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NEW YORK, WEDNESDAY, JUNE 2, 1948

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# BROADWAY'S \$7,000,000

## N. Y. Drama Critics' Boxscore

Season of 1947-48

(June 1, 1947-May 31, 1948)

Key to Abbreviations: SR. (Shows Reviewed); R. (Right); W. (Wrong); O. (No Opinion Clearly Expressed); Pct. (Percentage).

	SR.	R.	W.	O.	Pct.
WARD MOREHOUSE (Sun).....	57	51	6	—	.895
LOUIS KRONENBERGER (PAB).....	56	48	8	—	.857
ROBERT COLEMAN (Mirror).....	63	49	9	—	.825
RICHARD WATTS, JR. (Post).....	61	50	11	—	.820
ROBERT GARLAND (World-American).....	63	51	12	—	.810
HOWARD BARNEY (Herald Tribune).....	61	49	10	—	.808
WILLIAM HAWKINS (Journal-Telegram).....	60	50	13	—	.794
BROOKS ATKINSON (Times).....	63	48	13	2	.762
JOHN CHAPMAN (News).....	60	44	15	1	.753
VARIETY (Combined).....	63	60	3	—	.953

## Morehouse Wins 'Variety' Boxscore Of Drama Critics 2d Straight Year

The winner of VARIETY'S 25th annual New York drama critics' boxscore is Ward Morehouse, critic-drama columnist for the Sun. It was the second consecutive season that his reviews most accurately indicated the boxoffice success or failure of Broadway's shows. He also was in the van at the season's mid-year mark.

Morehouse's winning margin was almost the same during the past season as a year ago. He sat in 57 premieres, being incorrect only six times for a count of .895, or 18 percentage points better than 1947, when he guessed seven wrong times out of 87 notices. Actually the number of shows covered by all critics was higher, as was the total number of presentations, but repertory groups were counted in units of one each, such as the D'Oyly Carte and Dublin Gate troupes.

Virtually all critics in the boxscore had higher percentages than last year, although there was little change in their ratings. Robert Coleman (Mirror), who was second a year ago with .833, tied for

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## Music Publishers

### Remain Unaffected

#### By Nat'l Inflation

Music publishing is one of the few major industries whose market prices have not been affected by inflation. Though sale prices of virtually all other staple and "luxury" items have been boosted repeatedly, sheet sales remain at the previous 35c scale. This line has been held because publishers' operating costs have risen over 100% during the past two years.

Maintaining the 35c price is due only to one feeling. Publishers are afraid that the music-buying public, which is slim enough in comparison to this country's population, will reduce its musical budgets for a "luxury" item. Meanwhile

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## Nitery Padlocked For Featuring Blue Disks

Memphis, June 1. Alleged performance of bawdy records brought a permanent sheriff's padlocking of Little Beaver, night spot at Oakville near here. Its proprietor, Thomas Charles Ryan and Leon Nemetz, operator of a record shop, were arrested.

Deputies said Ryan bought smutty records from Nemetz and would play them on a record player rigged so as to be beamed to a certain number on radio dials of cars parked in the vicinity.

## MPAA Test Suit World Challenge Film Censorship

Motion Picture Assn. of America has decided to bring in its own name a test suit which will challenge the existence of all film censorship and licensing boards operating in the U. S. It's been learned. MPAA officials planned for the step last week after huddling with Morris L. Ernst, attorney for the American Civil Liberties Union. Latter group requested the MPAA's cooperation in a test suit.

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## Soph's 1st London Date In 12 Years a B.O. Panic

London, June 1. Sophie Tucker's first London date in 12 years, at the Casino, resulted in one of the biggest personal triumphs yet accorded an American star. Miss Tucker on her first show Monday (31) was obliged to sing 16 numbers, wind-

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## GIVEAWAYS UP TO 165¢ WEEKLY

Radio's "bank night" has snowballed into a giveaway orgy in which \$70,000 in cash and merchandise is being pitched at listeners a season's cycle.

If the craze continues at its present momentum, it's figured the annual jackpot by the end of another season will easily top \$9,000,000.

Currently, the giveaway of goods, money and services (transportation, vacations, etc.) is conservatively estimated at over \$165,000 weekly. The yearly jackpot hits the \$7,000,000 mark on the basis of 44 weeks, the average annual cycle of network and local commercial shows.

While the trade is wondering when the blowup will materialize, the pyramiding prizes show anything but signs of abatement. All concerned take encouragement from progressively favorable Hooperatings and the quick sale of more and newer types of giveaway shows.

This is attested by the ease with which ABC and CBS obtained sponsorship of their respective "Stop the Music" and "Catch Me If You Can" stanzas.

The main source of these prizes are the firms which make it a business of channeling the giveaways from the manufacturer, whose only payoff is a plug for his product, to the program.

These go-betweeners are themselves beginning to express dismay at the Frankenstein proportions assumed by something which had started out from their end, as a modest promotion stunt.

Further evidence that the graph of the giveaway show points upward may be drawn from the fact, that of the 40-odd network commercial shows are so far from summer layoffs, not one falls within the classification where the value of the giveaways is of prime import to the program's pulling power.

Manufacturers continue eager to swap wares for a free plug as few of which by this time quite a few of

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# "MAY" WINCHILL

## Winchill Quits Jergens After 16 Yrs., Signs ABC Contract at \$20K a Year

### Des Moines City Facker 'Pinch-Hit for Disk Jockey

Des Moines, June 1. While M. J. Bennett, disk jockey-commissioner, takes a two-week vacation from his 7:30 to 9 a.m. show on KSO, the other four city councilmen will pinch-hit for him on the five days a week program. They include the finance commissioner, the mayor, the parks commissioner and streets commissioner.

The councilmen will have to schedule their recorded music and commentary to leave the air at 8:50 a.m. in order to make it to the daily council sessions that start at 9 a.m.

## 'Hoppy' Westerns Shot Dually For Films and Video

Hollywood, June 1. Bill Boyd last week started shooting his pictures simultaneously for United Artists release and for television. Producer-star's screen writers on the "Hopalong Cassidy" series for UA henceforth will alert scripts with a tele twist. Six pit cliff-hanging endings for every 12-and-a-half minutes of the feature film. During production cast and crew take time out from regular shooting for theatres and film the stuff for tele. In this way Boyd gets pit suitable for telecasting as serials over a week or two-week period.

Producer has also started negotiating with UA and Film Classics to buy back some of the old pix so that he can sell them for

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Walter Winchill parts Dec. 31 with Jergens, which has sponsored his ABC network program for the past 16 years. Association was dissolved as much by the manufacturer's refusal to perfume a rather odorous commercial tagged onto Winchill's time during recent weeks, as by vastly superior coin offers made to the columnist.

In cutting the long Jergens tie, Winchill is as yet unassigned to another sponsor. He has signed an agreement with ABC's prez, Mark Woods, effective Jan. 1, via which the network guarantees him \$250,000 annually at \$10,000 per broadcast for 52 weeks (with seven weeks vacash). This move by ABC is simply to retain the commentator for itself, finding out any possibility of his going to another chain. ABC will sell the show and in the event more than the \$10,000 guaranteed Winchill is realized, the added coin goes to him.

Though it was mainly the commercial which bothered Winchill, he severed the Jergens deal, the commentator gave the cosmetic manufacturer an opportunity to hear his heartiest before the line. \$390,000 annually from Jergens having been raised from

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## Hoffman's 'Get Tough' Policy Via ERP Program A Break for the Film Biz

Washington, June 1. Extent to which the Marshall Plan may serve to free frozen U.S. film coin in many countries of the world was made clear last week when the Senate approved the European Recovery program committee. Paul G. Hoffman, who'd done out of the world, said he had no bones about the fact that he'll use "the power of the purse" to ease the restrictions imposed on American industry abroad.

Hoffman, Economic Cooperation Administration topper, was speaking specifically of Argentina. American film companies have received remittances from there since last August. He said he proposed to use a "get tough" policy to get the Argentine government wished to sell to the European Recovery Program. These purchases would be financed with U.S. dollars.

Film company foreign chiefs were considerably encouraged last week over Hoffman's firm attitude. They had fully expected that the Marshall Plan would help them thaw some of their frozen assets in the 16 ERP countries that have been shut out of Argentina, however, made it clear that the American largesse would be considerably curtailed in countries which will profit indi-

(Continued on page 55)

## See End of Coney as a 'Nickel Riviera' But Biz OK; Video Hot New Wrinkle

By JO RANSON

Brooklyn, June 1. The passing of the Se. subway fare will mark the undoubted turning point into America's favorite "surf patrol" of the police several decades ago.

Steeplechase, under George and Frank Tilyou, is a tonic in the otherwise freezing carnival atmosphere. Tilyou fears, among the shrewdest of nation's outdoor showmen, manage to keep their mammoth playground in hospital-clean condition and know the pulse-beat of the enchantment-seeking patriot. Park, as in 1947, is getting 50c for

kopels for a glass of beer. Tele appears to be the biggest free act on the island since the one-piece bathing suit was greenlighted by special surf patrol of the police several decades ago.

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## Israel's 1st Feature Film Due Soon Plans for 'H'wood of Middle East'

First feature film to come out of the initiative is the effort to make of the new Jewish state the "Hollywood of the Middle East," a film released in the U. S. in the fall. Its producer, Norman Lourie, is a South African theatre circuit operator whose zest for Zionism has led him to shift the base of his operations from Johannesburg to Tel Aviv.

Lourie, who's been in Palestine since 1946, is virtually Israel's first motion picture producer in the film industry. In addition to his activities as a feature producer, he operates a distribution company in Tel Aviv which handles United Artists and independent in the Middle East and has taken the first steps toward organizing an Israeli theatre circuit. He also has a setup making documentaries, a monthly news review and educational pictures in Palestine and is still a partner with 20th Century Fox in a theatre operation. The interest in Zionism, which has him planning to spend his citizenship from South Africa to Israel, began during the war, when he served with the Jewish Brigade Group. He made several documentaries at the time, one of which was released by UA and another by 20th.

Lourie's brother, Arthur, has just been named consul-general in New York for the Provisional Government of Israel.

**Joe Krungold Partnered**  
The initial feature by his Palestine Films, Inc., "The Black Book for Jordan," which—on last word from Jerusalem, more than four weeks ago—was being loaned to the Jewish army, to arrange for release of the feature and the release of Albert Krimm is representing his outfit in the U. S.

Krungold, when working at PFI's studios in Katamon, a suburb of Jerusalem, which is now the seat of the American documentary-maker got together with Lourie when the latter was in the service.

Lourie needed U. S.-trained technical help. When the situation in the Middle East settled down, Lourie hopes to make attractive offers to other American film makers in his effort to lure them to the new country.

Although studio and technical facilities are now in a minimum in Palestine (there's no lab at all) that Lourie sees the possibility of making one or two features a year, he's bullish on ultimate prospects of building the country into a production center.

"Palestine is the finest natural studio in the world," he declared, "with a climate more like that of Southern California, but better. There's sunshine 10 months a year and any type of topography for location shooting within a two-hour drive. There are mountains, plains, desert, forests, wide beaches, ocean and the remarkable Lake of Galilee. The country's enterprises are all privately financed and operated. Government has no official participation or interference."

**Potential Markets**  
On the distribution-market side, Lourie is even more optimistic than on production. The vast immigration that is taking place to Palestine, he pointed out, is creating the need for much additional entertainment. Even now, he said, the old film program in the East income has shifted. For each \$4 the American industry got out of the territory, it now receives \$10. He figured that \$2 came from Egypt, \$1 from Palestine and \$1 from Syria, Jordan, Iraq, and Transjordan combined. Balance now is about \$1.50 from Egypt and the same from Palestine.

"Immigrants coming in comprise a great potential audience," he explained, "and the European backgrounds are of a high culture and they were used to the art in entertainment in their own country. They are not the backward people of the Arab countries."

Mr. Avri, he said, would become a first-class metropolis of

200,000 people. On that basis, his Cinema Investment Corp. has purchased land for a 1,700 theatre to be the most modern in the country. He has 200 acres of property for an 1,100-seat hotel in Haifa.

**15 Studios in Palestine**  
There are now about 15 theatres in Palestine, of which approximately 10 are in Tel Aviv, Haifa, and Jerusalem, he estimated. In addition, Lourie said, there are about 15 small studios, each of the farm communities has set up in the U. S. district.

There are about 10 Arab houses in Jaffa and other Arab towns, but all are closed since the fighting began, Lourie said. The Arab group in the film industry, based in Cairo, has grown tremendously, he said, under the leadership of the Egyptian.

Later is so, great explained, that of J. Arthur Rank, who spent \$1,400,000 building a new theatre in Cairo, was fearful of opening it six months ago because of the Egyptian revolution.

He was able to light it up by premeeting with an Arab film. The Palestine Films, Inc., now calls for one feature yearly, four documentaries, and a series of educational pictures. The English, since the limited distribution possible in Israel makes it difficult to get a wide distribution. In any case, most of the Israeli understand English, Lourie explained.

PFI is contracted to the Hagana, the Jewish Army, to produce a series of films with the Palestine Arab. It is also in production with a two-reel documentary, "The Road to the Sea," which is being presented in an Appeal, called "The Road Is Open."

Lourie has a flat deal for a year to provide newsreels, clips to Tele-news, Inc., in the U. S. Tele-news, Inc., has a similar deal with the Jewish army, to arrange for release of the feature and the release of Albert Krimm is representing his outfit in the U. S.

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## Those Benefits!

The war years naturally churned up a series of benefit shows, patriotic rallies and the like, all of like pattern, wherein personalities from all branches of show business were the lure for fund-raising. The advantage is still with the showmen, for when they go to the Square Garden and kindred arenas or theatres aren't playing the usual attractions, they do a terrific benefit business. Certain desirable four walls fetch fancy fees, and the lesser can virtually pick their nightly tenants.

The best type of show business has snowballed now into a racket. There are bound to be repercussions right down the line. But in between there is always the performer—and on top of the talent are the handful of backstage influences who are put in the middle of velvet-gloving (and, in some cases, "slugging"), the talent to show up.

And if it isn't Broadway showmen like Bob Weitzman, Leon Leinhardt, A. J. Balaban, Zeb Epstein, Sammy Karch, Arthur Knoch, Marvin Schenck, Sidney Pierson and the like, then the focal influence is usually a columnist like Ed Sullivan or Earl Wilson. The journalistic convicts have gone up and down the line, from Winchell to Nick Kennedy and Lee Mortimer. Winchell's dedication to the Runyon Cancer Fund cause, of course, is easily the No. 1 fund-raising splash; plus, the job Sullivan has done for the Red cross approaches it.

But in between are a flock of intermediary benefits, and for causes quite worthy. This is admitted even by the showmen who are most bitterly opposed to the "benefit racket," as some heady put it. These showmen are the most vehement in their opposition to the problem of staging the benefit shows, and they are the most vocal in their opposition. A practical suggestion—a direct donation to that or that cause, "but don't bother us or our current talent."

A. J. Balaban, as result of the American Overseas Aid benefit at Madison Square Garden last week, plans to interest Syros Skouras, his boss, and others in that platform. Skouras is one of the more generous collaborators on benefits and rallies. Balaban, however, with Lou Walters (operator of the Latin Quarter, N.Y.), and other showmen that after one of those gala shows, with its wealth of Hollywood Broadway, radio and TV stars, and a host of other who has paid up to \$25 and \$50 a dance is either surfeited with any other entertainment for days and weeks to come, or he stays away from this or that spot because, "Aw, we saw Harry Hiehmam (or whoever it was) at the Garden the other night."

Extra-b, resistance values have crumpled up with the new wrinkle of telecasting—or attempting to video—such gala entertainment. And, there, of course, with the sight-sound values further extended—a benefit's gratit value, the issue now becomes one of "value for preservation." CMA, AFA, and AFRA, now become a stake on behalf of their talent members. The showmen, who already has its own views on the multiplicity of benefits, may find its problems automatically solved by the talent Guilds. Abel.

## Skelton Ordered to Rest GROOMING WARNER, JR., ON THE LONDON SCENE

Red Skelton, suffering from a nervous condition brought on by overwork, has been ordered by a physician to rest for several months. Skelton is postponing the start of "Neptune's Daughter," Skelton's next picture, until late autumn.

## LOYD WOULD REISSUE SOME OF HIS OLDIES

Harold Lloyd is negotiating for release of some half-dozen of the films in which he starred, the comedian disclosed in New York last week. Lloyd said the pictures would be reissued in the United States after the advent of sound, and include "Movie Crazy," "The Car," "The Milky Way" and others.

Come declared that he owns rights completely to all of the films. He said he may make some minor changes in them to bring them up to date. Lloyd said he had an excellent reaction to some of his recent work, Lloyd explained, with at least half a dozen of his films never having seen him in a film before.

Lloyd said that one of the things influencing him to reissue the pictures is the current success of 20th-Fox's "Western Union." He said that the Clifton Beach film demonstrated the popularity of visual and situation comedy as against the "talkie" type which Hollywood has been turning out.

## Egypt Curbs Film Coin Because of Zion War

Fighting in Palestine struck a direct blow at the American film industry last week when Egypt cut off completely remittances to U. S. consular officials in the country. The strain placed upon the Egyptian economy by Arab-Jewish warfare was the main reason for the move, from Cairo was expressed by Gerald M. Mayer, director of the motion picture division of the Motion Picture Association of America.

Yank firms had been receiving \$100,000 a week from the Egyptian government for the sale of Egyptian news of the complete bottling of the Suez Canal. The move was transmitted to the foreign office of the major U. S. film companies by Mayer at a meeting last Thursday (27).

## 310th WEEK!

**KEN MURRAY'S "BLACKOUTS OF 1949"**  
Now Playing Nationally  
El Capitan Theatre, Hollywood, Cal.  
"BILL AND COO"

Special Academy Award Winner

## PAR INTERESTED IN "INSIDE USA" MUSICAL

Paramount is showing interest in making a deal for screen rights to the Arthur Schwartz-Howard Dietz smash Broadway musical, "Inside USA." All the studio is actually interested in is the title and some of the tunes. It feels, however, that they'd be particularly valuable as the takeoff point for a new id possibly highly profitable idea for the stage sees it, film would be made in episodes, as in the lighter, with each one located in a different region of the country. Exploitation prospects would be limitless, as Par says, and they would need the parts together, instead of making a straight revue type production.

Par's present effort is to get Schwartz and Dietz to put a price tag on their handiwork. Since the show is certain to run for a considerable time yet and they want the picture released before the live version has plenty of time to play in New York and around the country, the authors are in no hurry to do business on screen rights. They are waiting until, at the moment, other companies are likewise in the market and will bid when the price is set. It felt that Dietz is a v.p. of Metro (in charge of advertising and publicity) will have a desire to give his home lot a first crack at his handiwork.

Schwartz, who produced the theatre Little Lillian-Haley star, has an agreement with John Gunther, who the latter is not permitted to sell the title for motion picture for three years after the close of the first class run of the show. The title is from Gunther's best-selling book, although the picture itself is based on the volume.

## Uncertainty Over Mason Stalls Korda's 'General'

Uncertainty as to James Mason's availability is causing doubt regarding Sir Alexander Korda's production plan for the picture "General," to be made from the Daphne du Maurier best-seller. The picture is to go into production in the fall, but it isn't certain whether it will be in Hollywood or London. Further, the picture will star in it, as scheduled.

Mason can't work in California because of his departure until June 15 is set with Zoltan. Later is currently on the Coast working on the production plan for the future of the film will be discussed in England later this month. The picture will be produced by the film, goes there for confab with his brother.

Robert Montgomery, Korda's rep., who was slated to leave this week for two weeks in England, has pushed off his departure until June 15 is set with Zoltan. Later is currently on the Coast working on the production plan for the future of the film will be discussed in England later this month. The picture will be produced by the film, goes there for confab with his brother.

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## Metro's \$25,000 Annual Pensions in 49 May Cue Some Execs to Step Down

A number of veterans among Metro's top brass are seen by company insiders as possibly resigning when the pension plan becomes operative. At least a partial factor, it is said, is in decision of some major execs to stay around a while longer hinges on the fact that they'll become cashless in high 20s at \$25,000-a-year payoffs for the rest of their lives.

Names being mentioned in this category go high up and include v.p. J. Robert Rubin, Loew's International President Arthur M. Loew and production exec Edward Manolis. "It's admitted, however," that the 250 handouts, compared with the present salaries of these execs, can make the pension prospect only a minor consideration in their early continuance with the company.

Loew had been planning to quit recently, but at last reports had changed his mind. The fact that he'll be open for the \$25,000-a-year pension in nine months is thought certain to be at least one aspect of his decision to stay.

**1,000 Quality in Fund.** Pension fund, which hasn't yet made its first payment, already totals to approximately \$18,000,000, it was confirmed to VARIETY by v.p. secretary Leopold Friedman.

Last contribution, made by Loew's in March, added up to better than \$350,000. About 4,000 employees at the home office, as well as in the U. S. and at the studio are covered. Equitable Life Assurance Co. operates the fund. No payments can be made out of the huge pool until next March 15, in accordance with the plan. It is expected that an employee must have been with the company at least five years after the fund was started to be eligible for a pension. It began March 15, 1944.

Those who belong to the pension plan for five years and earn \$10,000 a year or more are limited to maximum payments of \$25,000 annually. There is a sliding scale of increasing benefits up to \$40,000 a year for those who have been subject to the plan for a minimum of 10 years.

## Warners' Nix of Reagan As News Guild Speaker Cues Mad-On Vs. Studio

Memphis, June 1. There's considerable eyebrow-raising among inner circles of the motion press over Warner Bros. interference with American Newspaper Guild's desire to have Robert Reagan, president of the Screen Actors Guild, as a feature speaker at ANG's upcoming annual convention in San Francisco, June 28-July 2.

Particularly irked is ANG President Harry M. Gray, chief of the entertainment editor of The Commercial Appeal, who is generally regarded as a friend of the film industry of long standing. San Francisco session will be first national convention since Martin as ANG president and he was anxious to have Reagan as a speaker for the anti-union reason he would lend glamor to the confab and could also get the chance to take a job of going to the picture industry with the working press.

News Guild will be meeting on the Coast for the first time since 1939 and may not return there another decade. With San Francisco only a few hours from Hollywood by air, Guild leadership thought it would be simpler for Reagan to hop up the shoreline and do a good turn for all hands.

First invite in direct to Reagan personally. "I thought enthusiastic response and acceptance proper," studio clearance could be arranged. Thinking that would be mere routine, Martin, wrote Alex Brown, WB publicity head, and was astounded when back came a note saying Reagan would be "in

(Continued on page 20)

## Gamble Loses Van Port Ties in Oregon Flood

Ted Gamble's Van Port theatre in Van Port, Ore., was swept away when the Oregon River flood inundated that town, according to word received in New York yesterday (Tuesday).

The theatre was nearly filled when the dikes broke. Despite the fact that the management had less than 10 minutes notice, there was no loss of life, although the last person who reported had to swim his way to safety. Theatre, property value of which was estimated at \$100,000, was a complete loss.

## House Small Biz Group Lays Out New Trust Probe

Washington, June 1. The film industry is headed for another Congressional hearing this time. This time it is the House Small Business Committee, which plans a two-day probe of the anti-trust aspects of the industry, complete with hearings in Washington, probably in September, and at least one stop junket to Hollywood itself.

Outline of what is planned was given by re-investigator Willis J. Ballinger, economic counsel for the committee, who foresees the possibility of legislation to provide complete divorcement and to terminate blockbooking.

What the committee has in mind is to re-investigate the matters upon which the Supreme Court has recently ruled. All of these should be pertinent to issues in the New York anti-trust suit, which were remanded to trial court, are finally decided there.

The House Committee has been promised support in its probe from the United States Exhibitors and the Society of Independent Motion Picture Producers.

Shortly before mid-May the Small Business Committee sent questionnaires to thousands of businessmen, asking them to outline their competitive position and to suggest changes they feel should be made in the anti-trust laws. So far, the pictures are concerned, replies came from Allied and SIMPP.

## Gamble's Stassen Ties Gives TOA Hookups With Top Parties

Acceptance by Ted Gamble, v.p. of the Theatre Owners of America, of the convention management for president candidate Stassen, has put Gamble on both sides of the political fence. Stassen, of course, is plugging the Republican nomination with a good chance of at least winning the second spot. Democratic endorsement is being repudiated by Gail Sullivan, who assumes the executive directorship of the theatre group today (Wednesday).

Sullivan recently resigned as executive director of the Theatre Owners of America to replace Robert Coyne. Gamble has no intention of quitting his TOA spot. He is expected to arrive in Philadelphia today (Wed.) to establish a Stassen office. While Stassen was recently campaigning in Oregon, Gamble made several appearances with him.

Besides handling TOA and Stassen, Gamble is running his midwest and Oregon circuits, and negotiating to buy into Mike Nally's Golden State chain in California.

## D. F. SELZNICK IN SINCE 'LOSSES'

By HERR GOLDEN  
Recent financial statements by Selznick Industries Inc. indicate that their theatre circuits were responsible for big profits, while their production side, after all money, are the results of "nothing but phone bookkeeping." David O. Selznick declared in New York prior to his departure for the Coast last week.

"The theatre chain was losing money," he said. "Then a new man was brought in and placed in charge. Overnight the losses disappeared and the circuit began to show a big profit. I naturally began to investigate. What I found was added for overhead to a \$500,000 film and the circuit produced the rentals the circuit paid on all RKO pictures to 15%."

"Big theatre profits as against studio losses are merely the result of a company's affiliated circuit selling to be charged a fair amount for the pictures it plays," Selznick asserted. He recalled an incident in 1935 when he was in charge of production at RKO.

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## UA and Rank Tussling Anew on Better Playdates Into Later's 2 Circuits

### Names Do Bits in Tone's Anti-Hate Racketeer Pic

Marlene Dietrich, John Garfield and Henry Fonda are chipping in with bit roles in "Tower of London," which is being shown in the picture which is being shot hatefully on location in Manhattan, wound up his assignment Monday (31) and headed for the Coast to fulfill commitments on the RKO lot.

"Jigsaw," originally titled "Dark Memory," will be ready for editing in two weeks after completing a six weeks shooting schedule. John Roebart, N.Y. radio scripter, wrote the screenplay.

### Better Pix May Stem BO Dip; Biz Off 10-15%

Nation's film boxoffice is rolling into the hot summer months on the eve of the dipping business curve, with spokesmen for the major companies reporting a bit off from 1947. For the second year, with a raft of what appears to be top boxoffice product just going into general release, however, the majors are fairly optimistic that it will see a sharp upswing within the next month or so.

Boxoffice has already started to climb, according to Bureau of Internal Revenue tax statistics. Figures up to March 1948, reveal he was slightly on the upbeat that month, although below March 1947.

Slight paradoxical note in the dipping boxoffice trend is seen in the fact that rentals are down, but are up over last year. Twentieth-Fox sales department, for example, expects to have broken all company booking records for the first half of any year by the end of June. This would make it appear that exhibitors are carrying the brunt of the downturn, since film rentals are up while theatre receipts are off. The factor was also pointed up by Metro sales vicepres William F. Rodgers, while a Loew's theatre official conference (Continued on page 21)

End of the 75% tax impasse in Britain has revived the hassle between United Artists and J. Arthur Rank over UA's difficulties in getting bookings for its product on the two Rank-controlled circuits. As a result, UA exec v.p. Arthur W. Kelly, who has been in London for the past seven weeks, has been endeavoring to come to terms with the British film tycoon on the basis of UA's interest to him in the Oxford circuit.

Kelly, returned to New York Saturday (29) to report to the board of directors. If he is unable to present news that Rank has either relented in finding playing time for UA's films or has offered what is considered a fair price for the company's approximately 25% interest in Odeon, possibility is that UA executives are recommending that UA go ahead with plans for a legal battle. Kelly has been tussling with London distributors, as well as with Rank and his circuit partners.

Kelly planned to the Coast immediately following his arrival in U. S. He's huddling there with UA execs (Clyde Searns and J. Arthur Rank) and Charles Chaplin on the next step.

UA execs had been having trouble getting (Continued on page 14)

## Justice Dept. Seeks To Keep Wright for Retrials

Washington, June 1. Department of Justice is seeking to keep Robert Wright, its motion picture censor, in the hands of the anti-trust retrials in New York of the issues remanded by the Supreme Court in its recent Big Fix motion picture verdict. Wright has been planning to leave to go into private practice.

Meanwhile, Attorney General Tom C. Clark told a press conference that he was pushing for a full court determination of all points in the suit and would not accept a settlement decree from the defendant companies.

## National Boxoffice Survey

Rain Lifts Memorial Day Box—'Homecoming,' 'Silver River,' 'Apache,' 'Grass' Pace Field

Inclement weather for Memorial Day weekend in many key markets has slowed the exhibitors' boxoffice. This plus the unveiling of new, strong product will enable many spots to show better current session with smash totals, several keys reporting trade ahead of 1947.

"Homecoming" (M-G), which will wind up conventionally after the "Silver River" (WB). The latter is shaping uniformly solid in showing better than some of his recent titles.

Third place winner is "Fort Apache" (RKO), living up to its initial promise in selected key markets. "Green Grass of Wyoming" (20th), while not measuring up to hopes in some spots, is showing in b.o. derby. "Saints and Sinners" (Par) is failing to catch "Curly Howard" (20th) continues hefty to catch sixth position coin.

"Hunted" (M-G), which is being well and land sock \$35,000 in Cincy. "The Search" (M-G) shapes best being an okay Baltimore week. "Hunted" (M-G), which is being well and land sock \$35,000 in Cincy. "The Search" (M-G) shapes best being an okay Baltimore week. "Hunted" (M-G), which is being well and land sock \$35,000 in Cincy. "The Search" (M-G) shapes best being an okay Baltimore week.

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## Rank's Woolf Says British Films Gained No Big Advantage Via Tax

British film industry gained no noticeable advantage over its American competitors in England during the nine months of the British ad valorem tax, John C. Woolf, co-director with Terry Carr of J. Arthur Rank's General Film Distributors, told VARIETY this week. As a matter of fact, Woolf declared, "the tax has been around— affecting British films as badly as it did the Yanks."

GFI, he said, scored little or no increases on rentals for pix in England during the tax period despite the refusal of American distributors to send new films into the country. Company knows the box score since it handles all of Rank's films in the United Kingdom and supervises their distribution in the western hemisphere.

"We had nothing to gain," he added, "because Rank's films get full bookings in England anyway. There have been some small increase in returns because American films didn't fully compete during that period but we were up for all in all, we were no better off and we were no worse off than before."

**More Reserves**  
Woolf ticked off another adverse factor to British producers and theatres during the tax stretch, namely the large number of releases, necessary to pad out theatres' program requirements, the picture began fading in distinction between old and new product. "This failure, he thinks, is a major development and the lifting of the tax should rectify."

Business is currently off some (Continued on page 21)

## See Ben Fielding In Late Chas. Stern's Spot In Loew's, Inc., Org

Former New York License Commission Benjamin Fielding resigned that position last week to join Loew's, Inc., is expected to head the company's homeoffice financial department.

He'll take over, in the main, the duties of the late Charles E. Stern, who was assistant treasurer until his recent death. As such, he'll assume under the direct supervision of Loew's vice-president-treasurer C. Moskowitz, although without the authority of the latter's assignment to the title would require a special vote of the Loew's directors.

In announcing Fielding's resignation from the city post he's assumed since January, 1947, May O'Dwyer gave no mention for the move. Fielding last year was named to O'Dwyer's exco administrative committee and was one of the administration's chief advisers and trouble-shooters. His chief conflict with the city was during his tenure in office of any when he threatened to revoke the license of the home office of Howard Hughes' "Outlaw." His (Continued on page 18)

## RANK SETTING UP U.S. EXHIB JUNKET TO ENG.

Following a trek to Washington by Robert Benjamin, proxy of Arthur Rank, U. S. org, and Joe Lawrence, proxy of the U. S. org, to huddle with Abram F. Myers, board chairman of National Allied, Rank is expected to set up the junket to the makeup of Yank exhibits who'll junket to Britain at Rank's invitation. The junket will depart in two weeks. Rank officials explained the idea in more detail to Myers and asked him to consider it. His response, which the trip could be this summer.

Number of exhibits has yet to be fixed but probably will run into a dozen or so, invitation was first announced by Rank. The junket's boarded ship to return home after his recent U. S. visit. Myers is being consulted as a representative of indie theatre men.

## Airline Exec Named New MPAA Foreign Dept. Aide

James Murphy, former asst. to William Paterson, proxy of United Airlines, has been taken on by the Motion Picture Assn. of America as an asst. to Gerald Murphy, head of the international division. Murphy, now living in San Francisco handled Coast operations for the airline.

New MPAA aide will stick around New York for two months and then sail for England to work with Fayette W. Allport, MPAA's London rep, on the ad valorem tax case. When he arrives, Murphy will relieve John McCarthy, another Mayer aide, so that the latter can again pick up the threads at the MPAA homeoffice.

## Anglo-U.S. Film Pact Formalized

London, June 1.  
Anglo-American film settlement, published here today, provides no great surprises. Actually, how the pact began taking shape in the interim— one since discussions are still progressing on interpretation of certain clauses. Those talks are being handled by Fayette W. Allport, London rep for the Motion Picture Assn. of America, and John McCarthy, asst. to the chief of the MPAA's international division, who made the crossing for the purpose.

The settlement, incorporated into a Parliamentary bill, goes into operation on June 14 with three published schedules. First, what American distros can charge for administration and advertising expenses. Second, where they can invest frozen cash. Third, a schedule of temporary uses for surplus money.

Investments in hotels, as in theatres and other realty, are included in the published bill as a slot for blocked funds. It was originally included but later denied, and now again okayed. In the third bracket, investment in British government funds is permitted.

Allport-McCarthy talks are taking place with the British Board of Trade.

## Shifting Ownerships Of Some Pix Stall U.A.'s Cut of Export Corp. Coin

United Artists is yet to share in the \$2,000,000 profits earned by the dual company of Export Corp. during the past two years. MPAA, which has divided earnings among its members, has since has since holding out U.A.'s share—believed to be around \$125,000—until it gets a giving specially the dual company of the indie pix which the distributing company has turned over to the Export Corp. since release abroad.

"The delay is the second one suffered by UA in getting the MPAA's share of the profits," says one of which the present one has developed, was the result of a number of errors which has since been straightened out.

It started with the sale to Jacques Grinfield, foreign distribution broker of U.A. exports. A short time later, apparently unimpaired of the sale to Grinfield, UA joined the Export Corp. and turned over to it the rights to the same films.

