jerry Davis.....	ESQUIRE
UNTITLED STORY.....	Judge Jerome Frank.....	GOOD HOUSEKEEPING
WELCOME HOME.....		
WOMEN LAWYERS.....		

PLAYS

TITLE	AUTHOR	PRODUCER
BRIGHT WEAPON.....	Arch Oboler.....	DAVID J. WOLPEF
CALL ME LUCKY.....	Books and Lyrics by Walter O'Keefe.....	VINTON FREDLEY
CATHERINE WAS GREAT.....	Mae West.....	MICHAEL TODD
CHICKEN EVERY SUNDAY.....	Philip and Julius Epstein.....	EDWARD GROSS
DO SI DO (or THAT'S ROMANCE).....	From book by Ramsey Taylor.....	COLLIER'S
	Book by Louis Verneuil and Edward Eager.....	HENRY ADRIAN
	Lyrics by Edward Eager.....	
	Songs by Oscar Straus; additional themes by Johann Strauss and Joseph Strauss.....	
IN BED WE CRY.....	Ika Chase.....	JOHN C. WELSON
PERSUADE ME NOT.....	Anita Loos.....	PAUL GORDON
RIDIN' THE RAINBOW.....	Rosemary Taylor.....	EDWARD GROSS
SONG OF NORWAY.....	Adaptation of Lyrics and Music by Robert Wright and George Forrest.....	EDWIN LESTER
THE YANKEE COUSIN.....	Ben Simshovitch.....	HAROLD WINSTON
TUCKER'S PEOPLE.....	Elmer Rice.....	JES HARRIS
	from book by Ira Wolfert.....	

MOTION PICTURES

TITLE	AUTHOR	PRODUCER
ALONG CAME JONES.....	Munnally Johnson.....	CINEMA ARTISTS
ALTER EGO.....	Arch Oboler.....	METRO-GOLDWYN-MAYER
ANGEL OF THE NAVY.....	Joan Angel, U.S.N.R.....	20TH CENTURY-FOX
ANGEL'S CORNER.....	Morton Moss.....	BILTMORE PRODUCTIONS
ANIMAL INSTINCT.....	Bradbury Foote.....	KING BROS. PHOS.
ANNA AND THE KING OF SIAM.....	Margaret Landon.....	20TH CENTURY-FOX
BLONDE SERIES.....	Chick Young.....	COLUMBIA PICTURES
CABBAGES AND KINGS.....	Books and Lyrics.....	METRO-GOLDWYN-MAYER
	(Stella Unger-Joan Allison)	
	Music by Alec Templeton	
CHICKEN EVERY SUNDAY.....	Philip and Julius Epstein.....	WARNER BROS. and Rosemary Taylor
COUNTERATTACK.....	Janet and Philip.....	COLUMBIA PICTURES
	Stevenson	
CRAZY TO DANCE.....	Silvia Lardner.....	SOL LESTER PRODUCTIONS
	and Gita Lewis	
DEATH AND TAXES.....	Dave Freedman.....	METRO-GOLDWYN-MAYER
DON'T CATCH ME.....	Richard Powell.....	MERCURY PRODUCTIONS
	(With Jacques Chabrus)	
DUFFY'S TAVERN.....	Ed Gardner.....	PARAMOUNT PICTURES
HE HAD TO BE A HERO.....	Jack Rubin.....	COLUMBIA PICTURES
LOVE IS HELL.....	Denison Clift.....	REPUBLIC PICTURES
MAN OF MYSTERY.....	Raymond Schindler.....	REPUBLIC PICTURES
	(From New Yorker Profile)	
OVER 21.....	Ruth Gordon.....	COLUMBIA PICTURES
PHIL RAPP SKETCHES.....	Phil Rapp.....	METRO-GOLDWYN-MAYER
REACHING FOR A STAR.....	Al Martin.....	UNIVERSAL PICTURES
RUSTY.....	Al Martin.....	COLUMBIA PICTURES
SECRETS OF SCOTLAND YARD.....	Denison Clift.....	REPUBLIC PICTURES
SINCE YOU WENT AWAY.....	Denison Clift.....	REPUBLIC PICTURES
SWEETSTAKES SKETCH.....	Dave Freedman.....	METRO-GOLDWYN-MAYER
TAKE IT OR LEAVE IT.....	Sale of Radio Program.....	20TH CENTURY-FOX (Phil Baker)
THE LITTLE PRINCE.....	Antoine St. Exupery.....	MERCURY PROD.
	(With A. S. Lyons)	
THE NIGHT BEFORE.....	Robert Russell.....	PARAMOUNT PICTURES
THE SHADOW.....	Maxwell Grant.....	SUPREME PICTURES
	(With Al Grossman)	
TRUE STORY.....	Publications.....	WALTER COLMES PRODUCTIONS
WHISTLE STOP.....	Maritta Wolf.....	PHILIP YORDAN PRODUCTIONS
GEORGE WHITES SCANDALS.....	George White.....	RKO PICTURES

REPRESENTING EXCLUSIVELY FOR MOTION PICTURES KING FEATURES SYNDICATE

BOOKS

TITLE	AUTHOR	PUBLISHER
AND THE FIELD IS THE WORLD.....	Dols De Jong Houwij.....	SCHIRMER'S QUERIDO (Dutch Rights)
BEST FILM PLAYS.....	John Gasner and.....	CROWN PUBLISHERS
	Dudley Nichols	
BIOGRAPHY OF CHAS. E. HUGHES.....	Judge Jerome Frank.....	DOUBLEDAY-DORAN
CONSUELA.....	Mary Main.....	DIAL PRESS
CROSS SECTION II.....	Edwin Seaver.....	L. B. FISCHER
ITEMS ON THE GRAND ACCOUNT.....	Elliot Paul.....	RANDOM HOUSE (Autobiography)
IT'S STILL MALONEY.....	Arch Oboler.....	DIAL PRESS
MISSION TO TITO.....	Major Louis Hunt.....	L. B. FISCHER
NO CROSS NOR CROWN.....	Edward McSorley.....	APPLETON CENTURY
OBOLER ENCORES.....	Arch Oboler.....	DUELL, SLANS & PEARCE
ONE FAINTING ROBIN.....	Margaret Landon.....	DOUBLEDAY-DORAN
SOME OF THESE DAYS.....	Sophie Tucker.....	DOUBLEDAY-DORAN
SUMMER IN DECEMBER.....	Elliot Paul.....	RANDOM HOUSE
TILL HATE MYSELF IN THE MORNING.....	Elliot Paul.....	RANDOM HOUSE
THE SONS OF THE FATHERS.....	Edwin Seaver.....	DIAL PRESS
THE FOXES OF HARROW.....	Frank Yerby.....	DIAL PRESS
THE SAD SACK.....	George Baker.....	SINAI & SCHUSTER
UNTITLED BOOK.....	Richard B. Geman.....	RANDOM HOUSE
UNTITLED NOVEL.....	Elizabeth Janeway.....	DOUBLEDAY-DORAN

REPRESENTING EXCLUSIVELY FOR MOTION PICTURES AND DRAMATIC RIGHTS HARPER & BROS., PUBLISHERS

THE BLUE, CAB, HOOPER, WYNNE, WARNOW, BORDEN

The Blue Comes Through

When, last week, the Blue Network announced it would retain the William Gailmor news commentary program, heard nightly on WJZ, N. Y., it took a positive and commendable stand on several vital issues. Mainly, the statement by Chester J. LaRoche, the web's vice chairman, upholds the principle of free speech in radio. For here is no means to service one of the basic Freedoms, but a concrete avowal by one of the major networks that could serve well as a pattern for all radio to follow.

In the face of terrific pressure applied by vehement attacks by Westbrook Pegler, Hearst columnist, and the New York World-Telegram, on the personal life and political beliefs of Gailmor and his sponsor, Samuel J. Novick (Electronic Corp. of America), the blue network at last replying served it from a fair and unbiased consideration of all the facts. It investigated Gailmor, who was accused of having pro-Communist leanings, and his sponsor, who was charged with buying radio time to advance his own political philosophy. And in an enlightened and fair appraisal of the charges, LaRoche succinctly branded the name-calling by acknowledging that: "Communism is an easy label to apply to a political liberal with whom you disagree." By judging Gailmor solely on the texts of his broadcasts, the Blue found the charges against his political philosophy unjustified.

Pegler further accused Gailmor of being morally unfit to be a news commentator in the light of evidence that he had once stolen several automobiles while suffering from a compulsion neurosis, from which he has since completely recovered. And here, again, the Blue rejected such charges as much more the irresponsible acts of a sick man and therefore bore no criminal tinge. LaRoche's statement takes on an added significance at a time when this particular type of mental sickness confronts America on a large scale. Gailmor has much more than the stigma attached to people who have undergone such treatment. And the Blue, in proving that the stigma would not prevent Gailmor from being able to hold a job, has set a fine example. For if all industries simply accepted the fact that the thousands of mentally-traged GPs, once more rehabilitated, come to them for jobs, it'll be a big step toward solving one of the postwar problems.

In giving Gailmor a clean slate, the Blue has advocated freedom of speech. Radio, having only a franchise on the "air," may not always have as much in maintaining this freedom, as lies within the hands of the public to guard this right safely.

Trading on Summer Replacement Mkt. Opens Early; Wayne King for Benny?

Reflecting the general competitive state of today's radio talent market, several agencies are already multiplying plans for summer replacement shows for their top web stanzas; it's an unparalleled situation in the industry. For, in past years, the earliest an agency has ever been asked to replace a star is March, at the earliest. Frequently, they have even later.

A further tipoff on the picture is the fact that some agencies now cash in the latest situation for filling the need to discuss their plans. This is explained by the fact that these agency officials don't want to let the opposition outflank what budgets are being appropriated for summer shows.

One agency spokesman explained the early summer action on two grounds. First, is the earlier the show is bought, it's figured, the less it will cost, since fewer agencies are bidding. Second reason is that, with three of the major webs pressuring their accounts to hypo in June, week shows which are needed as summer fare in previous years won't get by any more.

One agency now looking into the sub market is Ruthrauff & Ryan, which has Jack Benny, Bob Burns and Melvyn Frank, who are in the Town, to replace. One program under consideration as a Benny sub is Wayne King and the other, although no decision has been reached, that a band name in the King market is being checked out as a summer stanza is indicative of the trend replacement shows may take.

It is shown to be a trend, as the King in June or July is a long one, including Kate Smith, Texaco, Bob Wayne, Eddie Cantor, and Duke Ellington. The other two, Duke and Abbott & Costello and others. Kate Smith's time will probably be occupied in two half-hours, instead of a one-hour show.

New at the Blue Ted Oberfelder, promotion director at WFIL, Philly, checks into the blue network early. He and John Fred Smith's promotion director, Newcomer will take over as coordinator of audience promotion.

Also new to the Blue is Millard Banks serving as administrative assistant to Smith.

He Dood It

Sunday (28) night, at a dinner to honor the American Broadcasting Company, after its WABD, N. Y., tele show, wife of Louis Spota, WABD technician, accidentally set her veil on fire. The man sitting next to her saved her from becoming seriously burned, stopping the fire with his hands.

Guy who saved Spota's wife was Allen Prescott, WNEW's (N. Y.) "Wifeaver."

Sherman-Mirth Off NBC, East In

Ransom Sherman is checking out the NBC "Mirth and Madness" morning cross-the-boarder and entering stanza is being dropped with Ed East & Polly checking in Feb. 19 with a new format to fill the 9-10 a.m. slot. Sherman, who advanced poor health as his reason for bowing out, is expected to return to California for a rest.

He came to "Mirth" when Jack Kirkwood stepped out. Latter took over for Harry Marshall, who was picked away from Jimmy Durante's sidekick on the Camel show a couple of years ago. Sherman had expected to drop a new show into shape on the Coast when his health permits.

East & Polly (Mrs. East) will continue to do their "Breakfast in Bedlam" (7-8 a.m.) heard on WJZ, N. Y., but the new assignment means that they've checked out of the Blue network stable. Pair had "Ladies Be Seated" (7:30 p.m.) going on the network a year but due to illness recently and Johnny Olson is now handling.

Columbus. — Jim Cooper, commentator for WNNB, has been released from University Hospital, where he underwent a major operation Dec. 18.

TRAD FEELS BIG SPENDERS WON'T

It's the opinion of careful observers in the trade that, insofar as the Blue Network is concerned, there's a lot that hangs in the balance in the next few months. The pulse below the view that unless the Blue can produce some ratings before the summertime season, sponsors of big caliber shows may wind up with a "what's the use?" attitude and decide it economically unwise to continue with big coin outlays without the assurance payoff. And lacking time availability on either NBC or CBS, many are of the opinion that unless there's an upgrading of Hoopers and Crosleys, the bankrollers, while retaining their network nighttime franchise, will switch over to less expensive shows, or maybe even to a Huntington and a "Memento" called it quits because of inability to get a rating.

But, if the Blue does a quick fold on the Grace Fields Tuesday night show, some are wondering how long the same sponsor will be content with the 4.5 Allen Wynn rating on the Blue, particularly the view that the Canadian kid has firmly entrenched himself as the radio comedy find of the week. As the deal nears, where in this issue, the \$10,000 budgeted Ed Wynn show screams after the Monday cycle, with the rating time and showing in a less expensive program, Wynn, like Fred Waring, was moved over from "On a Better Spot," but as yet the trading hype hasn't been too noticeable. And since it's expected that the show will be the one to get the happy over the rating shared by "Keep Up With the World," with considerably less than the other show with a coin downgrading.

"MOT" Also Dipped

Some see in the "March of Time" die since moving over to NBC (although in the same niche as when spotted on NBC) the tipoff on what is going to happen to the show. The ambitious Chat LaRoche-Hub Robinson overhauling. The fact that the show's view of NBC didn't enjoy a top rating on the Blue that hasn't been duplicated since the show's move to NBC doesn't detract from the exception in the case.

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Consensus is that until the Blue can overcome that low-rating obstacle and so give the lie to the charge among some radio circles that they're getting burned in the plunge into radio, it'll remain the dubious domain of better established programs. The view that the show's view of NBC didn't enjoy a top rating on the Blue that hasn't been duplicated since the show's move to NBC doesn't detract from the exception in the case.

Jack Smith, singer on the Prudential "Family Hour" show, has been dropped for a recording deal which will be spotted locally around the country for Gulfplay.

Young & Rubicam is the agency.

CAB-Hooper Situaash Kicked Around By Ad Agency Reps at N. Y. Huddle

Ack About Face

Opinion among some agency people is that the revamped Hooper pocket-piece folder on the Blue network is a poor substitute for the former format that prevailed. For one thing, it's pointed out, the simplified method of presentation, on one side of the folder, is now gone, the new folder requiring a flip over. And, as one agency exec put it, "the rest is stuff and stuff that's relatively unimportant to us."

Similarly, the new listings eliminate the "top 15" with the month before and year before comparisons, with the latter compilation now published on the once-monthly folder on daytime radio. Thus, it's pointed out, it confuses nighttime radio with daytime radio.

Plans to present the argument to the Hooper org with a request to revert back to the old format.

Wynn Off, Wayne, Warnow Remain On Borden-Blue

Borden's has finally decided to call it quits on the \$10,000-budgeted Ed Wynn show, heard on Tuesday nights on the Blue network. Despite fact program underwent complete overhauling and moved into a more favorable time slot, from the previous Friday night 7 p.m. segment, it was unable to share a rating.

Wynn, who appeared 26-week period on Feb. 28, with Borden's retaining the time and putting in a new, but less expensive program on March which will probably be headed up by Mark Warnow's orch and Jerry Wayne, both currently spotted on the Wynn show.

It marks the third Borden show to fold in recent months, the client also dropping the Pannier Hurst Saturday aerie on the Blue and the Lou Sobel "Bright Lights of Broadway" on WOR, N. Y.

Young & Rubicam handles the account.

When Leaves Fall, Allen Will Return, Latest Dope; Abe Lastlogoff Handing

Fred Allen's return to the air with his own show now appears to be set for fall under Abe Lastlogoff's hand. Morris office says, "Whether it's for his ex-sponsor, Texaco, is still in doubt, with the Bureau, which is the agency, which account, making a strong pitch to recapture the star and his "Alley" gang.

There were some reports that Allen would take over the Texaco "Star Theatre" Sunday night show on CBS for the final 13-week pal this season in place of James Melton, who is leaving when Allen leaves this summer, but Allen says no dice until the leaves fall. Meanwhile, Allen's been in the dice game, the publicity of "quester" shows, has been netting him coin comparable to that which he's been losing down their own weekly shows.

Thibault Sub for Melton

Lawrence Thibault will substitute for James Melton as m.c. of the Texaco "Star Theatre" on Sunday night, for five weeks, beginning March 4, while Melton fulfills special concert dates on the road.

A move has been initiated by a group of advertising agency reps to help the Blue network to help to achieve maximum service from the Cooperative Analysis of Broadcasting (Crosley) and the Hooper rating organizations. The agencies are directing their efforts strictly along constructive lines and to bring forth suggestions which they feel will be beneficial to the trade as a whole, but in some quarters it's interpreted as a realization that the Crosley organization is up against stiff competition and has fallen from its once lofty perch.

While the agencies are cooperatively identified with CAB and thus have a stake in its operation, they claimed that the move is in no way a gesture of partisanship in CAB's favor. It's merely to help the network in many cases rated over CAB among many agency people and broadcast sales executives. About 75% of the agencies polled have expressed a preference for the Hooper service, but are here looking for a way in and derive a maximum of benefits.

The N. Y. agency reps met last week (25) to plot suggestions on Crosley improvements, with, incidentally, the Hooper service also correlated for presentation to the CAB.

Hooper's Chl Inroads

Chicago, Jan. 30.

C. E. Hooper ratings have replaced CAB (Crosley) as the standard measurement of radio here, with 75% to 80% of the local and network sales executives and advertising agencies using the former service exclusively. It was revealed in a checkup here last week that the Hooper service, although they subscribe to it, as Hooper is the only one to have local office.

Objections to the CAB are numerous among the radio fraternity. One of the main reasons for the sales manager was that CAB has weakened its standing considerably since Hooper began making inroads into their territory. The measurement system two or three times, taking time getting closer to Hooper's method. Another agency exec thinks that CAB has been further handicapped by its too close identification with advertisers, while Hooper, being more independent, is more aggressive in efforts to give subscribers every possible service.

Most execs talked to are of the opinion that Hooper pocket-pieces are doing a better job of measuring Hooper into its present position among survey companies.

'Riley' Barks And Blocks Big Steel

Eleventh-hour snafu late last week threw the Blue network's L. S. Reed Theatre Guild deal into the air. After details had been practically completed, the one contemplated hour-long dramatic series on the Web Sunday nights from 10 to 11 p.m.

As a matter of fact, the deal was so nearly a fait accompli that it was only when Reed had already been decided.

Time was to have been cleared by shifting Bill Benedict's "Sundays at 10" to the 10 o'clock slot on the 8:30 p.m. spot. Later on, Reed's deal was to be moved to 10 o'clock Tuesday night, the 8:30 p.m. spot, moving to 8 o'clock Tuesday night, the 8:30 p.m. spot.

However, at the last minute, Benedict's program, American Steel Unit, which was to be moved to the 8:30 p.m. spot, was dropped. Reed's deal was then doubled in radio and stymied the debut from making its broadcast debut.

From the Production Centres

IN NEW-YORK-CITY

Bernard Herrmann, CBS musical director, is due in from the Coast. He sends word ahead that reports he has signed a contract to join 20th-Fox's music crew are untrue. ... Blue lurching was correspondent, Leonard Slatkin, at the Waldorf today (Wed.) with CBS slated to ditto for Red Calmer, Friday (2) at the Barberty Room. ... Jo Stafford, who opens at La Martinique Feb. 8, did a Chesterfield NBC show with Perry Como last night (Tues.) and will repeat Feb. 7, 15 and 22.

Victor Jory has returned as star of Vicks' CBS "Matinee Theatre" program, following a two-week Florida hiatus. ... Bud Barry, Blue program ace, paused his induction physical but was put in 2A by his draft board. ... Milton Kaye, from NBC's sound staff, and George Foster, from the Storm agency, have been added to WJVE's production staff. ... Warren Sweeney, the announcer, put in 1A last week. He's 35 and has several kids, all pre-Pearl Harbor. ... Lt. Orrin K. Boice, USNR, son of Koi Boice, vicepres in charge of sales of WQXR, reported missing in action. ... "Crisis in War Town," second platter series produced by Community Chest, going into production shortly, last year's "War Town" stanzas having been rated as doing a clerk job. ... Bill Lewis, radio head of Kroyen & Ashcraft, left for the Coast Fri. (2) for the prem of Standard Brands' new Eddie Bracken show. ... William Fineschiber, CBS program exec, absent for fortnight due to operation. ... Five journalists from France visiting Writers War Board last week.

Benton & Bowles shifting directors, Les Harris taking over "Glamour Manor" and dropping "Portia Faces Life." Latter now being megged by Kirby Hawkes. Walter Crig, agency's radio head, had handled "Glam" since it came east, but has given it up. ... Herb London bowing out of the CBS press dept. to return to England for the Red Cross. ... Sully Michaels,

(former legit actor now in the merchant marine, scripting a new air series, "Leave It to Scoopy" ... Feb. 3 is 10th anniversary of Martin Block's "Make Believe Ballroom" on WJVE, also his 42nd birthday.

Joe Lathum resumes his role of Joe Barton in "Amanda" which starts its sixth year Feb. 5, while Evelyn Juster takes over part of Jean Curtis in this daytime serial. ... Susan Douglas added to cast of "Helen Trent" ... Three new additions to the cast of "Our Gal Sunday" are Ava Gerald, Frederic Toque and Marian Barnes. ... Katherine Meskill and Howard Smith playing Beth Nolan and J. B. Carter in "Just Plain Bill" ... Cathleen Cordell joins "Front Page Farrell."

Over at the Blue they think it's a jinx. After Bob Stevens, network director, fell and broke his leg, Walter Gorman, also of the Blue production staff, banged up his leg over the past weekend when he slipped on the ice and fell. He limped back to work Mon. ... Gene Hamilton, who does the commercials on the Boston Symph program for Allis-Chalmers, also takes over announcements for the John B. Kennedy Times and Thurs. news programs on WJZ. ... Noel Mills, radio actress, has turned restaurateur, having taken over operation of the Copin at 50th street and First ave. with radioites Warren Parker and Richard Keith as co-partners. ... Don Shaw, Gevet, Cornell & Newell radio chief, back in N.Y. after Coast o.o. of Andrews Sisters program (lead for Mel-Melvinator. ... Earl Shubin on the 60's caucash with Art Deacon stepping in to run Blue bally dept. ... Bill Maloney, BBD&O, checked in from Washington business trip Mon. (2).

IN CHICAGO . . .

Gene Morrill has been appointed night program mgr. of the Blue network's central division. ... Joe Spades, former Detroit sales head for the Edward Petry org., will handle CBS sales in Detroit. Spades, who recently got his medical discharge from the Army, succeeds Art Kemp, who resigned the first of the year to join McCann-Erickson. ... Walter Preston WBBM-CBS program mgr., leaving for a tour of western state CBS affiliates, next week in search of new talent for WBBM. ... Lou Harrington, of the Wrigley restaurant, planning to take over a war plant job in his spare time. ... Edward R. Murrow, director of CBS European office, in town (Continued on page 22)

Chi Prog. Factory Mutual Prospect

Chicago, Jan. 30.

Possibility that Chicago, might become a major production center for the Mutual network, following a series of meetings between Phil Carlin, net program chief, and the entire production staff of the Chicago office, a nationwide tour of Mutual affiliates, will be recommended to pres. Ed Kobak. ... Initial duties of the new production staff will be to coordinate the Mutual, central division sales chief, for the time being with more personnel being added soon as on working arrangement for use of WGN studios can be worked out.

WGN officials are in entire accord with the Mutual production plans, according to Carlin, with the extent of the production program dependent upon the budget set up by the board of directors and Kobak.

JUDGE UPHOLDS WCOP IN ILGWU DISPUTE

Boston, Jan. 30.

Ruling that the contract between WCOP and the International Ladies Garment Workers Union, covering airing of an Italian language program which new owners of the station (Cowles Bros.) wanted to wipe off their broadcast schedule, had a two-week cancellation clause applicable to either party, Judge Francis Ford, in U. S. District Court, today (Tues.) refused a temporary injunction sought by the union to restrain the station from dropping the program.

ILGWU went to court in an effort to hold the program on WCOP until Dec. 26, 1945, termination date specified in the contract. Judge Ford ruled, however, that the station owners duly gave written notice to plaintiff terminating the agreement in accordance with terms agreed upon by both parties when the original contract was signed.

Blue Holds Jack Berch With Sale in Offing

Jack Berch's musical across-the-board stanzas on the Blue in the 11:45-12 noon slot, originally slated to be dropped last Friday (20), continues on sustaining basis indefinitely. Compton agency reportedly has a client interested in bankrolling the session.

Program, which was on Mutual for Kellogg's for about a year, and then shifted to its current Blue niche for same sponsor, has been on sustaining since first of the year. Stanzas entitled "Blue by Night" featuring the organ music of Arlo backed by a small musical combo, was all set to step into the time slot this past Monday (29), but sudden switch of plans nullified the move.

Femme Angled for L. A.

Washington, Jan. 30.

CIAA is bombarding Latin America with a series of four programs on women, as a method of giving femmes in South America a better understanding of the part played in this country by women.

One show has featured stories about Elizabeth Blackwell, first woman doctor in the U. S.; Dorothy Dix, Amelia Earhart, Jane Addams, Ida Tarbell, Susan B. Anthony, etc.

A second program gives details of American life as seen by visiting women from the Latin countries. A third specializes in the contributions of women to the war, and the fourth is a transcription series of interviews with prominent South American women visiting the U. S.

WOR WOOS WRITERS

Because of the shortage of script writers, WOR, N. Y., will inaugurate its own course for script writers. Ten-week semester period, to be conducted by Bob Simon, WOR's continuity head, will be conducted at a maximum of 30 applicants. Course will include assignments and lectures by other WOR staffers.

Move was started after the station's program execs noted a dearth of writers, most of the reputed radio playwrights being occupied with regular assignments. Particularly noted was a shortage of writers for adaptations.