MPAA, eventually learning of the dual operation, refused to turn over to the distrib any of its earnings until the Grinfield matter was cleared up. (Continued on page 19)

## EXIBS PREPARED FOR LOW-BUDGET FILMS

Continued success of reissues is seen as pushing down the grosses of low-budget films. Exhibs are discovering that they usually do better with re-releases than with new material. Exhibs are finding a sales resistance to the smaller pix that is serving to hold down rentals. Should the situation continue, it may well serve to bring about a reversal of the recent trend toward increasing numbers of low-budget films. Major companies, which had dropped or severely cut the number of minor pix they were making during the lush war years, have been going back to them in the past 12 months to meet what they thought was exhib demand.

In virtually all cases the low-budget films have proved profitable, since, among other things, they serve to keep studios busy and thus keep down overhead. But major companies have found that the new quickies are in competition for playtimes with the old reissues. And exhibs, if they can get the reissues, will grab them in preference to the new ones.

There's been a constant expectation in all quarters that the reissue wave would ease off and exhibs get keener on the pre-war basis. If for no other reason, this was another factor in the decision to finally find their vaults full of suitable product for sending through the mill for repeat runs. So far, it has happened, however. Many times as the companies go to the storage boxes, they come out with something that exhibs can't refuse. And exhibs, if they can get the reissues, will grab them in preference to the new ones.

Exhibs compete for rentals with top-budget new pix, too, of course, but on a much smaller scale. Some of the exhibs are making important first-run situations, but generally they go to lesser spots, making them a part of the week that might ordinarily be taken by B's or "B+ A's." There's usually a demand for them, but the lack of better-grade films can find screentime despite the reissue competition.

## FC INCREASING PROD. BUDGETS; ADD COLOR

Film Classics, which went into the distribution of new film last year after specializing in reissues since its founding in 1943, is virtually doubling the production budgets on its product. It will make no more pix in the \$125,000 category, but will turn them out in the \$250,000 category. Instead, it will make about \$225,000 each.

Move is being made on an advice from major exhibs, which have informed FC topser Joseph Bernard that the more expensive picture is more likely to be the much better competitive situation. Theatre men have informed FC that the market on the Uniteds will far exceed the added cost.

That suits the distrib fine, since it is a subsidiary of Cinedust, which has easy access to the rain-bowing process. About four films in the category are now in the production works. FC doesn't produce them itself, but finances independent production.

Company has just invested almost \$200,000 in having British Theatre make up the picture of Sir Alexander Korda's "Drums and Four Feathers," which it is releasing in the Uniteds.

It is expected that Korda refused to give the necessary okay.

**FC Inks New Deal**  
Hollywood, June 1.  
New indie producer, MRS. Pictures, Inc., closed a releasing deal with Film Classics calling for delivery of three feature films by June 1, 1948.

Company was organized by Richard B. Morris, son of Boris Moros, and by Emanuel Reissman, production manager for Federal Films.

## U.S. Serves Notice on Big 5 to freeze Any and All Theatre Transactions

### RKO's \$1,345,327 Profit For First Quarter of '48

RKO announced yesterday (Tues.) first-quarter profits of \$1,345,327 for the period ended April 3. Tax represents considerable dip from 1947's opening stanza net of \$2,270,683. At the same time, it makes a strong advance over the last three months of '47 when writoff and reserves plumped the company into the loss column.

Equivalent earnings on 3,889,914 shares of common outstanding came to 34c. per share. It compares with 58c. per share earned in the first quarter of last year. Provision for estimated income taxes runs to \$1,019,000 against \$1,596,000 in 1947.

## Hobbitzelle-Par Talk Chain Split

Dallas, June 1.  
Negotiations have been carried on between Karl Hobbitzelle and Paramount toppers which look toward the breakup of partnership with the recent U. S. Supreme Court decision which ruled that it is reported here. Indications are that Par and Hobbitzelle would divide the studio in the rather than make a pact which would involve the transfer of any large cash sums. Dickers are in progress. The recent U. S. Supreme Court decision which ruled that partnership arrangements are voidable. Paramount seems determined to open a large number of closed situations by a dissolution of partnership holdings. It is not known whether the Government application for a freeze on all Big Five theatre transactions will elicit any Interstate deal. Lawyers here say that Par is free to maneuver until court order is actually handed down. Meantime, the talks which were interrupted prior to the latest government move (see page 14 herewith) are understood continuing.

Paramount has a 30% interest in 14 big features of Interstate and 25% piece of four more. Chain blankets Texas and New Mexico.

## Cinecolor's Yen for Brit. Plant Stymied by No. Of Bldg. Restrictions

Investigation is presently being made of the feasibility of erecting a Cinecolor plant in England, with financing provided by a top American indie producer out of his coin for the project. Report is expected back shortly on the plan from a Cinecolor rep recently sent to London.

Construction of such a lab is one of the methods provided in the new Anglo-U. S. film agreement for thawing the chain which can't be rebuilt. However, controls on building materials are so stringent that the cost of the plant and housing and vital plants that it is almost impossible to obtain a permit for the plant.

This is one of the problems confronting American companies in their efforts to get out their untremendable sales. The agreement provides 27 methods of thawing them, but almost every one is so quashed by other restrictions in Britain's stringent economy that the Yank firms are finding it a tough problem to crack.

### UJW's \$2,500,000 GOAL

Hollywood, June 1.  
Film Industry starts its annual drive for money for the Jewish Welfare Fund with a goal of \$2,500,000.

Apparently opposed to any preheating attempt by members of the Big Five to open closed situations and transfer theaters there, the Government has served notice that it will seek a drastic freeze on all theatre transactions. The application by the Dept. of Justice, mailed to defense attorneys, would bar both buying or selling of theatre interests. It's even more of a restrictive measure than the recent freeze provision, which merely barred "operation" of theatre holdings.

In effect, the Government wants a conservation of the status quo during the probably protracted period in which the Federal statutory court will take up individual theatre interests. This is thought to be the Government's answer to the recent flood of suits covering certain majors, including RKO, Paramount and Warner Bros. were moved to the Federal court to settle theatre holdings. Paramount, for instance, is reliably reported active in breaking up its theatre holdings, while Howard Hughes, controlling RKO stockholder, is said to be planning to sell the entire circuit.

### 3-Way Injunction

Actually, D. J. has notified defendants in the matter that it will pitch for a three-point injunction. It wants a restraining order against discrimination in favor of affiliates in licensing pix. It also asks a stay on the making or enforcing of any agreement covering (Continued on page 20)

## Despite Gus Eyssell's Extended R.C. Duties He'll Still Buy the Pix for MH

G. S. Eyssell will continue to buy book films for Radio City Music Hall, despite his appointment last week as executive manager of the entire Rockefeller Center operation. Under the arrangement, aging director of the Music Hall and the live-entertainment Center theatre, Eyssell will continue his duties under the new setup will devolve on Russell V. Downing.

Eyssell has been appointed to the post of exco. v.p. of the Radio City Music Hall Corp., of which Eyssell has been executive manager since 1946. He'll staff in 1953 after serving as treasurer of the Prudence Corp., financial arm of the Rockefeller Center, and treasurer of the Hall, James Gould, assistant treasurer, has been named to treasurer.

Eyssell said that he expected his new duties, which bring under his control some 15 buildings on 12 acres of Manhattan's choicest midtown property, to take no time in making him happy.

He will continue, however, he said, to supervise the selection and dating of films to be shown at the theatre and to keep watch on the policies of the 6,200-seat showcase and the Centre theatre.

Eyssell will replace in the new post Hugh S. Robertson, who is re-located. (Continued on page 20)

## MONO CONTEMPLATES SOME BOARD CHANGES

With the idea of hyping public confidence in the company and raising morale among its franchise holders, the former group is broadening. W. Ray Johnston, chairman of the board, has been dropped in the board of directors from time-to-time. Monogram is contemplating a partial change in the composition of its board.

Presently being pushed by prexy Steve Bort is to have one management and one franchise-holding director resign. Bort is contemplating the dropping of members drafted from outside stockholder interests. It's been long in coming.

Board is at now stands consists of 10 members equally divided between management and franchise holders. In the former group is Bort, W. Ray Johnston, chairman, and for the latter group are: Brodie, W. Ray Johnston, vicepres; Edward Moros, vicepres; (Continued on page 18)



# "product, prestige

In the first six months of the current season, 20th Century-Fox pictures made the list of Motion Picture Herald Boxoffice Champions a total of EIGHT times! This record for consistency in boxoffice achievement is matched only by the record number of awards and honors heaped upon the company's attractions during the past year, climaxed by the Academy Award to "GENTLEMAN'S AGREEMENT" as "The Best Picture."

In Product, Prestige and Boxoffice—the three essentials for any theatre's success—20th Century-Fox will continue to lead the industry during the coming season.

Typical of the outstanding attractions for which the entire industry looks to 20th are:

## GENTLEMAN'S AGREEMENT



Unprecedented in business and acclaim! Gregory Peck, Dorothy McGuire, John Garfield in the Academy Award film! Directed by Elia Kazan. Produced by Darryl F. Zanuck.

## THE IRON CURTAIN



Making headline news and boxoffice history across the nation! Dana Andrews, Gene Tierney. Directed by William A. Wellman. Produced by Sol C. Siegel.

## GREEN GRASS OF WYOMING



TECHNICOLOR

Another great outdoor hit in the tradition of "Swanky," "Flucka" and "Thunderhead!"

## GIVE MY REGARDS TO BROADWAY



TECHNICOLOR

June 16th, the industry's regards to 20th right across the nation for the day-and-date premiere of "The latest of the sparkling musicals for which 20th is justifiably celebrated."

—Boxoffice



# and boxoffice...

## THE WALLS OF JERICHO



Boxoffice power! A big star! Cornel Wilde, Linda Darnell, Anne Baxter, Kirk Douglas! A best-selling novel! Directed by John M. Stahl. Produced by Lamar Trotti.

## MARTIN ROME



An original Ben Hecht action story! Liked for that famous 20th realism right in the heart of New York City. Victor Mature, Richard Conte. Directed by Robert Siodmak. Produced by Sol C. Siegel.

## DEEP WATERS



Dana Andrews, Jean Peters, Cesar Romero, Dean Stockwell and Anne Revere. From the best-seller "Spunhandle" read by millions in Reader's Digest. Directed by Henry King. Produced by Samuel G. Engel.

## UNFAITHFULLY YOURS



One of the most unusual comedy romances of the year! Rex Harrison and Linda Darnell with Rudy Vallee! Directed and Produced by Preston Sturges.

## THE SHAMROCK TOUCH



Tarone Power, as an adventurous foreign correspondent, starred with Anne Baxter, joined by Ireland and New York! Directed by Henry Koster. Produced by Fred Kohlar.

## THAT LADY IN ERMINE



TECHNICOLOR  
Benoit Goddard, Douglas Fairbanks Jr. A romantic comedy with plenty of singing, dancing and Technicolor! Benoit's first since "Moulin Rouge" (1951). Directed and Produced by Boris Lobosch.

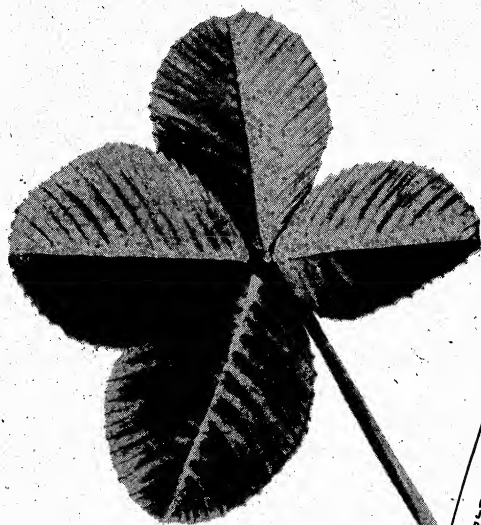
Tribute to  
**ANDY SMITH**  
month of  
**JUNE!**

**20<sup>th</sup>**  
CENTURY-FOX





# YOU DON'T NEED THAT FOUR LEAF CLOVER!



You're  
**LUCKY**  
when you've  
got  
**VITAMIN  
M-G-M!**

## LUCKY LINE-UP!

### APRIL 29

SPENCER TRACY  
KATHARINE HEPBURN  
VAN JOHNSON  
Angele Lansbury  
Adolphe Menjou, Lewis Stone  
In FRANK CAPRA's  
"STATE OF THE UNION,"

### MAY 20

"SUMMER HOLIDAY"  
(Technicolor)  
MICKEY ROONEY  
GLORIA DEHAVEN  
Walter Huston, Frank Morgan  
Butch Jenkins, Marilyn Maxwell  
Agnes Moorehead, Selena Royle.

### MAY 27

CLARK GABLE  
LANA TURNER  
Anne Baxter, John Hadlak  
In "HOMECOMING"  
Ray Collins, Gladys Cooper,  
Cameron Mitchell.

### JUNE 3

"BIG CITY"  
Margaret O'Brien  
Robert Preston, Danny Thomas  
George Murphy, Karin Booth  
Edward Arnold, Butch Jenkins  
Betty Garrett, Lotte Lehmann.

### JUNE 10

JUDY GARLAND, GENE KELLY in  
"THE PIRATE" (Technicolor).  
Walter Slezak, Gladys Cooper  
Reginald Owen.

### JUNE 24

"ON AN ISLAND WITH YOU"  
(Technicolor)  
ESTHER WILLIAMS, PETER LAWFORD  
RICARDO MONTALBAN  
JIMMY DURANTE, CYD CHARISSE  
XAVIER CUGAT.

### JULY 8

IRVING BERLIN's  
"EASTER PARADE"  
(Technicolor). Starring  
JUDY GARLAND, FRED ASTAIRE  
PETER LAWFORD, ANN MILLER.

### JULY 29

"A DATE WITH JUDY"  
(Technicolor).  
WALLACE BEERY, JANE POWELL  
ELIZABETH TAYLOR  
CARMEN MARRANDA, XAVIER CUGAT  
ROBERT STACK.

### AUGUST 5

GREER GARSON  
WALTER PIDGEON in  
"JULIA MCBRYEN"  
PETER LAWFORD, ELIZABETH TAYLOR  
CESAR ROMERO, Lucile Watson  
Nigel Bruce, Mary Boland  
Reginald Owen.

### AUGUST 12

RED SKELTON, BRIAN DONLEVY  
in "A SOUTHERN YANKEE"  
Arlene Dahl, George Coulouris  
Lloyd Gough, John Ireland  
Minor Watson.

### SEPTEMBER

"THE THREE MUSKETEERS"  
(Technicolor).  
LANA TURNER, GENE KELLY  
JUNE ALVISON, VAN HEFLIN  
ANGELA LANSBURY,  
Frank Morgan, Vincent Price  
Keenan Wynn, John Sutton  
Gig Young.

That  
Pep-up  
← Line-up!  
It's so  
good for  
everybody!

# FLASH



**LUCKY!**

about "THE PIRATE"



Following Frank Capra's joyous "State of the Union" at Radio City Music Hall, "The Pirate" is Big in 3rd week! (new M-G-M record for first 4 days of opening week!) Second big week in Montreal!

**LUCKY!**

about "HOMECOMING"



Blazing across the nation. Sensational everywhere. Following five record weeks at Capitol, N. Y., tremendous in Trenton, fabulous in Philly, it's generating steam in every opening!

**LUCKY!**

about "EASTER PARADE"



You hear it everywhere. Irving Berlin's "Easter Parade" is the greatest musical in screen history. Get a load of those trade paper reviews. They spell M-O-N-E-Y!

**LUCKY ABOUT "JULIA MISBEHAVES!"**

(Read this telegram) "Audience reaction at sneak preview of 'Julia Misbehaves' assures another smash hit to add to Vitamin M-G-M's Spring and Summer line-up! Rousing applause for reunion of Greer Garson and Walter Pidgeon. Hilarious comedy situations had audience howling from first scene to last with tremendous burst of applause at end. Movie-goers want comedy and this had them rolling in aisles. Great cast also includes Peter Lawford, Elizabeth Taylor, Cesar Romero. Director Jack Conway, Producer Robert Riskin, have turned out a gold-mine attraction!"



Oh Greer! You're going to take the fans by storm!

EVERY NEW  
PREVIEW IS  
A NEW M-G-M  
HIT!

EXTRA! "SUMMER HOLIDAY" CONTINUES TECHNICOLORIFIC BIZ IN ALL TEST CITIES!

**NATCH! M-G-M GREAT IN '48!**



# Japan Pix Houses Hit Prewar Peak

## With 2,700 Film Outlets in Country

Tokyo, May 18. Japan now has 2,653 motion picture theatres, according to a national survey by Jiji Press. The number, which is approximately the same as it was in operation before the war, and is a stable increase over the 2,600 which existed in existence at the end of the Pacific conflict.

Counting provisional filmhouses (public halls and the like) and combination theatre-cinemas, about 2,700 motion picture outlets are now functioning in the country, the survey shows.

Cinema construction went on at a feverish tempo during the first year of the Occupation, "in sharp contrast with the pre-war housing program," Jiji Press reported. Building has largely subsided now, although some Japanese theatres now have more picture theatres than before the war.

One interesting feature of Japanese film life is that there are no independent houses in Japan. All theatres are either on lease or under contract to one of Japan's major studios. Toho Studio and Theatre Company, which owns 12 theatres and has 662 under exclusive contract. Shochiku owns and operates 39 theatres and has 204 under contract. Dai Nippon has 877 contract theatres, and Central Motion Picture Exchange, which handles all American films, has 800.

Another nice feature of Jap pix work is the fact that most shows report week after week, regardless of the bill. Long queues of moviegoers and a common sight in front of most theatres, and the SHO sign is usually out. Admission prices, however, are frozen at 20 and 30 yen (40c and 60c), with some road show performances adding a maximum of 10 yen (\$1). This price includes a whopping 150 percent federal amusement tax. At only 30 yen per seat, admission, 20 yen goes to the exhibitor and 30 yen to the government.

# Kalman Would Court Operettas in Vienna

## Due to Royalty Block

Vienna, May 20. Emerich Kalman, the most popular of his one-time favorite operettas here, has aroused considerable comment. He is sensitive. Weinberger Publishing Co., stated briefly that Kalman had written the "don't interfere" note in the Austrian exhibitors on separate account of which I never can dispose." Decision, however, doesn't refer to the operetta already given. Stadt theatre, doing "Sylvia," and Raimund theatre, with "Circus Romy," can't be sure that they might close down any moment anyway due to lowest box receipts ever.

Newspaper Neues Oesterreich declares that while this act by Kalman doesn't mean in its music can't be played in bars, dance halls, and on broadcasts, it would be a nice idea for the musicologists to "reciprocate" by a color boycott. Newspaper comments that Kalman owes his name to Vienna, but he seems to have forgotten that.

# 15-Year-Old 'India Speaks' Finally OK'd in Britain

Banned from exhibition in London for the past 15 years, Walter Pater's 80-minute documentary "India Speaks" is now being booked in there following clearance by the London County Council. Producer, who arrived in New York last year, is a 25-month trip to England, said the film was submitted to the LCC after the censor refused to consider it.

"Speaks," which RKO released in the U. S. last year, is a tale of a travelpod with narration by the late Richard Halliwell. The withdrawal of the film from India is understood to have been a London greenlight. While abroad, Pater studied people and places in British production but made no deals.

Faith Domergue, Hollywood actress, joined Argentine husband Hugo Bonfanti, who was in Brazil, where taken off on plane voyage.

# GENEVA OK'S 'PROSTITUTE' SWISS GO FOR 'TRAMPS'

## Paula Wessely and Aida Rodiger, w/ Viennese comedy, are touring Switzerland with a comedy by Juliane Kay, "Vagabunden" ("Tramps").

Zurich, May 20. Paula Wessely and Aida Rodiger, w/ Viennese comedy, are touring Switzerland with a comedy by Juliane Kay, "Vagabunden" ("Tramps"). It was a big success everywhere, with a generally favorable press comments. Direction is by Walter Firm, Austrian author, whose comedy "Das Kuckucksei" ("The Cuckoo Egg"), is a smash in Vienna and will start in Zurich this week with Viennese comedienne Annie Rosar in the lead.

Theatre de Poche (Pocket Theatre) founded recently by young actress, who is a Viennese, presented Jean-Paul Sartre's "Respectful Prostitute" with Mlle. Faby in the leading role, supported by Andre Faure, Michel Simon, Jr., and Alexander Blanc. Play was a success in Zurich, as expressed in its name, is thinner than any stage ever seen here.

# Japs Continue on Film Production, Defying Studio Dismissals

## Tokyo, May 15. The month-long dispute of the Toho Motion Picture and Theatre Company, which was announced by the firm announced it would fire approximately 1,000 employees in a move to discontinue its program aimed at getting the company out of the red, has taken a new twist with the firm adopting a sort of strike-in-reverse.

Toho management ordered its studios closed and work suspended on April 20, but the employees have refused to vacate the lot and are continuing production of four films. Company officials said that the studios because the workers have the keys.

Meanwhile, nearly 500 employees in the Tokyo area have been discharged and several hundred more in district offices throughout Japan have refused their notices. The company claims all those laid off are surplus and must be weeded out in the interests of efficiency.

Both sides have appealed to the Tokyo District Court. May 7 the Toho side asked the court to order Picture and Theatre Workers Union (NCTO) asked for an injunction to prevent the workers from working. Three days later the company petitioned the same court for an order that the workers' studio which would uphold the firm's right to close it. The court is studying both motions.

The union has also filed an appeal with the Metropolitan Labor Relations Board in Tokyo which is hearing the case. The firm then retired to consider its verdict.

Union officials have threatened a general strike against the Toho action, but no spontaneous walkouts have occurred yet. The Toho union itself has not maintained a solid front. Eighty members of the modern dance troupe under Toho management, seceded from the union this week, charging that the organization "put too much emphasis on the labor movement."

# Paris Studio Strike Snafus Production

## Paris, May 22. Studio personnel in Paris strike at Studios Francaise and Joinville (Pathe) and St. Maurice (formerly Paramount). A stage play employees is about \$400 per month and they insist on an increase of 85.

Production activity at a time when several studios have already closed in London. The situation is due to stop filming "Manon 48"; same goes for Jean Boyer in St. Maurice where he was preparing to film "The Girl of the Year" with Duvalles, while at Francaise Jean Cocteau was about to shoot his "Purified Terribles."

# Ghostly Retakes

## London, June 1. Ghost of "Hamlet," the only picture of the Sir Laurence Olivier filmation (Shakespeare) to take critical raps, is undergoing its third voice surmount. Film is being redubbed in the scenes where the ghost appears to rid the apparition's voice of a blurring and distinct quality. (It was a suggestion, incidentally which was made by Olivier when reviewing the pic from here.)

It's the third crack at the problem because Olivier first gave his own voice in the picture and then tossed it out as unsatisfactory. He brought in a punchy new voice for the version shown to London crits. Now, the same voice is being used with a new timbre, added to distinct while retaining the ghostly timbre.

# British Indies May Get Tax Cut

## London, June 1. British exhibitors, at least the ones who are not a break by the Government, according to present indications. Sir Stafford Cripps, Britain's Chancellor of the Exchequer, in a deputation from the Exhibitors' Renters Trade Union this week and said that he will hold confabs with the Cinematograph Exhibitors Assn. to decide on a new tax for the adjustment of the entertainment tax.

The Cripps move follows complaints from some small exhibitors who say they've been operating at a loss for some time. A drop in attendance. Cripps expressed sympathy for them but not for the circuits.

# Pride' Likes Primed For Aussie Legit Run

## Sydney, May 19. Jane Austen's "Pride and Prejudice," which was produced at the Minerva, looks like a click. Show is one of the best of the season. Released by Roland Walton-Richard Parky combo.

Music Ned and John Sykes offer brilliant performances, assisted by Hilda Dorrington, Carmel Seaton, and Alfred Richmond. John Sykes produced. He's from London.

# Rabinovitch's 'Faust' Gets Under Way in Rome

## Rome, May 26. Gounod's "Faust," their film-opera to be produced by Gregor Rabinovitch for Cine Roma, has gone into work. Soundtrack has been registered, while sets are set up at Titano studio. Onella Finelli, Gino Maffei, Onella Tajo and a 60-voice choir sang, conducted by Ettore Capuano.

Music Ned and John Sykes offer brilliant performances, assisted by Hilda Dorrington, Carmel Seaton, and Alfred Richmond. John Sykes produced. He's from London.

# Current London Shows

London, June 1. (Figure shows number of pictures in each production.) "Anna Lucasta," Majestic's (51). "Annie Get Your Gun," Col's (52). "Barrett's," Garrick (5). "The Bride," Adelphi (58). "Boys Your Uncle," Sav. (4). "Calypso," Playhouse (2). "Children of Pales (2). "Children Hundreds," Vaude (40). "Edward My Son," Lyric (53). "From Five to Nine," Wyke (12). "Frenzy," St. Mart (6). "Happiest Days," Apollo (18). "The House of Cards," Wyke (12). "Life With Father," Savoy (52). "Linden Tree," Duchess (42). "Maid to Measure," Cam. (2). "Master Builder," Westminster (1). "Mountain Air," Comedy (18). "My Darling Clementine," Wyke (12). "Off Record," Piccadilly (48). "OklaHoma," Druce Lane (57). "The Picture of Dorian Gray," Wyke (12). "Paragon," Fortune (4). "Present Laughter," Hyatt (59). "The Picture of Dorian Gray," Wyke (12). "Starlight Rock," Hipp. (30). "Together Again," Vic. Pal. (50). "Tuppence," Globe (61). "The View," Whitehall (57).

# Fabrizzi Flop Surprises Arg. Legit; Spanish Influence Rks Natives

## Buenos Aires, May 20. Scarcity of legit theatres this season (Argentina) has led to some acute that the Argentine Society has appealed to the government for support in getting buildings, materials and supplies of land for new theatres.

# ARG. RADIO IS SNARLED IN UNDERCOVER BATTLE

## Montevideo, May 20. An undercover battle is raging over the Argentine radio under control of the three major networks, all rumored now more or less under government control. Ownership, Belgrano and Rader networks have fallen under control of Seneca de Peron's associates, while Mundo is controlled from Central Bank and Economic Council circles.

The administrator of posts and telegraphs, Oscar Nicolini wants all three networks placed under a semi-official rule, while the new Secretary of Education, former Argentine Ambassador to the U. S. Oscar Ivanissevich, claims that radio is closely related to educational matters and should be handed over to his department for supervision.

# Increase in Homemade Dubbed Pix Show French Regaining Own Market

## Paris, May 22. The French are recovering their own pix market since the war. Total number of releases in Paris for the first five months of 1947, including 129 originals for the eight majors and 123 dubbed in French.

From July 1, 46, to Jan. 1, 47, were 436 French-speaking originals and 178 dubbed. For 1947 the figures show that dubbing has progressed since the original figures were only 152 against 178 dubbed. During 1947, of this number, 26 originals and 55 dubbed were released by indices, leaving 129 originals for the eight majors and 123 dubbed in French.

From July 1, 46, to Jan. 1, 47, the French Released: 331 Frenchmen against 67 American-dubbed, four English, two Italian, five Swedish and one Swiss. For 1947, out of a total of 324 French-speaking offerings, 86 were Frenchmen, against 178 American-dubbed, one Argentine, four Belgian, one Czech, two Danish, 23 French, 11 Italian, two Polish, three Russian, seven Swedish and one Swiss. Also the number of foreign-speaking subtitles doubled for the second period, being 80 foreign subtitled against 122 for the same half of 1946, while for 1947 the figures are only 183 foreign pix with subtitles, against 325 French and dubbed pictures.

# Finnish Firms Pacing Foreign Distrib Setups

## Helsinki, May 21. An agreement was recently signed between the Continental Film here and Discina in Paris, for distribution of latter's films in Finland. The agreement is of the same type were also recently signed between Astor Film here and Discina Pictures in Paris. Finnish production is active. Adams Film is preparing "Rovo" (The Robber) starring Hannu Salonen and starring Tauno Palo. Fennu Film is "Kettilakko" (The Kettle) starring Sirén, Saksela and Esko Vertainen, directed by Yrjö Niska. Finnish SF (Suomen Film) announces "L. J. (L. J. Sydan), directed by Edwin Laine and starring Tauno Palo and Sirén. Kinnaman, Suomen Film has a comedy, "Hormoni-Hilisevät," directed by Orvo Saariluoma, starring Hilja and Helma, Jool Rime and Reino Valkama.

# Baker's Summer Dates

## Mexico City, June 2. Josephine Baker's skedded recent dates here, set for mid-June in the Teatro Ritto, yards for 100, must wait as she has linked for six weeks in Belgium and two in France. The house probably will get here in the early fall. She was outstanding here last year, earning \$900 daily, and still on stage, niteries and radio.

# U.S. Pix Held Back As Argentine Exchange Situation Worsens

## Montevideo, May 22. The exchange situation in Argentina has worsened to the point where U. S. film imports are held back as the situation is viewed only local news sheets.

Censorship trouble is also snafu showing of foreign newreels and films. The Argentine film industry is imported documentary on the fate of Europe's millions of DPs who are in for short stays in Argentina. RKO, Italian pix distributors have not yet been able to have "Shoe Shine" approved.

U. S. distributors are not importing any new films, saving the few features and flimsies in the reel features, and flimsies in the reel features are viewed only local news sheets.

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# MEN ON HORSE' TO ROOM JAP PADDIES FOR ARMY

## Tokyo, May 22. "Three Men On A Horse," George Auland's comedy, opened on Tuesday night at Tokyo this week at the Empire's Ernie Play theatre. An Eighth Army production which was for short stays in Japan is scheduled for five evening performances in Tokyo, then will go to Osaka for short stays. Kōhama and Kyoto plus several one-nighters at camps near Tokyo.

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# Walls' 'Evil' and 20th's 'Escape' Key Tests of Anglo-U. S. Film Productions

Major U. S. producers, who are making productions in England as a means of thawing out their frozen coin, are now watching carefully the results of the first two films to be turned out in British studios by the American major production companies. The first, a Guinness pig picture, is "So Evil My Love," a film Walls production for Paramount, and the second, a William Perlberg production for 20th-Fox, both of which are due for release in the U. S. market.

Made under conditions that'll be duplicated for other companies in England, these two films are likely to shape the future of the British production experiment. If reaction of American filmgoers to the stamps on U. K. studios may be turned on by more serious tests, the usual "British picture" indicated thus far. But if the contrary proves to be the case, then skeptical producers are likely to stay encoined on this side of the Atlantic for good.

Both "So Evil My Love" and "Escape" are held to be legitimate test cases because they represent top coin efforts by both Paramount and 20th-Fox. The former, with Harryson and Peggy Cummins in the latter. In addition, there are no "British picture" stamps on these two films, as indicated thus far. But if the contrary proves to be the case, then skeptical producers are likely to stay encoined on this side of the Atlantic for good.

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## 'Phoney Books'

Continued from page 3

to bolster the big film with an extra star at \$200,000, that added an additional \$100,000 to the picture's overhead charges. Actually, it didn't cost the studio an extra cent in overhead.

Result is, Selznick declared, that when the two films go into distribution, the phoney bookkeeping makes the \$750,000 one appear to show a profit, while the \$3,000,000 production appears to suffer a loss.

"Actually, that may not be true at all," Selznick point out. "Nevertheless, seeing that the boys in the front office decide that what they need is more \$750,000. The result is that the boys have completely misled themselves."

Producer declared there were other methods of bookkeeping accounting possible to give a more accurate picture of where overhead charges should be placed.

Striking out on still another front against the "phoney bookkeeping," Selznick asserted that the two companies were kidding themselves on the distribution charges they place against their sales. They seem to be charging against a big picture as a small one, he said, indicating that what it costs more in dollars and cents to sell the \$3,000,000 film, it costs less to sell the \$750,000 one.

"That's preposterous," Selznick declared. "Anyone familiar with sales can tell you that it probably took a lot less time and effort to sell the big one than the little one. The \$3,000,000 film may have sold itself, while the \$750,000 picture had to be sold by the salesmen and even the district manager and the home office may have consumed a great deal of the \$750,000 picture got sufficient and profitable playdates."

## USELH HELD IN \$3,800 MPLS. THEATRE THEFT

Minneapolis, June 1. —An 18-year-old boy, held by police in connection with the theft of \$3,800 in weekend earnings from Radio City Theatre, here, Four bags of cash were carried out of the theatre, indicating that robbery was an inside job.

The suspect was picked up after an assistant manager told police that he saw the smiling out of the main floor office, where the safe is located. Safe had been up-locked, out in a way that would cause it to lock if any attempt to break in. The suspect, however, took the money, according to the police, was familiar with the safe's automatic features.

## UA-Rank

Continued from page 1

ting playing link on the 'Odeon and Gaumont-British chains prior to the passage of the 73% tax bill last year. The latter is now being carried on shipments to England by American companies. Following the passage of the bill, UA is in a favored position, since it had a stock of pictures in Britain that were not subject to the tax. They will have been practically all played off by the time the new agreement becomes effective June 15.

UA Back Where It Was

With a surfeit of product from all the companies available to the Rank chain, UA has been placed in the same position as before last August. It claims it is getting along fine in the circuit. UA, despite the sizeable block of stock it owns in Odeon. Rank holds the majority interest in the circuit.

Since its minority holdings are obviously of no help to it in getting along, UA is now considering sidestepping for some months selling their and getting out of the British picture situation altogether. It says its initial move in that direction last December, when it sold an interest in an Odeon affiliate for \$700,000.

UA's current holdings in Odeon have a book-value of about \$800,000. The interest is understood to be offered between \$3,000,000 and \$4,000,000 for them when Kelly was in London. But when Kelly was turned down by Miss Pickford, UA's interest in Odeon was sold to the British Film chain. Whether the British Film chain has increased his offer in the new negotiations has not been disclosed.

Rank and UA each own 50% of the Odeon Cinema Holdings.

UA's major asset is something over 2,000,000 shares (controlling interest) of Odeon Cinema Holdings, a London-based company. UA's British subsidiary owns 83,000 shares of the latter, while the Odeon chain owns the two-week period last year for an average of about 40 shillings (\$8) a share.

The Eagle Star Insurance Co., which, along with Rank, owns the Odeon chain, is also a partner.

Background of Rank's alleged refusal to cooperate with UA on the new deal is being given in the things, it is said, a personality conflict. Rank also stated when in the Odeon chain that "the pictures which make the most money for us."

UA's position in the legalistic side of Kelly's negotiations is Rank's consolidation of his General Cinema and Odeon chain into winter into the Odeon chain. There was some objection from UA, which said that Rank did not hold an interest in the Gaumont-British circuit, which was a subsidiary of UA. Rank was fired, because, they claimed, they were given no opportunity to dispute the Odeon chain's position with Rank before it was fact accomplished.