MAKING TRANSCRIPTION HISTORY

"Pleasure Parade"



★ KAY LORRAINE
OF "HIT PARADE" FAME, BEAUTIFUL
BALLAD SINGER

★ BOB KENNEDY
ROMANTIC SINGING STAR FROM THE
ORIGINAL CAST OF "OKLAHOMA"

★ JIMMY WALLINGTON
EMCEE'S PLEASURE PARADE IN FAST
AND FUNNY PACE

★ THE MODERNAIRES AND
PAULA KELLY

TOP FLIGHT SINGERS OF HIT SONGS
ONE OF RADIO'S GREAT VOCAL COMBINATIONS

★ BRILLIANT ARRANGEMENTS
FEATURED BY IRVING MILLER AND HIS
GREAT RECORDING ORCHESTRA

NOW READY FOR SPONSORSHIP

Frederic W. ZIV Company

2436 READING ROAD
CINCINNATI, OHIO

NEW YORK

HOLLYWOOD

first things first

Sometimes the hard way is the easiest—if you go at it right.

Here at Mutual we're busy building a better network. For a solid decade, this has been a good network. To make it better—better for listeners, for artists, for stations, for clients—is a large order. And we plan to do it soundly, concentrating continuously on *first* things *first* in all our operations.

Foundations come first in any structure, and we think the rockbottom foundation for a radio network is the minds and skills of its personnel. Mutual is particularly well-grounded in this respect. Its directorate comprises successful broadcasters whose radio-business experience covers the whole span of broadcasting's quarter-century . . . a lineup of practical know-how outstanding in all radio.

This basis of first-hand experience has lately been strengthened from within by the organization of a complete and able executive staff,

headquartered in New York and buttressed at key points elsewhere. Into capable hands have been charged the various problems of general management as well as programming, station relations, sales and all other phases of efficient network operation. Mutual efforts toward improvement in each of these fields deliberately follow the fundamental, first-things-first pattern . . . with the listener—the family on the receiving end of radio—foremost in our planning at all times.

Shouting from the housetop has no place on the Mutual schedule, but as we build upon this sturdy foundation, we think our "hard-way" approach may prove the easiest route to a better network after all. We'll let you know.

MUTUAL
BROADCASTING SYSTEM

Form Council On Air Journalism

With Fred Siebert As Chairman

Chicago, Jan. 30. Following a year of informal meetings and negotiations, the Council on Radio Journalism was formed here last week with Fred S. Siebert, dean of the school of journalism, U. of Illinois, and president of the American Association of Schools of Journalism, as chairman, and Arthur Stringer, NAB director of promotion, as secretary. Organization will function in the field of education for radio journalism in the manner in which the American Council on Education for Journalism functions in the publishing field.

Under the chairmanship of Siebert, several educators met with the NAB news committee, to discuss point by point proposed curricular standards as set up by the American Association of Teachers of Journalism with broadcasters' ideas to be incorporated in a new draft to be submitted at an early date. Whole idea is to set up teaching standards that will result in better radio news-reporting, writing, editing and presentation.

Attending the meeting were Karl Koepfer, KMBC, Kansas City, chairman of the NAB news committee; E. R. Vadeboncoeur, WSYR, Syracuse; Bill Ray, NBC, sitting in for William Brooks; Everett Holles, CBS, representing Paul White, and Arthur Stringer, NAB, Wash. Among educators on hand besides Siebert were I. Keith Tyler, Ohio State U.; Floyd Baskette, Emory U.; Wilbur Schramm, Iowa State U.; and Mitchell Chandler, U. of Minnesota, and several guests.

NAB news comm. at its meet-

ing, voted to extend continued cooperation to the Radio Correspondents' Association in Washington and elected a committee composed of H. C. Carver, U. of Chicago, and L. Spencer Mitchell, WDAE, Tampa, to formulate recommendations for raising the high status of radio news.

Ohio State Maps 1st FM Workshop

Columbus, Jan. 30. While the 16th Annual Institute for Education by Radio at Ohio State University, scheduled for May 4-7, has been cancelled, Dr. I. Keith Tyler, the director, has announced that the first educational FM workshop in the U. S. will be held June 18 to July 27. The first five weeks of the course will be at Ohio State and the sixth and final week at WBOQ, FM station at Cleveland operated by the Board of Education. The program will be sponsored jointly by the U. S. state dept. of education, the U. S. Office of Education, and Cleveland public schools.

The Institute for Education by Radio was cancelled after a conference of U. officials and members of the state dept. of education, in view of the ODT's suggested national ban on large conferences and conventions, Dr. Tyler said.

"However, there will be no 'institute' in 1945," he declared. "We are considering the possibility of a closed circuit broadcast, with prominent persons in commercial radio, the armed forces, government, and education participating. Whether or not this plan is carried out, the annual Institute yearbook will be published and it will contain views of qualified American and Canadian experts on problems of radio in the war and postwar period."

Institute also will continue to judge entries in annual exhibit of educational recorded program as well as for the Bernays award.

WNEW Lines Up Stars For 'Swing Festival'

WNEW, N. Y., will air its second annual Swing Festival during the week of Feb. 4 to 11 in the 10-45 to 11 p.m. time slot daily.

Stanza, dedicated to the late Fats Waller, will feature Tommy Dorsey, Willie (the Lion) Smith, Andy Razaf, Pat Flowers, Cootie Williams and James P. Johnson among others.

Frison Denies CBC Will Ban Indie Horror Shows

Ottawa, Jan. 30. Dr. Augustin Frigon, Canadian Broadcasting Corp. gen. denier, says that CBC will not ban indie horror shows on indie stations. Church and educational groups in Canada have been hammering the CBC, saying that its own webbs had clipped such shows and had the power to order indie to do likewise, but would rather use persuasion.

Now Dr. Frigon, in a statement issued after a meeting of corporate officials here, says: "Any statement to the effect that the CBC is ordering private stations not to renew contracts involving certain of these programs is not correct. The CBC is, of course, against any program which tends to upset the emotional equilibrium of both children and adults, and is against the stimulation of the nervous system, but the corporation's policy will continue to be, as it has been in the past, to point out such excesses."

Dr. Frigon's statement made no mention of the CBC's previous blasts against air shows plugging laxatives.

The statement also touched television, saying that Canada would have video broadcasts as soon as they are available, and that the CBC is available to the general public in certain areas for another 15 or 20 years, and that the CBC's Toronto site for television and others would be obtained across the Dominion.

Film Promosh Stunt On Kitchen Telecast Runs Overall Budget to 12G

Teletest Sun. (28) of "The Queen Wives of the Kitchen," sponsored by American Kitchens on WARD, N. Y. (DuMont), was one of the costliest half-hour telecasts on record. Show cost \$40,000.

Actually, sponsor's outlay on the project was considerably more than about \$12,000, difference being accounted by expenditures for a film short titled the same script, set and cast, to be made this week for dealer merchandising and promotion.

Both the telecast and the short were undertaken with a view to postwar advertising and sales. Telecast was aired as an experimental endeavor with a view to regular use of the medium by the manufacturer (American Central Mfg. Co.) of the theory that is a natural for its product. At the same time special shows of the telecast were held at N. Y. hotel for dealers. Film is being used to show distributors what the outfit plans in the way of advertising when consumer production is resumed.

Production costs on the tele version of "Queen" included \$75 minimum for a cast of eight, a specially built set, made by the sponsor and costing several thousand; props, sound men and script by Sheldon Stark. Show was produced by Jerry Kaye and directed by Ted Cott.

BLUE SEEKING SOCK TAG FOR 'ABC' TITLE

Blue network is searching for an identifying gimmick to go along with its new name ("The American Broadcasting Co.") During next couple of weeks the web will sign on at 8 a.m. and sign off at 1 a.m. with "This is the Blue network of the American Broadcasting Company."

But, behind the scenes at headquarters in N. Y., web's top brass called on all members of the home-office staff to recommend ideas on a suitable musical cue or on a device to give the new tag a sock.

The open and close message will continue to be the only cue by network's new identification mark until Blue exerts debate on a definite gimmick. New tag will go into air day use in about two weeks according to present plans.

'HALLORAN'S' 2D YEAR

"This is Halloran," half-hour interview program with wounded service men, has begun its second year on Mutual, with Stan Lomax as pilot.

Broadcasts originate at Halloran General Hospital, Staten Island, N. Y.

From the Production Centers

Continued from page 20

over the weekend... Owen Vinson and Pauline Hopkins deluged with offers for their "Brewster Boy" show after getting their notice from "Quaker Oats" show... "The Coast under a new sponsor..."

Paul Gibson, holding open house at his new apartment in the Hotel Continental... Steve Mudge, of the D'Arcy agency, in town to set up some more Coca-Cola spotlight band shows... Murray Knight, of J. Walter Thompson, and Bob Crutcher, free lancer, in town for a champagne party... Les Weinroth discovered a new top light dramatic actor in the "America in the Air" show last week... Actor had high from all four nets and most of the agencies in less than a week... Niles Trans-lab, NBC proxy, in town last week for the 1944 all-out survey pre-

paration and cocktail party for the weekend for cocktails with Ned Kelly, new WBBM-CBS flack chief, June Meredith in town to be interviewed by two ad agencies for a new starring role in nighttime shows to be aired shortly.

Vincent Pelletier took over the announcing chores on "Tin Pan Alley of the Air" this week... Two agencies and a network currently looking for a program-production mgr... Ann Hunter, WAIT femme newscaster, leaving soon for an overseas stint... Campaign to bring network shows back to Chi kids off next week at a luncheon thrown by AFRA and the Radio Writers Guild with more than 30 execs expected to attend... Lt. Norman Barry, former NBC announcer, in town on a 30-day furlough after 15 months as skipper on a PT boat in the Southwest Pacific... Pete Maddux, WOR sales chief, in town to find a salesman for the Chicago office.

IN HOLLYWOOD . . .

Sixteen of the 22 broadcasters attending the NAB session here signed up for a program of the Measurement Bureau. Frank Morgan and Pat O'Brien will exchange guest shows. One of those "you hypo my show and I'll hypo yours"... Curly Massey, sagebrush canary, goes warbling across the Mutual network to bait a buyer... Fitch Bandwagon gets a formal change, going either for straight band music or comedy, but not a combination of the two. Dick Powell may ask for his release, regardless... Ted Bates bested Kay Kyser in the Palmolive commercial set. Maestro didn't like the bad breath program... Joe Rines moved his family here... "Date With Judy" will use guests when the script calls for one, which it does Feb. 6, and Frank Sinatra is it... There's a dozen deals cooking for Judy Garland but that \$17,000 package price must have scared off offers. It's for a next fall jackpot anyone interested.

Writer Arnie Phillips passed his physical and was tagged with 1A... Are Harold Lloyd and his eldest sponsor calling it a day when the current cycle runs out... "One Man's Family" shed its serial formula on the move to the Blue. Each broadcast will be a complete dramatic episode without story threads left dangling in mid-air... Dropping of Sarda's from Tom Breneman's breakfast show is developing legal complications. Lawyers are trying to keep it out of court.

MARY HUNTER FREELANCES

Has Been Exclusive to "Aces" For Past Several Seasons

Mary Hunter, who has been for Broadcast the "Easy Aces" program for years, and latterly under exclusive contract to that show, has resumed her freelance status as radio actress in New York. She originally joined "Aces" from WGN, Chicago.

When and under what sponsorship "Easy Aces" returns to the air is not yet settled: When they do it's reported show will have an entire different format.

GUM SHOW MOVES

Ivoryne Gum shifts its once a week half-hour show from the Blue to Mutual March 18. Show, heard Sat. afternoons, will air on MBS Sun. at 1:30 for 30 minutes. Stanza features Marion Mann, vocalist.

McKunkin agency, Chi, handles.

Overseas for USO Since Jan. '43—Now in Germany

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New Watch Cos. Try to Establish Selves, Toss Mucho Moola to Radio

An attempt to establish new watch companies to establish their trademarks on a par with other, long-established firms, is a way of development that has already spelled plenty of coin to broadcasting.

A number of new watch companies on the air, with hefty-sized budgets, result being that, in addition to the money being thrown now means more of the same postwar.

Most recent example is the Parker Watch Co., which started in December and already has set a budget of \$350,000 and plans to expand to \$500,000, and the WGN program \$700,000, both being for time and talent. Parker's contract with Sidel, which runs for a year non-cancellable, also gives the account the right to syndicate his stations in other cities; a commentator to be paid on a sliding scale for each extra station added.

Other accounts which have bargained into good-sized radio spenders include Helms, which has a half-hour quiz on Mutual; Harmon and Harvel, latter two concentrating on spots. Menloville, which has accounts, such as Long and Bulova, have been increasing their budgets for the new campaign. Bulova reported spending \$2,000,000 in 1944 for time signals alone. Longline uses both spots and a symph show, latter an act.

Story behind the watch situation involves the 100% takeovers of the output of all domestically produced watches, such as Elgin and Waltham. Latter account, which had been given a go-ahead to produce for consumers, has since received a reversal, its accounting for its dropping. Sumner Waller MBS series. Elgin, while still unable to manufacture for the public, is maintaining its trademark with its regular Blue series, "Keep Up With the World," and its Tumbling and Xmas two-hour specials.

McCormick's WGN Nixes Wallace N. Y. Speech In Spite of Mutual Pickup

Chicago, Jan. 30. Col. Robert H. McCormick's Chicago Tribune station, WGN, gave another indication last (Mon.) night that, despite recent Mutual network efforts to subvert the station's policies to those of the web, WGN would continue to assert itself, especially along political lines. The McCormick-controlled outlet refused to carry Monday night's (29) broadcast of ex-Vice Pres. Henry A. Wallace's speech, as well as that by shipbuilding tycoon Henry J. Kaiser, from the Hotel Commodore, N. Y.

The speeches were delivered at a dinner tendered Wallace by the Union of Democratic Action in co-operation with the New Republic. Plans for the affair had been drawn long in advance of the current turmoil raging over Wallace's nomination to succeed Jesse Jones as Sec. of Commerce, which is being bitterly assailed by the Trib.