## Citizen Saint

"Citizen Saint," indie production by Clyde Elliott, which was previewed in New York, June 24, was reviewed in Variety from Hollywood, Nov. 1947. About 20 minutes of the current film were re-shot. In his review, Brod stated the story of the film and the character of Mother Cabrini is "sketchy and the appeal limited for commercial showings. The selling will come through tie-ups with religious groups."

## Williamson New Chief Memphis-Variety Tent After Flexer Resigns

Memphis, June 1.

Dave Flexer is no longer president of Memphis Variety Tent No. 20. Flexer resigned after continuing flurry of requests from directors who felt he was away from Memphis too much of time.

Successor, Ed Williamson, WB branch manager, who was unanimously elected.

Flexer announced sale of his two new drive-in theatres in Minneapolis and St. Louis to the city of Minneapolis. Twenty-Two Drive-In nearing completion at Fort Smith, Ark.

## Open Two Denton, Texas, Drive-Ins

Denton, Texas.

Two new drive-in theatres have opened here and work starts soon on downtown building. Colonial picture, costing \$100,000, is being shown on George Franklin of El Paso, on Fort Worth highway. Lester Dollinger, costing \$100,000, is being shown on the same highway. Drive-in which opened on Gainesville road, 100 minutes parts of part of Pagnol's trilogy on Marseilles life, film is full of the same old story.

New \$200,000 House for Dallas

Dallas.

A modern theatre is planned for Western Capital by Robert K. Kowley Circuit. The old Blon the theatre, which was closed, is being cleared for the new one. New \$200,000 house to seat 1,000.

## \$250,000 Chi Drive-In Opens

Chicago.

The 60' Drive-In, seating 1,000, and with 1,000-car capacity, opened here last night.

N. Y. Update City Gets 35m. Pix

Schaghticoke, N. Albany.

County, 20 miles north of Troy, now has 35m pictures for the first time. The new theatre has been converted into a theatre by Charles J. Taylor, who has taken the theatre, Fair Haven, Vt.

## Vancouver's 448-Seat Art House

Vancouver.

A 448-seat art theatre is being constructed here by the Art House and Associates, Toronto. House is to be built on the site of the old theatre. Expected that Taylor will use spot to showcase his English picture, "The Great Escape," in the new theatre.

## New Cucamonga, Calif., Houses

Los Angeles.

Cucamonga, a town of 3,000, will have theatres seating 1,300, with 1,000-car capacity.

Rayford, Calif., will have 1,000 seats. New houses will augment the Lux, a 1,000-seater.

## \$300,000 House for N. Jersey

Newark.

Adam A. Adams, operator of four houses in northern New Jersey, started a \$300,000 theatre and store complex in Newark, N. J. The 1,200-seater will include television lounge.

## UA's Opt

Continued from page 5

some negotiating, but was finally arranged with UA by the rights from the broker. He refused to give up rights to the film, incidentally, the film was sold by him to Harris-Broder, who then gave them to Maslow. UA's position in the legalistic side of Kelly's negotiations is Rank's consolidation of his General Cinema and Odeon chain into winter into the Odeon chain. There was some objection from UA, which said that Rank did not hold an interest in the Gaumont-British circuit, which was a subsidiary of UA. Rank was fired, because, they claimed, they were given no opportunity to dispute the Odeon chain's position with Rank before it was fact accomplished.

## The Calendar

good, and additional interest is given by the documentary touch of the story of the chess activity of the Asot race course.

## Marinus

Starkley release of Marcel Pagnol production, written by Marcel Pagnol, Pierre Frémont, Charles, Joseph, and directed by Alexander Korda. Marins, N. Y. City, June 24, 1948. Running time, 117 mins.

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## (In French, English Titles)

This Marcel Pagnol production was first shown in the U. S. without English titles in 1935 at the 5th Avenue Playhouse, N. Y., where it died after a week. But the background music, however, has made it a success. It was shown in 1935.

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## Film Reviews

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## Marinus





The songs that are capturing the air waves!

The musical that's fresh as a sea breeze!

IN COLOR BY  
**TECHNICOLOR**  
STARRING

JACK  
**CARSON**

JANIS  
**PAIGE**

DON  
**DeFORE**

and  
**DORIS DAY** *She's Dynamite!*

A NEW DAY FOR THE  
SINGING DANCING SCREEN  
A marvelous new personality!

with OSCAR S. Z.  
LEVANT \* SAKALL  
FORTUNIO BONANOVA

DIRECTED BY  
**MICHAEL CURTIZ**

PRODUCED BY  
**ALEX GOTTLIEB**

**MICHAEL CURTIZ**

PRODUCTION  
Screen Play by Julius J. & Philip G. Epstein  
Additional Dialogue by L. A. L. Diamond

WARNER BROS.  
PICTURES  
RELEASE



Warner Bros.

# ROMANCE on THE HIGH SEAS

## SCULLY'S SCRAPBOOK

**\* By Frank Scully ♦♦♦♦♦**

# BRUTAL



and breathtaking as THE SATURDAY EVENING POST story!

COLUMBIA PICTURES presents

# CORONER CREEK

in CINECOLOR

starring

RANDOLPH  
**SCOTT** · MARGUERITE  
**CHAPMAN**



with **GEORGE MACREADY** · **SALLY EILERS** · **EDGAR BUCHANAN**

Screenplay by Kenneth Gamet • Adapted from the novel "Coroner Creek" by Luke Short

Directed by **RAY ENRIGHT** • Produced by **HARRY JOE BROWN**

One of the most rugged Western dramas ever screened!





# Trailers

**COST LESS**  
*and*  
**SELL MORE**  
*Than Any Other  
Form of Theatre  
Advertising!\**

\*Trailers draw 31% of your Patrons"  
...says Woman's Home Companion  
in authoritative 1947 Movie Survey!

**NATIONAL** *Screen SERVICE*  
PRIZE BARY OF THE INDUSTRY

# Allied Plans to Invade St. Louis

## On Big Scale; Other Xchange Items

St. Louis. — Andy Dietz, manager of Co-op Exhibits, confirmed reports that Allied States is ready to launch an invasion of St. Louis theatre territory, long the stronghold of the Motion Picture Theatre Owners. Two weeks ago Dietz resigned as field man for MPTOA regional organization.

Dietz said he will organize this territory along the lines of the Allied affiliated organization such as the Rocky Mountain Independent Theatres. He recently returned from a Denver tour where plans were made for the St. Louis move. In bowing out, Dietz established quarters with Screen Guild exchange and International Theatre Guild. Television Corp. In recent months, Dietz closed pacts with a number of outlying theatres to book and buy for them.

Jack Jackson Joins Sack. Sack Amusement, indie distribution outfit here and in Atlanta, is attempting a buildup of franchise units in its two southern exchange areas. As of Monday (31) veteran district manager Jack Jackson joined the firm to assume charge of its foreign division. Sack has several Negro films and other indie product throughout the south.

Joe Minsky's Added Scope. Joseph Minsky, Eagle-Lion's district manager for Philadelphia, Pittsburgh and Washington, is also assuming supervision of EL's branch in Cincinnati and Cleveland. He'll continue to headquarter at the Philadelphia exchange.

Elliott's Calgary Post. Arthur Elliott, former salesman at RKO's Montreal branch, hosted to the post of exchange manager in RKO's Calgary, Canada, branch. Elliott succeeds Reg Doldridge who resigned.

Readle's Staff Shuffles. Aubrey Park, N. J. Personnel shuffles at Aubrey Park houses of Walter Reed Theatres have resulted in the switch of Joseph Sommers from managing the St. James to a similar post at the Paramount. He replaces Jerry Elbert who moves to the post as manager. William Matone remains at latter house as assistant manager. James Brennan, Jr., formerly assistant manager at the St. James, moves into Sommers' old spot there.

Another Clk. Fleck Dropped. Hollywood. War between Columbia and the Screen Publicists Guild increased in intensity with the discharge of Frank Daugherty, the fourth sack

chase of the latter's Alvin, top theatre. Parties have been unable to agree on terms which were offered a trade of two Paramount St. Paul neighborhood houses to Mann for the Alvin.

Hub's Beacon Clicks on 24-run Boston. Beacon theatre, long closed house on Tremont street is open again with a new schedule on Mondays. Under the new management by Benjamin Williams, has recently been playing "Black and White". "Upturned Glass" on second-run with nice results. It will get first subsequent-run on "Miracle of the Bells" this week. Works on the 24 day clearance policy. Monday through Thursday, 10 houses and recently inaugurated display ad promotion in Hub papers.

St. Leo House Allowed to Reopen St. Louis. Missouri state supreme court has slammed the doors of St. Louis theatre. The court ruled operated by Arthur F. D. Kahlert and Marie K. Kahlert. It's license was suspended April 6 last year, when city officials ordered it closed because it constituted a public health hazard. One crumb of satisfaction was obtained by the exhibitors when the court ruled that a lower court decision that the city could demolish the building was safe. Action of the court is denying the city the right to raise the issue without the exhibitors to make alterations to conform with safety measures.

Rosenblatt Mone's St. Leo Mgr. Rubin Rosenblatt, who has been with Interstate Theatres for 14 years, resigned to operate his own business. He has been with the company is best known for his sexier, "Mom 'n' Dad".

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Joseph F. Woodward installed as manager of St. Louis exchange. Woodward, succeeds William Feld, resigned. Woodward formerly was exchange manager for 20th-Fox.

Maurice Schweitzer, recently resigned as manager of Paramount's exchange here, hosted by 150 exhibitors; attended on a cause because of fractured leg.

Mpls. Allied Eyes Clearance. North Central Allied directors instructed President Benjie Berger to appoint a committee to study Minneapolis clearance with the view of having it made "more reasonable" for local independent neighborhood and suburban houses.

Berger said it's obvious that all Minneapolis clearance now is "reasonable" in the sense that the situation is not as bad as it was. He said he expects the situation has ordered to be better.

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SAN FRANCISCO (Continued from page 8) Last week, "Duel in Sun" (SRO), \$180.00.

St. Frank's (P) (1:40); 60-55—"Miracle of the Bells" (UA) (2d wk), Strong \$12,500. Last week, boft \$17,500.

Orpheum (Blumenfeld) (2:48); 35-35—"Pulver Brush Man" (Col). First Last week, "The Bells" (UA) (2d wk), \$11,000.

United Artists (Blumenfeld); 30-30—"The Bells" (UA) (2d wk), \$12,000 or near. Last week, "Will It Happen Again" (FC) and "Argyle Secret" (FC), both \$9,000.

Larkin (Roemer) (40); 65-65—"Die Fledermaus" (Indie) (3d wk), \$17,500. Last week, \$17,500.

United Nations (PWC) (1:18); 60-55—"Ideal Husband" (20th) (2d wk), \$17,500. Last week, \$17,500.

Sturdy \$4,000. Last week, \$5,300.

Reprise (Blumenfeld) (955); 55-55—"Pulver Brush Man" (Col). Smash \$12,000. Last week, "Are You With It" (U), \$9,500.

State (P) (2:33); 60-55—"Los Angeles" (Rep) and "Inside Story" (Rep), both \$12,000. Last week, "Woman in White" (WB), \$8,200.

"Bells' Lusty \$11,000 Port. Portland, Ore. June 1.

An overdose of sport and travel. Theaters are outdoing one another into downtown pix receipts this week. "Miracle of Bells" at Orpheum and "Ideal Husband" at United Nations at Broadway also shapes well.

Orpheum (Parker) (1:32); 55-55—"All My Sons" (U) and "Where North Begins" (SC), Good \$9,000. Last week, "State of Union" (M-G) and "Heart of Virginia" (Rep) (3d wk), \$12,000.

Mayfair (Parker) (1:50); 50-55—"Ruthless" (EL) and "Adventure in the Heart of Virginia" (Rep) (3d wk), \$12,000. Last week, \$12,000.

Orpheum (H-E) (2:00); 50-55—"Miracle of Bells" (RKO) and "Port Said" (Col), also Oriental. Excellent \$7,500. Last week, "Lost Horizon" (Col) and "Adam Had Four Sons" (Col) (reissues), okay \$6,000.

Paramount (H-E) (3:40); 50-55—"Iron Curtain" (20th) and "Arthur and the Holy Grail" (20th) (2d wk), Good \$5,000. Last week, \$5,000.

Playhouse (H-E) (1:20); 50-55—"Unconquered" (Par) and "Mr. Deeds" (2d wk) (m.o.) (6 days), Trim \$2,000. Last week, \$2,000.

Artists (Parker) (8:55); 50-55—"Winter Meeting" (WB). Very big \$1,500. Last week, \$1,500.

"Bells' Lusty \$11,000 Port. Portland, Ore. June 1.

Holiday Hits Mpls. But 'Apache' Bright 16½; 'Duel' Not So Big 14½

Business has been brutal here and it wasn't aided much by week-end Memorial Day holiday which drained the city of much of its population. Massed states started as early as last Thursday and reached record-breaking proportions.

Three Darling Daughters, "Port Apache" and "Duel in the Sun" at regular admissions as well as lesser offers are suffering. "Duel" and "Apache" are suffering.

Estimates for This Week. Century (Par) (1,600; 60-70); "Sitting Pretty" (20th) (m.g.). Good \$14,000. Last week, "Ruthless" (EL), \$4,000.

Gopher (Par) (1,000; 44-); "Belle Starr" (20th) (m.g.). Light \$3,500. Last week, "See Spoilers" (Indie) and "Magnificent Brute" (Indie), both \$2,000.

Lyceum (Schreiber) (1,500; 50-70); "Summer Holiday" (Indie) (2d wk), \$12,000. Last week, \$12,000.

Lyric (P) (1,000; 50-70); "Sainted Sisters" (Par) (m.o.). Grabbing \$4,500. Last week, "Iron Curtain" (20th) (m.g.), light \$4,000.

Radio City (Par) (400; 50-70); "Daring Days" (M-G). Very mild \$14,000. Last week, "Sitting Pretty" (20th) (m.g.), \$12,000.

RKO-Orpheum (RKO) (2,800; 50-70); "Port Apache" (RKO). Big (m.g.) (reissue). \$2,100. Last week, \$2,100.

RKO-Par (RKO) (1,000; 50-70); "Ruthless" (EL). Light \$5,500. Last week, \$5,500.

State (Par) (300; 50-70); "Duel in the Sun" (20th) (m.g.). Light at regular scale. Modest \$10,500 in (m.g.) (reissue). \$2,100.

Uptown (Par) (1,000; 44-); "The Bells" (UA) (2d wk), \$12,000. Last week, \$12,000.

World (Mann) (350; 50-55); "Years Between" (U). Even at this summer movie season, they have rough going and this no exception. \$2,000.

"Miracle of Bells" (RKO) (3d wk), \$1,800.

Mono Regional in Chi. Chicago. Monogram franchise holders, branch and district managers, held their annual meeting here at the Drake Hotel, May 30-31. Main topic of discussion was special treatment for exhibitors. "The Bells" (UA) and "Dude Goes West" (Indie) were discussed.

DENVER (Continued from page 9) "Mating of Miles" (2d wk) and "Madonna's Secret" (Rep), also Esquire. \$9,500. Last week, "To Victor" (U) and "For You I Will" (U), \$6,000.

Big (Fox) (975; 35-74); "Iron Curtain" (20th) and "Lead Sore" (20th) (m.o.). Very mild \$2,000. Last week, "Tarnished Adventure" (M-G) and "Tarzan N. Y. Adventure" (M-G) (reissues), \$2,000.

Silver (Fox) (1,867; 35-74); "Farish" (reissues) (Indie) and "The Bells" (UA) (2d wk), \$12,000. Last week, \$12,000.

Webber (Fox) (750; 35-74); "Lady from Shanghai" (U) and "Heart of Virginia" (Rep), also Denver. Very slow \$2,000. Last week, \$2,000.

"Bells' Lusty \$11,000 Port. Portland, Ore. June 1.

Gus Eyssell (Continued from page 5) Chief, Nelson A. Rockefeller, who was president of the National Union, until 1940, will resume the presidency left vacant by the death on May 11 of Barton P. Turnbull.

Eyssell, 46, started in the film business in 1912 as assistant to the manager of a Kansas City house. He later was an exec of Paramount.

He joined the exec staff of the M. H. four months after it was opened in 1933.

# New York Theatres

ERROL FLYNN in "SHERIDAN" EDDY DUCHIN in "SILVER RIVER" and ARTIE DANN in "STRAND" OPENS 9:30 AM EVERY DAY AT 10 LATE MINOR FILM

GODDARD CAREY in "KING OF THE TROPICS" and RAY NATION in "PIRATON" OPENS 9:30 AM EVERY DAY AT 10 LATE MINOR FILM

DANA ANDREWS • GENE TIENEY "THE IRON CURTAIN" A 20th Century-Fox Picture

Plus on STAGE ER SULLIVAN in "ROXY" HIS DAZZLING RHYTHM BEVERLY ROXY DR. ORL.

RADIO CITY MUSIC HALL in "THE PIRATE" JUDY GARLAND and ELEANOR KELLY in "THE PIRATE" Color by TECHNICOLOR

M-G-A presents VANCE JOHNSON JUNE ALYSON in "The Bride Goes Wild" CAPITOL Buys a 2d St.

WOLFEY HERMAN in "MELODY TIME" greatest short and song-short

Alfred Hitchcock presents in "Barin Express" OBERON • RYAN • KORTVIN • LUKAS

NATIONAL, NEW INDIE New indie outfit, Radio Pictures, Inc., headed by Lester C. Kroll, moved into Motion Picture City last week.

"House of Cards", based on a yarn by Clarence Budington Kelland. Directed by the new company's shooting schedule. "House of Cards", a bestseller by Margaret Lee Runbeck.

Under the D. of J. application, majors would list name of innocent investor, address and business, if any. Within 30 days of recording both the general findings and the list, objections could be filed, including those instances of joint ownership which would be Government proposals to contest.

Order sought by the Government would also vacate paragraphs 5, 8 and 9 of section 11 of the act, along with paragraphs 5 and 6 of section 13. Par. 3 invalidates all franchises; 4 covers contracts; 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WB-Reagan (Continued from page 3) production" at the time and could not be spared. Martin took it up direct with Jack Warner, and was told to wait until the latter had had to report to Guild's Internal Executive Board in recent weeks sessions that Warner Reagan couldn't be spared for a

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# Inside Stuff—Pictures

One of the lesser touted, but most active humanitarian outfits in the film industry, the Volunteer Film Assn. of St. Louis, was given a two-column boost in the N.Y. Times Sunday (30) by Dr. Howard Rusk. Organized in 1939 by a group of private individuals, the Volunteer Film Assn. has been engaged in lifting the morale of shut-ins and hospitalized children and adults by the showing of motion pictures. Last year, 250 screenings were given with the audience consisting of only one or two persons in many instances. Starting out with only a single projector and two films, the organization currently has 10 projectors and a large film library. According to Dr. Rusk, "one of the difficulties such organizations encounter is in obtaining a sufficient supply of good films, as some of the major motion picture companies are unwilling to release their films for such showings."

The Volunteer Film Assn. is currently preparing an outline of its experiences and suggestions as a guide for organizations in other cities who want to embark on similar projects. The first widespread use of films in hospitals was begun in military hospitals during World War II with the Red Cross supplying both entertainment and educational films for patients. The Veterans Administration has supplied equipment for all its hospitals, and during a single month, about 10 films per patient in all hospitals are shown. Harold Russell, Academy Award winner in "Best Years of Our Lives," was selected for the role after appearing in a VA training film for handicapped vets.

Deal continues to be offered by Metro to take screen rights to the novel, "This Side of Innocence," off the hands of Armand Deutsch if he can arrange with United Artists to release him from a commitment to make the film for Metro, by that company. Grad Sears, UA pxe, is understood to want a deal of coin for letting Deutsch out of the deal.

Rights to the Taylor Caldwell novel were bought for \$100,000 more than two years ago by Story Productions, in which Deutsch was partnered with Hal Horne and Stanley Kramer. Difficulties in whipping the script into shape and having the picture held it on the shelf until Kramer got out of the setup and Horne later followed him. Expenses attaching to the picture in the meantime amounted to about \$600,000. Deal understood willing to pay Deutsch that much if he can clear it with UA.

Deutsch is now an associate producer on the RKO lot. Kramer and Taylor Caldwell were in for a deal to be made, since they held a participation in the picture, which would have to be paid off by either Deutsch or Metro were the film to be produced. Deutsch bought Horne's rights out completely when they decided to abandon their partnership.

Although Warners play most of the Eagle Lion product in its theatre circuit, they won't touch "Repeat Performance" with a 10-foot pole because it has Joan Leslie in it. WB and actress are still at odds over recent court cases which Warners won and star is contesting. As a result picture, which also features Louis Hayward and Richard Baschard, has been gathering dust on the E-L exchange shelves. It was that is, until last week when James Hendel, E-L manager in Pittsburgh, closed a deal with a nabe house, the Beacon, in Squirrel Hill, to place it first-run providing theatre gave "Repeat" a full week's run. Management and contract was signed for pic to go into Beacon week of June 16.

## Better Pix

Continued from page 3  
firmed the downbeat trend, Rodgers declared that biz "is not seriously off, from a rentals standpoint."

Chief optimistic note at this time was voiced by one affiliated circuit topper, who averred that his company's receipts were already starting to climb. While conceding that biz is off from 10-12% over this period in 1947, he declared that the worst spell was felt early in May. He attributed the sharp slump then to the usual lull in the boxoffice taken by the first rainy weather of the season.

Other Competition  
Majority of the industry spokesmen attributed the offish theatre grosses to the increasing competition for the public's dollar. This competition holds not only for the amusement business, in which summer sports are hurting, but to practically every field, since many manufacturers have only recently been able to throw on the market in quantities the products that were held up during the war. Higher cost of living, which hit a new peak during the last several months, is also considered an important contributing factor, with the white collar worker especially hard hit. In this connection because of his fixed salary.

As always, however, bad weather is making itself felt. Broadway houses, for example, are suffering their worst biz since the war's end and must of this year on the heavy rainfall which hit New York during the last month. Besides keeping suburbanites at home, the near-record fall also cut into the number of tourists that usually visit Broadway in the spring, thereby nicking the Main Stem deluxers for heavy slumps in biz.

One factor that's figured to contribute to the anticipated rise in biz is the recent reduction in Federal income taxes. This gift from the Government is expected to react especially favorably among the aforementioned white collarites, who will have that much more to spend on amusements. And, with the new blood being injected into most companies by the promise of top-quality product coming up, industry officials, remain optimistic that better biz is in the offing.

## Selznick's No-Fan Mag Trailerizes 'Blandings'

Selznick studio this week issued the first edition of its own fan mag, Close-Up. According to flack chief MacMacNamara, it is proposed to get it out "from time to time and perhaps, eventually, on a regular basis."

Slack-paper 64-page mag (in a Life format) is going to be sold in theatres in advance of showing of Selznick's "Mr. Blandings Builds His Dream House," according to MacMacNamara. There's also a possibility, he said, of its being offered for sale on newsstands.

Cover photo and most of the pictures and text inside concerns "Blandings." Mag also carries ads for other Selznick films and for RKO's "Fort Apache," plus an editorial by Ted Gamble, president of Theatre Owners of America, giving a list of films from other studios to which, he says, exhibs and public can look forward.

Carrying industry public relations cudgels, Gamble has also put his name to an article in the mag defending "Hollywood Opulence." Unsigned piece labeled "Hollywood After Dark" likewise subtly pushes industry public relations, promoting the idea that the film capital isn't the big, bad city it's painted.

## Serkowich's Pic Bally

Universal has retained the recently organized firm of Benjamin H. Serkowich Associates to direct a special promotion campaign for the forthcoming Monty Shaff-Frank P. Rosenberg production "Man Eaters of Kumaon." Serkowich will build bally for key-city openings of "Man Eaters" with the aid of a special field staff. Film is set to hit first-runs around July 1.

Serkowich was most recently with Columbia as ad-pub chief. Special type of promotional activity planned for U's pic is one of the phases of Serkowich's new industry consultants and public relations firm.

## Summer Production Stepped Up At Most Hollywood Studios

### 20th's General Upbeat (Sales and Prod.) Theme Of Andy Smith Dinner

Pointing up the rise in film rentals, revealed to 20th-Fox stockholders recently by prexy Spyros Skouras, 20th division managers reported to Skouras at the Andy Smith testimonial dinner Wednesday (26) night that their branches have rolled up more revenue during the first five months this year than during the first six months in 1947. At the same time, they revealed that more theatres in June would be playing 20th product than in any previous month in the company's history.

Dinner was tendered Smith at the Waldorf-Astoria, N. Y., by the division managers to celebrate his first anniversary as sales chief. In a wire from the Coast, production chief Darryl F. Zanuck complimented Smith on his sales record, declaring that the studio is prepared to maintain its present production schedule on the basis of 20th's sales. He revealed that all pictures scheduled for release during the remainder of the year have been completed with the exception of "Yellow Sky," which rolls this week. In addition, the "Snake Pit" and "That Wonderful Urge," although not earmarked for release until 1949, have been finished. Zanuck said that seven more films for '49 release would roll at the 20th lot within the next two months.

Skouras served as toastmaster at the dinner, intruding various company execs who lauded Smith for his first-year's efforts. About 120 attended. Division sales chiefs returned to their headquarters over the weekend to launch the Andy Smith anniversary month sales drive, scheduled for May 30-June 26.

Hollywood, June 1.

Summer production, usually carried on at a slow pace in Hollywood, will be stepped up by most of the major lots, with programs running well into autumn.

Four pictures go into start at Metro during June and July, starting with "The Bride." Others are "Little Women," "Take Me Out to the Ball Game" and a Judy Gawn-and-Fred Astaire musical, just untitled.

Seven pictures are currently in work at Warners, with two biggies, "Happy Times" and "The Fountainhead," slated to start late this month.

On the summer program at 20th-Fox are "The Fan," "Sweet Sue," "A Letter to Three Wives" and "Chicken Every Sunday."

In addition to "Every Girl Should Be Married" currently in work, RKO will start "Baltimore Escapee," "Bed of Roses" and "Interference."

Similar activity for June and July has been announced at Paramount, with "Universal International and Republic."

## Rank's Woolf

Continued from page 3

15% on top British films playing in their own bailiwicks, according to Woolf. Slough-off in returns on mediocrity films is even sharper, he said, "probably because there are more mediocre films lately." Public is growing tired of the flock of murder pic recently hitting the theatres and are going in heavily for comedies and musicals.

Woolf, in the U.S. on a short visit, shoved off this week with William A. Sefton, Universal distributor veepee, for a tour of U's exchanges. He headed first for Canada and then will swing through the midwest. GFD topper wants to quiz both exchange managers and salesmen on how British films are going in the U. S.

# 9 out of 10 Screen stars are Lux Girls!

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Here's a proved complexion care! In recent Lux Toilet Soap tests by skin specialists, actually 3 out of 4 complexions became lovelier in a short time!

"Smooth the fragrant lather well in," says Merle Oberon. "Rinse with warm water, then cold. As you pat gently with a soft towel to dry, skin takes on fresh new beauty!" Don't let neglect rob you of romance. Take Hollywood's tip!

Star of RKO Radio Pictures  
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MERLE OBERON  
LUX  
Another fine product of Lever Brothers Company

## Giveaway Panic Stirrs Alarm in Face Of NBC's 'Thou Shalt Not Buy' Listeners

There's speculation, in the wake of the formation of the new NAB code of practices, that the networks, who plumped so high-mindedly for the document, may be the first to have one of its clauses thrown at them. The clause is paragraph one, under heading of "Contentious," which reads: "The networks shall not announce programs designed to 'buy' audiences."

In the view of some industry observers, the networks, with the possible exception of NBC right off the bat, are ignoring the code through their multiple airing of quiz shows whose main attraction is their stockpiles of giveaways. So long as the prizes were doled out to studio participants, it's felt, the quiz stanzas, if not actually entertaining, were guilty of at least nothing worse than peddling a vicious thrill to listeners, who could imagine themselves in the shoes of winning contestants, totting off truckloads of loot.

But now, these code critics say, the listener himself has been rung in, by long-distance phone or by being invited to mail in his answers to questions, solutions to riddles, etc., and his incentive for tuning in jingled hinges on the chance of copying some of the booty.

The networks, naturally, aren't showing an answer, although they avoid wide open to debate. The giveaway shows, the webs flatly contend, are purely for the entertainment, because the quizzes give listeners a chance to test their general knowledge to know how to play a game.

Actually the code neither prohibits nor vigorously discourages giveaways, but merely looks down its nose at them. The clause in question reads: "Any broadcast which is designed to 'buy' the radio audience, by requiring it to listen in hope of reward, rather than for the quality of the entertainment, should be avoided."

This paragraph, the critics believe, is a prime example of the generally watered-down, "should be" and "ought not" consistency of the code. Even the networks, or so the code insists, aren't going to "avoid" cashing in, to the limit, so long as their Bank Night just

### Sinatra Set for '48-'49

Hollywood, June 1.  
American Toseco picked up the tab for Frank Sinatra's Friday (7) for another season on the "Lucky Strike" "Tilt Parade." Sinatra's current contract runs out Sept. 28. Deal was set by B. D. & O.

## Wanted: Original Titles & Formats

In their scramble to climb aboard the giveaway gravytrain, the networks aren't bothering their heads too much about such matters as copying each other's formats—except that the idea of an exec head-wagging is going on, particularly, over the latest developments in the CBS format, which is shaping into an ABC-CBS race to knock off sponsors who'll go for a fling in every bankroll.

Having whipped up a "Stop the Music" sequence called "Slag It Again," CBS now has come forth with "Who Do I Call?"—a format closely resembling a recently announced, upcoming ABC show. CBS called it "Who-Do-I-Call?" and peddle it to Procter & Gamble. Both stanzas are mystery dramas and pay off formats, called by long distance, for guessing clues and identifying the culprit.

Both of the shows borrow from the old, tried-and-true formula of the last year on Mutual in a show titled "Calling All Detectives." That show, incidentally, was axed after a short run because of a flaw in concept, one MSB exec chuckles, "CBS will find out about soon enough."

The phone-alistener device, revived by "Pet of a Gentleman," was recently announced by ABC's "Break the Bank," adding that show to new special editions of the giveaway-quiz field which already has such entries as ABC's "Stop the Music," CBS' "Try and Stop Me" and Mutual's "Meet Your Lucky Partners."

Aside from the phone angle and the mountainous proportions of jackpots on current "slag night" shows, much of the execs' interest in variations on such oddities as "Dr. IQ" and "Prof. Quiz." In addition to this gamester giveaway brawls, such latecomers as Mutual's "Take a Number" and "True or False," CBS' "Everybody Wins" and "Strike It Rich."

As for titles, latter CBS show is almost certain to be confused with a "Get Rich Quick" cross-the-board idea prepped by a CBS exec, because of Paul Henning's disk show.

Mutual gandered a "Stop the Clock" sequence, but probably won't book it—not because of its title resemblance to ABC's Sunday night game show, but because of similarity to "Take a Number."

But general network resistance to the giveaway shows has probably hit an all-time low.

### ABC STILL UNDECIDED

#### ON WHITEMAN DISKER

With less than a month to go before the summer season of the rolling of Paul Whiteman's cross-the-board disk jockey show, ABC is still undecided whether to drop the 2:30-4:30 p.m. strip. It develops now, however, that the network is leaning toward participation popular on Newark indie WAAZ, is a contender for 30 minutes of the show, and that Mutual, known also to have gandered at the show.

ABC's haven't given up entirely on the hope of a renewed banking for the Whiteman stanza, pointing out that it has recently been a hit on the ground in the face of generally lowering ratings. However, the web also is showing an unwilling "Get Rich Quick" idea, just in case sponsors might be more interested in a giveaway show.

### KLZ SCRIPT CHIEF ELLIOT WAGER

Carrying a background of department store advertising and one lance, Elliott is carrying out his job, Wager is a member of KLZ's top writing staff.

## Radio Writers Set For Sept. Strike in Agency Stalemate

Following the failure of the U. S. Conciliation Service to settle differences between the Radio Writers Guild and the ad agencies, relations between the two groups are now completely disrupted. With no overt move indicated by either side toward settling together, the Guild is proceeding with plans for a strike some time in September.

The meetings were held by the Government conciliator with the admen and Guilders. At the first, the principal issue was the refusal of the agency-sponsor representatives to agree to a bargaining unit. The Guild is proceeding with plans for a strike some time in September.

At the second meeting the ad group, with Leonard J. Condon (Common agency), chief spokesman, reiterated that they had no suggestions as to a possible bargaining unit or basis of negotiations. The session thereupon ended, with the Government conciliator indicating willingness to accept any meeting in case either group should modify its present position.

Meanwhile, the Guild has written to all the agencies active in radio, indicating the present situation, explaining the Guild stand and inquiring if each agency would be willing to negotiate separately or concurs with the general agency policy. Consequently, the Guild's strategy committee is now actively working out strike plans. The organization's constitution has already been amended to provide for a strike call by a two-thirds majority of the ballots polled, rather than two-thirds of the eligible.

Stevens' Hour Bowled Due to Prudential Dramatic Show Ten

Prudential is giving up not only Rise Stevens, but the entire musical format of its CBS "Family Hour," starting next fall, in favor of a dramatic show to originate with the network. The dramatic stars featured each Sunday. Title, not as yet definite, may be "Family Hour" or "The Family Hour."

Benton & Bowles' veepie Walter Craig scooped the report from Coast last week that Mike Stevens is anklung the show rather than take a pay cut. No question of pay "is involved," said. Rather, the sponsors felt that the time had come to switch to a format which could be possible for a musical.

Mike Stevens appreciates the reasons for the formula switch, Brockway Co., which operates the station, to return to the CBS and CBS as assistant to J. Kelly Smith, veepie over station administration. He'll succeed William Hyman, who transferred a month ago to television sales.

De Gray has joined CBS in 1937 as an accountant. He moved to WBT while it was still a Columbia-owned station.

## Nation's Pedagogues Hop on NBC's Projected College-via-Hikeycles

### Met Life Wants News

Young & Rubicam was inquiring among station reps last week about news program availabilities in various markets in behalf of Metropolitan Life Insurance Co. It's an expansion of a schedule that's been in operation for some time.

## Hubbard Re Radio: 'Honeymoon Over'

Minneapolis, June 1.  
Stanley E. Hubbard, owner of KSTP, was speaker at a meeting of AFRA, although his station personnel are not members of the group.

Regarding their membership in AFRA, Hubbard said, "It's up to the boys." His staff voted not to affiliate.

Speaking of the cult, Hubbard began to talk about "radio on the air" but changed his mind when listeners demanded "let's talk about radio."

He discussed history of radio in Minneapolis, then said, "as far as wages are concerned, the honey-moon is over. When wages increase costs, advertising rates must also be increased."

Those who made a killing in radio," he said, "are now out of it. Those who now own stations, however, are finding it difficult to get a return on their investment."

The element of business hazard must be considered. Nobody who doesn't share in the risk can properly make any claim on profits.

### 'LOST' LOSTS OUT WITH BOSCO DUE TO RATING

The "Lost" show, which started "Land of the Lost," which spans the 11:30-noon period on ABC Saturdays, effective June 26. Reason for quitting is strictly the rating.

It has to compete with "Junior" (CBS) which has been averaging 6, and Ed. McConnell (NBC), which has drawn an average of while "Lost" has fluctuated around two.

Earlier in the season CBS had agreed to drop down on the network's requirement if Bosco would move the show over to that network's 8 a.m. schedule but the account elected to stay put, figuring it had a strong precedent in the Abbott & Costello kid show.

### 'Highways in Melody'

#### In Fall Switch to ABC?

There's a strong possibility NBC's oldest continuous client, Stevens, will shift its "Highways in Melody" show to ABC this fall.

While Melody's talking openly about it, it's known that NBC execs have been greatly provoked by the gasoline outfit to pep up its Friday night stanza, feeling being a segment with a segment ought to pull a much better Hooper. A little high-octane program would give "Highways" more than its current 4.8, it's felt.

This service summer show, "Band of America," (see of this week 4.) It might replace "Highways" as the fall stanza.

It would require the gas and oil company several different time periods.

### E. J. De Gray Back to N.Y.

Edward J. De Gray is checking out the possibility of general manager of WBT, Charlotte, and vice president of the Jefferson Standard Broadcasting Co., which operates the station, to return to the CBS and CBS as assistant to J. Kelly Smith, veepie over station administration. He'll succeed William Hyman, who transferred a month ago to television sales.

De Gray has joined CBS in 1937 as an accountant. He moved to WBT while it was still a Columbia-owned station.

"The professors are all excited about NBC's college-radio proposal, as defined in VARIETY three weeks ago. The web has received a flurry of mail about it," inquired a radio university professor. Others, one result may be launching of a "controlled experiment" to see if the radio can be associated with the University of Louisville.

Now developments also that part of NBC's concept of the project calls for non-commercial educational stations possibly being permitted to repeat the web's "University of the Air" broadcasts under certain restrictions yet to be defined.

As a result of the inquiries, Stanley F. Post, NBC's affairs and education director, has mapped out a July tour to discuss the one-sided monopoly, with leading schools which have expressed interest in exploring the idea. Those he expects at this time to visit include the University of Wisconsin, Indiana, Univ. of Wisconsin, Boston Univ., and the Univ. of Louisville.

Louisville Mayor Charles P. Farnsley, however, can't wait until July. As a former trustee of U. of Wisconsin, he's been advocating such a project locally for months. In fact, he already had started last fall. Actual classroom lectures were transcribed for airing on FM station WLVZ, which is the project was to start, the university took it to another station because of work on the radio.

When Mayor Farnsley saw the recent VARIETY story, according to him, he decided to "let it be yelled." "Get me that man long distance!" On the phone, he assured that he would "let it be yelled" money and a already set-up machinery to put the NBC plan into effect. "I've already said you planned a 'controlled experiment,' didn't you?" Farnsley said.

(Continued on page 33)

### Hub's FM Battle

#### On Double Airings

Boston, June 1.  
With virtually all Hub stations now beaming all programs AM and FM—except WBBZ, WBZ and WBZA are beginning to feel the result of the Westinghouse ruling prohibiting any of its six stations from picking up a CBS affiliate. Both sides are prepping for a showdown.

Between Westinghouse and NBC springs from the fact the former will not accept the latter's policy that net outlets can't pick and choose for FM airing but have to use everything or nothing. Westinghouse maintains this is a violation of the FCC ruling that net can't dictate policy to its outlets.

Result is that Westinghouse is getting its hard in N. E. where a large majority of stations announce their FM call with every station from WBBZ to WBZA. Stations do this, as does WHDH, Atlantic sports net key station, and plenty of indie outlets. WBMS, Hub classical music outlet.

WBZ, however, is forced by its policy to stay with the old style double airings, running FM only seven hours a day and then mostly with transcriptions and news. The station is cutting back on its FM on FM on such musical programs as the Telephone Hour, etc., but won't cut back on its 100% local time for themselves. Net insists on a full 18-hour broadcasting day for simulcasts AM and FM, but won't cut back on its 100% local time for themselves.

### Drake Show Auditioned

New dramatic show "The Wanderer," packaged by Charles Levin and produced by Monty Armstrong, was auditioned last night (Tues.) in N. Y. for ABC network. It'll be an action-adventure series, with a loose format to permit for musical interpretation as well. Alfred Drake, who has been in supporting roles.

### Mutual 'In & Out'

#### On Interlochen

NBC wasn't the only major network caught in the middle of an embarrassing slipup last week: But the Congressional Committee on NBC's shortage gap took most of the play away from Mutual's blundering Joseph P. Kamp, who called a Music Camp concert for a six-broadcast spread.

Mutual didn't mind losing the spotlight. The web never had any intention whatever of "defying" James C. Cagney, who, as the American Federation of Musicians has had Maddy's Interlochen, under a union contract for six years. The web, which on May 21 booked Maddy's series for Monday 10:30-11 p.m., July 5 through Aug. 16, four days, quietly issued a cancellation order.

The booking, according to net proxy Edgar Kohn, was a result of a Mutual exec's misunderstanding of Pettit's recent ending of the union's curbs on school musicians. When Maddy jumped into print across the country with the triumphant comment that "Maddy and Mutual gives more importance to the law than to the dictates of the union," the web was so sure of the fact that the interlochen maestro was still on AFM's "unfair" list, that it lost no time ranking the booking.

Simultaneously, the net snatched a fire at Maddy interlochen, the web wasn't going to be dragged into his personal feud, with Pettit.

The other nets are keeping hands off Interlochen, too.

### Weenolen's S&M Exit

Robert Weenolen, radio director of the Sherman & Marquette agency, has resigned effective June 30.

He was formerly an executive in the radio department of Young & Rubicam and before that was a producer with ABC.



# WHEELS OF THE AGE

## Varsity Drag

Bunch of Colbee Restaurant masterminds last week hashed over latest exec switchings in the N.Y. CBS program dept. They kidded about who's who in a lineup that changes faster than the Notre Dame backfield. As a gag a football team was drawn up.

William S. Paley, quarterback  
Frank Stanton, roving center  
William Finisheer, fullback  
Hubbell Robinson, right half  
Davidson Taylor, left half  
Irving Mansfield, left end  
Robert Heller, right end  
Goodman Ace, tight tackle  
Lester Gottlieb, left tackle  
James Seward, right guard  
Jack Becker, left guard  
Arthur Godfrey, Aluma Mater.

## Godfrey Runs into Sponsor Trouble Again On Additional Time Sales

For the second time in recent weeks Arthur Godfrey appears to be running into sponsor trouble because his CBS radio show is writing up an additional commercial time for him.

It develops that negotiations have been under way for National Biscuit Co. and Goldseid Co. (Glass Wax) to pick up the tab for a morning, half-hour Godfrey. That would be in addition to the 11-130 cross-the-board morning show which Chesterfield already sponsors. The ciggie company reportedly can't see eye to eye with the network on plans for expanding the N. 1 personality, figuring that with the kind of coin it's plunking around for Godfrey, it's entitled to his a.m. services on an exclusive basis, even though there are no rival products involved in the deal.

Similar situation cropped up a couple months back when CBS was all set to spring Godfrey into a new half-hour nighttime segment, but Lipton Tea, which sponsors the high-rated "Talent Scouts" Monday nights, put up a squawk and the deal fell through.

National Biscuit Co. is left dangling somewhere in the air over the CBS stalemate. Client is dropping the Paul Whiteman afternoon ABC show and was looking for a new stanza on ABC when the CBS-Godfrey overture cropped up, leaving ABC out in the cold again. It's estimated Godfrey pockets in excess of \$400,000 a year on his Lipton Tea and Chesterfield sponsorships.

## NBC Night Roster Gets a Facelift

NBC's nighttime programming roster gets a full-redrafted facelift in the fall, in the wake of a multiple reshuffling of cancellations and shifts. If the succession of check-board moves goes through as anticipated, it will mean salvaging "Ford Theatre" with its \$2,000,000 billings, staving off the proposed cancellation because of the network's inability to move the show from Sunday afternoon into a nighttime shape up.

Here's how the proposed setup shapes up: With Raleigh dropping Red Skelton, the ciggie outfit will move its "People Are Funny" show from

## NEW FORMAT DUE WHILE THERE'S HOPE

In the face of declining Hoopers this season which has found his Tuesday night NBC show barely crushing the top 10, the network is reportedly prepping a complete format for his 1948-49 Peppermint year.

Hope, in the postwar years, has drifted pretty closely to the same format, that found his program practically entrenched in the N. 1 Hooper slot during the war, but increasing trade and laymen's uneasiness has supported the view that it's time Hope abandoned the format for something new.

## WORST CASES HEADS TO ROLL

Sponsor unrest has hit a new season's high. Bankrollers are doing plenty of flogging, unhappy over the Hooper pyrolys.

Many an agency is on the spot. The multiple activity in recent weeks resulting in accounts going to rival agencies and exodus of key agency personnel is directly attributed in most cases to client beefs.

Lots of bankrollers are demanding a new deal for next season, with a "deliver-or-else" ultimatum to agencies. It's strictly a speculative era, as far as they're concerned, and they're evicting their network programming on a dollar-for-dollar return basis.

Bovous of such stalwarts as Mann Hollner from Lennen & Mitchell, despite the fact that he had a big part of the business, seen stemming from Old Gold's unhappy experience with its high-budgeted (\$17,500) CBS newsmagazine, which fades this season. Similarly, the flock of Ruthrauff & Ryan departures, including Sam Pierce, its Coast radio vesper; Perry & Co., co-director of the R & R radio dept. in New York, and Knowles & Co., which has been steadily laid at various doops, including sag in killings and the "retiring" of the agency's account because of maneuvering wrapping up the "Suspense" show.

Comings and Goings  
The past few weeks have seen the Rayve and Hedy Waver accounts move from Roche, Williams & Clear and be divided up between J. Walter Thompson and Needham, Louis & Broby; N. W. Ayer scrambled recent account in protest over the Jimmy Durante blackouts and methods employed in grabbing off the Phil Harris-Alice Faye show from the ailing "Waltz Time" by Sterling-Dance (\$1,000,000 in NBC billings); Listerine dropping the Ben Burrows for budgetary reasons; DeSota dealers scratching "Christopher Wells" because poor ratings and buying the CBS giveaway, "Catch Me If You Can"; Sealtest calling it quits on Jack Carson in favor of a more moderately-budgeted show; Nozema washing up "Mayor of the Town" and turning off the ABC time because of unsettled conditions.

The latest murmur encasing an indie producer's peers against a network which has been going the rounds of the ad agencies the past week involves the cancellation by DeSoto of Ed Byron's "The Adventures of Christopher Wells" and the sale by CBS to the same account of the giveaway quizer, "Catch Me If You Can." Byron admitted yesterday (Tuesday) that he had been conferring with his lawyer, Howard Reinheimer, about the matter, but said he was under wraps until his counsel decided what action was to be taken and when was to be taken.

As the murmur goes, CBS reacted to a complaint by DeSoto several months ago about the rating of "Wells" by doing a Stanton-Lazarfeld test on one of the latter's installments and showing the analysts to the account. Byron countered by engaging Horace Schwerner to do a test of the same program and Schwartz is supposed to have come up with results completely opposite to the S-L finding.

The sequel, as imparted by the network, was that when Stanton together his Sunday night quiz, "Catch Me," it included a DeSoto cut as one of the giveaways, and that the gesture had its purported effect on Byron's client and a sale was made.

Postscript to the murmur: Reinheimer was considering directing a protest to the FCC.

Ed Murrow's Album  
Edward R. Murrow will have a series of reminiscences in his experiences and observations as a war correspondent, as an album for Columbia records.

The pieces will all be new, with no dub-ins from his overseas broadcasts.

## CBS Program Shifts Linked To 'Agency' vs. 'Network' Situation? Heller Upped to Web's No. 2 Spot

### How Hooper Rates 'Em

(June 1)	
Jack Benny	21.0
Walter Winchell	20.8
Radio Theatre	19.3
My Friend Irma	18.1
Fibber & Molly	17.7
Amos 'n' Andy	17.7
Charlie McCarthy	17.4
Bob Hope	16.9
Fred Allen	16.8
Truth or Consequences	15.8
Bandwagon	15.3
Godfrey's Talent Scouts	15.2
Martin	13.2
Red Skelton	12.8
Bing Crosby	12.8

## CBS Hits Jackpot; It's 1-2-3 for Lux, Godfrey and Irma

Lever Bros.' Monday night CBS "Lux" and Godfrey's "Talent Scouts"—"My Friend Irma"—two-hour sequence crashed through the Nielsen Index for a 1-2-3 sweep of the top brackets of rating released Monday (31) for the last half of April.

Sock puppet of the combo set a flock of firsts, set some industry quarters back on their heels, and touched an answer in the field of parallel Hoopers—the perennial debate over who's rating-deyard and why? It's the first time in the Nielsen stakes, that one hankler's stable of shows has topped win-plat-and-shots. It's the first time CBS has had all the winners. It's the first time NBC hasn't been in the money. And it's the first time two house-built shows ("Irma and "Scouts") have carried.

Godfrey, whose Chesterfield saint has been in and out of Nielsen's No. 1 daytime spot (currently fifth), closed from sixth to take the runnerup bracket behind "Lux theatre" in the evening list, while "Irma" jumped to third from 14th.

Fred Allen, meantime, fell back from fifth to 18th, and Bob Hope from seventh to 19.

Walter Winchell, however, is moving up. Always well up front in the Nielsen index, he fared well in Nielsen's index (apparently due to less pull in rural areas than

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## Toni Cancelling Out On ABC 'T'ast Club'

Chicago, June 1—Toni Co. drops out as bankroller of the first quarter-hour of "Breakfast Club" June 25, two days after Dan McNeil marks his first year as emcee of the ABC show. Half-waver is paring down the radio budget, the effect added cutting out black and white. Twenty-two net programs per week currently carry the Toni tag.

ABC's Toni has had a bid for Toni time, but the offer was mixed because of product conflict with Toni's own radio show. The firm, sponsoring a half-hour of "Breakfast Club," has a heavy array of radio shows to limit the field of potential bankrollers.

Philo, sponsor of B.C.'s final 15 minutes, has shown no interest in expanding its time.

Toni Renews 'Give & Take'

Toni Renews has renewed for the "Give and Take" quiz on CBS Saturday matinees.

In the latest of a succession of executive realignments in the CBS program department, Robert B. Heller, chief of the network's widely-kudged Documentary Unit, has been appointed to the post of executive producer as the No. 2 programming man. He succeeds Harry Ackerman, who takes over Ernie Martin's job as CBS' top program man on the Coast.

The latest shift has fueled speculation in New York radio circles on the significance of the realignment. Dopsters wondered if the series of transfers should be interpreted as simply results of Martin resigning his Hollywood directorship, or whether the steps taken by board chairman William S. Paley meant more.

One line of talk played up the effect on the "agency" versus "network" situation within CBS. Transfer to the post of Ackerman only five months after he left CBS in the specially-created job as executive producer and inheritance of that plum by Heller, a CBS timer, was commented upon. It was known that this meant a notable and desired promotion for Heller, who has been chief of the Documentary Unit for two years and has been in the network since a staff producer. Heller is also considered a protégé of the program department's general manager, William Finisheer.

Heller now ranks as second in command in programming under Hubbell Robinson. Against this meaningful fact, that dopsters predicted a growing impasse between Heller and Robinson, the Hollywood word is a sustaining organization point and took the recent shift of Ackerman and Guy Cella to the Documentary Unit, in command as strengthening the Coast, not necessarily weakening the agency's presence.

In view of Heller's assumed responsibilities it's considered a foregone conclusion that he'll step out as chief of the Documentary Unit, which will probably be masterminded by the Dave Taylor-Gregg, until such time that a successor is named.

## Lever Renewal Barks A Deal

Any chance of Music Corp. of America being able to deliver the rights to the "Lux" program before the end of the 1948-49 season has been dissipated by Lever Bros.' decision to renew the show for the final lap of the blackface team's radio services. As Harry Ryan, Tuesday's "Lux" writer, says, "The show is in a situation yesterday (Tues.), Lever has elected to go through with its rights under contract." (Continued on page 34)

## MORGAN RENEWAL BY RAYVE SEEN IN DOUBT

Henry Morgan's renewal by Rayve shampoo (now owned by Lever Bros.) appears in doubt. Deadline for notification of renewal of his show is being picked up for the fall or canceled is tomorrow (Thurs.) at 5 p.m. Up to yesterday, Morgan was expected to have heard no word from Needham, Louis & Broby, which took over the show's second season, and word from the Roche, Williams & Cleary agency.

Morgan is scheduled to exit the show for the summer on June 24. It had been expected that a sponsored summer replacement would be set, but none is known to have been signed.

100

# "B.D.C."

## Ready for the \$2,600,000 Kill

Both CBS and NBC are pretty well resigned to the fact that State Dept.'s parcelling out to them of shortwave broadcasting has come to an end. Contracts come up for renewal on June 30 and it's considered "a foregone conclusion that the State Dept. will not permit full-time investigation of the NBC shows beamed to South America. Congress won't hold still for any further appropriations.

Both NBC and CBS are expected to be forced to make shortwave broadcast assignments, with two-thirds of that earmarked for programming and the remainder for facilities.

Actually, the networks are much less than about losing the assignment as they are over "Congress going after radio," as one web official put it. The webs made no money out of taking over "Voice of America," since it entailed expanded personnel, facilities actually pouring their own coin in the venture. What they resent most is the fact that they took it on as a patriotic gesture and Congress is now licking its chops for the kill.

## GOP Hunger for Job Feedbag Likely To Cue Abbreviated Tenure for Hennock

Washington, June 1. It looks as if the Federal Communications Commission's first female member will have to settle for a six-months' interim appointment pending outcome of the political campaign in November. Sen. Howard A. Taft's Republican Policy Committee is reported to have passed the word around to not nominate Hennock (D.) (29) to block confirmation of President Truman's nominees and leave him open for a GOP pick. His men in top government posts when the new Congress convenes Jan. 1. As a result, New York attorney Frieda Hennock may have to be satisfied with an abbreviated tenure at the radio.

The GOP usage will hit court and other Demo nominations before the cabinet level. Meanwhile, the Senate Commerce Committee action last week naming a three-man subcommittee to consider Hennock appointments group includes Sen. Owen Brewster (R., Maine), chairman, Homer Capehart (R., Ind.) and John Johnson (D., Col.). The GOP members are expected to follow the Republican Policy Committee's lead and to let the nomination die with this Congress.

However, both FCC's and Commerce Committee members indicated over the weekend they are not means unhappy about Truman's selection of the energetic and attractive Miss Hennock. She will be on the FCC bench for the September hearing on ultra-high frequency tele and may participate in all radio decisions in which oral argument has not been held prior to June 30.

Meanwhile, Richard Hull, manager of WOR, Des Moines and presy of the National Assn. of Educational Broadcasters, is expected to be mentioned as a possible GOP selection in 1949. Hull, who Wednesday was pushing for farm school broadcasters, is in his middle thirties, hails from Iowa and is reported to have the support of his senators for the post. It's still far too early, however, to conjecture on the GOP roster of hopefuls for any top government jobs here.

## Net Airing Snarl To High Court

Washington, June 1. The Supreme Court will be called on to decide whether the Federal Communications Commission may discriminate against a station which airs nothing but network programs, attorneys for WABC, Akron, said here last week. An appeal on the matter will be filed with the high court within 90 days.

S. district court of appeals last week upheld FCC's right to deny WABC a boost in power to station on this ground, saying its situation is that of a "50-watt grant, and that a CBS contract, which was instead to G. A. (Jack) Richards' WGBA, which FCC now has on the mat for at-

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## Radio Shows Suggest Finis

Washington, June 1. Slash in the \$27,000,000 pending appropriation for the State Dept. entire overseas information program next year appears in the cards. The "Voice of America" continues to take it on the chin on three fronts: Recommendations of angry House and Senate solons run the gamut of complete silencing of the "Voice" to temporary suspension of all overseas propaganda efforts and/or confining government's shortwave output entirely to news and commentaries.

The storm is still raging full blast on Capitol Hill against the ill-fated "Know Your America" series which NBC produced and beamed to Latin America. Three times simultaneous veto for the privilege of lambasting the "Voice" program and at least two House committees, appropriations and education, also wanted in on the act. Biggest investigatory splurge in recent Congressional history reached its climax last Friday (26) when President Truman chimed in with a first resolution to probe the broadcasts, would have liked his commerce committee to walk off with the plan.

The House took the play away from its Senatorial colleagues by Rep. Edgar Chenoweth (R., N.H.), who introduced a resolution clearing "there's gonna be some changes made."

Swift Development  
The webs see the developments at the House Expenditures sessions: 1. The solons argued variously to slash "Voice" expenditures.

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## Kirby-Harris Book Gives Radio's Wartime Contrib A Star-Spangled Wrapup

First book on radio's role in World War II, "Star-Spangled Radio," by Col. Ed Kirby and Lt. Col. Jack Harris, who headed up CWI War Dept. mobilization wartime broadcasting activities, hit the bookshelves this week. A comprehensive, chronologically told, highly readable account of the contribution the American Theatre on radio industry made toward victory. The publisher is Ziff-Davis. Price \$3.50, and well worth.

Perhaps the most striking fact brought out by the book is the American radio industry's remarkable stand at the time of Pearl Harbor. In the light of this, the monumental task of informing and entertaining ultimately accomplished is all the more impressive. As David S. Brown, executive chairman of the Radio Corp. of America, remarks in the book's foreword: "considering that there seemed no precedent for the radio job that was to be done, the accomplishments recorded in 'Star-Spangled Radio' are indeed remarkable."

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## HELEN HAYES SET FOR ELECTRIC COS. ON FALL

Helen Hayes has been pacted by the Electric Companies, via Ayrer agency, to star in a new, half-hour dramatic show will replace this sponsor's longtime "Hour of Charm" on CBS in the fall. However, hasn't been set.

Bankroller has Frankie Carle on for the summer.

## Ed Borroff Resigns ABC Ch Post, Questions Status vs. Accomplishment

### P&G's 'Riley' Renewal

Procter & Gamble has picked up the option on NBC's "Bird of Riley" show for another 54 weeks starting Aug. 28.

Irving Brecher, head of Brecher Production on the Coast, scripts and owns the air.

## 'Voice' to Invite Package Firms To Compete With Nets

Washington, June 1.

Probable pattern of "Voice of America" shortwave programming next year, as disclosed today (1) by Assistant Secretary of State George V. Allen, opens the door for any radio packaging and recording company to compete with the networks in contracting to produce entertainment alters. Allen, appearing before a Joint Senate Expenditures-Foreign Relations committee hearing, adding that the State Department has more than it could chew in DX programming last year. In new contracts upcoming for next year, Allen indicated State would make a pitch to prepare all news and entertainment programs to be prepared by private companies.

The hook to block of feature and entertainment programs would be prepared by private companies. Those who would be hired by networks or by the State Dept. itself. In either case, State would retain rights and would get more trade out of the platters by shipping them overseas for local airing.

Proposal opens the way for such outfits as World Wide Broadcasting, Frederic Ziv and Lou Cowan to bid for certain contracts. Charles R. Denney, Jr., chief NBC counsel, hailed the proposed new setup as "worth plenty of consideration."

After testifying, Allen planned to New York to confer with Walter Lemmon, presy of World Wide. Exactly what they expected to discuss wasn't disclosed.

## WOR Finds It Tough To Sell Fulton Lewis

In an Election Year

Despite the fact he's got more sponsors (well over 300) than any co-op program on the air, Fulton Lewis, Jr., for some reason has trouble in getting his radio bankrollers on his New York outlet, WOR. Last week a trade ad related to the matter again was the station's availability list. Truth is, it's said, Lewis, because of his strong, strident stands on issues of the day, is especially hard to sell in an election year.

WOR has been running in spots on Lewis' 7 p.m. cross-the-board stanza, but his last N. Y. sponsor, Pershing, had recently ended its seasonal tab last March.

Day after the trade ad broke last week, the station snared a Wall Street investment firm, Harris Upham & Co., as a two-week bankroller to Lewis' late last night (1). Order is for 13 weeks.

### WJR PREEMS FM

Detroit, June 1. WJR started regular FM broadcasting Sunday (30), using the program "The AM station from a. m. to midnight."

There's no additional charge to advertisers.

Ed Borroff, v.p. in charge of ABC's Midwest headquarters in Chicago, has resigned, effective June 1. Borroff, who for some time been disturbed over what he thought a disparity between the sales record of his division and the administrative importance accorded his job and what brought his dismissal, has a heart. Some salary figures contained in an ABC prospectus issued in connection with the network's refinancing plans. The data showed what some of the other ABC v.p.s were getting.

Borroff's alliance with radio dates back to the late 20's when he worked as a salesman for KTV. He joined NBC in 1930 and was a sales exec with the red line network until he was put in charge of the Blue Network's new ABC Ch division in 1942.

## Wrigley, Elgin To Slug It Out

NBC and CBS will engage in an unusual battle for the advertising on Thanksgiving Day and Christmas Day of this year when the first time in the history of the business, the two webs will have two hours of big-name talent going out over the air at the same time. P. K. Wrigley, Co. is slated to close with CBS a deal for the 4-5 p.m. slot. Elgin's show, which is directly opposite to the stretch that Elgin Watch has been running since the start of the special Thanksgiving-Christmas package.

By the time moving CBS escapes being frozen out of an extraordinary contract that it had held exclusively for over a decade, the station's sponsorship. The deal, handled by Leslie Alless, CBS' Midwest v.p., and Charles Elgin, the company's president, involves an expenditure around \$100,000 for the two days, \$54,000 for broadcast facilities and the rest for talent. Elgin's show will averaged \$20,000 per holiday.

Just which of the Wrigley agencies will do the booking of the talent has not been disclosed, but the choice will be the one that the management will be turned over to Ruthrauff & Ryan, which pilots the Genovese show. Walter Thompson has handled the recruiting of talent for the Elgin events ever since their inception and as a rule starts lining up the bills three or four months in advance. The pattern of the Elgin show, which shows by the two Chicago accounts getting quite a competition for names, talent, particularly in Hollywood, with prices, accordingly.

In making the pitch to Wrigley the network submitted, among other things, a list of talent, showing that on Thanksgiving Day and Christmas Day matinees from 30 to 40 of WJR's regulars are in use. Broadly speaking, this is about \$12,000,000. It was also pointed out that the Elgin show runs there is not only a high set use but that the audience composition is comparable to evening stunts.

## Mullen, Siebert Elected To WJR Directorate

Detroit, June 1. President G. A. Richards announced Thursday (27) that directorate of WJR, Inc. had elected quarterly dividend of 15 cents a share to be paid Wednesday (2) at the close of business Monday (1).

Frank E. Mullen and William G. Siebert were elected directors, with the latter as present treasurer of WJR assuming the duties of secretary of the corporation. Siebert was elected to the directorate in July, 1929. Other directors include Francis W. Richards, G. S. Richards and Harry S. Wismar.





# TELEVISION TAKE THE CROWN

## New Frankenstein?

The atomic progressions in science, which have created universal concern over whether such advancements are a bane or a boon, have pointed up a parallel in a milder form of electronics. The new development of show business—television—already is starting to plague the amusement industry.

Television and its sundry rights now call for an immediate testing of the issues. Any number of tele aspects have cropped up to bewilder telecasters and audiences alike. If the courts are necessary to settle these issues, then it's for the courts to decide.

Theatre Authority nixed a Madison Square Garden benefit's pickup in New York last week. In Hollywood the opposition studios to Paramount dittoed when it tabbed its stars doing a lobby video ballroom attendant to the "Emperor Waltz" premiere. Talent agents on both coasts, and in between, now instruct their clients to steer clear of the video lens for fear it may present them in a negative light and defeat guest shots.

There are other values which must be adjudicated, particularly so far as theatre television is concerned. These are simpler because contractual provisions now limit videocasts of important new events, a big fight for instance, to places "where no admission is charged." And even there, the implied boxoffice for the tavern trade is a technical puzzle which, too, will be clarified in time.

"Television is no longer just around the corner." Now that it's here it's the best interests of show business to expose these legal wrinkles. *Abe.*

## Midwest Spots on Ownm Convention Coverage as Pooled Film Setup Flops

All television stations not directly connected with east coast outlets will have to depend for film coverage of the Philadelphia Convention on their own. Political conventions on either their parent networks or make some deal for material for their own use to provide for pooled film coverage fell through last week when it was discovered that not enough midwestern and western stations were interested to pay for the costs of the pool. (See other television coverage story on Page 18.)

Prior to the breakdown of the pool, provisions for four film cameras at each position at Philadelphia's Convention Hall had already been made for TV broadcasters by both the Republican and Democratic national committees. These positions are now to go to NBC, CBS and ABC, who will film the convention highlights daily for their non-interconnected affiliates, and by WPXI, who will film the proceedings for sale to the indie stations not connected to the east coast's coaxial cable.

Broadcasters' convention committee also decided that all east coast stations must cut in on the live pool pickups, paying a moderate share to the Mont. Any of these stations wishing to record the (Continued on page 33)

## Par Wants Ruling On DuMont Status

Washington, June 1. Paramount Pictures, Inc., has called on the Federal Communications Commission for a final ruling on its alleged control of the Allen B. DuMont Laboratories. Any of these stations wishing to record the (Continued on page 33)

As it now stands, unless FCC recedes in its charge of DuMont's control, neither Par nor DuMont may add additional tele properties. NBC has three video franchises (N.Y., Washington and Pittsburgh) and Par, two (Chi and Los An) and Par and DuMont are interested in changing the Commission's mind on the ownership issue. The six company attorneys said they want to know how whether there is anything to be gained by continuing to play the video stations. Par's New England Theatre is bidding in Boston and DuMont has a head-on campaign on (Continued on page 35)

## SELECTED NO. 4 IN PREFERENCE

Sports events, after carrying the ball for television practically single-handed since the medium went online after the war's end, have now taken a back seat with both viewers and sponsors. Latest audience surveys reveal that three other program types top sports in audience preference.

On the basis of average ratings compiled by the NBC research department from a compilation of its own surveys with those of the C. E. Hooper organization, it's revealed that amateur shows now stand first with audiences in the Greater N. Y. viewing area. Both dramatic shows and children's programs, moreover, are ahead of sports which holds down at No. 4 position, and then it's only 12 points ahead of news shows, which get the fifth place end.

Although NBC research chief Hugh M. Beville, Jr., was quick to point out that Hooper doesn't rate all programs now on the air, he would make average figures rather inconclusive, he emphasized that most of the averages are "indicates audience type preferences." Most of the industry, moreover, agrees with the averages. Figures prove, they claim, that video audiences are now interested more in program variety than in a sole, all sports, indicating that TV audiences have "grown up" along with the medium.

Average ratings are believed to hold true only for metropolitan N.Y., where a survey was taken. In that regard, it's pointed out, they point up the findings of another recent survey which showed that the most of the sets in a city will be concentrated in bars and taverns as well as TV sets. In most other TV cities, consequently, it would probably be found true that most sets are concentrated in taverns and that sports programming is still uppermost. By the same token, however, sports will probably be relegated to the background in most of the other cities. They've had access to the medium as long as have N.Y. audiences.

Also pointing up the way other program types have superseded sports in preference among N.Y. audiences is the fact that NBC, whenever a commercial studio show conflict's with the pickup of a baseball game, will give preference to the studio show. WNBT, the web's N.Y. flagship station, set its viewers' feet on the ball game has a clear edge in the afternoons. Several programs, however, have all been pushed off the air, however, by such studio shows as the "Kraft Television Theatre" and "The Ed Sullivan Show." Takeover of the Tuesday night 8 to 9 slot next week by "The Ed Sullivan Show" is expected to aggravate the grievances held by N.Y. Giant fans among NBC.

Chief reason for the No. 1 spot held by the studio films (TV's is that "Major Bowes Show," aired Sunday nights on the DuMont web, in two separate media surveys, Hooper gave the program the same high rating of 46.8. (Figures in this column are in percent of homes called during the period Hooper was taking its survey; percentages are the number of homes they were watching that show).

### Pix-Video

Because of the growing interest in video, the National Pictures and Television, attention is called to the special issue on this subject in the P.T.V. issue on P. 18. Other TV stories will be spotlighted in various editions of the paper. They occur, such as the Hopalong Cassidy dual-pixele story on P. 1 and the "The 40 season. Title and exact format are to be announced later.

## CBS In Sweeping Stand to Permit Dramatization of Political B'casts On Tele to Prevent 'Sterile Medium'

### Amateurs in Lead

Following are the average ratings by types of programs computed by the NBC research department. Averages are based on a compilation of NBC surveys with those of C. E. Hooper. NBC's findings are the results of coincidental phone calls made during all of 1947 and all 1948 to date, while Hooper's include two monthly reports early this year.

Amateur	38.6%
Drama	38.0%
Children's	26.0%
Sports	23.5%
News	22.1%
Variety	20.3%
Educational	20.1%
Travel	18.1%
Women's	9.4%

## 1G Per Hour Rate Set for WJZ-TV

WJZ-TV, ABC's New York city station scheduled to hit the air this week, is preparing to card fixing the basic hour charge of \$1,000 and studio rehearsal fees at \$200 an hour.

Concurrently, it's also learned, the network is establishing for its video web operation as well as its own-operated stations, a significant departure in station-break time. Whereas CBS, NBC and other major city stations for station breaks, permitting only station identification and possibly a time signal, ABC will program a minute and a quarter station breaks, permitting full minute spots.

Half-hour network programs will sign off at 28:40, allowing five seconds for web identification, 10 seconds for a commercial, courtesy spot or program trailer, and 15 seconds for station identification.

The 80-second break is designed, it's explained, particularly to assist affiliates in augmenting their revenue through local sale of one-minute spots. ABC's spot sales department, incidentally, in addition to replying the web's on-air outlets, will offer representation for affiliates.

Station-break policy already is paying off in advance sales for WJZ-TV, five spot schedules have already been sold. The station's manager, G. M. Grahman, ABC vice president and manager of the web's on-air operations. First to sign the deal, Son, eastern program for food products in this case, Broadcast Corned Beef Ham, from about three evening spots per week.

In the past week, Peter Paul signed three spots weekly. Old Dutch Coffee for Ave. Beam Products (silver cleaner) for three spots. The station also has signed F&M Scheffer Brewing for five.

## WPXI (N.Y.) To Televis

### All Shubert Openings

Pointing up the conviction of legit theater that television can serve as a good trailer for their productions, the Shuberts last week assigned exclusive rights to televise their opening night activities to WPXI, N. Y. Daily News' forthcoming station.