Although Mutual's N. Y. flagship, WOR, originated the broadcast from N. Y. and made it available to the entire chain, WGN said NIX!

Chicagoans sympathetic to Wallace's cause scurried around over the weekend, when it became known the speech would get a McCormick "airline treatment," and arranged for WCFL, Chi. outlet affiliated with the American Federation of Labor, to air the Kaiser and Wallace addresses.

Medicine Plugs Net Fine

Los Angeles, Jan. 30. Albert F. Cooley, radio advertiser, was fined \$5,000 in Federal court for failure to observe previous injunction to cease broadcasting plugs for certain patent medicines.

Advertising of remedies had been broadcast for the last six years from a Mexican station.

CEDRIC FOSTER'S VACANCY

Boston, Jan. 30. Cedric Foster, Yankee nat. and Mutual commentator, takes his first vacation in five years during the week of Feb. 6.

Lester Smith, Yankee net's news analyst and special events director, will carry on for him in the 2 p.m. Mutual spot.

Mo. Convensh Will Use Radio With Travel Out

St. Louis, Jan. 30. When the recent Governmental ban on conventions was announced the Missouri State Chamber of Commerce put the red light on for the annual convulse in St. Louis and immediately began preparing to take the convention to members via radio. H. C. Rehwisch, exec. sec. of the C. of C., said: "We hope to have each of the Chambers of Commerce and other groups in session at their respective places equipped with radio facilities. The first part of the program will be intransigent in character, emanating from various points within Missouri. We then will have word from Eric Johnson, prez. of the U. S. C. of C."

Rehwisch opined that this type of "convention" would enable many to participate.

FCC Visits Coast

Hollywood, Jan. 30. For the first time since it was set up, the Federal Communications Commission, as a body, is visiting the west coast on an Army arranged junket to inspect military and other Federal agency installations in this section. Party arrived in California yesterday (Mon.). In addition to the commissioners, the entourage includes members of the FCC engineering, technical and office staffs.

Broza Feted

Philadelphia, Jan. 30. Radio, newspaper, and advertising agency men—about 100 strong—paid tribute to Stanley Broza, Philly radio pioneer, who celebrated his 20th anniversary in radio Sunday (28).

The occasion also marked the 17th anniversary of his program, the Horn & Hardart "Children's Hour," believed to be the oldest show in radio under the same sponsorship.

Broza was presented with a gold watch by Dr. Leon Levy, WCAU presy, and a portrait, autographed by all present, painted by George Fayko, Philly artist.

Big laugh of the evening was when I. D. Levy, v.p. of the station who acted as toastmaster, opened with a long "rave notice" for Powers Gourdau, vet speller on the station, and sat down without mentioning the name of the guest of honor.

Dallas—Martin Campbell, gen. m. of WFAA-KGKO, was elected new director of the 13th district, National Assn. of Broadcasters. He succeeds Hugh Hafl, WQAI, San Antonio.



"NINE O'CLOCK NEWS"
with
NELSON CHURCHILL

Another Yankee Network
Radio Neighbor Speaks to a Loyal
New England Hometown Audience
From Bangor to Bridgeport
Each Morning
Monday through Saturday



"NINE O'CLOCK NEWS" is edited by
The Yankee Network News Service
New England's Radio News Institution

- ★ Complete Associated Press
- ★ International News Service
- ★ Yankee's Washington Bureau
- ★ Yankee News Staff of 14 Experienced Men and now, in addition
- ★ Exclusive Reuter's News Service

Sponsored
Monday • Wednesday • Friday
by
National Biscuit Company
Another Yankee Network Client for 1945

THE YANKEE NETWORK, INC.
Member of the Mutual Broadcasting System
Represented Nationally by EDWARD PETRY & CO., INC.

Hayshaker Network in Miss. Valley To Spot New Series on 62 Stations

Chicago, Jan. 30. Radical new format on farm broadcasting was created here last week in the formation of an agricultural network in the Mississippi Valley by the North Central Broadcasting System. Some 35 stations in Illinois, Michigan, Indiana, Iowa and Kansas will be added to the regular NBC affiliations, making a total of 62 outlets carrying the new series. Programs will originate out of 62 studios, key station of the network, with possibility that arrangements will be made at a later date to originate some programs from here.

First of programs is scheduled to be a farm forum with government officials, farmers and leaders in industry and labor taking part for diverse opinions. Arrangements are expected to be made to install special circuits to Washington to enable members of the Dept. of Agriculture to participate on broadcasts intermittently, and allow members of agriculture committees to speak direct to the farmers.

Plan, as outlined by John W. Boler, president of NBC, calls for a farm hour between 5:30 and 6:30

a.m. (CWT) Mon. through Sat., which will be offered on a participating sponsorship basis in individual quarter-hour strips. Programs will feature music, a short period of news, weather reports and agricultural bulletins.

WILEY'S WIVES LEAGUE PLANS BIG EXPANSION

Chicago, Jan. 30. Fletcher Wiley's Housewives Protective League, currently operating on a participating sponsorship basis in three markets, with an estimated gross income of more than \$10,000 a week in Chicago and Los Angeles, is readying a series of open and transcriptions for use in literally every major market.

Initial series will be handled out of Chicago, with Paul Gibson story narrations being used on the discs. Wiley, now on the Coast, set the deal while here last month. Overall expansion plans call for the opening of new Housewives Protective League programs in near future in other markets to be opened as soon as talent and sales arrangements can be completed.

"ICE BOX FOLLIES" With Wendell Niles, Don Prindle, Gale Robbins, Mel Blanc, Billy Mills, etc. Harlow Wilcox, etc. Producer: Jack Sanford. Writers: Paul Cantor, others. 30 Mins.; Wed. 10 p.m. **WJZ-Blue, N.Y.**

"TAKE IT EASY TIME" With Songs Chas. (3), Frank Novak, Oreb and Ched Willard. Producer-Director: Chas. Miller. 15 Mins.; Mon-Wed-Fri., 11:30 a.m. **STOKELY BROS.-VAN CAMP, Inc., WFL-Mutual, N.Y.**

"WIZ-BLUE, N.Y." (Callins & Holzer). This musical comedy variety music at 11:30 a.m. on alternate weekdays is a fairly durable listening audience. "Take It Easy Time" is that kind of a show, and the show on Mutual last Monday (29) proved the point.

On initial program, the trio gave out with three popular tunes plus a good deal of razz-dazzle. Ched Willard's announcing and m.c. chore made the entire stanza in good fashion.

Commercials on both ends of program were kept to a minimum, but the "Helpful Dan" went overboard in giving "Goulash" an odile. Dick Willard's announcing and m.c. chore made the entire stanza in good fashion.

"THE BANDSTAND" With Louis Prima, etc. Lyle Ann and the band. Producer-Director: Writer-producer: Lyle Stewart. 30 Mins.; Wed., 1:30 p.m. **Sustaining. WAAT, Newark.**

Musically the new Hires show appears to be well fared. Billy Miller's coppers bring in "There Goes That Song" on prem and songsters Gale Robbins made nice strong doing "Don't You Know I Care."

Success of "Follies" largely depends on the ability of the writers to keep grinding out gags that will tickle. Dave.

Fort Wayne—Paul K. Roberts has been named program director and Rosemary Stanger, asst. program director of WGL recently acquired by Farnsworth Television & Radio Corp. from Westinghouse.

He has been with WGL since 1940 as news anchor and commentator, while Rosemary Stanger, who will be in charge of all special events, has been active in the Fort Wayne City Theatre.

Exclusive SPORTS BROADCAST IN 3 DAYS

KHPG

IN THE SALT LAKE MARKET

TODAY—It's KDYL for radio's most popular shows

TOMORROW—It will be KDYL for Television

The station is the first between the Mississippi and the West Coast to be granted a license by the FCC for experimental television broadcasting.

SALT LAKE CITY UTAH—NBC STATION

National Representative: JOHN BLAIR & CO.

JACK

The Jack Kirkwood Show

MONDAY THROUGH FRIDAY, CBS, 7 P. M. EAST, 8 P. M. WEST

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"AUTHOR MEETS THE CRITICS" With John S. Gauthier, John K. M. McCaffery, etc. Producer-Director: Harry Hansen. 10 Mins.; Monday, 5 p.m. **BOOK-OF-THE-MOON CLUB, WBN, N.Y.**

"SHAM" With Frieda Inescort, Melville Cooper, etc. Producer-Director: Ransom F. Dunwell. Writer: Frank G. Rupp. 30 Mins.; Wed., 10 p.m. **WJZ-Blue, N.Y.**

"TOMPKINS" With Frieda Inescort, Melville Cooper, etc. Producer-Director: Ransom F. Dunwell. Writer: Frank G. Rupp. 30 Mins.; Wed., 10 p.m. **WJZ-Blue, N.Y.**

"NEVER TOO OLD" With John S. Gauthier, John K. M. McCaffery, etc. Producer-Director: Harry Hansen. 10 Mins.; Monday, 5 p.m. **BOOK-OF-THE-MOON CLUB, WBN, N.Y.**

"THE QUEEN WAS IN THE KITCHEN" With Alice Prescott, Abby Lewis, Dick Monahan, Leonard Sherry, David Kerman, Amy Sedell, Woody Parker, etc. Producer: Gerald O. Kaye. Director: Ted Cott. **WARD-DuMont, N.Y.**

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"SHAM" With Frieda Inescort, Melville Cooper, etc. Producer-Director: Ransom F. Dunwell. Writer: Frank G. Rupp. 30 Mins.; Wed., 10 p.m. **WJZ-Blue, N.Y.**

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Picture of a team about to warm up for the Battle of the Century

MAYBE it's a long way off, but some day the war is going to be over. Then: reconversion.

You've heard a lot about reconversion. But most of the worry-print has been about the business of turning bicycle plants back into bicycle-making; and what will happen when contracts are cancelled; and what they are going to do with all the odd pieces of uncompleted projects.

But there is another side to the reconversion picture. Hasn't had as much publicity, but it's there just the same.

That's the problem of getting peace-time goods distributed so cheaply that manufacturers can keep prices down and sell so much that our twenty-four-hour-a-day economy won't fall apart. Because if it should fall apart, we would have a lot of unemployment, and if we have a lot of unemployment nobody will buy anything, and... well, we have been to that party!

Cutting distribution costs is where we come into this picture—the sponsors and the agencies and ourselves.

All three of us are going to have to roll up our sleeves and fight a vital battle for industry and the public on the post-war's most important economic front.

Our objective is clear: we've got to increase the effectiveness of radio. Radio must be made more efficient, more economical, than ever before—and we're not overlooking the fact that the wise use of radio has always been the most economical way to sell goods. But just being "best" is not necessarily good enough.

How are we going to improve radio? By working together—agency, sponsor and network—to harness the experience that all of us have had. By building the kind of a network that knows how to help—and how to play on a team with agency folks.

First, let us recognize that the advertisers and agencies have done a remarkable job. By competing for audience they have helped to make radio a national habit and their joint efforts and ours have raised radio ownership from 10,250,000 homes in 1929 to 33,100,000 homes

in 1945. THE SHOWS PRODUCED BY ONE AGENCY ALONE REACH AS MANY PEOPLE IN A YEAR AS ALL THE FILMS OF ALL THE STUDIOS IN HOLLYWOOD.

Our own first job is to provide maximum physical facilities to reach these millions. Today the Blue reaches over 21,000,000 homes. The number is increasing. WFTL and WPDQ, the most powerful stations in Miami and Jacksonville; WNAX, a great farm station in Sioux City, and three important stations (WLAW, WCOP, KRNT) in rich markets of New England and Iowa have just joined the Blue. As we prepare this advertisement, WCAE, which has established the biggest local listening audience in Pittsburgh, and WFBR, which covers the Baltimore market like a blanket, have joined the Blue parade.

Improvement of facilities is the first part of the job. The second is to help where help is sought in building Blue commercial programs.

Take the problem of talent. High-priced talent is often the lowest cost producer of sales. But the winners must be developed from the beginners. So the Blue has started to build what we believe will be the most outstanding of all program departments. By using sustaining time to develop shows this department's job is to uncover low-cost talent that promises to deliver large audiences and by pre-selling new programs on our own time to remove a percentage of the risk that is always involved when a new show goes on the air. That's service to both agencies and advertisers.

After the war, the radio networks will be one of the greatest forces in the nation in helping us all land on our feet. Properly used, no media or combination of media has been able to produce sales at anything like comparable cost. That is why radio volume has grown faster than the volume of all other media.

But our post-war eye, while it is on our competitive position, is more particularly on our potential ability to help U. S. industry and the people gear this country up to 60,000,000 jobs, to new levels of prosperity and a common agreement that if we will only continue to improve our way of life, it cannot be matched anywhere in the world.

You can write that one down.

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING COMPANY, INC.

Music Biz Back In Old 'Drive' Stride on Plugs

"Drives" on songs, one of the things that was thought would be wiped out by the alphabetical arrangement of "most played" lists, are again becoming increasingly popular. For awhile during the past two years or so the drive system, which some publishers prefer to call a "concentration of plugs," was rare. Currently, there is much activity every week and again the old battles for the most plugs between two machines in one week is popping songpluggers' mental and vocal seams.

Publishers are not agreed as to the value of the "drive" today. Most say the purpose is to push tunes onto the Lucky Strike "Hit Parade" from which most commercial radio producers make up their programs. Along the way, of course, the tune is drummed into the listening public, possibly influencing sales of records out on the etc. However, some contend that drive weeks are always followed by weeks of sparse plugs, and if the song successfully reaches the "Hit Parade" because of the first week's concentration, it drops off the next week because of the lack of them. This in-and-out performance, some claim, hurts a song's chances more than if it were allowed to gain its own momentum, always providing the song has the stuff and, once on the "Parade," to stay there until its demise.

At any rate, pro and con notwithstanding, pluggers are again feeling the pinch of "driving."

'Don't Fence' Exceeds Million Mark in Sheet Sales; 2d Since 1929

Cole Porter's "Don't Fence Me In" has topped the 1,000,000 mark in sheet sales within the past couple of days, the first song to do that since "White Christmas" and the second since 1929. With the million-mark passed, the song so far has given no indication of slackening and a total sale of around 1,250,000 is forecast. It is published by Harms, Inc.

An unusual type of tune for Porter, "Fence" piled up its sales in a comparatively short time. It was started about three months ago "Maizy Dots," last year's big smash, was equally meteoric, but never attained the same sales figure. It went around 750,000.

Louis Armstrong orchestra held over at Cafe Zanzibar, N. Y., for another four weeks making 14 in all. It's now doubling into RKO theatre, N. Y., with rest of merry show.

Amsterdam With Feist, Works With 'Achin' Back'

London, Jan. 31.—The writers of "Run and Coca-Cola" has been signed to a year's contract by Feist, Inc. as a writer. It's said he was given a \$5,000 advance to bind the agreement, but this is denied by Harry Link, Feist general manager.

Vogel Assessed \$10,000 Costs for Tiltzer Suits

Jerry Vogel Music Co., Inc., was ordered last week to pay Harry N. Tiltzer Publishing Co. \$10,000 counsel fees as a result of a suit over alleged infringement of six songs, which Vogel lost. An interlocutory decree was entered by Federal Judge William Bondy in New York federal court, N. Y., entering the judgment against Vogel.

Judge Bondy in 1943 decided in favor of the Von Tiltzer firm, holding that they are the sole owners of original renewal rights to the songs "I Want a Girl Just Like the Girl Who Married Dear Old Dad," "All Alone," "Down on the Farm," "Summertime," "I'll Lead You Everything I Got Except My Wife" and "When the Harvest Days Are Over, Jessie Dear."

Vogel is by Judge Bondy's order permanently enjoined from infringing or licensing to others use of the songs and to account to Von Tiltzer on the alleged infringements. The court appointed Herbert Jacoby, of the law firm of Schwartz and Frolich, to take evidence to ascertain profits made by Vogel and report findings to the court, which refiles jurisdiction until the accounting is finished.

Judge Bondy also ordered that further fees by Louis Nizer, attorney for the Von Tiltzer firm, be held in abeyance until master files his report.

Bloom Prevented From Leaving Peer by Contract

Abe Bloom, former professional manager of Southern Music Co., has not yet severed contractual ties with that firm, despite his resignation and plans to move elsewhere. He had a contract with Ralph Peer, owner of Southern, which Peer refuses to cancel. It runs until June 1.

Peer is currently at the Havana conference of Latin-American musicians and Bloom's situation won't be straightened out until he returns.

British Best Sheet Sellers

(Week Ending Jan. 11, '46)
London, Jan. 11.—
Happiest New Year..... Gay
If You Go to Ireland..... Cinephone
The Waltz King..... The Waltz King
Chocolate Soldier U.S.A. Dash
Swinging All Star..... Chappin
Dance With Dolly..... Connolly
Trolley Song..... Sun
Victory Moon..... Connolly
Time Waits No One..... Feldman
Be Seeing You..... F. D. & H.

Decisive Due Soon On Distribution of 40G On 'Paper Doll' Royalties

Question of who gets approximately \$40,000 earned by the song "Paper Doll" may be settled finally in the near future. Federal Judge Edward A. Conger last week reversed decision after a two-day trial in N. Y. in the suit brought by publisher Edward B. Marks to ascertain the ownership of the royalty monies now held in escrow by the court.

Claimants to the royalties are Sally Black Waldo, widow of composer Johnny S. Black, and Mattie S. Shanks. latter claims she is co-writer of the song, and an oral agreement with Black provided that upon death of either party the survivor is sole owner of the tune.

During the trial Miss Wankles, through her attorney, Charles H. Tuttle, made an agreement with Marks; through latter's attorney, Julian T. Abeles. This agreement was to the effect that if Marks withdrew completely from the suit, Miss Shanks would recognize Marks renewal rights to the tune, obtained from Harry S. Wonnell, administrator of the late composer's estate.

Columbus, Canton Act On Juke Box Licensing

Columbus, O., Jan. 30.—City Fathers have enacted a measure licensing about 1,200 jukeboxes in the city at an annual fee of \$10. Measure will become effective Feb. 22.

Council is planning to enact a companion measure to levy a \$10 annual fee for each pinball machine, and a license of \$175 a year for penny arcades. The measure will also include a ban against minors under 17 playing the machines.

Ditto for Canton
Canton City Council plans to enact a measure to slap a \$25 license on all coin-operated merchandise and amusement machines, including jukeboxes, candy and cigar machines, pinball machines, and similar devices. Though exact number is not known, council said city has "at least several thousand of such machines" at present.

Louis Prima's orchestra has been re-signed to the Hit record label for another year.

Inside Stuff—Orchestras—Music

Business at Frank Dailey's Meadowbrook, which hasn't been too good lately, jumped with Tommy Dorsey's orchestra, refusing claims that the opening of the spot at such a time of tight transportation was a mistake. Dorsey played to almost 900 opening night, capacity 1,700-odd Saturday and over 500 Sunday, in a light snowstorm.

Ever since Dailey reopened the spot back in September, it has been buffeted by snowstorms and general bad weather, except for the opening weeks of Harry James and most of Shep Field's run. Sammy Kaye's and Freddie Slack's weeks were also good. Dailey's Terrace Room, Newark, with Louis Prima's band outstripped both those bands at the bar during that period.

American Federation of Musicians' executive board last week turned down Tommy Dorsey's request that the board resume jurisdiction in promoter S. Shribman's case against him. Shribman some time ago filed for protection under Chapter XI of the Federal Bankruptcy laws, a deal made between them in the leader's early days by which Shribman loaned the leader money.

Some time back, Dorsey had requested that the executive board release the case to civil court channels. This was done. Recently he charged his mind and sought to have the board take it back. This was denied at last week's meeting.

Artie Shaw heads right back for the Coast after his current stint at the Strand theatre, N.Y. He is planning one-nighters between here and Chicago on the way west, however. Several tentative dates have already been set up in Canada at \$3,000 per against the usual \$2,000.

When he gets back to the Coast, Shaw expects to play theatres and one-nighters in that territory prior to possible picture work. There's a film deal in the making.

Talk about odd benefits. Nurse at the Chelsea Navy Hospital, Boston, called Louis Prima at the RKO theatre there last week and asked him to put in an appearance. He couldn't right then, so the nurse asked him instead to sing into the phone. Dimmock had the phone system hooked up to amplifiers in the wards. He obliged.

While Music Corp. of America announced its pension plan recently, this is not the first agency to have such a system in force. The William Morris office had established a pension fund four years ago for its more than 200 employees in all branch offices.

Ballroom Battle Looms Between SD Terpalaces Round 2d Promoter For Jordan Date After 1st Guy's Check Bounces

San Diego, Jan. 30.—This war-infused town has turned into a ballroom battleground, with two rival hoereries slated to clash over the weekend of Feb. 3-4, both fortified by top talent.

Larry Pinley has booked Ella Mae Morse, Allan Jones and Henry Busby for his Mission Beach dance, and Wayne Daillard has signed the King Sisters and Vaughn Monroe for his Pacific Square interpal palace. Clinch will involve the heaviest array of talent ever heard in San Diego at one time.

Put Up Dough for Dough

Maestro Stan Kenlon, his manager, Carlos Gastel, and Diok Webster, General Amus. Corp. exec in Hollywood, have gone into a raw saddle for bandmen. Between them they recently put up \$14,000 to purchase a four mill in Kentucky, which is in the process of being shipped to Mexico. There it will be set up as the machinery of the Teacat Milling Co., owned by the three.

Mill will have a capacity of 60 barrels daily.

Staff Smith orchestra closed 35 weeks at the Onyx Club, N. Y. to shift Feb. 12 to Club Bengali, Washington, D. C.

OFFICE OF RESEARCH: RADIO DIVISION

Dr. John G. Postman, Director, New York City

Radio's All-time Standard Song Favorite—First Week 1945

(Listening Volume)

- 1—
- 2—SUMMERTIME
- 3—BLUE SKIES
- 4—STAR DUST
- 5—SMOKE GETS IN YOUR EYES
- 6—EMBRACEABLE YOU
- 7—JUST ONE OF THOSE THINGS
- 8—HALLELUJAH
- 9—NIGHT AND DAY
- 10—BEGIN THE BEQUINE

THE MORDEN LOVE

Music By

THE MORDEN LOVE

Mpl. M.C.A.—Under Contract 20th Century-Fox With Harold Adamson

Top Maestros Map (De) Tours of Bad B. O. Spots to Protect Their Prestige

With bookings of all types off their heads in varying degrees, smart maestros and their managers are currently burning the midnight oil to plan work tours that will avoid as much as possible engagements that have proved pitfalls recently for other bands. It doesn't matter how good the bands are, into bad theatre venues, or poor one-nighter business no matter whether the bands generally are off or whether closed in on the b.o. The odor is just as bad.

Accordingly, virtually all of the better bracketed maestros and their mentors are cutting all sorts of deals to insure their names through dates that have continued to prove okay through the bad business of the past few months, where the possibility of falling on the b.o. kissers is more remote.

Looking over the plans of many of the b.o. toppers and their aims are apparent. Despite the sting in business around, the top bands are making hotel dates outside N. Y., and some in N. Y., are paying substantial coin. The reason, while they don't pay as much as theatres, are becoming increasingly desirable because there's less chance of taking a bad date in the city and having it get around the trade that so and so smelled up a joint.

Eddy Howard Breaks Up Band Due to War Problems; Stays on Air

Chicago, Jan. 30.—Eddy Howard, who has been steadily getting tougher and several of his men sought to draft call, left Howard last week to break up his orchestra. It's effective Feb. 1, after a series of one-night stands in the territory. Howard, 37, has been in the business for 15 years, and his own outfit four years ago when he left the Dick Jurgens band, which was featured in the territory.

Howard is planning to join Buddy Beer and Bill Radtke, retaining Billy Beer as a featured solo keyman for his studio orchestra heard on the Raleigh "Carlton" radio show, and he will devote his time for the present, as musical director and vocalist.

NIDORF DEAL WITH MCA STILL ON FIRE

Mike Nidorf, former executive v.a. with General Amrus. Corp., is considering an offer from Music Corp. of America. MCA made him a pitch a couple weeks ago, but at that time it was thought he turned it down cold. According to Nidorf, it is still the fire, in what case it will be spotted at that agency line-of-clear.

Nidorf, returned from California late last week, where he completed a deal to dispose of his stock in General Amrus. Corp. of America. He leaves for a 10-day stay in Florida, Feb. 9, after which he'll probably turn to a new connection. He left GAC Jan. 1.

Pat Dane's (Mrs. T. D.) Collab on 2 New Songs

Tommy Dorsey's orchestra will record next week RCA Victor two songs on which his wife, Pat Dane, collaborated. Mrs. D. wrote the songs, and the melody was supplied by George Bassman, Metroland's singer. They're titled, "You're Only a Fool" and "I Want You To Know."

Both songs will be published by the Embassy Music Co. (BMI) at a substantial advance.

REITER NEW BMI FLACK

His Reiter has replaced Tod Williams as head of the BMI department at Broadcast Music, Inc. He had been in the Army for the

Reiter was formerly with E. B. Marks music publishing company prior to service. Williams shifted over to WHN, N. Y., where he has been spending part time for months, with his own radio show.

Mrs. Berlin Hostess At New Pub Firm's Party

Mrs. Irving Berlin hosted the party marking the opening of the new BMI publishing office in the N. Y. Friday, 28. Berlin is in the South Pacific with the GI band, the "Blue Bells."

Berlin's firm, which is out of its split with ex-partner Saul Bornstein, has been operating since last year. Friday's affair was on the occasion of the opening of new offices.

AFM - KRAMER SPAR IN ROOSEVELT HOTEL

Washington, Jan. 30.—American Federation of Musicians is still on the warpath with the AFM, Kramer, operator of the Roosevelt hotel here, and the Lincoln and Edifice. Kramer, who is the operator of Johnny Richards band at the Roosevelt last week, the AFM head-quoted in \$5,000 a week. He claimed that Richards' weekly price tag be boosted by \$150 before it will approve his contract.

It's claimed that Richards is drawing better than usual. Which indicates that the AFM is being latched on to take care of incidents not ordinarily listed as direct operating costs and as a means of eliminating the possibility that he would lose money. Richards followed Tony Pastor at the Roosevelt. He stayed only two weeks after the AFM ordered him to leave. He left, because he was losing money. He allowed it to be reinstated after Kramer boosted the ante.

George Paxton's contract with Mrs. Marx for his forthcoming date at the Lincoln hotel, N. Y., has still not been approved by the AFM. Paxton, a well-known musician. According to the story, which neither the union nor Paxton's agency will confirm, approval is being held up because of option clauses in the contract. Paxton wants the AFM to waive these clauses or she won't take the band on the initial engagement.