Pact marks the first active interest in video by the Shuberts and the first time WPXI will regularly schedule of Broadway opening night affairs. Plans call for the Shuberts to televise a play on the arrival of first-night celebs and anything else of interest outside the Shuberts during the 1948-'49 season. Title and exact format are to be announced later.

In a sweeping reversal of policy that for years has applied to its standard broadcasting operation, CBS has decided to go out on a limb and permit dramatization of political issues on its television network.

Further, the network will gradually swing over into its new concept as far as radio is concerned on the basis that "a democracy can only thrive with an unmeasured, free flow of information."

The CBS stand represents the first major move to invite television with a hand-picking code on standards to prevent the TV medium from becoming shackled by the "inhibiting, frustrating and prohibitions that long made radio a sterile medium," as one of the top CBS executives said.

Last week's launching of the "Presidential Timber" series on CBS, under President Truman's approval, inaugurating the "TV stumping" through the introduction of new patterns by the network, has been a case, in this case, is only the beginning for CBS in evolving new dramatization techniques. "Primarily," says CBS chief, "we are anxious not to tie the hand of tele behind it. Television must have a free flow of information, so that the citizen can make up his own mind."

But CBS is convinced that it has the translated station from its presentation through the introduction of new patterns in order to permit the network to make the straight speaking formula that tends toward dullness and tuncut. As such the CBS "binding," it conceded, adds up to a new leaf in television's book, as well as CBS'.

Others must eventually fall in with the new CBS concept on permitting dramatization of political events, casts as a healthy innovation in discarding outmoded taboos.

## RCA Chasing Rainbow Tele

Washington, June 1. RCA climbed on the upstairs-video bandwagon last week with an experimental station here on 510 megacycles. Company, which has recently been defending its position before the Federal Communications Commission, can now claim to be pursuing rainbow tele. The station, which will give arm, Dr. Edwin Armstrong, FM inventor, who has charged RCA with three evening spots per week, holds FCC okay for a ultra-high frequency tele operation at 1.5 million cycles.

RCA's new video outlet will be installed at the Wardman Park hotel, a title of commercial station WNBW. Simultaneous operation of both the high and low-band tele stations, RCA vicepres. C. B. Montgomery said, will give viewers an opportunity to compare the two services in all respects. Station WNBW will activate on Sept. 1, three weeks before FCC opens hearings on upstairs video prospects.

## 'LIVING' ON MUTUAL WITH TELE RIGHTS

Hollywood, June 1. Al Simon has inked a deal with Mutual Don-Lee to air his "Living" program, which carries will now be held for Don Lee. "Living" is one of KTLA's Paramount tele station, first shows but now will be held for Don-Lee (though not put in use immediately.



## *It happened on NBC*

**STORY OF A PERENNIAL ★** The carnation—a name applied to many varieties of the clove pink—has been cultivated for more than 2,000 years. Because the flower's pink hue had long symbolized glowing health, fifty years ago officials of a newly organized evaporated milk business adopted the name, Carnation Company.

In January, 1932, the Carnation Company inaugurated the Carnation Contented Hour on the NBC Network. The program was designed to be "a musical presentation of the widest popular appeal."

For many years the Carnation Contented Program opened with the lowing of cows and the clanging of cowbells. To this day the theme melody, although greatly modernized, remains "Wait Till the Cows Come Home," sung to fame by Fred Stone in the 1918 musical comedy "Jack O'Lantern."

Now in its 17th year on NBC and its 16th year at the same time Monday night, the Carnation Contented Hour is outstanding proof of the value of constancy in advertising. Through its long service on the same net-



work at the same hour each Monday night, the Carnation Contented Hour has become a household word and Carnation Evaporated Milk has welcomed an entire new generation in American homes from coast to coast.

This year while the Carnation Company celebrates its 50th Anniversary, the Carnation Contented Hour continues to blend the best of popular music, new and old. Today this musical homogenization is accomplished by Ted Dale, conductor of the Carnation Orchestra and

a brilliant arranger. Buddy Clark, a top-ranking vocalist, fills in the lyrics.

How to build a contented audience? Pack a half hour solid with the kind of music everybody likes and keep it up to date. Let it flow over the powerful facilities of the NBC Network. Time it in the midst of other great programs heard on NBC. Let the listeners be the vast NBC audience. The result: a half hour that leads millions of listeners along Monday's Milky Way of music, song and entertainment.



A service of Radio  
Corporation of America

...the National Broadcasting Company





Third Annual  
**VARIETY**  
**RADIO and TELEVISION**  
**PREVIEW**



*A Special Section  
To Be Published in July*



**Special Editorial Features  
By Top Showmen  
Will Accent**

**WHAT'S ON THE  
TELEVISION HORIZON**



# Inside Television

Although the Harold Stassen television show Thursday night (27) on the CBS-TV "Presidential Timber" series was produced by Young & Rubicam staff members in a private capacity, the project had the positive endorsement of the agency's president, Sigurd Larmon. Latter is reported an ardent Stassen supporter.

Show was written and produced by David Levy, directed by Wes McKee, with William Forbes as liaison with Stassen's headquarters. Harold Smith, Y&R publicity head, assisted Forbes and presaged the telecast. Film inserts for the stanza were produced by Jerry Fairbanks, who regularly does such work for NBC. Paramount filmed the telecast off the oration tube, for subsequently airing over video stations in other cities.

Members of the Radio Directors Guild (shortly to become the Radio and Television Directors Guild) are flocking to the Astor, N. Y., these Monday nights to bone up on video techniques. Guild-sponsored seminars—this week's (33) was the third—will continue through June (except on June 14, which is Guild meeting night). David Lewis, freelance tele director formerly with the Caples agency, spoke last week on dramatic serials. This week's session took up variety shows, with Ralph Levy of CBS presiding. Max Fleischer, the film cartoon producer, is expected to talk to an upcoming session. Seminars are being chairmanned by Charles Polachek of CBS, tele rep on RDG's N. Y. board.

Western Reserve Univ., Cleveland, one of the first big schools to institute a television programming laboratory, has received a \$5,000 grant from the Rockefeller Foundation to extend its TV work in the graduate school.

Grant will be used to provide fellowships of \$1,900 each to two students, who are to find scripts suitable for TV and adapt them to the medium as part of their work toward a master's degree. Duo will also design sets and direct plays at WWS, Scripps-Howard tele outlet in Cleveland, with which the school has been working in close cooperation since the station took the air last year.

The Cleveland-Akron and Cincinnati areas were omitted from an item in the May 19 issue showing the number of tele sets, as reported by the Radio Manufacturers Association, shipped in 1947. The RMA tabulation gave 2,828 as the number of sets shipped to the Cleveland-Akron area and reported 2,160 receivers for Cincinnati.

## Brewer Splashing Chi For Lombardo Show

Chicago, June 1. Splash set by Canadian Ace Brewing Co. for the how of the transcribed "Guy Lombardo Show" surpasses the drumbeating for any other comparable show in local radio annals. Show starts on WGN Thursday (5) for 13 weeks through Louis Wetzman Advertising, Los Angeles.

Tecof promotion includes three days of airplane trailering, hundreds of two-sheet posters, car cards, bumper cards, strips on motor coach buses.

## KUOM's Full-Hour Dramatization Series

Minneapolis, June 1. KUOM, University of Minnesota station, Saturday (5) will reinaugurate popular summer feature, Saturday night hour-long dramatizations of American novels.

First offering will be "Prime Leaf" novel by Robert Penn Warren, university faculty member and Pulitzer prize winner with his play "All the King's Men." Scripts are written and produced by staff members of KUOM and University Radio Guild, and are scheduled for nine weeks, 7 p. m. Saturdays.

## New Lifesize Tele

Hollywood, June 1. Anfo Television has developed a direct projection television set for home use. Set casts a six by eight foot image.

William Anderson, chief technician for Anfo, said that set is ready for distribution and will be put on the market shortly.

## B'casters Guild

Continued from page 24

most popular programs in their respective communities.

Guild produces the shows. It also markets them exclusively to one station in a market. Producers are Gil Ralston of Procter and Gamble; Don Sharpe of ABC; Jack Wicher of Badger, Browning & Hershey agency's radio department, and C. C. Tucker, producer of the Holland-Engle show.

Guild gives broadcasting station members a 30-day option on each property announced for production. Six being peddled now are the Cliff Edwards show, 260 quarter-hour programs for a five-year basis for a year; "Joseph Cotton Co." 26 half-hour shows; "New Adventures of Michael Shayne," 52 half-hours, with Jeff Chandler as lead role; "Road to Gold," 260 quarter-hour stanzas featuring Marvin Miller spinning treasure hunt yarns; the Engle show, 260 quarter hours; and "Music by Muir," two-piano layout, 260 quarter hours.

Membership fee is station's one-hour Class A national rate as published in Standard Rate and Data. Guild member-stations price the shows themselves, in line with fees they know they can get from their sponsors. However, producers of each show have the option of fixing a station's suggested price, if he feels the price is too low in that particular market for his type of show.

Guild now has 124 radio station members throughout the country, with every type of station, from 250-watt local indie to 50,000-watt clear-channel network affiliate. Reactions of members indicate probable acceptance of program by listeners, stations and sponsors.

## Midwest Spots

Continued from page 27

live pickups on film for transmission later in the day will be able to do so at no extra cost. Any stations not connected to the cable wishing to buy film transcriptions of the live pool pickups are required to pay one-tenth of the prorated pool cost. It's believed each station in the latter category will be charged \$5,000-\$6,000 for its share of the pool.

### Par's First Contract

WEPIX, N. Y. Daily News' forthcoming station, has already closed a deal for Paramount to transcribe enough of the daily proceedings on film to provide for a one-reel rush each night. Contract is the first Par has signed for commercial use of its film transcription method, which is the same system it uses for its theatre TV. NBC has also announced that it will press its kinescope recorder into use for the first time at the negotiations to provide material to its affiliates not connected to the cable.

Bids for the film pool had originally been taken from five different outfits, which included one of the major theatrical newsreel firms. After lengthy consideration, the field was finally narrowed down to Telenews and Emerson. Yorke Telenews' bid has not been made known but Yorke is believed to have offered a complete daily film package of the convention proceedings at a single price to the industry of \$85,000. Because most of the stations not connected to the east coast cable are already affiliated to one of the webs, which will feed them film directly, it was found impossible to split up the cost equitably among the few remaining stations. Plans for the film pool, consequently, were abandoned.

American Telephone & Telegraph, meanwhile, has announced that three cables will be available for TV broadcasters during the convention. One is to be used for the pool, one for any outside content, one that a station or network may wish to pick up, such

as interviews with the political bigwigs, and the third for regular commercial business. Fifteen stations along the eastern seaboard from Richmond to Boston are already connected to the cables and will have access to the pooled material.

Total costs for the live pool, including cable charges, manpower, etc., is estimated at \$78,000 for both conventions. Pool is to operate eight hours a day during the scheduled five days for each party's confab.

## Pedagogs

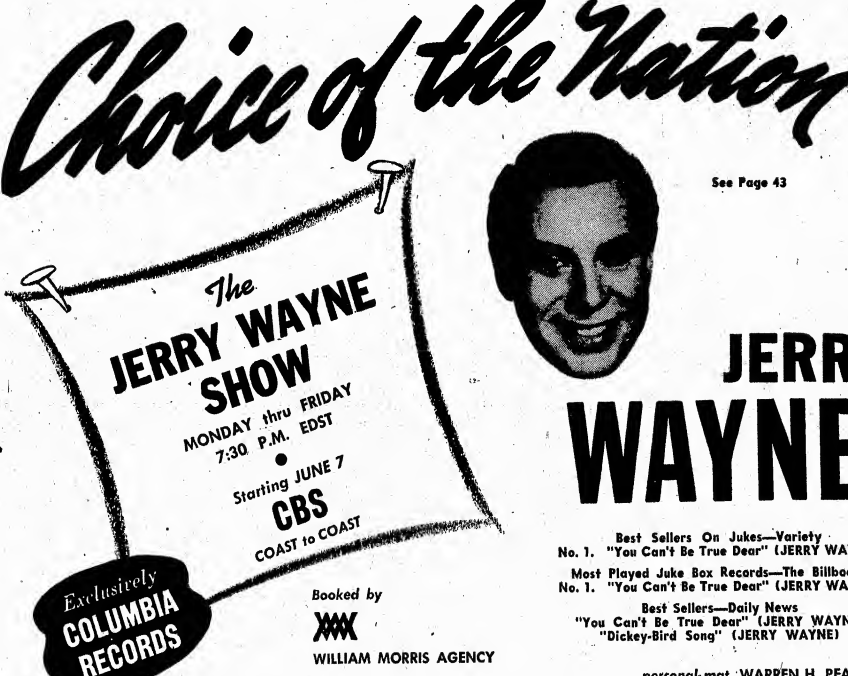
Continued from page 22

and we'll guarantee its success. We'll even cast bronze medals to commemorate it!"

At Farnley's urging, Fisher (who is a major himself, of Turrytown, N.Y.) flew to Louisville last week to spend two days talking it over. Yesterday (Tuesday), Farnley flew into N. Y. to further arrangements with Fisher and Ken Dyke, program vicepres. On arrival, however, Farnley fell ill and was rushed to Mt. Sinai hospital. The party was postponed.

In addition to already named schools, those who've asked for info include the Univ. of Alabama and the State College of Washington, Pullman, which operates 5000-watt KWSC, International Correspondence Schools and the Saturday Review of Literature also have asked about the possibilities of tie-ins. Magazine has suggested publishing supplemental material for the NBC-aired courses.

Larode, Tex.—Howard W. Davis and Mr. and Mrs. J. K. Beretta have applied to the FCC for approval to sell their stock in the Larode Broadcasting Co. to Mark Perkins for a consideration of \$80,000. The group operates KPAB and holds a construction permit for KAIR-FM here.



**The JERRY WAYNE SHOW**

MONDAY thru FRIDAY  
7:30 P.M. EST

Starting JUNE 7

**CBS**

COAST TO COAST

Booked by  
**WILLIAM MORRIS AGENCY**

Exclusively  
**COLUMBIA RECORDS**

See Page 43

**JERRY WAYNE**

Best Sellers On Jukes—Variety  
No. 1. "You Can't Be True Dear" (JERRY WAYNE)

Most Played Juke Box Records—The Billboard  
No. 1. "You Can't Be True Dear" (JERRY WAYNE)

Best Sellers—Daily News  
"You Can't Be True Dear" (JERRY WAYNE)  
"Dickey-Bird Song" (JERRY WAYNE)

personal mgt. WARREN H. PEARL

## AFRA Showdown

Continued from page 24

cumbent), Miles Payne was elected from Chicago, but was transferred to the New York chapter.

Besides the seven incumbents up for reelection as New York representatives, there are nine other incumbents whose terms do not expire until next year. Of this group six are AFRA members, one is an unaffiliated liberal, and the other two have no general voting rights and attend few meetings. The Artists Committee holders are William P. Shuman, Jack Arthur, Sidney Cotsworth, Carl Frank, Frank Gallop and Jay Joyston. Robert Donley is unaffiliated, and James Levenson (though sympathetic to AFRA) and Lawrence Tibbett rarely attend meetings.

The New York-Los Angeles alliance is particularly powerful because board meetings are held in New York, with the Coast section meeting in Hollywood, so representatives from other locals are unable to attend. Furthermore, other locals can attend meetings, or on the rare occasions the sessions are held in other cities like the N.Y.-L.A. combine holds a bi-weekly session. The general union existed, with precisely the same result, at the last national convention, last August in New York.

### Curious N. Y. Situation

Because of the upsurge of the liberal coalition in New York last fall in revolt against AFRA domi-

nance), a curious situation exists in this chapter. The Independents, who divide themselves into political wings, control the local board and hold all local elective offices. At the national board level (including the New York delegation) the AC still holds the heavy majority. It is the only local board elected last spring, before the national convention and the consequent power crisis.

Of the various proposed local constitutional amendments to be voted on at the national board membership meeting, only two are important: One would revise the system of local board elections to provide for staggered terms for board members. Since alternate proposals have been advanced for two-year and three-year terms, the membership may vote either one, or to retain the present one-year setup.

The other major amendment would change the requirements for voting membership in the local. The present rule that anyone who has been a member for a year must stand on 30 broadcast hours to gain 10 principal parts to have the right to vote would be revised to require only the 30 hours on the ground that the definition of "principal part" is too loose.

## Lever - A & A

Continued from page 25

"expected to live up to their obligations."

Action on the option sets at rest the question that had been going on the radio that Charles Luckman, N. Lever, had become so disgruntled with the radio industry, going ahead next season with their \$30,000 radio-tele deal, linking up with the radio industry, that he was on the verge of dropping the program forthwith. As a result of the Lever move, the team has no choice now but to shelve its video ambitions until the latter part of the year.

MCA had been pitching the team for several weeks, with the talk of a new suggestion of Cambridge manufacturer might be induced to surrender the final segment of its contract to the successor client, amenable to the radio-video proposition, he interested in taking over a full time slot, far as the trade knows, the talent organization hasn't received a single bid to date.

The talent organization's Coast topplers are reported to have experienced some embarrassment from the persistence of the New York office in stressing the '48 availability angle, but the situation now seems to have been resolved by the option pickup. The Cambridge MCA, put back on the block the trade has been looking since at the formula devised by A & A for their radio tele showcasting, since they're planning an Al Johnson-Larry Parks deal whereby a blacked-out talent will do the TV stands while only the A & A voices will be heard.

## NBC Nighttime

Continued from page 25

Friday night at 9 into Tuesday night at 10:30.

Colgate is moving its Friday night "Can You Top That?" show into the Saturday night Canova spot, dropping the latter. The new "Mystery Time" (9:30-10) and Mollie "Mystery Theatre" (10:10-30) switching to ABC, it clears the two-hour 8:30-10:30 Friday night segment on NBC for the new program.

Procter & Gamble, which has bought Skeiton (it becomes a musical) on account, since the firm is a "exclusive", moves into the Friday at nine slot. Pabst, owner of Eddie Cantor's show, had Thursday 10:30, gets the nod for Friday at 8:30 for a move-over of the Cantor show, under present plans, will go to "Ford Theatre", which has threatened to scream unless NBC can find a night spot for the dramatic stanza.

The Friday at 8 NBC "Highways in Melody" may move over to ABC in the fall, which would mean a re-bracketing of the proposed Friday schedule and moving up "Ford Theatre" for an earlier showcasting.

## Ben Park's Health Series

Chicago, June 1.

Ben Park, who recently resigned as writer-producer of WBMB's kudo-winning "Report Uncensored" following suppression of a "radio" restriction, was the last week was signed by the Chicago Industrial Health Assn. for a series of 10 weekly health-drama series, with the first broadcast on June 12. The series will be aired in cooperation with the Chicago Health and 29 health and medical agencies.

Script that led to Park's exit from WBMB finally was aired May 12 after a quick back-face by execs who earlier had charged "editorialization."

## Radio's Bank Night

Continued from page 1

then have become students of Hooper reports and are instructing their contacts to concentrate on the higher-rating nighttime show and to give secondary thought to daytime programs. This disdain for the daytime show has led to mount as network commercials go off for the summer and give-away sessions move in as replacements.

This weighing of comparative audiences also takes into account the fact that isn't still on tap for a giveaway show. Automobile, they can't be used only for cash on the barrelhead. The prize contractors claim that the network has recently raised this phase of the swap orgy by buying the cars in order to show more cars to the manufacturers the sort of merchandising a program of this type could do for them.

All but \$60,000 of the \$90,000 given away in merchandise and services on the networks weekly is accounted for by 18 programs.

## Breakdown of Prizes

Broken down by giveaway type and broadcast source, radio's weekly carnival of giveaways figures as follows:

Network merchandise shows	\$90,000
Local merchandise	30,000
Network money giveaways	25,000
Local money giveaways	20,000
<b>Total</b>	<b>\$165,000</b>

which are listed in an adjoining column. The \$90,000 easily represents the many other shows, like "Quiz Kids," "Juvenile Jury" and "Information Please," that team up with radios, typewriters, encyclopedias, etc. This tally, however, does not include those shows that run occasional contests with merchandise as the lure.

While the distribution of cash on network stanzas hasn't maintained the mounting pace of the merchandise giveaway, the money shows still potent, conservatively estimated at \$25,000 a week. A likewise conservative estimate of the weekly cash giveaways on hundreds of local telephone quizzes throughout the country puts the cash phase of the listening at around \$20,000 weekly.

## Free Buy Their Prizes

Few are the commercial programs that network conservatively give away. An outright exception is "Country Fair" (CBS), which has been the most generous of its prizes, but also makes deals. As for the network money giveaways, the list includes "Truth and Consequence," which distributes an average of \$2,500 weekly with merchandise prizes; "Strike It Rich," which walks the ghost for a similar amount on CBS Saturday nights; and "The Bank" (ABC), which passes out an average of \$2,000, and "Sing It Away" of CBS and radio, which also supports a 2G merry-go-round.

## Kirby-Harris

Continued from page 25

Radio's seem truly astonishing . . . there is a book which proves that the American way in radio, as in democracy generally, serves better than any other system in achieving

## How the Payoffs Figure

Following is a list of the major merchandise and services giveaway shows on the networks, with the estimated average weekly retail value of their prizes plus other info:

Show	Day or Night	Web	Client	Weekly Payoff	
Bride and Groom	.....	ABC	Sterling	..... \$5,000	
Catch Me If I Can	.....	NBC	DeSoto	..... 5,000	
County Fair	.....	D	CBS	Borden's	..... 1,500
Country House	.....	NBC	Phillips Morris	..... 6,500	
House Party	.....	D	CBS	Gen. Elec.	..... 1,500
Give and Take	.....	D	CBS	Thom	..... 2,500
Good Luck	.....	D	NBC	Sustaining	..... 5,000
Heard's Desire	.....	D	MBS	Phil M.	..... 3,000
Hunt Hunt	.....	D	CBS	Armour	..... 2,500
Jack Benny	.....	D	NBC	Quaker Oats	..... 2,500
Party Partner	.....	N	MBS	Sustaining	..... 5,000
People Are Funny	.....	NBC	Brown & W.	..... 2,500	
Queen for the Week	.....	N	MBS	Miles & Davis	..... 20,000
Stop the Music	.....	N	ABC	Spiegel-Smith B.	..... 9,000
Take a Number	.....	N	MBS	U. S. Tobacco	..... 2,000
Truth-Consequences	.....	N	NBC	Procter & Gamble	..... 2,500
Yes-Pop	.....	N	ABC	Amer. Express	..... 5,000
Winner Take All	.....	D	CBS	Co-op	..... 5,000

**Total** ..... **\$84,000**

ing happy results for the millions of protagonists in life's great game.

The authors, however, express fervent hope that U. S. radio will be better prepared to face the future. Summing up, they state:

"American radio was lucky. It ad-libbed its way through the first war without government control. . . . There is scant comfort in the fact that when the Japs began their war on the island, it was the radio that was the instrument of their defense or offense, or anything else, except the matter. For that oversight both government and the radio industry may be proud. . . . Memory as long as an M-Day plan for radio for the future exists, so long will the public declare he has lost."

Kirby and Harris suggest that, "as a first step, general liaison should be established between the armed forces, the State Department, the Federal Communications Commission and the radio industry. The mechanism is to be based in Washington. The National Assn. of Broadcasters is well-geared to handle such an important commitment." In World War II, "while the overall radio results were generally satisfactory," the authors conclude, "they were achieved only after endless bickering and negotiation. With full co-operation, every hard and truly superlative job may have been done."

Everybody who was anybody in wartime radio gets a nod in the tome. Show business' vast contributions are documented, and pages are sprinkled with now-it-can-be-told anecdotes of the "triple-bills, flubs and escapes" experienced by those who headed up the radio effort.

Book rates a more elaborate in the reading of any other show, like "Quiz Kids," "Juvenile Jury" and "Information Please," that team up with radios, typewriters, encyclopedias, etc. This tally, however, does not include those shows that run occasional contests with merchandise as the lure.

## CBS In Middle

Continued from page 25

pitch to Martin direct in an effort to bypass the agency.

But it's still potent, conservatively estimated at \$25,000 a week. A likewise conservative estimate of the weekly cash giveaways on hundreds of local telephone quizzes throughout the country puts the cash phase of the listening at around \$20,000 weekly.

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As for the network money giveaways, the list includes "Truth and Consequence," which distributes an average of \$2,500 weekly with merchandise prizes; "Strike It Rich," which walks the ghost for a similar amount on CBS Saturday nights; and "The Bank" (ABC), which passes out an average of \$2,000, and "Sing It Away" of CBS and radio, which also supports a 2G merry-go-round.

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Radio Committee, it formulated a policy on extending on television shows, also extended into radio, establishing gross prices for its network-packaged shows to permit inclusion of the agency's 15% commission. Usual practice is to set a net price, with the agency—frequently an embarrassment—adding its 15%.

Auto-Lite is currently making a new agency affiliation. Latterly, all probability will have to subscribe to Martin's feelings about outside package shows.

"Suspense" preems for Auto-Lite on July 8.

Kansas City-James E. Burke, Jr., is the new director of special features for stations KMOX-KDHE. He fills the spot vacated by John S. McDermott, who recently became production director for the two stations.

NEW YORK (AP)—The National Assn. of Broadcasters is well-geared to handle such an important commitment."

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The Texas Rangers, America's foremost singers of Western tunes, are ready for the big summer roundup—The roundup to bring their large audience direct to your sales room. The Texas Rangers have a wide selection of favorite tunes, transcribed for top quality. Their hundreds of selections are as flexible as live talent. You can spot your sales messages to your own needs. In short, you are adding the Texas Rangers to your sales force. The price is scaled to fit your market and your station. You'll be highly pleased in songs and music . . . and in sales.

Wire, Write or Phone for Complete Details

THE Texas Rangers  
AN ARTHUR J. CHURCH PRODUCTION  
KANSAS CITY 4, MO.



THE Texas Rangers, America's foremost singers of Western tunes, are ready for the big summer roundup—The roundup to bring their large audience direct to your sales room. The Texas Rangers have a wide selection of favorite tunes, transcribed for top quality. Their hundreds of selections are as flexible as live talent. You can spot your sales messages to your own needs. In short, you are adding the Texas Rangers to your sales force. The price is scaled to fit your market and your station. You'll be highly pleased in songs and music . . . and in sales.

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## Frisco TV Hearing

Continued from page 28

Reseman quipped: "Maybe something like 20th-Fox's House On 82nd Street."

Murphy opened his exhibit with a balance sheet showing CBS' total assets as of May 1, 1948, to be \$38,432,809. He said the network believes television will be the natural extension of broadcasting, and is aware of its economic impact on aural broadcasting.

Counsel John Hearn for KROW pounced on Lodge at the morning session when the net's chief engineer told of staffing its proposed Frisco TV station with 42 trained technicians. There had been no direct intimations of KROW's inadequate personnel and Hearn met the innuendo with, "Are these the same type of technicians who worked on color television for CBS; the men you'll rely on to give San Francisco the service you promise?" Hearn jabbed away at "The Grandiose Plan of CBS" to win sympathy for his own modest operation.

CBS quoted its total cost of tele operation in Frisco for the first year at \$685,541, as against KROW's \$170,000 operating cost and \$380,000 for construction.

The Skouras contingent was out in force, numbering 14 New York and Coast officials, and barring the restless Spytros, were rapidly attentive all the way. Flanking their big bosses were Charles Bertero, Harry Cox, Len Jones, Jim Dillon, R. H. McCullough, Irving Kahn, A. H. "Doc" Morton, Richard Spear, Ray Reeder, Earl Spaulding, Otto Koegel and Herman Webber. There were two others being kept under wraps as observers.

Counsel Welch was credited with a smart maneuver by taking the last day of the hearing, allowing 20th-Fox to avoid mistakes of those preceding it and giving it more time to prepare its case in line with questioning of Examiner

Blume and FCC Counsel Joseph Brenner.

Blume announced before the day's session opened that he was taking a plane to Washington, Thursday afternoon, and unfinished testimony would be taken in the Capital. Odds and ends will be disposed of before Blume hops east. Edwin Pauler and his Tele-Cat crowd were due to testify today.

Besides CBS, KROW, Fox and Pauler's outfit, remaining bidder is Paramount Television Productions.

## Net Airing

Continued from page 25

leged attempts to editorialize the news.

Two of the three appeals judges agreed with FCC that its denial of WADC on the program count was not censorship in violation of the radio act. They cited the Supreme Court's decision on the network anti-monopoly rules to sustain their finding that FCC may make decisions on other engineering matters. Judge Wilbur K. Miller, however, thought WADC was within its rights in airing only net stanzas but opposed a grant to the station because it would deprive an existing Ohio licensee of the right to use this radio channel.

WADC attorneys landed with both feet on FCC's Blue Book in their briefs opposing the decision and hoped to make it a test of the controversial program report. The court, however, steered clear of any mention of the Blue Book in its opinion.

Edinburg, Tex.—Allan Dale, formerly with KFBI, Wichita, has been appointed general manager of KURY and KURY-FM here, succeeding Louis Alken, Jr., who has resigned.

## Bearing Down A Bit

Even the usually austere WQXR, N.Y. Times station which plays heavy classical music almost exclusively, apparently has a sense of humor. Following the playing of a particular selection during an hour of transcribed symphony music last Tuesday (25) night, the announcer declared, "That was Moussourgsky's 'Night on Bare Mountain.' And to the person who played in, we don't mean the one up the Hudson."

## WPIX Test

Continued from page 26

remaining 70% could get no picture. He pointed out, however, that most amateurs would require orientation to the higher band, citing that a number of radio sets encountered the same difficulty when the first AM stations opened on the higher radio band.

To overcome the difficulty, WATV toppers are holding meetings with several manufacturers to ascertain what can be done about the situation, Brenner said.

## Par Wants

Continued from page 27

in its request for Cleveland. Hearings have already been held on Par's Television Productions, Inc., in Frisco and United Detroit Stores, Inc., another subsidiary, in Detroit. Another Par affiliate has recently challenged the five-station-to-a-customer rule with a sixth bid in Tampa, Fla.

If FCC itself cannot act now, the Commission was requested to order a report from examiner Jack Blume who sat on arguments on the Par-Du Mont comb earlier this month.

Boston—Marie Houlihan, formerly director of WEEL, elected president of New England Press Women's Association.

## Monitoring the Foreign Countries

Washington, June 1.

(Following is news of radio in various nations as monitored from their official broadcasts by the U. S. Government.)

Poland: An arrangement has been made for carrying out a Polish-French cultural convention by way of radio. The French and Poles will regularly exchange radio programs, including concerts and other broadcasts.

Finland: Hella Vuolijoki, director general of the Finnish Broadcasting Co. is in Moscow conferring with Soviet authorities on technical matters affecting the Finnish broadcasting system.

Japan: Japan Broadcasting Cor-

lengthens the time of its nationwide network by one hour, effective today (1). Decision was made following a poll of listeners who wanted later evening programs because of the institution of daylight saving time. Under the new schedule many popular programs will be rebroadcast. The national network now has 44 stations, the most recently installed being at Sago.

## Duplication

Continued from page 26

New York studio origins, remotes released by New York outlets and New York pickups outside the local studios. The proposed agreement is for one year.

Besides the proposed scales listed last February, the union demands now include the following announcer and sportscaster fees:

Salary of \$125 for a 40-hour, five-day week for staff announcers, with extra pay for sports events, and assignments, acting, singing and commercial announcements. Fees of \$200 for play-by-play and \$100 for billings to the announcers, baseball, football and tennis; and \$150 for play-by-play and \$85 for color of basketball, boxing, track, horse and harness racing, hockey, regattas, swimming and wrestling.

Since the submission of the performer demands, the telecaster spokesmen have been meeting to work out an "industry position," which is to be revealed when the groups meet again next week. The telecast unions, including AFTRA, Equity, Screen Actors Guild, American Guild of Musical Artists, American Guild of Variety Artists, are represented by a joint committee of the parent organization, the Associated Actors & Artists of America. George Heller is chairman of this AAG committee, and Henry Haffs is attorney.

No wonder WBBM has been Chicago's  
most sponsored station for 22 years!

## WBBM gets results you can bank on...

Like this: Wieboldt's—leading Chicago department store—wanted to move more merchandise. They turned to WBBM. WBBM turned out "Melody Lane." "And Melody Lane" turned out these results:

**SALES:** \$14,000 worth of hose in September! \$6,000 worth of men's jackets in October! \$9,000 worth of coats in November! \$4,600 worth of blouses in a four-day period in December! A total of \$33,600 worth of WBBM-sold special items in three typical months!

**LAURELS:** First place in the National Retail Dry Goods Association contest for the most effective large-store radio advertising in the nation! First award by the Chicago Federated Advertising Club for the best local nighttime variety show!

After three years of sponsorship, Wieboldt's told the NRDA: "Melody Lane" is not merely sponsored by Wieboldt's... it is Wieboldt's! It is a splendid medium for selling specific items of merchandise, as well as being one of our best investments in public relations and good will."

Like all WBBM-built programs, "Melody Lane" delivers high returns at low cost. Scoring measurable results is a WBBM habit. Has been for 22 years. That's why advertisers place more business on WBBM than on any other Chicago station. That's why YOU belong on WBBM.

\*Styles in modern melody are modeled by the WBBM orchestra, vocalists and guest stars. Styles in clothes are brilliantly described by Wieboldt's fashion experts, as models parade the talked-about fashions before a WBBM studio audience.

Chicago's Showmanship Station **WBBM**  
59,000 watts • Columbia Owned





## Paine Replacement Written Off

There isn't likely to be any more talk of a general manager for the American Society of Composers, Authors and Publishers, to replace the late John G. Paine. Subject of digging up a personality to take Paine's place, came up again at last week's (27) monthly meeting of the AFM board, and was dropped down.

Gene Buck, member of the writer faction of the board, proposed that the Society make someone conversant with its affairs to coordinate and help the four paid executives who already assume Paine's administrative duties. His proposal was shunted aside by board members who had been instrumental in electing Fred Ahlert to ASCAP's presidency. These men feel that Ahlert, in the few weeks since he took office, has demonstrated he's qualified to handle a major portion of the work that a general manager might be called upon to do. They expected Ahlert to move more or less than a working president even though it is not demanded that the president of the Society do more than be a figurehead.