The AFM cracked down on Mrs. Kramer in the Tony Pastor case, the union Records. She is the future of the band that was under option to a spot under which it would lose money. Paxton, who has the option cancelled by complaining to the union. Apparently, Mrs. Kramer seeks to avoid that possibility in Paxton's case. She wants the option made unbreakable now, or Paxton won't play the Lincoln. His salary here, however, is said to be unusually good.

Martha Tilton May Reunite With BG For Par Date

Negotiations are currently being conducted to bring Martha Tilton into the Paramount theatre, N. Y., with Benny Goodman's orchestra, opening late in March. Since she was vocalist with Benny Goodman's orchestra back in that band's early days, and now has been working as a single, she is starting soon on her first theatre route.

She has been the most of her time in the past few years on the Coast, where she records for Capitol Records. She is married to Leonard Vannerson, now a Chief Petty Officer in the Navy, and is a mother.

Dave Kapp's 3d Tone

Dave Kapp, Decca record executive, is co-writer of the new "Just A Prayer Away," the third of his songs published by Shapiro-Bernstein. It is to be their first A-1 effort.

Raymond Awarded \$145 In Sy Shribman Dispute

American Federation of Musicians executive board last week awarded Raymond \$145 in his dispute with Sy Shribman, New England band leader.

Raymond had filed charges with the AFM asking \$235 of Shribman as a result of an argument over transportation money. When backed by his played dates for Shribman last July.

James' Casa Dea Hits Fire Law Snag

Hollywood, Jan. 30.—A Harry James band, playing at the Casa Manana, Culver City, at an unusual salary of \$5,000 guarantee against 80% of the gross, is now realizing visions of huge dividends. Local fire department stepped in recently and closed the spot. The guarantee is considerably to 2,100 nightly. Previous spot could play for 30 weeks, claimed between 3,000 to 3,500, nearer the latter figure. So the fireman's union is not happy.

James had been playing weekends at the Dorsey Bros.-operated Coliseum in Hollywood. One week he was a 50% split basis. However, this spot is closed for the winter months for repairs, hence the Casa Dea. Here, Tommy Dorsey and other bands, play the Palladium Ballroom. Because of that spot's low financial deals. One weekend he took \$15,000 in \$5,000 of the Dorsey spot, more than he could for work at the Palladium.

Decca's Guarantee Of Million Dicks Each On 2 Cugat-Crosby Records

Hollywood, Jan. 30.—Decca Records is said to be guaranteeing a pressing of one million discs each on two discs (four sides) each of the new recordings of Cugat (28) in Hollywood with Bing Crosby. Cugat, who is a Columbia Records artist, is recording the discs in the new band and before re-signing with Columbia. He had committed himself to the Decca label. Crosby is recording "Mexico," "Hasta Manana," currently Mexico's No. 1 song. "Orchids in the Moonlight," "Bala," from "Three Caballeros."

Cugat is now at the Trocadero, Hollywood, at a substantial salary. He drew \$5,000 weekly at nearby Ciro's, plus a 50% cut over a certain time at the Copa, N. Y., where he opens around mid-April following his first run at the Capitol theatre. His weekly drawing is \$5,000.

AL DONAHUE SETS UP BMI PUB COMPANY

Add Al Donahue to the list of maestros with Broadcast Music-financed music publishing firms. Donahue has set up a BMI Pub Music Co. on the basis of numerous original material he owns. It will publish his own songs, and he will be the many other BMI-backed ventures. It's said to be the usual \$125,000 yearly fee.

Donahue is still on the Coast with his band, where he has been for almost two years.

Art Mooney Into New Cap Carnival Room, N.Y.

Art Mooney's orchestra will open their new room at the Cap Hotel, N. Y., Feb. 19. To be called the Carnival Room, with a circus motif. Mooney's Metroland cafe will employ a large floor show composed mostly of acts that fit that atmosphere. Booked so far are the Calgary Bros. A. Robins, clown act, Stevens Bros. and "Big Boy," a circus band.

Mooney's band will be relieved by the circus band, the Calgary Bros. Former outfit is a new one built recently. Its official opening at the Cap Hotel is scheduled for Feb. 19. The nights will be special shows for the Army and Navy.

Jack Teagarden band playing weekends at Casino Gardens, Los Angeles.

Eddie Cantor, Jimmy McHugh, Jimmy Dorsey, etc. \$1,500,000 Offer of Mills Music Co.; Form Extensive Plans, Deal Okayed

Eddie Cantor and songwriter Jimmy McHugh are currently negotiating a deal with the Mills Music Co. to publish their songs. The company, Pair have made an offer of \$1,500,000 cash for the property, and the deal was quickly accepted. Pair have made an offer of \$1,500,000 cash for the property, and the deal was quickly accepted.

Krupa-Dale-Zito Parlay
There are all sorts of unusual happenings in the band biz, but the recent success of the Tommy Krupa orchestra take some sort of prize. When Krupa built his band, he had a lot of work at drums all the time. So he had a lot of work at drums all the time. So he had a lot of work at drums all the time. So he had a lot of work at drums all the time.

MAINTAIN BID FOR USO TRIP

Moved deeply by the disappearance of Glenn Miller, the only leader of an organized band he ever worked for, the USO-Camp Shows, Inc. has decided to bid for the USO-Camp Shows, Inc. for an overseas tour. McIntyre was with Miller's band from its obscure days through its rise to prominence and its final crash on top of the band heap. Miller helped him get started as a maestro.

Without fanfare or any sort of conversation as to his reasons for the bid, McIntyre has accepted the USO-Camp Shows, Inc. for an overseas tour, doing it at a time when his crack band has the first opportunity since its original formation to establish a reputation. It wasn't long in existence when the recording band was clamored on, and the leader has been marking time since, like any number of other young bands that couldn't get far without records.

McIntyre's overseas tour will begin sometime in the spring. Band will go out of the country about six months. It's not known in which direction it will go. Musicians in the band have no living connection by the FBI and, aside from two or three men who are having draft board trouble, all are going to Camp Shows has two outfits overseas now—Snub Mosely and D'Artega. Only other band to have gone across for Camp Shows is Spike Jones.

Lawyers Negotiating Krupa, Metro Contract Now

Hollywood, Jan. 30.—Negotiations have started between Gene Krupa's handlers and attorneys for Metro over a film contract Krupa had with that company, which was abruptly cancelled following his mixup with the FBI some time ago. Contract was a one-piece deal with optional renewal for a guarantee of \$6,000 weekly for four weeks to the leader, the studio paying the rest and all other expenses. There ascerably was no "morality" clause in the agreement and Krupa's wife, Dorothy, is now in the process to cancel the pact because of the trouble the leader found himself in. It's said that if no suit can be forthcoming from Metro in the talks, the case will be referred to the American Federation of Musicians.

Elgart Bros. Debut

New brother-maestro act went into work last night at the Pelham Heath Inn, N. Y. Two are Les and Larry Elgart, who have been in the business for some time to have financial backing up to \$52,000. Money-mad is shunning the Elgart Bros. Debut.

Art Kassel Quits Chi's Bismarck Hotel in Huff After Billing Battle

Chicago, Jan. 30.—Disatisfaction over billing resulted in Art Kassel withdrawing his orchestra from the Walnut room of the Bismarck hotel last week after playing five weeks of a scheduled three-month engagement. Band had booked to stay until Easter.

Opening his 15th booking at the Bismarck, Kassel had been in the city for more than 10 years. Kassel was nettled over billing. Getting nowhere after discussing the matter with the hotel's managing director, Kassel turned him. He opened at the Club Macabre, where he played for two weeks, to be followed by theatre dates. He returns to Chicago March 6, opening at the Aragon ballroom.

CASTLE MAY JOIN OWN ORCH TO JOINT TONY DORSEY

Lee Castle may break up his orchestra to join Tony Dorsey. He had an offer from Dorsey to join his band last week and since his own new band was not getting on, he was looking at the New Yorker hotel, N. Y., about six weeks ago, he asserted. It's said that if no suit can be forthcoming from Metro in the talks, the case will be referred to the American Federation of Musicians.

Shep Fields Into Oaks, N. Y.

Shep Fields' orchestra was back into work last night at the Shep Fields, who played the spot last year. Fields, who played the spot last year, was back into work last night at the Shep Fields, who played the spot last year.

Shep Fields Into Oaks, N. Y.

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Morris Release

Sought by Slack

Freddie Slack has filed a complaint with the American Federation of Musicians, seeking release from his William Morris agency contract, it's claimed. Leader is basking his plea for release on the charge that, for the six months ending last Jan. 23 his band had been out of work a total of 12 weeks. According to union rules, this automatically lets a band leave from a booking contract.

Morris' answer to this charge is that insurance bookings have been offered the leader during the past six months, which he turned down because he claimed the money wasn't high enough. Coin involved, the agency says, was as high, it not higher, than he ever got before. Union's regulation pertaining to such cases states that all dates offered a band in such situations must be commensurate with what it has been getting in the past.

Slack broke up his band several weeks ago after a dispute with his manager, Joe Glaser. He is around N. Y. making solo piano records (for Capitol) (Paul Weston, Cap musical director, is co-lead conducting them).

Back Orders Pile Up

As Pubs Flee Paper,

Manpower Freeze

Difficulties of getting music printed are increasing for the majority of publishers. For the past couple years all pubs, large and small, have had trouble securing music due to paper and manpower shortages, but lately their woes have doubled.

In many cases, lat. ly, pubs of outstanding hits have found themselves bare of copies for days at a time, with back-orders piling-up. This, in many cases recently, accounted for a song's sudden drop off best seller lists and subsequent re-appearance the following week.

Lionel Hampton band re-signed for Grand theatre, N. Y., for another date later in 1945. Band just closed there.

Philly Orch's Amst. Tax Exemption May Be Nixed

Philadelphia, Jan. 30.

Exemption from the city's amusement taxes granted the Philadelphia Orchestra and other non-profit organizations who present shows in Philly, will be lifted under an ordinance introduced in City Council.

Ordinance, expected to be passed shortly, would place a one cent tax on each 25 admission, similar to that charged on all professional entertainment. Measure, if enacted, would add \$1,500,000 to the City Treasury.

Under the ordinance, the promoter of the show would be held responsible for the collection of the tax.

Billie Rogers Breaks Up

Orch; Travel, Operating

Costs One Big Headache

Billie Rogers broke up her orchestra late last week after a week at the Hippo theatre, Baltimore. Like so many others, she has been plagued recently by operating and transportation costs, so decided to give up. Her plans are unknown. Prior to forming her own band she was a featured trumpeter and singer with Woody Herman.

Miss Rogers' outfit was on a theatre tour with the Mills Bros, which will continue next week at the Howard theatre, Washington, D. C. Her place will be taken by the orchestra of Randy Brooks, another new band.

LIONEL HAMPTON ORCH INTO CARNEGIE HALL

Lionel Hampton's orchestra will play a concert at Carnegie Hall, N. Y., sometime in mid-April. Date, his first there, other colored bands, have done similar stunts at the home of longhairs, including Count Basie, Duke Ellington, will be hooked up with Esquire magazine, which recently cited the band as the most outstanding of new combos.

Hampton will do another concert at Symphony Hall, Boston, before the Carnegie affair. It's dated for Feb. 7. It's his second appearance there under similar circumstances.

ASCAP Hands Leeds

Russ Music Problem

To Foreign Rec. Comm.

American Society of Composers, Authors and Publishers executives have turned over to the Society's Foreign Relations Committee, the problem involving Leeds Music Co. and the latter's representation of all Russian music. Leeds has been asking ASCAP to protect its Russian holdings against piracy and give it full performance credits until a proposed post-war reciprocal agreement is completed between this country and Russia.

ASCAP has been reluctant to give Leeds an answer to its requests because all Russian music in this country is in public domain and only arrangements of such material can be copyrighted. Since other ASCAP pubs with arrangements of pub. material draw only partial performance credits at ASCAP, the latter sees trouble if it acceding to Leeds' requests. Foreign Relations Committee has been given the job of finding a way out.

Hollywood, Jan. 30. Lou Levy, Leeds' music proxy, will head for N. Y. next week to settle the question of collecting coin and protection for Russian music which Leeds has the publishing rights in this country.

Krupa to Tee Off Concert,

Dance Tour on April 1

Gene Krupa's orchestra will start on its contemplated concert-dance tour April 1, on its way back east from the Coast. Band will play a series of 31 dates, some of which have been tentatively set. If plans remain as they are, he will open in Omaha and work through the Oklahoma-Texas, etc. territory which Tommy Dorsey and more recently Harry James, found so lucrative. Few big names have gone through that area.

Krupa is asking \$5,000 against a % for the dates, which will be combo concert and dance affairs similar to the Dorsey-Janat plan. Following these bookings he'll take a two-week vacation, then into the Capitol theatre in town, what with the Hippo-Baltimore, Hollywood.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Week	Total Covers
Thelma Houston	Lexington (300; 75c-\$1.50)	15	1,750	26,250
Jerry Wald	New Yorker (400; \$1-\$1.50)	6	1,975	13,075
Leo Brown	Pennsylvania (500; \$1-\$1.50)	7	2,900	18,775
Leo Reisman	Waldorf (550; \$2)	9	2,575	22,650
Count Basie	Lincoln (275; \$1-\$1.50)	5	1,875	9,125
Guy Lombardo	Roosevelt (400; \$1-\$1.50)	18	2,300	48,700
Reddie Rogers	Biltmore (400; \$1-\$1.50)	2	1,000	48,700
Thelma Houston	Commodore (400; \$1-\$1.50)	7	1,750	12,250

* Asterisks indicate a supporting floor show. New Yorker, Biltmore, have tea shows. Lexington, Horatian floor show.