## Travelling Bands That Keep Localities Jobless Slated for AFM Parley Talks

One of the issues expected to arise during the American Federation of Musicians' annual convention, starting June 7 in Asbury Park, is the "travelling" band situation. In recent months, a number of clubs and dance spots in various key cities have been induced to install travelling bands, and AFM policies in preference to the use of local orchestras, and a number of AFM localities have objected. They want something done to clear the matter. In fact, a number of localities have already made arrangements to employ travelling bands. It's claimed by AFM men that some bands along with their sound and from the Midwest, have banded together to introduce through one of their number, a resolution controlling the circulation of name bands through their territories as a means of protecting jobs of their members. This resolution, it's said, will include a demand that travelling bands be removed from any given locality within six months out of every year, leaving the field to the local bands for the remainder of the year.

This situation has long been a sore spot. But due to the increased use of travelling bands, many owners seeking to stimulate lagging grosses with name performers, the situation has become more acute this year.

The coffers of each local union, with jurisdiction in travelling band may perform are benefited by the visitor, but that makes no difference any longer, says a traveling leader pays 10% of his salary to the local with whose jurisdiction he works. This is a big job for the local members.

**Four Pubs Win \$1,630 Infringement Judgment Vs. Embassy Rest., N.Y.**

Embassy Restaurant, New York, failed to answer the complaint of four music publishers for alleged infringement of six copyrighted songs via public performance by patrons without license. A default judgment of \$1,630, which includes not less than \$250 for each pub plus attorney's fees and court costs, was granted the plaintiffs in N.Y. supreme court last week.

Pubs are George Simon, Inc. "Hit Dance at Your Wedding"; Crawford ("Made for Each Other," "September Song") and "I Love Alone"; Shapiro-Bernstein ("And Mine") and Morris ("Papa Went You Dance with Me"). The several months ago against the E. 57th street music, Corp., corporate operator of the Embassy, was charged with infringements took place Feb. 7, 1946.

**Pub Sues 'Skatin' Toons'**

Claiming \$5,000 damages, I. Pollock filed suit in N.Y. federal court last week against the Allen De Bois, whose Skatin' Toons allegedly pirated the plaintiff's song, "The Polka Dot." Pollock, according to the complaint, wrote the unpublished number "The Polka Dot" in 1942. He charged De Bois with the use of it for a recording and for selling records. An accounting, etc., also asked.

## COL.'S PREMIUM TEST RUN

The dish night angle of salesmanship is making its bow in the record retailing business this week. Columbia is trying out such an approach through its New York dealers.

As part of a multi-pronged drive to lure people back to the platter counters, Columbia launched yesterday (Tuesday) an ad campaign in the New York dailies offering free premiums with the purchase of a batch of any six records from its catalog. Premium consists of a Columbia sapphire needle and an album with six pockets. Package is being advertised as a \$6.75 value for \$4.50. It makes perhaps the first time in the history of the business that records are being sold like soap and drugs, the way these admissions were pulled years ago. The special package will be limited to June 30.

With the retelling end of the postwar era to its waning level since the depression, Columbia has intensified consumer research, prodding an important facet of this drive. It has been making tests in New England with different types of newspaper ads and radio commercials.

One of the radio tests took place in Worcester, Mass. Kay Kyser's recording of "Woody Woodpecker" was singled out as the "guinea pig." Platter was plugged via transmitters in station time at frequent intervals during a single day. The result of the concentrated campaign was the sale of close to 6,000 copies of the etching within the period of a week.

According to some of the major (Continued on page 51)

## Sets 'Manana' For British Legit, But Not for Pub

Mickey Goldsen, operator of the Barbours-Lee catalog for Peggy Lee and Dave Barbour, completed a unique deal last week for the song, "Manana," written by the latter pair. Goldsen made a deal with English legit producer Leigh Stainton, who has the hit in his repertoire in the show "Maid to Measure," headlining Jess Matthews and Les Carter. Stainton opened at the Cambridge, London, theatre (24), the deal for the tune being made at last minute.

What makes the arrangements strange is that Goldsen has not made any deal with a British pub, but rather has gone for the legit. He doesn't expect to make any even if it becomes as big a hit in England as it has been as a result of its use in the show.

Goldsen figures he's better off taking the weekly sum he'll collect on "Manana" from the show's producer for the song's use, plus collecting record royalties right and left. He's also looking for a deal from the British Performing Rights Society through the American Society of Composers, Authors and Publishers. He figures he'll wind up with more coin by handling the song's English career in this manner.

Goldsen believes that as English sheet sales are off, the best income for him will come from 10% of the English selling price, is less than \$1,000. If he made a deal with a British pub, the latter would also cut in on the recording and performance royalties. By not making such a deal, Goldsen figures he'll come out ahead.

## Some Top Stars Won't Record Hits Already Established by Others, Feel Hurdle Too Great to Overcome

### New Rochelle Local Waives Glen Isle Tax

Though the New Rochelle, N. Y., local of the American Federation of Musicians recently instituted a \$3 per man broadcast tax for remote band programs, Glen Island Casino in New Rochelle is not paying the levy. Glen Isle debuted for the season last Thursday (27) with Gene Krupa, the tax rule being in effect but not being applied to broadcasts by Krupa. Spots' management made other arrangements involving employment of local men for banquets, parties, etc., which satisfied the basic idea of the local to give the town some jobs.

At the same time that the local put the \$3 tax into effect, it posted scales for the area to \$105.00 per man for travelling bands and \$75.00 two sessions. Glen Isle solved this high cost problem by instituting new hours for Krupa and bands for local. They'll work only 9 p.m. to 1 a.m. and the scale is only \$83 weekly. Formerly Glen Isle's bands worked from 7 p.m.

## SPA, MPPA Agree On New Contract

After some 20-months of negotiation, the new contract between the SPA and the Music Publishers Protective Assn. have arrived at a tentative agreement for the settlement of terms of a new contract. Both sides of both sides are resolved in meeting last Friday (29) New York. As far as publishers are concerned, the terms are okay, but before they can lead to a formal contract-signing, the SPA Council must rubber-stamp the deal made by its negotiating committee. This isn't likely for a couple weeks since some members of the Council are out of town.

Last two stumbling blocks to the settlement were the SPA's demand to restrict foreign copyright grants to U. S. songs to the same 28-year period that exists in the U. S., despite the fact that English copyright law allows a 50-year period of authors hold. And the splitting of costs to financially sustain the office of Harry Fox, collector of mechanical and synchronization fees for pubs. The 28-year period was made mandatory by the doesn't permit details) and as for Fox's fees, it was agreed that the fee he collects will be used by writers. Equally by writers and publishers. Formerly, the writers had asked that the cut of Fox's fees be split 50-50 between writers and publishers. The extra 14% is given to the SPA treasury. This was fairly recent. U. S. songs, who are contributing to a union fund that might eventually be used against them. Later, when it was demanded that the pubs carry the entire 24% cut to Fox. This point was rejected. Finally, SPA/IES agreed to the even split.

## RED ALLEN'S 'SHANTY' NO BOON TO WITMARK

Witmark music has advised Apollo Records that it is preparing to join it from further manufacturing of a recording of the song "Shanty" of "Shanty in Low Shanty Town."

Publishing firm claims that the arrangement represents not only a misuse of license but serious damage to the value of the number.

Blue Baron's orchestra goes into the Jones Beach, N. Y. main restaurant, the Blue Baron, and may be followed by Skinny Ennis. The RCA band has been thought to have been set.

Some major and minor companies are having difficulty with top stars over post-ban recording. In varying ways, artists are refusing to make disks with their employers seek to compete in the market with post-ban hits either started by indies or made by majors before Jan. 1.

Perry Como, for example, flatly refused RCA-Victor's plea to cut "Nature Boy" since weeks back. Como felt that Nat (King) Cole's market lead on the tune was too great to overcome, plus which the public had shown preference for Cole's interpretation. Como could have tried to make up for trying to cut Cole on something the latter himself had caused to become a hit.

Other singers have refused for similar reasons. Some are members of the American Federation of Musicians and do not want to risk being accused of making a deal at the event they disregard the ban, even though they are not musicians in the true sense of the word. Frank Sinatra is one of the few who have recorded in line of the ban.

Last week, Frankie Laine flatly refused to record for Mercury for a different reason. He explained he would not make a deal with the 88ing of his accompanist and partner, Carl Fischer, and the latter cannot work, of course. Since he's a working AFM member, Mercury had asked Laine to put vocals to his accompanist's work. The company in England and shipped here.

## Whiteman's New Book On Records Is More Than a Disk Anthology

Paul Whiteman's new book, "Records for Millions" (Hermitage; \$5.50) is more than a disk anthology, as being a guide to record collecting. It's really a highly entertaining and informative work, with an authoritative, first-hand knowledge of diskling which makes for a good reading. The record collecting guide becomes secondary, despite the fact it contains two-thirds of the book. David A. Stein gets billing as "editor," and whether he assisted in ghosting for "Pops" or organizing the text, fact is the book sounds like Whiteman and nobody else. Thus, while basically an anthology of recordings, the soundings and style, it's not dull because Whiteman's introductory text has made it breezy and interesting. He runs the gamut from such diverse subjects as "Little Joe, Jr." and "The Disking of Records" to Whiteman's formula for an ASCAP method of jukebox payola. He also discusses the careers of artists: from "jazzing the classics," which he pioneered, and how and why the disking of records subsequently sold more and better in their orthodox "classic" version. He also discusses the "classics" and the "classics" of the era. He also discusses the "classics" of the era.

The book comes out at a period when the recording business is at its nadir. However, it is a record such a great trailer for all recording companies who probably will and should get behind this book, it will undoubtedly be a best-seller. Deems Taylor did the foreword, a chatty intro in keeping with the general informality of the entire book.

Abel, Tommy Dorsey leased his 96-foot recording truck to RCA for the summer. On the road with his band, he won't be able to use it, anyway.

*A Prideful Association With  
A Talented Composer—*

# DAVID ROSE



*and*

**EDWIN H. MORRIS & COMPANY, INC.**

*In Preparation*

## STRINGOPATION

*To Be Followed by*

**PUPPETS SERENADE**

AND

**SERENADE TO A LEMONADE**

**EDWIN H. MORRIS & COMPANY, INC.**

NEW YORK

CHICAGO

HOLLYWOOD



# DISKERS WILL MISS AFM NAT'L CONVENTION

There won't be a recording company representative in attendance at the American Federation of Musicians convention, which opens at Albury Park, N. J. Monday (7). And the disk execs who have been meeting for weeks in the hopes of devising an idea that might appeal to James C. Petrillo and his executive board, do not expect that the union will devote more than cursory attention to the disk ban. If anything else happens they'll be pretty surprised.

Though the Industry Committee, made up of execs of the major companies, have been meeting fairly consistently, trying to come up with a plan to settle the disk fight, nothing concrete has been determined. Their meetings with Milton Diamond, AFM counsel, have turned up nothing.

It has been well known since last fall that the diskers were endeavoring to blueprint a plan to get around the Taft-Hartley act and continue paying the AFM the coin it wants (cited by *Variety* last August), but in their search, the diskers realize, they must exercise caution. They were told during last fall's investigation into Petrillo, by Hartley himself, that they weren't showing enough spirit in the fight against Petrillo and that if the companies as a group flouted the T-H Act in laying out a method of by-passing the law's anti-union-fund clause, he would give them more trouble than Petrillo ever could devise for them. For that reason they're very wary.

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★ **fiddle** ★  
★ **fiddle** ★

# Songs with Largest Radio Audience

The top 30 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of May 21-27, 1948

At a Sidewalk Penny Arcade.....	Robbins
What Don't Be Mad At Me.....	Paramount
Baby Face.....	Harmon
Beg Your Pardon.....	Robbins
Betty Blue.....	Bloom
Dickey-Bird Song—"I'm Daring Daughters".....	Robbins
Don't Blame Me.....	Warren
For Every Man There's a Woman—"I Casbah".....	Melrose
Heartbreak.....	Williamson
I May Be Wrong.....	Leeds
I Went Down To Virginia.....	Jefferson
It's Magic—"Romance On High Seas".....	Winnmark
Larou Larou Lilli Bolero.....	Shapiro-B
Little White Lies.....	BVC
Long After Tonight.....	DMI
May I Never Love Again.....	Lutz
Nature Boy.....	Burke-VH
Now Is the Hour.....	Leeds
Pecos Bill—"Melody Time".....	Sanly-Joy
Put 'Em In a Box, Tie 'Em With Ribbon.....	Remick
Salute Dance.....	Leeds
Tell Me a Story.....	Laurel
Tootle Oolie Doodle.....	C. K. Harris
You Just Couldn't Say Goodbye.....	Words-Music
You Were Meant For Me—"You Were Meant For Me".....	Miller
Woody Woodpecker.....	Leeds
You Can't Be True, Dear.....	Bilmore
You Were Meant For Me—"You Were Meant For Me".....	Miller
You're Too Dangerous Cherie.....	Harms

The remaining 21 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Bed of Roses.....	Johnstone-M
A Fella With An Umbrella—"Easter Parade".....	Peist
A Tree In A Meadow.....	Shapiro-B
Best Things In Life Are Free—"Good News".....	Crawford
Blue Shadows On The Trail—"Melody Time".....	Sanly-Joy
But Beautiful—"Road to Rio".....	Burke-VH
Dream Girl—"Dream Girl".....	Famous
Feathery Feelin'.....	Paramount
I'd Give a Million Tomorrows.....	Oxford
I've Got a Crush On You.....	Harms
Jumpin'.....	Barbour-L
My Guitar.....	Bourne
My Sin.....	Chappell
Old Perch.....	Goldmine
Rhode Island Is Famous For You.....	Crawford
Spring Came.....	Republic
Steppin' Out With My Baby.....	Berlin
What Do I Have To Do—"Are You With It".....	BVC
You Don't Have Know Language—"Road to Rio".....	Burke-VH

\* Legit Musical. † Filmmusical.

# Hits That Explode Overnight Catches Leeds Short on 'Woodpecker' Demand

Nature of the current music business is such that hits explode almost overnight, catching publishers off guard and without sufficient copies available to satisfy the initial demand. And it's an axiom of the biz that sheet sales are never recovered.

Last week Leeds Music got caught short with its "Woody Woodpecker," which promises to parallel the sudden rise in the "Boy." N.Y. jobbers relayed orders to Leeds for over 15,000 copies of the tune before a demand is created. And today they're wailing that even more orders are coming in, since they happened two months ago with "Boy."

Music publishers rarely print more than a few hundred copies of a tune before a demand is created. And today they're wailing that even more orders are coming in, since they happened two months ago with "Boy."

sheet sales are below norm. But, as a rule, they can feel the reaction to a tune soon enough to be ready with copies when it "breaks." Not so today. Hits skyrocket so suddenly that they're well on their way before pubs can catch up.

"Woodpecker" was set rolling by one recording—Ray Kysner's Columbia disk. There was cut by Kysner on the Coast just before the disk ban. Lou Levy, Leeds head, took the song for his firm in the rush of acquiring songs to record, and promptly forgot about it; his N.Y. office didn't know almost until the time Columbia issued Kysner's record that the song was theirs.

Tune is based on the Walter Lantz film cartoons of the same title, but is not included in one of the films. It will be soon, however.

## BMI Pin-up Sheet

### HIT TUNES FOR JUNE (On Records)

**A BED OF ROSES (Johnstone-Montell)**  
Sonny Kaye—Vic. 20-2601 • Benny Dennis—London 142

**A FEW MORE KISSES (Palmer)**  
Dennis Day—Vic. 20-2737

**CHILLICOTHE, OHIO (Mellin)**  
Peggy Hammett—Vocal—Vic. 20-3239 • Les Brown—Col. • Four Tunes—Monroe 1087 • Art Mooney—MGM\*

**DREAM PEDDLER, THE (Peet)**  
Frankie Carle—Col. 38036 • Hal Darwin—Cap. 481  
Sonny Kaye—Vic. 20-2652 • Smokey Lonson—Mere. 5124  
Harry Roy—London 225 • Del Courtney—Vito.\*

**FOOL THAT I AM (Hill & Range-Matual)**  
Dinah Shore—Cap. 37952 • Sonny Kaye—Vic. 20-2601  
Gwenie Gibbs—Mel. 10113 • Billy Eckstine—MGM 10097  
Erskine Hawkins—Vic. 20-2470 • The Brothers—Mere. 48049  
Dinah Washington—Mere. 8050 • Gladys Palmer—Miracle 104  
The Ravens—Nat. 9940

**IT'S EASY WHEN YOU KNOW HOW (Pomeroy)**  
John Paris—Vic. 20-9027 • Jean Edwards—Vic. 932  
Buddy Clark—Vocal—Cap. 48125 • Les Brown—MGM 10185  
Eddie Ballantine—Tower\*

**I WANT TO CRY (Eckstine)**  
Chris Cross—Singing 4004 • Savanna Churchill—Monroe 1129  
Dinah Washington—Mercury 8082 • Phil Reed—Dance-Tone 216

**LONG AFTER TONIGHT (BMI)**  
\*Kete Smith—MGM 10157 • Andy Russell—Cap. 15055  
Bertie Rhodes—Vic. 20-2737 • Smokey Lonson—Mere. 5095  
Yvette—Vocal—Cap. 919 • Russ Tins—Matsuna 14

**LOVE IS FUN (Encore)**  
Mills Brothers—Dec. 24382 • Three Suns—Vic. 20-2599

**SERENADE (Music Played on a Heartstring) (Duckess)**  
Buddy Clark—Ray Noble—Cap. 38091 • Jon Garber—Cap. 15043  
Bob Eberly—Russ Morgan—Dec. 24378 • Jerry Wald—Com. 7503  
John Laurens—Mere. 5099

**SOMEONE CARES (Campbell-Fergie)**  
Vaughn Monroe—Vic. 20-2627 • Art Lund—MGM 10170  
Frankie Carle—Cal. 38130 • Mills Brothers—Dec. 24409

**SPRING CAME (Republic)**  
Sonny Kaye—Vic. 20-2886

**TROUBLE IS A MAN (Regent)**  
Sarah Vaughan—Music. 533 • Hull Sisters—Vic. 20-2386  
Martha Davis—Dec. 24383 • Mary Ann McCall—Cap. 38131  
Ginny Powell—Atlantic 860 • Peggy Lee—Cap.\*

**WHO PUT THAT DREAM IN YOUR EYES (Stewart)**  
Mark Warnow—Coast 8026 • Ray Carter—Rep. 122  
Jack Midano—Coast 8015 • Chuck Foster—Mere. 5125

**YOURS (Marks)**  
Xavier Cugat—Vic. 26304 • Jimmy Dorsey—Dec. 25121  
Benny Goodman—Cap. 38087 • Eddy Howard—Cap. 37995  
Andy Russell—Cap. 10112 • Tito Guizar—Vic. 27410  
Nat Brandwynne—Dec. 2913 • Phil Reed—Dance-Tone 17  
E. LeBaron—Dec. 23755 • Ben Light—Tempo 598  
G. Carter—B & W 3005 • Ray Smith—Dec. 3790  
Cuba Libre Six—Coda 5004 • R. Armengod—Dec. 18159  
Vaughn Monroe—Vic.\*

\*Soon To Be Released.

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Smash Hit BEST SELLER

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THE NATION'S NEXT BIG WALTZ HIT

# SLEEPY-TIME IN CAROLINE

words and music by **HAL MOORE**

JOE DAVIS-Publisher

## SLEEPY-TIME IN CAROLINE

(WALTZ SONG)

Words and Music by  
**HAL MOORE**

**Violoncelle**

**VOICE**  
*For expression*

*Over* The soft moon-mer breeze, Brings fond mem-o-ries, Of a night in a south-ern clime; The old mel-o-dies, Float through the trees, And we know that it's sleep-y time; *More rall.*

**CHORUS (Dramatic)**  
*a tempo* *p-ff*

Where la-zy wa-ters flow, In the eve-along at-ter-glow, And *a tempo* *p-ff*

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*dec* Is on the mal-on-vise; The moon is hang-ing low, O-ver cot-tan fields he-low, It's SLEEP-Y-TIME IN CAR-O-LINE, From yea-der dis-tant hills, You can hear a whisp-er-will, While sweet hear-tis find a thrill, As their hearts en-twine; And through the cabin door, Let-in-kiss tell us once more, It's SLEEP-Y-TIME IN CAR-O-LINE, Where LIVE.

*Sleepy (cresc. etc.)*

Featured by SINGIN' SAM on Celebrity Record No. 201

Published by

# JOE DAVIS

1619 BROADWAY. (JACK RICHMOND PROFESSIONAL MANAGER) NEW YORK 19-N.Y.

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending  
**MAY 29**

National

This Last

Wk. wk.

Title and Publisher

		New York, G. Schirmer, Inc.	Chicago, L. & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Freeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Hanyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	Cleveland, Grossman Music Co.	TOTAL POINTS
1	"Nature Boy" (Burke-VH)	5	1	1	1	1	2	1	1	1	1	1	114
2	"Now Is the Hour" (Leeds)	1	2	5	2	2	2	2	2	6	2	3	83
3	"Dickey Bird Song" (Robbins)	2	6	3	3	6	3	6	5	2	3	7	80
4	"You Can't Be True" (Biltmore)	4	4	6	1	1	3	7	4	2	6	0	60
5	"Tootle Ootie Dootie" (C.K. Harris)	4	3	7	4	7	5	8	3	5	5	9	59
6	"Baby Face" (Remick)	3	5	4	5	9	4	6	6	5	4	5	58
7	"Largo Lili Bolero" (Shapiro-B)	8	9	3	7	5	3	4	9	7	3	8	53
8	"Haunted Heart" (Williamson)	6	7	2	6	5	4	10	3	7	0	3	57
9	"Sabre Dance" (Leeds)	7	7	7	8	4	9	8	2	2	0	3	52
10	"My Happiness" (Blasco)	8	8	7	7	4	9	9	7	1	4	2	51
11	"Little White Lies" (BVC)	4	10	7	9	14	7	9	14	7	9	14	50
12A	"Manana" (Barbour-Leeds)	9	9	10	10	6	8	8	8	8	8	8	48
12B	"You Were Meant for Me" (Miller)	10	10	10	10	10	10	10	10	10	10	10	47
13	"Just Because" (Leeds)	11	11	11	11	11	11	11	11	11	11	11	46

Ranny Weeks, WCOP disk jockey, one of Boston's top maestros, opened at the Sheraton Hotel, only rooftop bistro in town, Friday (28).

The Nation's  
Biggest Request Song  
**I'd Give  
A Million  
Tomorrows**  
(For Just One Yesterday)  
OXFORD MUSIC CORPORATION  
1617 Broadway, New York

WATCH! WAIT!  
**ANIMAL POLKA**  
IT'S GREAT!

## Best British Sheet Sellers

(Week ending May 27)

London, May 28.  
Galway Bay.....Box & Cox  
Golden Earrings.....Victoria  
Teresa.....Leeds  
Solera Wedding Waltz.....Unit  
Near You.....B. Wood  
Civilisation.....Morris  
Serenade of Bells.....Morris  
Tree in Meadow.....Connolly  
Dream of Olwen.....L. Wright  
Reflections Water.....Maurice  
Time May Change.....Connolly  
Wishing Waltz.....N. Gray

## Second 12

My Achin' Heart.....Connolly  
Tell Me a Story.....Dash  
Kissing Her.....Feldman  
Wintertime.....Chappell  
Sweet 16.....Darewski  
How Soon.....Wood  
You Do.....Chappell  
Largo Largo.....Dash  
I'll Make Up.....Morris  
After All.....Cinephonic  
Garden Louella.....F. D. & H.  
Old Postman.....F. D. & H.

## Martin Payroll Cut

\$1,700 to 36 Weekly

Hollywood, June 1.  
Freddie Martin has been forced to pare the overall payroll of his band from \$4,700 weekly to \$3,000. As a result, 10 sidemen are leaving the band prior to its tour from here for about 19 weeks of eastern dates. A contributing factor to the loss of the 10 men is their reluctance to leave their homes in this area for such a long road trip.

In making his cuts, Martin sliced individual salaries from \$175 to \$130. He has been using two pianos, but will now get along with one, tickled by Roger Spiker. Stunt Wade, one of the band's vocal group, also leaves, being replaced by Merv Griffin.

Martin, currently at the St. Francis hotel, San Francisco, leaves there Sunday (6) for one-nighters across country until Aug. 12. He does four weeks at the Hotel Waldorf-Astoria, N. Y., then three weeks at the Strand theatre, N. Y., and three or four theatre weeks thereafter.

## Court Warns Izzy Grove To Lay Off Miss Church

Izzy Grove, former pro fighter and for the past 18 years or so a one-night band promoter in the New York area, was warned last week in N. Y. magistrate's court to stop annoying Frances Church, assistant to Joe Glaser. Grove was hauled into court on charges of disorderly conduct after he had allegedly made disparaging remarks to her.

Miss Church was put under the protection of the court, which means that if Grove repeats his performance he's liable to penalty. There's been a feud between the two for some time.

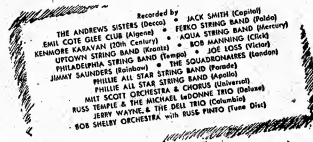
## NO RCA DECISION ON OBERSTEIN SUCCESSOR

RCA-Victor has made no decision on a replacement for Eli Oberstein, who pulled out as of last Friday (28), as head of Artists and repertoire.

Walter Heebner, Coast rep for the company, is in the east and has been talked of for the post along with Steve Sholes, who heads Victor's hillbilly and race recordings. It's not certain whether the company will select a replacement from within or outside the company. It may be, however, that an individual will not get the post. RCA has ideas of a committee of employees.

LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS

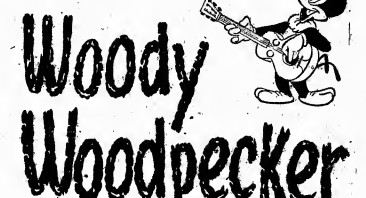
"Now is the Hour" for...



# HEARTBREAKER

LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS

"Now is the Hour" for...



From the Walter Lantz Cartoon Character  
Recorded by KAY KYSER (Columbia)

LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS LEADS

"Now is the Hour" for...



Recorded by  
FRANKIE YANKOVIC (Columbia) • EDDY HOWARD (Majestic)  
SHELTON BROS. (Decca) • DICK STABLE (Decca)

and it's always time for... "SABRE DANCE"

.....Leads.....

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Seacon—SMITH and AYRE  
Bulleit—R. DEAUVILLE  
Capitol—PIED PIPERS  
Columbia—MARLIN SISTERS  
Continental—McKAY TRIO  
Decca—VINCENT and LASKOWSKI  
Decca—ELLA FITZGERALD  
Mercury—J. LAURENZ  
Fald—P. SHERIDAN  
Signature—ALAN DALE  
Victor—SOON TO BE RELEASED

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## Loesser Sues Gwirtz Over Song Rights

Frank Loesser launched suit last week in N.Y. federal court against Irving Gwirtz over a group of songs written by Loesser to which Gwirtz allegedly claimed he had publication rights. Action is based on Gwirtz' personal rather than against Saunders Publications, Inc., one of Gwirtz's music firms, due to the fact that the latter's treasury is blank.

Argument between the two is unique. Some years ago, Loesser made a deal with Art Schwartz, formerly with maestro Freddy Martin, via which Schwartz's Saunders Publications would market some of the writer's tunes. Schwartz later sold Saunders to Gwirtz, but the Loessen tunes were not included in the deal. Gwirtz, however, went ahead and acted as if the songs were part of his purchase, sold copies of them, accepted mechanical fees, etc.

Loesser wants an accounting of the monies accepted, illegally by Gwirtz and wants him stopped, from representing Saunders as owner of the tunes.

### Burt Ives in Demand

Chicago, June 1.

Burt Ives, currently on a concert tour, is being sought for a safe date within the next couple of weeks at the Mayflower here. He is already tentatively set for a run at the same spot next fall, and may go to Europe the following spring. All his next season plans are more or less in abeyance, however, pending further talks for the singer to star as Falstaff in a musical based on Shakespeare's "Henry IV" on Broadway next winter.

Meanwhile, Ives has been approached to switch to Columbia records when his present contract with Decca expires.

## VARIETY

### 10 Best Sellers on Coin-Machines Week of May 29

1. YOU CAN'T BE TRUE DEAR (8) (Billmore)..... Jerry Wayne..... K. Griffin
2. NATURE BOY (7) (Buck-YH)..... Capitol
3. LITTLE WHITE LIES (15) (BYC)..... Dick Haymes..... Decca
4. MY HAPPINESS (3) (Blase)..... Jon & Sandra Steele..... Damon
5. TOOTIE OOLIE DOOLIE (6) (Chas. K. Harris)..... Andrews Sisters..... Decca
6. BECAUSE (4) (Chappell)..... Van Horton..... Continental
7. SABRE DANCE (14) (Leeds)..... Perry Como..... Columbia
8. NOW IS THE HOUR (18) (Leeds)..... Woody Herman..... Victor
9. WOODY WOODPECKER (1) (Leeds)..... (Gracie Fields)..... London
10. BABY FACE (2) (Harms)..... Bing Crosby..... Decca

### Coming Up

- MAYBE YOU'LL BE THERE (BYC)..... Gordon Jenkins..... Decca
- DICKEY BIRD SONG (Robbins)..... Freddy Martin..... Victor
- TELL ME A STORY (Laurel)..... Larry Clinton..... Decca
- PUT 'EM IN BOX (Remick)..... Sammy Kaye..... Victor
- FOR EVERY MAN A WOMAN (Melrose)..... Ames Bros..... Decca
- LAROO LILLI BOLERO (Shapiro)..... King Cole..... Capitol
- HEARTBREAKER (Leeds)..... Tony Martin..... Victor
- HAUNTED HEART (Williamson)..... Peggy Lee..... Capitol
- ST. LOUIS BLUES MARCH (W. C. Handy)..... Perry Como..... Victor
- WE JUST COULDN'T SAY GOODBYE (W&M)..... Andrews Sisters..... Decca
- I'VE GOT CRUSH ON YOU (New World)..... Perla String Band..... Faida
- THAT AIN'T RIGHT (Am. Academy)..... Perry Como..... Victor
- CUCKOO WALTZ (Chas. Hansen)..... Jo Stafford..... Capitol
- Frank Sinatra..... Columbia
- Frankie Laine..... Mercury
- Ken Griffin..... Rondo

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

### Sherman-Clay's Ad Oscar

San Francisco, June 1. Sherman-Clay took first prize in a national contest for the most effective advertisement tying in with National Music Week.

Contest, sponsored by Targ & Dinan, Chicago musical instrument distributing firm, was open to all piano, radio, record, general music stores and department stores.

Catherine Bancroft is advertising manager of Sherman-Clay Co.

### Pals Put Martin's Music

Hollywood, June 1. Shop \$40,000 in the Red

Freddy Martin has closed his music shop in the Ambassador hotel after two years, and absorbed a loss of \$40,000.

Martin was too good to his friends to make any money. Maestro got hit continually for discounts or wholesale prices on merchandise and free installation to boot. All of which didn't work out with the till.

### Aptizach in Business

Pittsburgh, June 1.

Part-time trade started by Morry Aptizach, saxman with Tommy Carlyn's band, has expanded so rapidly that he is quitting orchestra to devote all his energies to it. Aptizach began some time ago making braces for crippled children, and the sideline has grown so that a small workshop is now a main factory.

Aptizach turned in his notice to Carlyn last week. He will be replaced by Eddie Myers.

## Peer Sues Leeds

### In Infringement Over 'Because'

Peer-International, one of the Ralph Peer companies, began suit last week in N.Y. federal court against Leeds Music over the song, "Just Because." Tune recently began reaching some success due to the Frankie Yankovic recording (Columbia), of it, followed by others. And Peer claims Leeds' song is an infringement on a copyright held by P-I under the same title.

Leeds bought "Because" as part of the Jenkins catalog, when Lou Levy, Leeds head, purchased that firm in 1939. It was written by Joe and Bob Shelton and copyrighted in 1935. Peer's tune of the same title was copyrighted in 1933 by Hubert Nelson and James Touchstone. Melodies of both songs differ completely, but the lyrics are almost identical.

Leeds, however, has been publishing its version of the song, unaware of the Peer tune, virtually since it bought Jenkins. And Peer did nothing about it until the Yankovic recording began moving and the tune started selling sheet music. Then it got out its own song, followed up by the suit against Leeds.

### Decca Halving Divvy

Decca Records has cut its quarterly 25c dividend to stockholders in half, a move designed to gird the company for the coming summer months, which are not expected to turn up any improvement in lagging disk sales. Cut, effective with the next quarterly payment, will reduce the per share earning to 12½c, but has nothing to do, of course, with the annual profits dividend.

Decca lists 776,650 shareholders of its capital stock. Last year, it went through a two-for-one switch.

## Miller Music Parade Of Hits

A Great New Score by Edward Heyman and Nacio Herb Brown from M-G-M's Big All-Star Technicolor Musical, "On An Island With You" Starring Esther Williams, Peter Lawford, Jimmy Durante and Xavier Cugat

## Takin' Miss Mary to the Ball

With These Sock Records by

HELEN CARROLL and SATISFIERS.....Victor  
KAY KYSER.....Columbia

JACK SMITH with EARL SHELDON ORCH.....Capitol  
THE SQUADRONAIRES.....London

## On An Island With You

With Hit Record Releases by

XAVIER CUGAT.....Columbia  
THE SQUADRONAIRES.....London

HAL MCINTYRE.....M-G-M

## If I Were You

Available On These Top Recordings

JIMMY DORSEY

ANDY RUSSELL.....M-G-M

FREDDY MARTIN

Capitol

Victor



# Jocks, Jukes and Disks

By Ben Bodec

**Freddy Martin**—"Girl Who Came From Peru" (It Begins in Havana) (Victor). The rumba steadily is intrinsically fresh as a popular American dance form. "Peru," as cooked up by Martin, sizzles with infectious rhythm and warms the ear with a fanciful melody. Barclay Allen's piano gives it added swirl and dash, and the Martin Men peddle it with a swell vocal counterpoint and Stuart Wade's suave lyric makes a solid premium. Even with the disk bit being where it is, this one should go.

**Dinah Shore**—"Baby, Don't Be Mad at Me," "May I Still Hold You" (Columbia). Miss Shore plays each with characteristic cadence and charm; "Baby" holds the edge on sales appeal. Included in the "Baby" package are the Four Hills

works. Band's treatment enhances the enchanting flavor of the Italian melody. Jack Hunter's lyrical pipes do commendably by the song's mood and sentiment. Ellis' sage ditty on the other side won't add a notch to Lawrence's rep, but it's pleasantly bouncy and drives a brightly-phrased vocal from Rossland Patton.

**Melen Carroll** and the Salsifers—"Walk a Little Faster, Talk a Little Faster," "Takin' Miss Mary to the Ball" (Victor). There's the makings of a little clicker in Dave Franklin's novelty, especially as carried off by this group. Russ Case's background rocks with an apt assortment of rhythm. Outside of the deft joggling effect injected into it, the attached "Miss Mary" is of minor import.

**ink Spots**—"Don't Leave Now," "Big Telephone Ring" (Decca). Spots have a surefire tearjerker in "Leave," written by Ex-Gov. Jimmy Davis. It's an ingratiating melody worked at a varying tempo. "Telephone" is of similar genre but lacks the musical brightness of its companion.

**Johnny Mercer**—"The First Baseball Game," "Sweetie Pie" (Capitol). Some jocks in Cleveland were reluctant to air "Deck of Cards" because of its Biblical implications. Mercer's baseball ditty may incur a similar reaction since it ties in Biblical characters with plays in the national sport. Song is not especially funny, but there is a crackle piece of novelty pitching in the Mercer-Pied Piper's treatment of "Pie." It's frothy with rhythm and a natural for the jukes.

**Danny Kaye**—"Dena's Lullaby," "Molly Malone" (Decca). Kaye turns in quite a job on these folk ballads, particularly the note-to-note-chant "Malone." It's a sympathetic and artful reading of the old English lament. A choir backs him up on "Lullaby."

**Ella Mae Morse**—"A Little (Continued on page 44)

## Tops of the Tops

Retail Disk Seller  
"Nature Boy"  
Retail Sheet Music Seller  
"Nature Boy"  
"Most Requested" Disk  
"Nature Boy"  
Seller on Coin Machines  
"You Can't Be True, Dear"  
Retail Best Seller  
"Galway Bay"

## Over 200 Symphs Ready for Marketing Via New CRC Process

Columbia Records Corp. has a considerable catalog of recordings made under its new recording and pressing process which will allow one 12-inch disk to carry as much as 30 minutes of music. Company has over 200 full symphonies ready to dump on the market in addition to numerous single recordings and kiddie material.

All disks were made before the first of the year, a tribute to the company's ability to keep its objectives secret until six weeks or so ago. Many tradesmen knew about it at that time, but, due to the fact they were also aware Columbia was endeavoring to make the announcement a highlight of its second annual convention, at Atlantic City, June 21-22, it was kept under cover.

Now that the story is out, Columbia has scheduled a press and trade announcement of the new disks for June 18 at the Hotel Waldorf-Astoria, N. Y.

Columbia made expected changes in its personnel during the week, cited in last week's VARIETY. Paul Apfeldt, head of the kiddie-disk department was given notice Wednesday (26). Josef Zimlich, head of the foreign department, also is on notice but may be retained in another capacity. Other minor people were let go also.

Apfeldt's duties will be performed by Ben Selvin, now assistant to Marie Sachs, head of artists and repertoire, while Sachs himself will take up Zimlich's chores.

## Merc Continues to Import Backgrounds From England for U.S. Vocal Dubbing

### KHAN'S COUNSEL, ELLIS, SEEKS 'COKE' REVERSAL

Emil K. Ellis, as counsel for Mohamed K. Khan, is filing an application with the N. Y. federal court to reverse a report of a special master in Khan's suit for infringement of "Rum and Coca Cola" against Leo Felst, Inc. The master, Percy E. Williamson, Jr., had held that protection to a copyright owner commences not from the date of first publication but rather from the date of ad interim, or temporary, copyright. Ellis seeks to have this point of finding overruled.

It is Ellis' contention that the entire spirit and purpose of the copyright act, as far as giving protection to foreign writers, would be completely destroyed if protection were denied between the date of first publication abroad and ad interim copyright in this country. Such a ruling, Ellis further holds, would permit deliberate piracy immediately after the date of first piracy, and it is his contention that such a possibility was not within the intention of Congress in enacting the copyright law.

Ellis also contests the interpretation given the master's report by Felst counsel, to the effect that the total damages of the infringement would be of this finding amount to less than \$100. Ellis calls attention to a line in the master's report which has him suggesting that the litigants ask the court to instruct him as to damages since this question of law has never been settled by the courts.

It is Khan's claim that the co-defendant, Moray Amsterdam, appropriated "Rum and Coca Cola" while the latter was touring Trinidad with a USO troupe. The number was contained in a booklet which Khan published and copyrighted in the colonial possession in 1943.

Mercury Records is continuing to bring into this country musical backgrounds recorded in England. Company last week received a batch of masters inscribed with unidentified new tunes to which vocals will be added by artists tied to the Mercury label. And, according to the manufacturer's executives, the alien backgrounds will keep coming as long as they're needed.

Mercury used its first tailored accompaniment several weeks back as a means of marketing a version of "Nature Boy." To a master made in England John Laurence fitted the lyric of the hit tune, and the disk was marketed within 10 days.

Almost without exception, the complete recordings and musical backgrounds that have been brought here are excellently done from a technical viewpoint. Many questions have been raised as to the reasons for their obvious superiority over U. S. recordings. Technicians familiar with "processes on both sides have been busy explaining.

In the first place, it's pointed out, foreign disks are not made on the production-line basis of many thousands daily by one machine operator, as is done here. Since the demand is smaller, the workmen who do the pressing, polishing, etc., are actually craftsmen at their trade. In this country, techniques have been reduced by demand to the point where manufacturing labor has little or no knowledge of recording-processing, that is, machine-operating and polishing.

Another reason, and in all probability the main reason for the inferior quality of current U. S. disks, is their lack of sheen. England has easy access to the main source of the ingredient—India—and, of course, its disk concerns are able to use large percentages of the vital material. U. S. disks use only minimum amounts, mainly because the cost to them is now so high, about 75c a pound.

## My Favorite Five

Ted Scott

KTMS, Santa Barbara, Calif.  
"Temptation" (Perry Como)  
"I Get Starved" (E. Berrigan)  
"Misbehavin'" (Fats Waller)  
"Ole Man River" (P. Sinatra)  
"Moonlight Ser" (G. Miller)

and a fine orchestral dressing by Mischa Russell. Sonny Burke contributes much to the soft, romantic canvas contrived out of the coupled composition.

**Perry Como**—"It Only Happens When I Dance With You," "Better Luck Next Time" (Victor). "Happen" sounds like a best seller. It's perhaps the best version of the "Easter Parade" ballad; anyway, the best of titles released to date. Como's at his maximum of careening ease and melodic lilt. Rhythmic mate, though capably projected, figures as just a tag-along, although it can "happen," too.

**Elliot Lawrence Orch.**—"Donna Bella," "At the Time" (Columbia). For skillful tone blending and coloring, "Bella" rates among the young maestro's choicest

# THE JERRY WAYNE SHOW

Starting JUNE 7  
**THE JERRY WAYNE SHOW**  
 MONDAY thru FRIDAY  
 7:30 P.M. EDT  
 CBS  
 COAST to COAST

Booked by  
**WILLIAM MORRIS AGENCY**  
 personal mgt. WARREN H. PEARL

**Best Sellers on Coin-Machines** Week of May 22

1. YOU CAN'T BE TRUE (DEAR) (Bilmore)	Jerry Wayne
2. NATURE BOY (N. Burke-N)	King Cole
3. TOOTLE OOLIE DOOLIE (1) (MVC)	Andrew Sisters
4. LITTLE IS THE HOUR (17) (Leeds)	Vicki Barton
5. MY HAPPINESS (3) (Blanco)	Jack Haymes
6. BECAUSE (3) (Chappell)	Gracie Fields
7. SABBIE DANCE (13) (Leeds)	Brook
8. RUBY RUBY	Sing & Sandra Steele
9. RUBY RUBY	Jon & Sandra Steele
10. RUBY RUBY	Perry Como
11. RUBY RUBY	Woody Herman
12. RUBY RUBY	Reddy Martin
13. RUBY RUBY	rt. Moore
14. RUBY RUBY	eggs Lee
15. RUBY RUBY	tille

May 29, 1948

**Most-Played Juke Box Records**

1. YOU CAN'T BE TRUE (DEAR) (Bilmore)

2. NATURE BOY (N. Burke-N)

3. TOOTLE OOLIE DOOLIE (1) (MVC)

4. LITTLE IS THE HOUR (17) (Leeds)

5. MY HAPPINESS (3) (Blanco)

6. BECAUSE (3) (Chappell)

7. SABBIE DANCE (13) (Leeds)

8. RUBY RUBY

9. RUBY RUBY

10. RUBY RUBY

11. RUBY RUBY

12. RUBY RUBY

13. RUBY RUBY

14. RUBY RUBY

15. RUBY RUBY

**Best Sellers**

1. YOU CAN'T BE TRUE (DEAR) (Bilmore)

2. NATURE BOY (N. Burke-N)

3. TOOTLE OOLIE DOOLIE (1) (MVC)

4. LITTLE IS THE HOUR (17) (Leeds)

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7. SABBIE DANCE (13) (Leeds)

8. RUBY RUBY

9. RUBY RUBY

10. RUBY RUBY

11. RUBY RUBY

12. RUBY RUBY

13. RUBY RUBY

14. RUBY RUBY

15. RUBY RUBY

## Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Last Week	Total Covers
Emil Coleman	Waldorf (400; \$2)	34	2,500	76,725
Elliott Lawrence	Pennsylvania (500; \$1-\$1.50)	1	1,600	5,975
Ray Kherler	New Yorker (400; \$1-\$1.50)	4	1,250	5,050
Johnny Pineapple	Leitman (500; \$1-\$1.50)	81	825	73,250
Lawrence Welk	Roosevelt (400; \$1-\$1.50)	11	1,600	1,250
Boyd Raeburn	Commodore (400; \$1-\$1.50)	2	1,800	1,250
Carson Cavallaro	Astor (700; \$1-\$1.50)	3	3,975	7,400

\* Donald Richards at Waldorf; Ice Shop at New Yorker.

## Chicago

Chuck Foster (Boleward Room, Stevens; 650; \$3.50 min.-\$1 cover). Super-Market delegates (5,000) quartered here hiked to 4,600.  
 Jan at Philharmonic (College Inn, Sherman; 650; \$3.50 min.). Helen Hines and Norman Granz group hired crew-cuts for fair 3,700.  
 Ray Morton (Mayfair Room, Blackstone; 900; \$3.50 min.-\$1 cover). Carl Brisson best draw since Kay Thompson; sweep 3,600.  
 Orin Tucker (Marine Room, Edgewater Beach; 700; \$1.50-\$2.50 min.). Nearing end of stay; still fine 3,400.

## Los Angeles

Frankie Carle (Ambassador; 900; \$1.50-\$2). Poor 2,300 tabs.  
 Jan Garber (Biltmore; 900; \$1-\$1.50). Good 2,650 covers.

## Location Jobs, Not in Hotels

## Chicago

Marty Gould (Cher Pore; 500; \$2.50 min.). Willie Shore and aided by visiting celebs Frank Sinatra, Robert Alda, Jackie Miles and dignity Kaye; raised to total 5,100 covers.  
 Gay Starlings (Chicago; 500; \$2.50 min.). Big 2,000 first week.  
 Henry King (Arcon; \$1-\$1.15 adn.). Swell 17,500.  
 Teddy Phillips (Tranion; \$1-\$1.15 adn.). Exited with bright 17,370.  
 Grif Williams in Tuesday (1) for two weeks.

## Los Angeles

Henry Busse (Palladium Bk, Hollywood; 5th wk.). Dreary 5,100.

## Philly Mummer Band

## Musicians Joining AFM

## Philadelphia, June 1

Mummers string bands have been an institution in Philly for more than half a century, but nobody ever thought of hiring them commercially. Only times the bands came out were on New Year's Day or some neighborhood function.

Came the recording of "I'm Looking Over a Four Leaf Clover" and "Heartbreaker" by the Perko band, and string outfit platters became the rage here. Nighties, cafes, taverns, and many club date book-

ers tried to sign up the string bands. But Local 77, American Federation of Musicians, balked on the ground that they would take jobs from union tooters.

Pressure has become so great that the executive board of Local 77 has announced that string band musicians are now eligible to join up. Already a number of musicians have signed up. As soon as a band is 100% union; it will be able to work and there are many lucrative jobs waiting.

However, these string outfits are all from 25 to 50 pieces and to hire one at an AFM rate would require the kind of coin that most band buyers can't afford.

GEORGE SIMON, INC., Proudly Presents

## BRIDE &amp; GROOM POLKA

by ALLAN ROBERTS and LESTER LEE

Records already released include:

ANDREWS SISTERS (Decca) KAY KYSER (Columbia)  
 TONY MARTIN (Victor) DINNING SISTERS (Cap.)  
 ART MOONEY (M-G-M) JERRY SHELTON (Mercury)

Current Catalog:

## "LOST APRIL"

from the Samuel Goldwyn Production "The Bishop's Wife"

## "THE LOVELINESS OF YOU"

by TED MOSSMAN and BILL ANSON

In Preparation:

## "SWEETIE PIE" and "LULU BELE"

(from the Columbia Picture "LULU BELE")

## "TEXAS, BROOKLYN and HEAVEN"

(from the Golden Production of the same name)

AND

The original score, by Ray Kaye and Gene De Paul, of the coming Samuel Goldwyn Production

## "A SONG IS BORN"

Starring DANNY KAYE and VIRGINIA MAYO

GEORGE SIMON, Inc.

HARRY SANTLY: 1619 Broadway, N. Y. 19  
 SIDNEY GOLDSTEIN: 1520 N. Highland, Wood 28

## RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending  
MAY 29

This Last wk.	Artist, Label, Title	New York—Liberty Music Shop	Chicago—Hudson-Ross	Detroit—Grinnell's	Kansas City—Crescent Music Co.	Los Angeles—Dane's Music Shop	San Francisco—Sherman-Clay	Boston—Boston Music Co.	St. Louis—S. S. Kruger Co.	Seattle—Sherman-Clay	Cleveland—Wurlitzer	Omaha—Schmoller & Mueller	Indianapolis—Pearson	TOTAL POINTS
1	KING COLE (Capitol)	1	1	1	1	1	2	1	1	1	1	1	1	6
2	DICK HAYMES (Decca)	2	2	2	2	2	6	7	2	3	10	2	8	85
3	LITTLE WHITE LIES	3	3	3	3	3	3	3	3	3	3	3	3	3
4	ANDREWS SISTERS (Decca)	4	4	4	4	4	4	4	4	4	4	4	4	4
5	TOOTIE OOLIE DOOLIE	5	5	5	5	5	5	5	5	5	5	5	5	5
6	JO STAFFORD (Capitol)	6	6	6	6	6	6	6	6	6	6	6	6	6
7	JOHN SCARLETT (Victor)	7	7	7	7	7	7	7	7	7	7	7	7	7
8	"Dickey Bird Song"	8	8	8	8	8	8	8	8	8	8	8	8	8
9	JO STAFFORD (Capitol)	9	9	9	9	9	9	9	9	9	9	9	9	9
10	JOHN SCARLETT (Victor)	10	10	10	10	10	10	10	10	10	10	10	10	10
11	JOHN SCARLETT (Victor)	11	11	11	11	11	11	11	11	11	11	11	11	11
12	JOHN SCARLETT (Victor)	12	12	12	12	12	12	12	12	12	12	12	12	12
13	JOHN SCARLETT (Victor)	13	13	13	13	13	13	13	13	13	13	13	13	13
14	JOHN SCARLETT (Victor)	14	14	14	14	14	14	14	14	14	14	14	14	14
15	JOHN SCARLETT (Victor)	15	15	15	15	15	15	15	15	15	15	15	15	15
16	JOHN SCARLETT (Victor)	16	16	16	16	16	16	16	16	16	16	16	16	16
17	JOHN SCARLETT (Victor)	17	17	17	17	17	17	17	17	17	17	17	17	17
18	JOHN SCARLETT (Victor)	18	18	18	18	18	18	18	18	18	18	18	18	18
19	JOHN SCARLETT (Victor)	19	19	19	19	19	19	19	19	19	19	19	19	19
20	JOHN SCARLETT (Victor)	20	20	20	20	20	20	20	20	20	20	20	20	20
21	JOHN SCARLETT (Victor)	21	21	21	21	21	21	21	21	21	21	21	21	21
22	JOHN SCARLETT (Victor)	22	22	22	22	22	22	22	22	22	22	22	22	22
23	JOHN SCARLETT (Victor)	23	23	23	23	23	23	23	23	23	23	23	23	23
24	JOHN SCARLETT (Victor)	24	24	24	24	24	24	24	24	24	24	24	24	24
25	JOHN SCARLETT (Victor)	25	25	25	25	25	25	25	25	25	25	25	25	25
26	JOHN SCARLETT (Victor)	26	26	26	26	26	26	26	26	26	26	26	26	26
27	JOHN SCARLETT (Victor)	27	27	27	27	27	27	27	27	27	27	27	27	27
28	JOHN SCARLETT (Victor)	28	28	28	28	28	28	28	28	28	28	28	28	28
29	JOHN SCARLETT (Victor)	29	29	29	29	29	29	29	29	29	29	29	29	29
30	JOHN SCARLETT (Victor)	30	30	30	30	30	30	30	30	30	30	30	30	30
31	JOHN SCARLETT (Victor)	31	31	31	31	31	31	31	31	31	31	31	31	31
32	JOHN SCARLETT (Victor)	32	32	32	32	32	32	32	32	32	32	32	32	32
33	JOHN SCARLETT (Victor)	33	33	33	33	33	33	33	33	33	33	33	33	33
34	JOHN SCARLETT (Victor)	34	34	34	34	34	34	34	34	34	34	34	34	34
35	JOHN SCARLETT (Victor)	35	35	35	35	35	35	35	35	35	35	35	35	35
36	JOHN SCARLETT (Victor)	36	36	36	36	36	36	36	36	36	36	36	36	36
37	JOHN SCARLETT (Victor)	37	37	37	37	37	37	37	37	37	37	37	37	37
38	JOHN SCARLETT (Victor)	38	38	38	38	38	38	38	38	38	38	38	38	38
39	JOHN SCARLETT (Victor)	39	39	39	39	39	39	39	39	39	39	39	39	39
40	JOHN SCARLETT (Victor)	40	40	40	40	40	40	40	40	40	40	40	40	40
41	JOHN SCARLETT (Victor)	41	41	41	41	41	41	41	41	41	41	41	41	41
42	JOHN SCARLETT (Victor)	42	42	42	42	42	42	42	42	42	42	42	42	42
43	JOHN SCARLETT (Victor)	43	43	43	43	43	43	43	43	43	43	43	43	43
44	JOHN SCARLETT (Victor)	44	44	44	44	44	44	44	44	44	44	44	44	44
45	JOHN SCARLETT (Victor)	45	45	45	45	45	45	45	45	45	45	45	45	45
46	JOHN SCARLETT (Victor)	46	46	46	46	46	46	46	46	46	46	46	46	46
47	JOHN SCARLETT (Victor)	47	47	47	47	47	47	47	47	47	47	47	47	47
48	JOHN SCARLETT (Victor)	48	48	48	48	48	48	48	48	48	48	48	48	48
49	JOHN SCARLETT (Victor)	49	49	49	49	49	49	49	49	49	49	49	49	49
50	JOHN SCARLETT (Victor)	50	50	50	50	50	50	50	50	50	50	50	50	50

## FIVE TOP

## ALBUMS

1	2	3	4	5
PROGRESSION JAZZ Star Keweenaw Capitol	SONG OF OUR TIMES Decca	BUSY FINGERS Victor	KING COLE TRIO Vol. No. 3 Capitol	LOMBARDOLAND Decca

## Jocks and Jukes

Continued from page 43

Further Down the Road a Piece," "Bombo B. Bailey" (Capitol). Miss Morse, who recently came out of retirement, doesn't seem to be hitting the bull's-eye with her choice of numbers. "Road" is an ineffectual bit of bucolic narrative, while "Bailey" attempts to make humor out of the antics of a fat man. "Cute" especially for radio. Dave Cavanaugh's music makes up for the deficiency.

Dave Franklin and His Franklins. "Just a Girl and Not Meant For." "I'm a Cheer Leader" (Capitol). Something about par may come from Franklin's old-time vaudeville treatment of "Girl," but the lively "Leader" fails to bear out its comic intent.

Joe Alexander. "Blue Holiday." "If I Should Lose You" (Capitol). This westcoaster with the sturdy baritone could ring the bell with the right song. The resonance, a Jolsonesque way with a song and a fine flair for a romantic ballad are there.

Larry Stewart. "Heart's Win, You Lose." "I'm Making Believe I Don't Care" (RCA). Backed by a quartet, Stewart puts his baritone through a backroom routine on both sentimental pieces. It's no better and no worse than the rest of those brought on by the sudden pop-up of "Heart's" as a favorite in Philly.

Original Woodland Serenaders. "Baby Face." "When You're Smiling" (Bandwagon). A canny cop of the "Animal Record" concept developed by Gene Carroll in

Cleveland. Names attached to the characters bear much similarity to Carroll's but there's much more patter preceding the tune in the Bandwagon routine.

Lawrence Welk Orch. "Kentucky Waltz." "Bubbles in the Wine" (Decca). Gay, infectious lift of "Kentucky" and the suave doting of Bobby Beers and Jean Moravsky should find this side quite a favorite in more sedate juke placements and with radio listeners who enjoy a good waltz. Welk's theme song, the source of that "champagne music" angle, balances the platter perfectly.

Kay Kyser Orch. "Little Girl." "Takin' Miss Mary to the Ball" (Columbia). Two polished samples of sweet instrumentation and a pleasant projection of the "Girl" lyric by Harry Rabbitt. Perhaps a little overused.

Ray Noble Orch. "It's a Most Unusual Day." "Judaline" (Columbia). Crisp example of recording production. It may not sell in quantity but there's plenty of quality in the treatment of the Harold Adamson-Gordon on the vocal, and the picture of strings which features the waltz on the other side.

WALTER WINCHELL'S MOTHER'S DAY SALUTE:

We all may get too big for her arms but never too big for her heart.

I REMEMBER MAMA

TOPEY MUSIC CORP. 1650 Broadway, Suite 604

## APOLLO ELECTS BESS HERMAN

Mrs. Bess Herman was named president of Apollo Records last week in New York. She recently purchased the holdings of ex-pres By Siegel and Sam Schneider.

Election took place at an Apollo board meeting.

## 25TH ANNIVERSARY

IN JUNE  
PLAY A  
McHUGH TUNE  
Music by . . .  
JIMMY McHUGH

## A Scintillating Piano Solo

fiddle  
fiddle

WALTER WINCHELL'S MOTHER'S DAY SALUTE:

We all may get too big for her arms but never too big for her heart.

I REMEMBER MAMA

TOPEY MUSIC CORP. 1650 Broadway, Suite 604

# AGVA Conv. Opens N.Y. Tomorrow (3); Will Elect Officers, Draft New By-Laws

The first convention of the American Guild of Variety Artists, opening tomorrow (3) at the Park Central hotel, N.Y., will devote a major portion of opening session to setting up its proposed constitution. Document has already been drafted, but has not yet been submitted to the membership.

However, it's been learned that provisions call for the election of a board of directors to comprise 45 members which will meet every three months. Board will also be empowered to select an executive empowered to select more free agents.

Already written into the constitution for presentation to the delegates is the formation of a branch society at all governing centers to be vested in the national office. Delegates throughout the country are expected to squawk on this provision, inasmuch as branches in many towns will seek to handle their own affairs completely so long as it does not interfere with the by-laws and constitution of the national organization.

It's felt, however, that branch office proponents will be able to make sufficient strength to carry that provision.

Stiffest fight is expected to come up in the constitutional clause which forbids subversive elements from holding office. While no fight is expected on the barring of Communists or Fascists, several additions to that plank are likely to bring delegate opposition. One is the amendment barring from office anyone holding membership in any political subversive parties. (Continued on page 46)

## Ohio Liquor Bd. Agents Convicted on Bribery Rap

Two inspectors from the Ohio Liquor Department were found guilty by a three-judge court last week of receiving bribes in exchange for a bribe from Paul Alvino, operator of the R-Villa Club, near Youngstown, last Aug. 10. Joseph Holland, Cleveland, and Leonard Strauss, Middletown, were released under bond pending motion for a new trial.

They were indicted on charges of demanding \$2,500 from Alvino after they purchased liquor at the nightclub on a Sunday, in violation of a state liquor law.

## Seeks B'way Spot For Two-a-Day

A new attempt to revive two-day vaude shows in New York is being attempted by Arthur Spitz in the fall. Spitz, who headed a vaude troupe known as Zuzze and pianist countries and was last represented on Broadway with the legit variety "Yours is My Heart," is currently negotiating for a house for vaude.

Spitz plans to spot top talent, with each troupe to run a circuit scaled at \$1.75 top for matinees and \$2.50 evenings. There have been no attempts in recent years to revive two-day vaude. However, such type revues have been seen sporadically in years ago when Clifford C. Fischer produced his "Priorities" series, with Paul Small producing "Laugh Time," "Show Time," etc. These were scaled at regular legit tariffs, with eight performances weekly.

## YOST SLAPS 10G SUIT ON BERLE IN 'VIKINGS' ROW

Ben Yost filed a \$10,000 damage suit last week in N.Y. federal court against Milton Berle, Frank Berle and Jack Collins charging the defendants with unfair competition by allegedly lifting the name "The Vikings," which Yost, long had used as a tag on one of his vocal groups. A declaratory judgment is also sought stating that the plaintiff is owner of the title, "The Vikings" or "Ben Yost's Vikings."

Yost claims Collins, who was a member of his organization before 1947 quit and allegedly took certain musical arrangements with him. According to the complaint the Berles contracted with Yost for his harmony group between 1942 and 1947. But upon termination of the pact they hired Collins. An injunction and an accounting is also sought.

## Ohio Niteries Warned

Toledo, June 1. Ohio niteries operators who do to stimulate trade with bawdy door shows were warned here last week they'd better "keep them clean." Charles Schurer, ass. attorney general of Ohio, told members of the Lucas County Tavern Keepers Assn. that recent court decisions have granted wider regulatory powers to the Board of Liquor Control.

He said two recent cases now before the Court of Appeals in Franklin County at Columbus indicated that the Board can revoke liquor licenses "in the interests of public safety and good morals" as well as for specific violations.

## Jolson's Cuffs Stint On Chi's 25G SMIA Show

Chicago, June 1. Largest outlay for talent in an institutional buildup was doled out for the affair given for the Super Market Institute of America at the Stevens hotel, May 27. Packed by Arthur Greshler, N.Y. agent, show is a variety show cost \$25,000 plus a free act thrown in through the courtesy of the Kraft Co. Dan Kaye headed the lineup, which included Jackie Mills, Frankie "Sugar Chikie" Robinson, Mimi Beardsley, with vocal chorus, Jayne & Adam Di Gaudio. Free act was Al Jolson.

## Winchell Accolades Show People For Efforts Toward Cancer Fund

"Whether it is an explosion at Texas City, a cave-in at the coal mines in Kentucky, a hurricane in Florida or floods in the mid-west—the pattern is always the same; the first alarm is for the Red Cross and other people of mercy—for the first aid... The second alarm is for the cancer fund... (the stage, screen and radio) who always respond first—as the first aid to the first aiders."

That was the keynote speech of thanks by Walter Winchell at Le-Directoire, class N.Y. niterie, which was the scene of an informal gala on behalf of the Damon Runyon Cancer Fund. Winchell, sparkling wit, who has already realized \$20,000, took this occasion to kudos all of show business following a rather niterie review wherein Ethel Merman personated Kath Thompson and Miss Thompson did a musical number with a blonde and brunet wig, aided by a small but sock actor. Later comedian, Fred Morgan (in an operatic travesty), wherein he was aided by the Williams Bros., who normally work with Miss Thompson; Henry Fonda in a short but whimsy excerpt wherein he took Mr. M. and the undeniable Nicholas Bros. who revued "em with their legmanis."

It was a knit and niterie, regrettably, showmanly and carefully wrapped up in one bright, tight little package. Miss Thompson's script scripping—in itself a novelty—hence a refreshing departure from the usual clank idea of "benefits" wherein acts either do too much or much of the same pattern.

Long heralded by Winchell as a \$500-per-person benefit for the Cancer Fund, it was the management's and Miss Thompson's appropriate payoff for the terrific trailblazing job the columnist has been doing this past year on behalf of the new singing comedienne from the Coast. Result was a sizable gross, still incomplete in its calculation because of the fancy supplementary contributions, such as a last-minute at-the-door donor of \$5,000 "providing I can get in." Winchell happened to pass the door and observed that for \$5,000 "you can have my seat, sir."

## CHICO MARX EXTENDS AUSSIE VAUDE STAY

Melbourne, May 25. Chico Marx has extended his Australian stay and will open in the Tivoli circuit presentation at the La Venue. Show has already played three weeks in Melbourne and it's hoped that Marx will be able to stay for a similar period during the Sydney run. Length of Marx's stay will be dependent upon whether he'll be needed for the new Marx Bros. film, "Hearts and Diamonds," in Melbourne, the business with Chico was so big that it was necessary to do five additional performances. Sydney advance sale is reported heavy.

## Morton Downey Into N.Y. Copa Aug. 12

Morton Downey is set for the Copacabana, N.Y., starting Aug. 12. Downey's previous N.Y. engagements have been at the Persian Room of the Plaza hotel and the Waldorf-Astoria. Frances Langford will top show at the spot, July 1. Monica Lewis replaces Lisa Kirk in current bill, tomorrow (3).

## Hospital Camp Shows Kudos by Army Brass for Aid in Cheering Disabled

### Murphy Aquashows Again At Flushing Park, N.Y.

The water shows at the Flushing Meadows Park Amphitheatre, N.Y., will be resumed June 29 by Elliott Murphy, who's been running them for the past five years. Murphy, who's been running them for the past five years, and Sallie's Puppets, who work on the initial layout, Basil maestrow the orchestra at Loew's State Theatre, N.Y., until stagewhows exited in December of last year.

## Texaco Vaudeo's 2d Show Lineup

Booked for the second Texaco Star theatre show over NBC June 15 are Bill Robinson, Gordon's Dogs, the Vikings and Costello Twins. Milton Berle comes on as emcee. Others still to be set. Series tees off June 15 with Berle, Al Kelly, Stan Fisher, Andrea Dancers, Rosario & Antonio, Senor Wences, Pearl Bailey and the Four Morocans. Billy K. Wells will write sketches for the first show.

## MONK TO RUN NITERIE AT PROVINCETOWN, MASS.

Julius Monk, entertainment director at Le Ruban Bleu, N.Y., which closes June 15, is slated to take over the operation of the Atlantic Hotel, Provincetown, Mass., starting around July 1.

Among those tentatively slated to appear at Atlantic House are Imogene Coo, Hugh Shannon, Connie Sawyer, Pedro de Buen and Fletcher and Shiedy. Monk will return to the N.Y. cafe in the fall.

The value of entertainment in treating long-term patients in Veterans Administration and Army and Navy hospitals was pointed up in discussions at the seminar held by VA execs and special service officers of the Armed Forces in New York last week.

It's been found, according to speakers at the seminar, that complete recreational program encompassing live entertainment, films, sports-shows, succeed in furthering the patient's desire to return to a normal pattern of living, as well as offsetting the effects of confinement.

E. A. Liebman, director of VA special services in New York, declared at the seminar that the live show provided by Veterans Hospital Camp Shows give patients contact with the outside world and assurance that they haven't been forgotten.

Liebman said: "In line with the VA's policy of putting emphasis on active participation, hospitals are taking these shows out of the purely passing time. Some make them springboards for development of local patient participation shows. Chief of special services encourage their patients to meet and mix with the performers, to develop a theatre-mindedness and an interest in what's going on outside hospital walls. Other recreational directors encourage others to develop their writing talents by doing a review of these shows."

The VICHS shows have also provided the stimulus by which patients have organized their own theatrical units. In the N.Y. state area alone, a total of 270 patient groups have entertained 70,000 veterans in 186 performances of 119 shows. Patient shows ranged from legit shows to home-made variety layouts. The shows are said to be instrumental in curbing the defeatist attitude of many patients and have helped get some on their feet.

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Week of June 14th, Carousel, Philadelphia, Pa.  
Week June 25, Glenn Henderson, Newport, Ky.

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# Theatre Authority's 'No Pay' TV Fix Highlights Many Performer Issues

Cancellation of the CBS telecast of "Command Performance" benefit for American Overseas Aid for Children at Madison Square Garden, N. Y., Tuesday (25) has opened up the argument of how much television will aid certain categories of vaudeville acts.

Telecast was called off a few hours before cameras were ready to roll by Theatre Authority executive secretary Alan Correll on the ground that TA clearance covered only the entertainers personal appearances. Performers must be paid if seen or heard on any other medium.

There's one school of thought that feels the TA action will prove beneficial to performers inasmuch as many acts will have want to see their usefulness on that medium with several telecasts. It's argued that for a novelty act, for example, will have shown the major portions of his turn in one video appearance, and repetitions thereof will make his act a stale item.

Come! will have to get frequent and fairly expensive changes of material if he's to remain a novelty act. Like radio, some feel that the upcoming medium will burn up material and acts at a faster rate than it can be replaced.

However, other school of thought maintains that any strong act can stand well-spaced repetition. They feel that an initial appearance of a comic, acrobat or singer will whet the appetite of the viewer for subsequent appearances. With only slight changes, a vaudeville turn can use his basic act many times in that medium.

What's more, it's felt, frequent

appearances will aid vaude performers in the value brackets. If they click on TV, it's likely that his value in vaudeville houses and cafes will be increased appreciably. It's also felt that vaudeurs and niteries can use more draws even if developed through television.

At any rate, there's little argument among performers and many agents that TA acted correctly in banning "Command Performance" telecast unless performers were paid. Throwing all arguments on the desirability of repeated video shots aside, vaudevillians declare that many turns appearing as they did at the Garden (Continued on page 46)

## BERLE AT PALUMBO'S FOR GOP CONVENTION

Philadelphia, June 1. Milton Berle has booked into Palumbo's Restaurant for the week of the Republican national convention. Booking into the local cafe chain's downtown spot makes Berle, who is touring the country, has set for the week of the big show.

Whitehead and his orchestra are scheduled to go on in the Click, and Palumbo's is trying to bring Frank Sinatra in for a couple of days. The Palumbo interests, in hiring high-priced talent for the convention week, are virtually reversing the field on the rest of the cafe men here, who figure the spots will be booked anyway.

Palumbo's feels that it would be better to shoot the works that week to make a lasting impression on the thousands of visitors the GOP gabfest will bring here from all over the country.

## Jo Stafford Volunteers For Vet Hospital Tour

Jo Stafford has volunteered for a tour on Veterans Hospital Camp Shows circuit. She will begin her season with the "Crested Star Super Club" on NBC, will play some vaude dates during her summer hiatus from radio.

Dinah's London Date

Dinah Shore has been signed to play the Palladium, London, starting Aug. 30.

Contract, however, has an escape clause which permits Miss Shore to bow out if a radio deal crops up.