Chicago

Cal Calloway (Panther Room, Sherman hotel; 950; \$1.50-\$2.50 min.), Ltd. stanzas before ODT crackdown on conventions prodded tabs up to \$3,000 for Calloway.

Muddy Franklin (Walnut Room, Blumarch hotel; 465; \$1.50-\$2.50 min.), Art Kassel moved out Thursday (25), with Franklin following and Tulsa held over. Down to 3,500.

Nob Grant (Empire Room, Palmer house; 700; \$3-\$3.50 min.). Hildegarde and Grant followed Carmen Cavallaro, Dignatons and Minichecks Thursday (25), accounting for smash 7,800.

Billie Holiday (Mayfair Room, Blackhawk hotel; 465; \$1.50-\$2.50 min.). Here as elsewhere convalesces helped. 2,800 this time for Snyder and Carol Bruce.

Art Weems (Boulevard Room, Stevens hotel; 950; \$3-\$3.50 min.). Around 6,000 for Weems and standard vaude acts including Laska, Jack, Powell and Low. Hita and Stanley. Tommy Tucker, who closed Thursday (25), broke all records here.

Los Angeles

Freddie Martin (Ambassador; 900; \$1-\$1.50). Business up to solid 4,300 payola.

Joe Reisman (Biltmore; 900; \$1-\$1.50). Songpluggers can't even get a table with 4,400 tabs selling out the Bowl.

Location Jobs, Not in Hotels

(Los Angeles)

Gene Krupa (Palladium B, Hollywood, fifth week). Krupa still not equaling outstanding recent totals, but still okay at 25,000.

Horace Heidt (Trianon B, Southgate, first week). Breaking all preceding records with 14,000 entrants, chiefly GI.

Leighton Noble (Sleepy Maxie's, N. Los Angeles, eighth week). New show still can't do any better than usual capacity quota of 5,200 tab.

Xavier Cugat (Troadero, N. Hollywood, first week). Cugi drawing 4,000 full seats.

(Chicago)

Gay Claridge (Chaz Paree; 650; \$3-\$3.50 min.). Strady 5,200 for Claridge, Joe E. Lewis and Rose Marie in last stretch.

Chuck Foster (Blackhawk; 500; \$1-\$1.50 min.). Foster held over with Far Parker and Porthole, Edward and Diane, to snag 3,500.

Frankie Masters (Latin Quarter; 700; \$3-\$3.50 min.). Not, as heretofore, best in town, what with the Hildegarde compish, but 7,500 for Masters and Ritz Bros. plenty potent.

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I DON'T CARE WHO KNOWS IT

Lyric by HAROLD ADAMSON

Music by JIMMY McHUGH

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NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the radio for the week beginning Monday and through Sunday, January 22-28, from 5 p.m. to 1 a.m. List represents the first approximately 25 features in alphabetical order in some cases there are ties, accounting for a longer list. The compilation courtesy of the NBC, CBS, Blue and Mutual Networks, as reported by W.E.P., W.A.B.C., W.C.Z. and W.O.B., N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
Accurate the Positive—"Here Come the Waves"	Morris
After While	Starlight
A Little On the Loose	Starlight
Always—Christmas Holiday	Berlin
A Story of Two Cigarettes	Block
Confession	Bourne
Don't Ever Change	Morris
Don't Fence Me In—"Hollywood Canteen"	Harms
Don't You Know I Care	Paramount
Evaluate—"Bloomer Girl"	Crawford
I Didn't Know About You	Robbins
I Don't Want to Leave You—"Let's Go Steady"	Chelsea
I Dream of You	Embassy
I'll Remember Suzanne	Marks
I'm Making Believe—"Sweet and Lowdown"	BVC
Invitation To the Blues	Capitol
More and More—"Can't Help Singing"	T. B. Harms
My Dreams Are Getting Better	Santly
My Heart Sings—"Avalanche Avenue"	Leeds
Poor Little Rhode Island—"Carolina Blues"	Shapiro
Saturday Night Is the Loneliest Night	Barton
Sleighride in July—"Believe in the Yuletide"	Burke
Sweet Dreams Sweetheart—"Hollywood Canteen"	Rennick
There Goes That Song Again—"Carolina Blues"	Shapiro
This Heart of Mine—"Ziegfeld Folies"	Triangle
Twilight Time	C-M
Waiting	BMJ

* P. Paramount. * L. Legit musical.

NEW RECORD CO.

Signature Recording Corp. chartered to conduct a record business in N.Y. Capital stock is \$500,000. Of the 5,000 shares are preferred at \$100 par value, and 1,000 are common at \$1 par value. Directors are: Robert Thiele, Belle Gould and Helen Mincho, all N.Y.

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10 Best Sheet Sellers

Week Ending Jan. 27

Don't Fence Me In (1) (Harms)	1
Accurate Positive (3) (Morris)	2
I Dream of You (4) (Embassy)	3
There Goes That Song (7) (Shapiro)	4
Run and Coca-Cola (5) (Feist)	5
Little On the Loose (6) (Santal)	6
That's Irish Lullaby (9) (Witmark)	7
That's Irish Lullaby (9) (Witmark)	8
Dreams Getting Better (10) (Santly)	9
Let's Make Believe (16) (BVC)	10

Rap 'Pressure'

Continued from page 1

how it could matter. Stanley Erwin, running the company, enlisted the aid of socialists to drum up business for the enterprise and heaved a cocktail party for the press. Such names as Tourtel, Tokalyan, Sved and Kirsten gave the creature additional tone.

At the press party, Erwin actually showed his contacts, who were, etc. to the press. At that time, however, he suggested the possibility none of his Met singers might appear, as they claimed to have been informed that the Metropolitan had pressured its singers not to appear with the Boston company. "In any case Jimmy Tourtel, Alexander Sved and Armand Tokalyan failed to appear for opening night's bill of "Carrouse". Show went on with substitutions and drew sharp rap from the music critics. The Metropolitan angle in the case was played down, however, as some of the facts in the case are obscure, and nobody quite dared to crack open a situation in which there are various tricky angles.

There is no doubt here, however, among the musical brethren that the Metropolitan and its local associates have been active in making announcements which would tend to diminish whatever interest the Boston company could draw up. On the announcement of the Boston's repertoire, the Met association launched a campaign to establish the fact that there was no similarity between the Boston company and the Met. Then on the Sunday (28) that the Boston company began its first full week at the Opera House, the Met issued its repertoire for its April engagement. All this, coupled with the rumor that the Met was responsible for forcing Miss Tourtel and the others to break their contracts with the Boston company, added up to what appeared to be a deliberate attempt to crowd the Boston company out of the scene.

Financial setup of the Boston group is not too clear, but Erwin stated to one of the music editors of the local press that he had enough funds to take a loss for a whole season if that were necessary to establish the company here. Rumor, too, is that Virginia Pemberton, who sings the leading roles with the company, is financially interested in the outfit.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of records, where recordings are being played. Figures and names in parentheses indicate the number of weeks such song has been in the listings and respective publishers.)

1. Don't Fence Me In (11) (Harms)	Crosby-Andrews
2. Run and Coca-Cola (5) (Feist)	Andrews Sisters
3. Accurate Positive (3) (Morris)	Jimmy Mercer
4. There Goes That Song (7) (Shapiro)	Russ Morgan
5. I'm Making Believe (16) (BVC)	Sammy Kaye
6. I Dream of You (4) (Embassy)	Ink Spots
7. Into Earth Love Song (17) (Sun)	Tommy Dorsey
8. That's Irish Lullaby (9) (Witmark)	Andy Russell
9. Trolley Song (15) (Feist)	Isabelle Fitzgerald
10. The Beginning in See Light (1) (Grand)	Bing Crosby
	Pied Piper
	Vaughn Monroe
	Harry Lane
	Duke Ellington

Upbeat—Music Notes

Manny Smith, currently in the floor show at the Park Central hotel, N. Y., and Joe Schuster, former pianist, now the owner, are the new partners in a new music publishing firm.

Spade Cowley band slated for two westerns at Columbia after recording tunes for "Have a Heart" at Universal.

Walter Barlowe, trombonist, and Dick Nannum, trumpet player, have rejoined Tommy Carlin's orchestra with return to that to Bill Green's Carlin's, Pittsburgh, for seventh engagement in less than two years.

Ted Shapiro and Kermit Groll sold their song, "Home For a Little While" to Famous Music for a \$5,000 advance and six cents a copy royalty.

Earl Grant and Gill Elder recordings turned over publishing rights on two tunes, "I Wonder" and "That Another Fair at the Table" to American Music Co.

Vernie Recording Corp. of Lewis, Inc., chartered to conduct a business in records, with offices in New York.

Norman Haves functioning as musical director for the ACES, a group's weekly Army camp show.

Orville Packer, former arranger for Tommy Dorsey, lured for similar chores for Ted Straker.

Sammy Cahn and Saul Chaplin sold their tune, "Michael the Bicycle Rider," to Columbia for use in "Ten Cents a Dance."

Johnny Mercer clefied "On the Aftichon, Topkapi and Santa Fe" for "The Harvey Girls" at Metro.

John Charles Thomas recorded "Kansas City" and "Op, What a Beautiful Morning" for "Oklahoma" for Victor Red Seal.

Warner Weider, discharged from the Army, has re-organized his band on the Coast.

Johnny Frasier, comedy bass player with the Robinson and his Chocolate Drops, has left that unit to form his own for a run at Hollywood Show Bar, Pittsburgh. Robinson recently played same spot.

Bernie Wayne and Ben Raleigh writing English lyrics for Mexican tune, "Adios, Marquita Linda," at Paramount.

George Basman turned a new symphonic poem for use in "The Clock" at Metro.

Dorothy Dodd composed "I'm Just a Hillbilly Sailor" for radio.

Don Trimarkie, veteran Pittsburgh musician-accomodionist, has quit the

Dick Averis unit at Hotel Roosevelt's Fiesta Room to organize his own trio for a radio commercial.

Albert Hay Moline and Larry Morey, collaborating on the score for "The Enchanted Forest" at PRC.

Chay Reyes band move into Joe DiMaggio's San Francisco office Feb. 7, for four weeks with options.

Loiselle Seibly and her Ladies of Music and Four Blues at the Grand, Phils.

Red Satter band into the Pirals' Den, Hollywood.

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inches, 100 old favorites, 100
inches, 100 old hits and lyrics
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TUNE-DEX

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Only 50% of U. S. Nitory Ops Respond To AGVA 6-Day Work Week Appeal

American Guild of Variety Artists' petition to nitory operators in New York and throughout the country to make a six-day work week for performers so that latter could devote more time to the war effort will still have one day past its due for met with about 50% response.

Mr. Shelby, national administrator of the talent union, will make another swing around to the tight situation this week for attempt to get the holdouts into line on the idea and whether successful or not, AGVA, on its own, will invoke the six-day week clause in all contracts on nitory dates from tomorrow (1) on.

Shelby stated that most of the small operators in N. Y. and elsewhere have already pledged themselves to go along with AGVA on the six-day proposition but larger operations playing top talent have hesitated to do so. Shelby stated that the operators who have hesitated to do so on this basis. Despite that attitude Shelby stated they also will be subjected to it on all new contracts. He also pointed out that wherein a contract had been signed prior to Feb. 1 these contracts will remain as is and will be permitted to mature without interference of the talent union but after that the operators will have to pact on the six-day week basis along with the others. Current fuel situation may also help solve this problem for the talent union should local directives be issued shutting nitories for one or more days a week.

A committee of the Cafe Owners Guild of Ohio trained to N. Y. last week and pledged support to AGVA in the new plan. Group, headquartered in Cleveland, represents 37 nitories in that area. Chicago and adjacent territory looks set to go along with AGVA after several top spots that have remained non-committal up to now. Shelby will need nothing up to now. Shelby will need nothing up to now.

Performer response to suggestion that they accept war-plant work of greater response than anticipated.

according to Shelby, who feels that although there may be some holdouts among operators, who still hold contracts with several weeks yet to go, will also adjust itself when these expire and the six-week contract is invoked.

SHELVY DELAYS PACT TALKS ON 3 HOUSES

Conference on the pacting of basic minimum agreements with American Guild of Variety Artists and the Adams, Newark; Hippodrome, Baltimore, and Apollo, N. Y., have been set over until next week due to pre-occupation of Matt Shelby, national administrator of the talent union, in matters involving the six-day week campaign.

Trio of houses are currently operating practically under the AGVA regulations sans actual pacting. At previous meeting operators signified intention of signing contracts but further discussion is required on several points which has held up inkings.

Marlowe, Magi, Settles Differences With AGVA

Frank Marlowe, the magi who could not make his complaining agent-creditors' disapproval had his suspension lifted at American Guild of Variety Artists last week upon promise to pay off outstanding claims.

Marlowe appeared at the national office of AGVA in New York last week, acknowledging the indebtedness and agreeing to take care of the matter. If suspension was lifted and was permitted to continue working.

Marlowe had been suspended by the Buffalo, N. Y., local of AGVA upon complaints of agents in that territory that he had withheld commissions due and had failed to pay back borrowed money.

Russell Swan Into Balto's Chanticleer; MCA Deal

Music Corp. of America will book the Chanticleer, Baltimore, exclusively starting Feb. 1. Initial show under MCA will be Russell Swan, Sheila Barrett, Dean Martin and a Bonie McKenna line.

MCA nitory department is also spotting acts into the Park Plaza, Baltimore, through General Amusement Corp. Feb. 1 slavers there include John Hoggard and Andre & Bonnie. Myrus and possibly the Claude-Kaly Dancers go in March 21.

BLUESTONE OUT OF ARMY

Irvyng Bluestone, vaude comedian-inventor, has been ministered out of the Army after 17 months of service and will shortly resume vaude and nitory chores. He is currently shaping up a new sketch which he expects to break in within the next fortnight.

'Swingtime Follies' Vaude Unit Launched in Va.

Chicago, Jan. 30. "Swingtime Follies," vaude unit show produced by Max Landau and Mike Tavin, opened at the Americana, Lynchburg, Va., today (23) to be followed by several weeks' playing time over the Kewpie circuit.

Show, which went out from here, is composed of Ken Kennedy & Co. (2), comedy; House & Co. (2), magician; Dorothy Tillman, impresario; Trager & Co. (2), wire slingers; and a six-piece band under Everett Johnson's direction. Taffiti is traveling with the unit as manager.

Roxy Show Must Scram In 2 Weeks Despite Big Biz Berle Bookings Snag

Inability to get a postponement of the Milton Berle show, scheduled for Feb. 7, at the N. Y. Roxy, will result in only a three-week run of the current film and stage show.

Roxy management apparently figured that "Sunday Dinner for a Soldier" (20th Fox) would be milked dry in two weeks and subsequently booked an expensive stage layout, "Zanzibar Revue," doubling from the nearby nitory of that name, to give the parlay the needed box strength. However, combo has shown unexpected box strength.

Day after opening of the show Roxy management started dickered to get a postponement. Berle's dates had already been set for Berle and commitments couldn't be moved up.

Complete line-up for the Berle offering are Connie Russell, Ben Yort's "Three Rodents," Slayman, Al Troupe and film, "Hangover Square."

2 Members of Magpies

Die, Carry On as Trio

Musical Magpies, probably the oldest Negro quintet in show biz, has been reduced to a trio through death of two members in Cleveland. Deceased are George Farley and Sherman Copeland, who had been with act since 1918 and who died within a month of each other. Farley had been comedian with the outfit while Copeland directed and composed arrangements for combo.

Joe Cico, Harry Fox and Elsieue Cobb will go alone as a trio and will shortly embark upon the USO-Camp Shows tour cancelled last month because of the death of Farley and Copeland.

JANE WITHERS' VAUDE DATES

Jane Withers is set for a vaude tour starting Feb. 13 at the Palace, Columbus, and continues with the Palace, Cleveland, and the Deoronto, Detroit.

Miss Withers was made available by folding of the Dave Wolper tent show, "Glad to See You."

Chinese Barl Into La Compa, N. Y.

Jack Soo, Chinese baritone a La Crosby, Como and Sinatra, opens at La Compa, N. Y. nitory tonight (Wed.). Date is his first in N. Y.

Soo has been stashed the past six months at the Continental Grove, Akron. He's originally from San Francisco.

AGVA Cracks Down on Bond-Posting; Famous Door, Chi, Fails to Pay Off

How to Kill Time

Chicago, Jan. 30. Filling in for Al Fuller, Empire Room back who's been ill for the past five months, Al Nelson has become the busiest pal in town. He also handles, among other accounts, advertising and publicity for Bi-Mark hotel and the Walnut and Tavern Rooms and writes 20 one-minute spot announcements a month and three 15-minute spots per week besides managing to squeeze in a fairly respectable few hours a week with the wife and kiddies. And last week he took on job as an inspector on the assembly line at Eola Sentinel Radio Corp. here. Five nights a week—8 to midnight.

Kibbler Asks AGVA OK

On Claims Settlement

Gordon Kibbler, producer of the vaude unit, "Cover Girls," who has been on the unfair list of American Guild of Variety Artists for past several months for failing to liquidate salary claims, a prevalent claim, has petitioned the talent union to reopen negotiation of the claims against him.

Kibbler, according to AGVA, has expressed willingness to pay up, which would consequently restore him to good standing and again permit AGVA members to accept employment from him. In addition to the payoff, Kibbler will also have to post cash covering a weekly salary for current and all future units. Producer is slated to make settlement this week.

Immediate tightening of bond-posting rules for all night spots throughout the Midwest, as result of failure of one of them to pay off entertainers, was announced yesterday (29) by Mr. Irving AGVA exec. away. Ruling, result of refusal of Jimmy Allegretti, owner of "Famous Door," to heed AGVA order to post bond guaranteeing two weeks' salaries for acts, covers not only new bitters moon-rooming in wartime boom, Irving said, but established spots as well. Yanking of FD show by AGVA last week for second time in six months leaves only a small band as attraction at north side nitory. Action against FD, Irving said, was direct result of shutting by Allegretti of Mocambo. Another spot formerly owned by them, day after New Year's, with Allegretti failing to meet the entertainers' payroll, according to Irving, who cracked down on them to prevent recurrence of Mocambo bust up.

"If there's any doubt at all as to financial standing of night club from now on," Irving said, "bonds will be posted or shows won't go on." Mocambo, meanwhile, which as Colony Club has had a series of ups and downs since it was opened about eight years ago by Nick Deen and Sonny Goldstone, including crackdown by government for income tax troubles, has been sold and is scheduled to re-open as restaurant in about a month.

Merth Extended at Cope. Mill Merth Trio's option at the Cabana Room of the Copacabana, N. Y., has been picked up and outfit continues there until June. Spot recently installed a CBS wire and Merth gets five shows weekly.

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ALL-TEXAS MUSICAL FOR INTERSTATE LOOP

Dallas, Jan. 30. With Wee Bonnie Baker baby-faced singer of "Oh Johnny" fame, as one of its headliners, an all-Texas musical show is now in production for presentation by Interstate in theatres of four major Texas cities. The Texas production, which was conceived by R. J. O'Donnell of Interstate and Ligon Smith of Texas billboards and airways, is under supervision of Charles J. Freeman, head of Interstate's road show booking department.

It will open in Fort Worth at the Theatre on Feb. 22, followed by appearances at the Majestic in Dallas, Metropolitan in Houston and the Majestic in San Antonio.

Occurring headline niches will be an augmented orchestra of 16, Miss Baker, who hails originally from Houston, and airways, the Johnson Sisters, dancers, and Dick and Dot Deny, comedy dance team. Featured in the Smith musical presentation will be Red Varner, with his guitar and Alice Holcomb, violinist. In addition to the four theatre engagements, the show will also be featured on Interstate's Showtime broadcasts over the Texas Quality Network.

Saranac Lake

By Happy Newbury

Saranac Lake, N. Y., Jan. 30. Via a squib in this column read in Sydney, Australia, "R.K.O." Louis is required to do the Rogers now gets V-mail from that point of view, an old friend who had lost track of her.

Marion Green now a downtown outcast at the San Antonio Apts. Walter Hoban left for Rochester, N. Y., after getting his okay papers. Benny Restler, anticipating four-lough to New York.

Edie Rehberg, well-known artist and cartoonist, was recently handed a mess of O.K. reports after two trips to the general hospital to be re-fitted; both trips were very successful.

After three years of bed routine Helen Inglee (20th-Fox) upped for heels and mild exercise.

Stanley Rauch, prepped up over surprise visit from his brother, Lt. Philip Rauch, last week.

William Cairns, while in N. Y. on a four-lough, was feted by Joe Laurie, Jr., at the Lambic Club.

Margo Meredith rates an orchid for her uniting efforts as chairman of March of Dimes drive.

Mme. Louisa Rine, legit actress, is a new arrival at the Rogers.

Thanks to Lee Sabimoun, producer of "Trio," for greetings to the gang here.

Ed Groething and Horace Bentley elated over news that they'll soon receive their go-home papers.

Marie Gallagher and Carol Phelps have been upped for three meals a week.

Betty Hoffman and Arthur Slattery are coming around nicely after minor operations.

John Loudon, who has been bedded for some time, is improving, so he'll soon be up and around again.

Chris Hagedorn, who cured here, is married and working in Bay Shore, L. I.

Bobby Garban, Toronto drama critic, up after licking bad cold, but recently floored with arthritis.

Write to those who are ill.

Royal, Balto, AGVA Sign

Royal theatre, Baltimore, which operates with septa talent and bands, pact basic minimum agreement with American Guild of Variety Artists last week.

Deal calls for 30 shows weekly for all acts getting \$350 or under, and with overtime for all additional shows.

Coast Guard to Give Up Biltmore, Palm Beach

The Biltmore hotel, Palm Beach Fla., will soon be returned by the Coast Guard to its civilian owners. Spot has been quecting Span, who will be transferred to Manhattan Beach, N. Y.

Spurs are expected to evacuate the hotel by Feb. 17.

Glason Quits AGVA Job For Full Time Scripting

Billy Glason has resigned his post at the N. Y. local of American Guild of Variety Artists to devote entire time to radio script writing.

Glason, former vaude actor, had been in charge of unfair actions at the talent union and also edited the AGVA Bulletin. Arthur Shelds has taken over Glason's former berth.

AGVA Blacklists Brill

Los Angeles, Jan. 30. Florine Bale, western director of the American Guild of Variety Artists, ordered local members to refuse bookings from the Brill Booking Office of Charles Spellman. Miss Bale declared the agency was placed on the unfair list for booking free auditions and accepting contracts below wage minimums.

Adams-Cannoner Balto Dale

Joey Adams, Tony Cenzonei and Mark Plant will continue working as a unit after their current Lreo State, N. Y., engagement. Trio booked for the Club Charles, Baltimore, Feb. 6, originally started at Leon & Eddie's, N. Y.

TRIES OUT VAUDERS IN N. J. NIGHT CLUB

Joe Wright, vaude producer, is taking a flier as a nitory operator. He has bought half interest in Tallyho Club, Grantwood, N. J., which has been operated solo by Arthur Lally. Latter remains as partner. Spot is currently undergoing alterations and reopens Feb. 15 with "Bowery Gay '90's Revue." Upon conclusion of run here Wright says he'll send it on tour as a vaude unit. Producer also intends to use nitory as showcasing stand for other of his new vaude units.

Coast Burley House Sold, Switch to Vaude-Revues

Los Angeles, Jan. 30. Polies theatre, Main street burlesque house, has been sold by the Los Angeles Amus. Co. to Robert Biggs, Sr. and Robert Biggs, Jr., for "upwards of \$50,000.00."

New owners will dunk the burlesque policy and go in for vaude and musical revues.

VAUDE FOR INDIA, BURMA

London, Jan. 11. Gino Arbib, French refugee agent over here, is sending complete vaudeville unit to India and Burma for six months under auspices of ENSA.

Show will be headed by Art Thompson's band, which just terminated "two years" run at swanky Embassy nitory.

Show goes there at request of Leon Cassel-Gerard, associate of Anglo American Agency, is in the Royal Air Force in India.

Manpower Snag Snafus Plan To Open Orpheum, Newark, Set for Feb. 3

Gypsy Rose Lee Sets 2 Weeks at \$4,500 Per

Gypsy Rose Lee has been signed for two vaude dates starting March 2, at the Riverside, Milwaukee, and Oriental, Chicago, March 9. Reported to be getting \$4,500 and overage for the Milwaukee stand and \$5,000 plus percentage at the Oriental.

She was originally submitted at a flat \$7,500, but William Morris Agency after getting no bite, decided on the lower figure, hoping that takes in those houses would be big enough to warrant her reubmission for other houses at higher sum.

Fire Chips St. L. Nitory

St. Louis, Jan. 30. The Riverview County Club, nitory operated by George N. Graft in St. Louis County, was damaged to extent of \$5,500 last week by fire which is believed to have been started by defective wiring.

Steve Cady, now part owner of Hollywood music publishing company, formerly operated a nitory in the same spot.

Menasha Skolnik, Yiddish legit comic, makes a return appearance at Loew's State, N. Y., March 22.

The critical manpower situation has forced the cancellation of the opening of the Orpheum theatre, Newark, scheduled for Feb. 23.

The house has been designated by the War Manpower Commission as a Class B project and could only employ men over 65. Consequently Jimmy Marshall, former manager of the Apollo, N. Y., and other sevia vauders throughout the country, was forced to call a halt to the refurbishing of house, currently operating as the Newark Opera House, which is now playing Jewish drama and Italian operas.

Newark has been designated as one of the most critical areas in which a labor shortage exists and is especially careful of all activity there because of the large concentration of war plants.

The WPC's action in the Orph case is seen as a stopper to any new amusement projects in the Northern New Jersey area. It is unlikely that any new amusement endeavor will get either the necessary help or material to open.

Action is also likely to act as a precedent which will hamper openings of other spots in critical labor areas.

Sonny Skylar, singer, has been booked into the Park Plaza hotel, Baltimore, for at least three weeks, opening Feb. 7. Skylar recently closed at the Versailles, N. Y.



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LOUIS SOBOL—Journal-American—"A beautiful pair to watch in action."

EARL WILSON—Post—"Splendid—Doesn't she look like Deanna Durbin? And doesn't she have the most divine feet?"

N. Y. DAILY MIRROR—"Superb dancers."

GENE KNIGHT—Journal-American—"Best of the newer dance teams—Blair and Dean—Young—Supple and good looking."

PAUL MARTIN—World-Telegram—"Charming and sprightly dancers."

DOROTHY KILGALLAN—Journal-American—"Tops in Town—Blair and Dean at the Copacabana."

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