Ira Sidelle has been added to the cafe dept. of General Artists Corp. He'll assist Harry Kilby and Buddy Kane. He was previously in GAC band publicity dept.

## Niteries Dates

Glass Hat of the Belmont Plaza Hotel, N. Y., reverting to multiple headliners with allow starting tomorrow (Thursday). Sammie Davis, Betty Jane Smith and Margaret Phelan comprise the new layout.

Clover Club, Miami Beach, lay-out starting tonight (Wed.) is headed by Kay Vernon, Teddy and Phyllis Rodriguez and Barbara Breen.

Bobby Breen into the Casino Royale, New Orleans, starting tomorrow.

Frank Libuse has been signed for the Beverly Hills Casino Club, Newport, Ky., starting July 9.

## The Minutes Count: As Hershefeld Is Toasted at Dinner

Dinner given Harry Hershefeld by the Williamson Settlement House, at the Waldorf-Astoria, N. Y., last week, might as well have been headed by the Lambs. Virtually every speaker, with the exception of Mayor O'Dwyer, Louis Nizer and Judge Fendler, were recruited from the Lambs' membership. Speakers included former Gov. Harold G. George, New Jersey; Rube Goldberg, Joe Laurie, Jr., Senator Ford, Peter Donahue and Earl Wilson. Later in the night for membership in the Lambs.

Laurel paid tribute to the number of benefits that Hershefeld has played during his career. "So you see," he said, "I am not a 'You give him a medal... Say it is a gold medal (which I doubt very much). Don't you realize we live much in the same way where every man has his mouth on a quiz show gets refrigeratory." Governor Nizer said that Hershefeld, as many benefits as Hershefeld, was given the whole state of Oregon the other day.

Rube Goldberg was given three minutes to tell about Hershefeld as a cartoonist. His first draft resulted in 554 minutes. He said he cut it down to 2½ and spent an entire day padding it to come out three minutes.

Wilson was assigned to tell of Hershefeld as a columnist. He spoke only one minute.

## Casino, Murray, Kerrigan Now Grouped as Team

The idea of grouping single performers into one big act is making headway. Singer Del Casino, comic Steve Murray and singer Chris Kerrigan comprise the latest team. This trio were booked individually at the Famous Door, Miami Beach, for the last three weeks. During the interval they devised tour routines, and have been continuing as a unit ever since.

They're current at the Chateau Cullen, Philadelphia, and have been set for the Town Casino, Buffalo, starting June 14.

One of the teaming singles is an old trick, but it's been given new impetus by the click of Dean Martin and Jerry Lewis. Buddy Lester and Steve Condos were paired off a while, but have since dissolved.

## Luntz, Wedel Take Over Casino, West End, N. J.

The Casino, West End, N. J., has been taken over by Edward Luntz, N. Y., talent agent, and Al Herman, Wedel, with opening set for June 26.

Spot, which will be managed by Luntz, has set Harold Kahn orch and Martha rhumba band. It will also use three acts on week-end nights with initial having Fisher & White, comedian-singers; Marilyn & Marting, ballroomologists, and Blackie Schachell, harmonicaist.

## Bandits Get Slim Haul

A pair of masked and armed bandits who were satisfied with a canvas bag containing \$22.85 are still at large after the holdup of the Glass Hat, an East S. I. L. niterly last week. William Miller, the manager, was shutting the place when the men entered the place, grabbed the bag from Miller and fled.

The Glass Hat is owned by Bill Walker, a former pitcher for the Cardinals and New York Giants.

## Mixed Anglo-U.S. Vaude Bill at Palladium 21st

The heaviest concentration of American Negro performers on a single London variety bill will be seen at the Palladium starting June 21, with layout including Duke Ellington, Pearl Bailey and the Nicholas Brothers. Colored entertainers will probably be used in one half of the bill with o'lay artists working the other segment.

According to present Vaudeville Artists Federation rules not more than 50% of the acts on any one bill may be imported from another country. Consequently, it was necessary to limit the Negro imports. Fred Sanborn, also on that layout, will be used to strengthen the native half of the session.

Ellington is appearing solo sans band since British Musicians Union forbids importation of musicians.

## BELLE BAKER SETTLES SUIT VS. BOWERY, DET.

Belle Baker, songstress, settled her \$80,000 damage suit against Frank Barbro and the Bowery, Inc., for \$2500, the use in Federal Court Friday (28) claiming she was injured when she slipped and fell on the floor in 1946.

Barbro, incidentally, was released from Lebonum Hospital the same day where he had been treated for injuries sustained in a highway accident.

Barbro suffered a severe cut on the head. His wife, Dorothy, was not injured.

## Saranac Lake

By Happy Renway  
Saranac Lake, N. Y. June 1. Isabelle Rohr, former pianist who mastered the theroacology operation, tipped on the scene daily and flashing good clinic reports.

Frank Miller, formerly with Charlie Spivak's band, put his sax in camp to open a novelty show here.

Helen Pelechewicz up for one more pictures and visiting. Alice Dudley, dancer, off to Lexington, Ky., on a 10-day furlough. George Foe, vet musician who played with Sousa's, Pryor's and Goldman's bands, drew an all-clear clinic and okay to resume work in the fall.

Frank (Par) Hynes cheered via an improved medical clinic that has him for all meals with mild exercises.

Thanks to George Moram and Pie Sadler (Two Black Crowns) and Ray Cooke, manager of Capitol theatre, Oakland, Cal., for reading matter sent to gang, ditto Joe McCarthy, P. U. executive of N.Y.C.

Raymond Bowman, Councilman from Maiden, Mass., in to chat with Bill Chase & LeTour, who is recruiting from theroacology operation.

Old NVA sanatorium is no more. Former home of the ailing performers has been converted into an apartment house by Alfredo Garza, exec of the Study & Art Studio.

Sophia Medes (Warner Bros) off to Utica, N. Y., to visit her mother, who is very ill.

Write to those who are ill.

## Rosen Added to ASA Bd.

Artists Representatives Assn. has named Matt Rosen, agent, to the board of governors, replacing the late Harry Moss.

ASA also ruled that members need not file copies of contracts with the American Guild of Variety Artists. Members are asked to file only a statement stating date and place of employment of performers.

## AGVA Wants TA To Keep Benefit OK's at Minimum

Representatives of performer unions have ordered a drastic cut in the number of benefit shows Monday of the Theatre Authority board, held last week asked Alan Correll, Theatre Authority exec secretary, to minimize number of benefits offered.

There have been previous talks of reducing the number of such affairs, but little has been done so far. This time, it's felt, the performer unions mean business. Voted threats had previously been made to reduce the number of benefits. AGVA would veto over all grants performances.

Last week's meeting, attended by representatives of most of the Associated Actors and Artists Unions, was the first in which the allegations that free shows have increased considerably during the past few years. It was declared that some N. Y. newspaper columnists had been pressuring acts to appear and that many organizations, which in the past had bought talent for annual shows, were now getting performers gratis.

Further action is said to be taken. A more detailed study of the situation is being prepared for discussion at a later meet.

Original demand for benefit reduction came from AGVA, whose members are most frequently asked to contribute services.

Billy Vine, comedian, has been signed for the film, "Jacky Stiff," to be produced by Fine-Thoms.



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## Variety Bills

Numerals in connection with bills below indicate opening day of show  
whether full or split week









## B'way Slips After Early-Week Spurt

## D-Way Slips After Early-Week Spurt,





## Broadway

Look readying a story on Peter Donald.

Leo Michel in *M. Sinai* for observation.

Disk jockey Art Ford shot a 16m short on recent visit to Paris. He interviewed Hepburn in from the Coast, prior to sailing for London. He also talked, before the picture, for the Coast last week for a six-week stay.

George Fenners' three-year-old son broke his right leg for the third time in six months.

Frank Traxler, *Command Decision* (Fulton) after a four-week studio stint, is being sent to Hollywood before leaving for overseas to NBC the Olympics this summer from Britain.

Mrs. Charles (Virginia) Lederer and Mrs. Bonnet (Pitts) collaborating on a screenplay in N. Y.

Jack Kapp's daughter, Myra, will do a cross-country hiking trek with school chums as her summer vacation.

The Frank Welches (she's called) and Jewel Dwyer, respectively Club Al Babas, a downtown east side place.

Paulie Brisson to England and the Norse countries, sans his wife Rosalind Russell, next week on the Queen Mary.

Ida and Eddie Cantor to Norway and Sweden this summer for a quick holiday. "Probably won't stop off in London or Paris."

Sam Windham, playing the peddler in the London *"Oklahoma"*, then joined the N. Y. cast, and called the show.

Eddie Dowling will stage "Heaven on Earth," next week at the Monte Prosser and Ned C. Litwak will put into rehearsal next month. *Girls in Uniform*, former runner of the foreign-language film *Girls in the U. S.*

Manipulation, ancient Japanese drama form from which *Yakudai* drama sprang, is being taught in the United States. It is a traditional poor pay.

With the exception of the threat to abandon the profession and let the art die unless demands for a pay raise are met.

## Tokyo

By Russell Spilane  
Russell Spilane, AP bureau chief in Tokyo, back in Japan after a trip to N. Y. for annual AP meeting.

Army Motion Picture Service, using *Liberty Hall* for Occupation Forces, is planning a new production.

Andrew S. Youngman, member of the Society of American Magicians, is returning to Japan for a Japanese *Manjima* film.

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## Rome

By René Guastrechi  
Paul Muni in *"Metro's 'Mr. Parkington' closed at the Rivoli after a 10 week run."*

Michelle Presle in to star in *"Universalia's 'The Last Days of Pompeii'."*

Argentine diplomat-film director, Oscar Amadori, is in Rome, wife, screen actress Zully Moreno.

Paramount's "For Whom the Bell Tolls" is being shot at the Fontana di Trevi, breaking all records.

French actress, Georges Fenners, after a lead role in *Edi Film's "The Man and the Woman"*, is in Rome.

Stomoni is directing.

Stomoni's capital to be increased from 200,000,000 to 1,000,000,000 lire (\$2,000,000), because of the Italian currency.

Stomoni is directing.

## Portland

Radio Ramblers opened two-week tour at the Portland Club.

Freddy Martin followed Leighton Noble into Janzen Beach Ballroom.

Eugene Ormandy and Philadelphia Symphony Orchestra, under the baton of Eugene Ormandy, are in Portland for a civic auditorium stage.

George Murphy in town to speak before the Oregon Chamber of Commerce.

Women before the show to speak before the Oregon Chamber of Commerce.

"Melody Time."

Anderson into the Cave, Vancouver, B. C., for two weeks. Lena Horne just finished work on *"The Great Waltz"*.

Cal-Ore, a hit spot on California-Oregon border, starts four shows this week. Harry Carroll and Gordon Baker headline for first month.

## Shanghai

By Hal P. Mills  
Pomping Will, official, preparing to leave for America. *Vista* plays at the swank Mandarin Club.

"Crash Dive" packing them in at the Grand Theatre—along the Reineau of "Mutiny on the Bounty."

is doing well at Joy Theatre.

Chinese opera, the Nanking Theatre, has been beaten up recently by the Chinese government.

of the Majestic Theatre.

leader at the Palace Theatre.

will leave soon, for California.

known professionally as Miss Stella and is chirping for the band.

## Pittsburgh

By Hal Cohen  
Local syndicate has bought Club 639 from Frankie Elm.

Laura Wells in town, drum-beating Eagle Lions' "Rutless."

The Jimmy Tompkins bought a home in the Point Breeze section.

Phil Doyle selected business agent for stagehands local for 19th.

Singer Eva Herbert's parents celebrated golden wedding ann.

Al Checco to the Coast for the Chicago Gynovr review Bill Rythe is producing.

Newscaster Jack Swift's wife and family spent a month in St. Petersburg.

John McCracken set for original role in second summer opera, "Bloomer Girl."

Archie Fineman, indie circuit operator, with his wife off to California for vacation.

Carroll, coming back with negotiations with Jerry Colonna when asked \$6,000 a week.

WVSU's annual stage concert spending vacation boning up for final exams at Pitt U.

K. M. M. first viola with Pittsburgh Symphony, marrying June 10.

Maxine Sullivan coming back to the old hometown June 28 for a week.

Newscaster Paul Long and his wife, Elaine Kinder, the singer, will be in town for a week in Texas.

Leiber out of "Girl From Nowhere" to the Coast.

Joe Rubo, ex-waiter at Copa, and Mike Catalano have taken over the club.

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ver, where they attended national Allied States directors meeting.

Max Shulman flew in from West-point, to put finishing touches on *"The Great Waltz"*.

Nicoletti Minnesota Terrace, which he owned, prior to its N. Y. engagement.

## London

Frances Day left for a South Africa tour June 28.

Katherine Dunham comes to the Prince of Wales' June 3 for a limited season with "Caribbean Rhapsody."

Noel Coward's "Present Laughter" has passed its 450th performance.

Gray is to be the lead when the comedy is staged in Australia in the fall.

London Daily Express is sponsoring a Film Tribunal for All Nations.

Awards for best actress, actor and director will be \$4,000, for the best unproduced film script, \$4,000.

Phyllis Colver has left the J. Arthur Rank banner, failing to secure a contract with the Rank films, and will appear in a comedy for John Stafford's Independent Film Productions.

## South Africa

By Joe Hanson  
Donald O'Connor to visit here in August.

Ernest Rangone-Davies, actress, prominent in legit in South Africa, leaving for England.

Johnnie Johnston, at his Majesty's, Johannesburg, will be ballet presented, opening June 14.

"Oldies" are scheduled to open at his Majesty's, Johannesburg.

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## Hollywood

Kirk Douglas laid up with virus from a cold.

Howard and Nancy Hawks divorced.

Borah and Betty Minerva divorcing.

Eddie Mannix to Honolulu on business.

Cole Porter in town auditioning young singers.

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## Cleveland

By Glenn C. Fuller  
Jan Angus, of the Regency Room.

Ralph Melander's Latin orch.

Golden Dragon's new Rumba Room.

Play House repertory group touring.

Newspaper Guild and local Press Club.

plans for its Page One Ball in autumn.

Tommy McGinty's swank Mounds Club.

When gunner hijacked a plane.

solid reopening by Ted Lewis' orchestra and revue.

Ernie Benedict's radio Range Riders and Polkaezers, co-owners of new Harmony Ranch Park, open.

in the city.

Tommy McGinty's swank Mounds Club.

When gunner hijacked a plane.

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in the city.

Tommy McGinty's swank Mounds Club.

When gunner hijacked a plane.

solid reopening by Ted Lewis' orchestra and revue.

## Mexico City

By D. L. Grahame  
Pic actress Maria Elia topping cast of *"The Great Waltz"*.

at the Teatro Ideal.

Ernesto Wagner directing series of German plays.

of Arts (National Theatre).

grippe, and pre-arranged opening, June 30, of "The Paradine."

Pic actress Raquel Rojas (Janet Reisenfeld) busy doubling English to Spanish at the Opera.

Rodolfo Loewenthal inked Lilius Lenora.

for his next pic which he's readying for production here. Cast includes Lenora.

paid public amusements held third place in the local city government's income.

Amusements in Mexico City, June 2, 1943.



tisting in the dailies, a robust sign that the common man and his frau have taken over one-time sedate watering place.



# STONE IS A GEM!

Walter Winchell, N. Y. Daily Mirror —  
"The big time: Harvey Stone at the Capitol."

Frank Quinn, N. Y. Daily Mirror —  
"Harvey Stone is a comedian who grows on you. His commentary on a soldier's life is a howl. His stint about his wife is an added gem."

Variety — "Stone was hauled back for several bows. A singularly polished gagster, this fellow, and one of the finer technicians at timing." — Odeon.

Ed Sullivan, N. Y. Daily News — "We saw his performance at the Capitol our boy Harvey Stone rates with the great comedians of all time."

Earl Wilson, New York Post — "Star of the week Harvey Stone at the Capitol."

Louis Sobel, N. Y. Journal-American — "Harvey Stone is a very funny man."

Bill Smith, Billboard — "Harvey Stone rings the top of the laughmeter."

## HARVEY STONE



CURRENTLY

### CAPITOL, NEW YORK

5th  
WEEK

3<sup>rd</sup> RETURN ENGAGEMENT

Thanks to:

JOSEPH R. VOGEL + MARVIN SCHENCK  
SIDNEY PIERMONT + ALLEN ZEE  
CUGAT and ETHEL

Exclusive Management  
M.C.A. ARTISTS, LTD.

RALPH BLANK at the piano

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VOL. 171 No. 1

NEW YORK, WEDNESDAY, JUNE 9, 1948

PRICE 25 CENTS

# TELE COINING OUT OF THE ETHER

## Top 10 Radio Shows in TV Homes

Amount and popularity of competitive TV offerings have a direct effect on radio program ratings in TV homes. Only four of the evening programs making the "Top Ten" list in the Pulse May radio report also made the list for radio programs in TV homes.

RADIO HOMES	TV HOMES
Lux Theatre.....25.3	Lux Theatre.....11.0
Jack Benny.....24.7	Hit Parade.....11.0
Walter Winchell.....20.3	Jack Benny.....10.0
Break the Bank.....19.3	Truth or Consequences.....10.0
Fred Allen.....19.3	Walter Winchell.....9.0
Kraft Music Hall.....18.3	Screen Guild.....8.0
Elitch Bandwagon.....17.3	Life of Riley.....8.0
Seafest Village.....17.0	My Friend Irma.....7.0
Charlie McCarthy.....16.3	Fibber McGee & Molly.....6.0
Cody's Talent Scouts 16.3	Amusing Dr. Malone.....6.0
	Elitch Bandwagon.....6.0

## Video to Bring GOP, Dem Conventions To 38% of Public Via 21 Stations

Presidential candidates at the forthcoming political conventions will be playing to the biggest TV audience in history, with at least 38% of the U.S. population sitting in directly on both the Republic and Demo conclaves via video.

Eighteen stations are to be tied into the TV pool along the east coast, with 3 other stations expected to get daily coverage via filmed newscasts. Radio listeners will be flooded with convention news. In addition to shows originating from the four major nets, at least 35 indie stations will cover the meets. According to Edward T. Ingles, chief of the Republic party's AM-TV department, "every country store will be in range of Convention Hall in Philadelphia."

Special facilities have also been set up for FM broadcasters. Continental network, enter FM web, will feed to member stations.

With the mass TV audience making it certain that candidates will have to depend on their photographic qualities for a good share of their votes, the Demos are expected to be an advantageous spot. They'll (Continued on page 54)

## 'Hold It' Angel Paying 3 Million for Theatre To Hold Up Red-Inker

On top of an estimated \$350,000 already expended on keeping alive the musical comedy, "Hold It," at the National, N. Y., Anthony Brady Farrell, industrialist-banker of this show, is spending another \$200,000 to buy Warner theatre on Broadway to provide a permanent spot for the leggie. It's an outright purchase from Warner Bros.

In announcing the deal, Farrell revealed that he will close "Hold It" next Saturday night (12) at the National and, after re-rehearsal, will reopen it in September at the 1,700-seat Warner, which he will rename the Brayzor. Under his contract with the Nats, he may (Continued on page 18)

## U. of Minn. Studies Sell Blood for Strawhat Coin

Group of U. of Minnesota students operating the Plantation playhouse, strawhatter at White Bear Lake, outside St. Paul, is donating its own blood plasma and soliciting such donations from outsiders to help raise funds to permit its operation.

The blood is sold to hospitals and the proceeds go to the playhouse.

## Maestri Look To Tele, Don't Wanna Repeat Pic Duds

Name bandleaders and their managers, who see in television a new medium that could eventually push them into a new high level of popularity, are being very careful in their approach to video. Leaders with foresight are endeavoring to develop techniques and ideas of their own that will remove them from being subject to production ideas of people not familiar with the band business. These leaders (Continued on page 54)

## Bedridden Vet Turns To Chi Disk-Jockey

Chicago, June 8.—A WMF here is using a unique disk jockey. He's Lou Zonka—a bedridden vet at a local hospital. He's a former musician, last with Ray McKinley's orchestra, and to air him WMF transcribes his ad lib comments and commercials and fits 'em at the turntable to the prescribed disks. Show occupies a 15-minute spot on the FM station once weekly.

## SHOWMEN LOOK TO MAKING STARS

By ABEL GREEN

Since successful commercial radio has paid for television to date, and will so continue for several years, the relative upbeat of TV and the alleged downbeat of AM broadcasting is more theoretical than real. None the less, there is unanimity that television no longer is around the corner. It has arrived. And with its arrival, the programming end of TV is taking new stock of the situation. Since the show's the thing in video as it is in radio or a tent show, showmen are now sighting none too distant horizons so far as entertainment values in the television idiom are concerned. Where will the stars come from? And when? And why haven't any arrived by now?

The whole pattern somehow revolves around the several marked forward steps in TV history this year. For one thing, the "Texaco Star Theatre" premiere last night (Tuesday) over NBC's video may prove to be an historic milestone. (Continued on page 54)

## Soviet Misquotes 'Variety' in Rap At 'Iron Curtain'

In a complete refutation of the Soviet "Tass agency's" report that "progressive organizations" had denounced the Soviet invasion of Czechoslovakia, 20th-Fox declared this week that the film of the story, and had suffered heavily in other theatres throughout Canada. This had forced 20th to pull the picture. Tass said: (Continued on page 54)

## EX-ACTOR MADE HEAD OF SCIENTIFIC CHURCH

Boston, June 8.—Unique twist to a show his career was marked this week by election of Harry C. Browne, former legit actor and radioist, to presidency of the First Church of Christ Scientist, Mother Church of Christian Science, at yesterday's (Monday) annual meeting. Browne was a leading man in stock companies about 25 years ago and later became an announcer for the Columbia Broadcasting system. Browne combined his show biz and ecclesiastic abilities in heading the radio, transcription and public speaking bureaus of his church.

## British Giving Yanks a Hotfoot On Pic Pact, Aver U. S. Biggies

### Strews Stage With Tacks: Gets Stuck With 40G Suit

Chicago, June 8.—Fan dancer Faith Bacon last week fled suit in Rockford, Ill., federal circuit court against her carnival boss for \$40,040, alleging he scattered tacks on the platform before her dance in Peoria. She dances barefooted. Her suit charges that the John R. Ward Shows owes her \$6,940 back pay and \$38,000 for the rest of the season.

Britain is falling to live up to either the letter or spirit of the new Anglo-U. S. films agreement. It was charged this week by top executives of the major American picture companies. Bitterness and disillusionment over the British attitude was being widely expressed in the industry, so much so that there was talk of pulling out of the agreement altogether if an alternative were available.

Situation is set to get a hot foot raking-over at a meeting of the board of the Motion Picture Assn. of America this week (Friday (11)). It is expected that a strongly worded resolution will be drawn at that time for presentation to the British Board of Trade by MPAA reps in London, demanding that the British live up to its agreement in principle and in particular.

## Garmenteers Use Show Biz Methods To Get New Look

New York's vast garment industry is going in increasingly for show business methods in showing new modes. Dramatic presentation of the latest in femme garb, it's been found, makes for a heartier legible the cash registers than a crew of salesmen.

Some cloak-and-suit firms are spending increasingly more on exhibitions of styles by producing shows that have a nut as large as that of some intimate musicals. Dress manufacturer Sam Friedlander, cousin of Elton Friedlander, chairman of the board of Dada's, the theatrical fabric house, with a considerable showbusiness background in producing films and staging a show at La Martinique, N. Y., lately, is applying his theatrical background to the garment industry.

He's pioneering in dramatic (Continued on page 54)

## Skating, Bowling Sharply Down From Wartime Boom

Entertainment world's outer edges are being ridden hard in a slump in revenues far greater than that currently making inroads into the film take. Hard times at the present time are such marginal entertainment devices as roller skating,rink, bowling alley and the like. The 5-10% decline of theatre boxoffices is a gentle down-grade compared to the 50% hole in profits which inflation and other factors have dug into these comparatively amusements.

The rinks are off 50% from last year despite no boost in admission charges, while alleys have suffered a slightly less slough-off. Significant to all forms of entertainment, America On Wheels outfit, which operates a dozen or so rinks, has polled 3,000 skaters and found that over 80% of them are under 40. (Continued on page 54)

## Frisco Station Flayed For Airing 30 Murders In 7 Hrs. of Kid Shows

San Francisco, June 8.—With the aroused posture of nuzzling and criticizing radio programs in this area, a new organization, Radio Listeners of Northern California, has been formally constituted. Mrs. Walter Fell, a former president of the San Francisco Bay branch of the American Assn. of University Women, is president.

Mrs. Larry Fanning, heading the children's division of the station, made public the results of a survey of the programs broadcast lately during the hours of 7 to 10 p.m. "On one station, ABC-KGO," reported Mrs. Fanning, "during seven days of the American that hour there were 30 murders-attempted, contemplated. In 21 (Continued on page 54)

## GROVER WHALEN AS WNEW DISK JOCKEY

Grover Whalen, the former official greeter of New York City and New York World's Fair, does a one-night as a disk jockey tomorrow (Thurs.) over WNEW, New York. As chairman of the Mayor's committee for the New York golden jubilee celebration, he'll do the between-records gab on a program saluting the city's 50th anniversary. Besides giving the background of such New York songs as "East Side, West Side," "Chinatown, My Chinatown," "The Bowery," in "Old New York," he'll also relate local anecdotes, color and so on.

## SCULLY'S SCRAPBOOK

Success, Cal., June 5

<p>Hollywood, June 8. Earl Warren, governor of California, took his first fling as a film star in the Paramount lot, starring in a two-hour production, <i>Warren's Golden Beginnings</i>. "Film will be distributed among schools, historical associations and civic groups to plug the film on the anniversary of California's statehood."</p> <p>The governor played himself in an interview with two newspaper-</p>	<p>Hollywood, June 8. Jimmy Saw and Perry Charles have formed Saw Productions to film the comic's life story, "Little White Lies." The picture was made in Italy with Saw starring, Charles producing and Basil Wrangel directing.</p> <p>Aside from Saw, the film will costar a host of 1200-000 budget. Shooting is slated to start Aug. 1 in the Italian town-</p>
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# Some 1,100 Bush League Theatre Ops Find Biz NSG Postwar; Mostly Ex-GI

Exhibition wing of the film business has exercised its fascination on tyros and Johnny-come-latelies in the almost three years since the war ended. Over 1,100 small operators have been forced out the theatre end, either through outright failure, or the sale of flickeries because of sparse returns.

A private survey by one film company reveals that while these failures and transfers have occurred, there has been no lessening of the total number of houses operating throughout the U. S. On the contrary, they have grown by many hundreds because of large-scale building operations and an influx of drive-ins.

At the same time, the survey shows that no real theatrum has been hurt by the uncertain conditions of the past couple of years. In the main, those who are looking were ex-GIs who fell for the fables of big profits and glamor without any knowledge of the highly complicated business of running a theatre.

That mass of losses were taken in the smaller towns and the small suburban theatre units, the survey indicates was less in the south.

(Continued on page 22)

## Writers Who Won't Write (Even Between Pix) Irk Dore Schary

Hollywood, June 8. "Writers who won't write are irking Dore Schary. RKO production chief is impatient with scribes who are hovering in the present lack of employment in Hollywood, but won't use their enforced freedom to try their hands at originals.

Schary's successful picture-making policy at RKO has hinged largely on the production of films from original stories for the screen. He won't go to all out in expressing preference for them over books and plays, but it is his feeling that Hollywood's typewriter artists are missing a lively chance to make refusal to write originals because such work is on speculation and not guaranteed of sale.

The Screen Writers' publication of the Screen Writers' Guild, points out in an editorial in the current (May) issue that unemployed scribes apparently are turning to writing originals. Mag states it has a report from a mimeographing office that 80% of its work currently is on original screenplays, while it was only 15% a year ago.

"The Hollywood intellectuals," he commented, "are perpetually crying that the screen suffers by having no literature. Yet you Y. Y. writers can't create such a literature. The truth is that what we need is more writers who can make the screen. Many of the writers now without permanent jobs are dependent film men. They ought to be at their typewriters."

Stressing his feeling that a writer ought to write for his own satisfaction, whether he's paid for it or not, Schary recalled his own experience.

(Continued on page 16)

## NO RKO CHANGES DUE, SCHARY ASSURES HELP

Hollywood, June 8. Assuring studio personnel that no changes were being mapped by their new boss, Howard Hughes, Dore Schary, RKO production chief, issued a statement today (Tues.) aimed to dissipate rumors. "I have had a number of talks with Mr. Howard Hughes," he said, "and we have reached a preliminary agreement on present policy and on the projected program for 1948."

"We have a big schedule of pictures planned and all of us at RKO are now step lively to get them made and bend all of our energies to making as many good pictures as we possibly can."

## Taplinger, Ent Part

Hollywood, June 8. Robert S. Taplinger has resigned as president of the charge of advertising and publicity. William Blowitz, publicity chief under Taplinger, will head up the department under the new setup by which the indie unit moves to Metro to make for pictures.

It is understood the v.p. title will be abolished. "Taplinger joined Ent in 1945 after leaving of a number of other film companies. He was in the Navy during the war. He has not discussed future plans.

## Allied, TOA Set For All-Out Duel

Prefacing what may turn out to be an all-out duel with the Theatre Owners of America for exhib membership, National Allied has set plans a drive to bring the country with new regional theatre units. As a first step in the campaign, Robert H. Poole, head of the Pacific Coast Conference of Independent Theatre Owners, has been appointed by Allied managers for a merger of the two groups. Allied and PCCTO are now jointly led as co-members of the Conference of Independent Exhibition Associations.

Poole is weighing that step or some other action which would bring the two groups together. Meanwhile, Allied's five regional vicepres were instructed to make a major tour of the country in Denver to explore the potential for new units in their territories. The tour includes regional leads, currently working on the drive, are Meyer Leventhal, eastern division chief; Morris W. Finkel, mid-states; Leo Jones, Great Lakes; John M. Wolfberg, western; and J. Frewitt, Jr., southern.

An open situation will be canvassed and explored during (Continued on page 6)

## SIMP to NAME NELSON SUCCESSOR THIS MONTH

Hollywood, June 8. Successor to Donald Nelson as president of the Society of Independent Motion Picture Producers will be selected by a committee consisting of James Miley, Graduate School, Milroy Kramer and Bill Levy.

New press will be announced by June 15. With distribution a heavy factor in SIMPP, he will be experienced in all of the business and make his headquarters in New York.

Two candidates are under consideration.

## Mary, Buddy Sail June 23

Many Pickford and her husband, Buddy Rogers, will leave New York for England on the S.S. America on June 23. They'll be gone until fall.

Fair will look into possibility of producing abroad, but the main purpose of the trip is to be with Gwynne. Rogers, during her birth of a child in Switzerland, next month, mother-to-be wife of George Ormston, United Artists rep in Rome.

## MFR DRIVE MISSES GOAL

Hollywood, June 8. Motion Picture Relief Fund will, Jubilee Campaign wound up with \$24,710, 8% short of the \$27,000 goal.

Post-campaign pledges are expected to go over the top within the next few weeks.

# PIC 5 BATTLES TOTAL FREEZE

U. S. Dept. of Justice is effecting a hard court battle in its effort to gain a total freeze against theatre transactions by the RKO picture production unit. The government anti-trust action. Major company attorneys' week declared they would fight the D of J's attempt to smother the sale of theatres through partnership units on the ground that there should be no limits placed on corrective moves which any company seeks to take.

Filmites believe this declaration significant, accompanied as it is by reports that several of the majors are already talking deals to clear some of the closed situations considered most vulnerable to Sherman Act attack. Mentioned as particularly active in surveying the possibilities of sale and partnership dissolutions are Paramount, RKO and Warner Bros.

"This application by the Government is a case of big money and cold at the same time," according to one industry lawyer. "Normally we intend to oppose, emphatically. If the Government thinks we hold some or all of our theatres illegally, it should not block our legalizing a situation. If theatre ownership is bad, why fight an attempt to rectify it?"

Paradoxically enough, film attorneys are attempting to rectify (Continued on page 18)

## D.C. Decision Cools

### Par's Heavy Buy-Ins Of Own Common Stock

Paramount has called a halt to its recent spree of stock purchases. A program which in 18 months brought 789,110 shares of company common stock to the treasury, estimated cost of \$20,000,000. While no official comment on the stock purchase was forthcoming, it is believed that the U.S. Supreme Court decision on the anti-trust suit is behind the move.

That ruling tossed out the privilege of a major to buy its theatre partner and made divestiture of jointly held properties a subject for the courts.

As the end of May, Par held a total of 577,433 shares of its own stock. At the time, the company bought on the open market, was expended in acquiring Liberty Films and Rainbow Productions. At the current exchange prices, it (Continued on page 6)

# National Boxoffice Survey Warmer Weather Melts Biz—'Homecomings,' 'Silver River,' 'Apache,' 'Pirate,' 'Bride' New Big Six

Break in the weather which sent millions scurrying out into the country to ball games is taking a heavy toll at leading theatres this week. These factors plus the usual midweek after Memorial Day left give the national boxoffice a spicing appearance.

"Homecomings" (M-G) is packing the field for second week in a row, being far ahead of nearest company's actual number. "Silver River" is playing in some 14 key cities covered by VARIETY—much of its effort to fast-track its okay takings in some locations.

In second place is "Fort Apache" (RKO), with many big tie sessions in nine cities. Third is "Silver River" (WB), in more playdates but, unfortunately, with no sluggish sessions on holdovers. "Pirate" (Par) is copying fourth money. Fifth place is "Apache" (M-G), which is showing surprising strength on initial dates. Final money is "Bride of Frankenstein" (WB), which came to fore via some additional bookings.

Remainder of field is badly split up, with none of pictures even coming close to \$100,000 in receipts. Best of these runner-up pictures, in (Continued on page 6)

# \$3,550,000 Benefits Assured to 20th By Settlement of Stockholder Action: 360G Yrly. Limit on C. Skouras' Bonus

## Film Employment Up

Sacramento, June 8. Employment in the film industry during April showed a slight increase over that of March but was still 22% lower than that of April, 1947, according to the California Labor Statistics Bulletin.

Average weekly paychecks were \$96.69, compared with \$95.55 for March.

## Average Pic Now 14 Mins. Shorter

Hollywood, June 8.

Prodied by exhibitor gasps, trends toward shorter films are developing in Hollywood. Average has been chopped from 97 minutes in 1947 to 83 minutes this year.

Exhibs claim longish pic cut into turnover, keeping customers in theatres longer and wrecking operating schedules.

Studio execs feel movie cuts costs and tightens up dramatic values of pic. Only exceptions are films like "Best Years," which ran 170 minutes, and still clicked.

"Young Man with a Gun" (Seven 1, 1947, and June 1, 1948, shows Metro still making the longshot. Studio's average is now 101 minutes against 113 last year.

## SAG Move Would Nip Non-Citizen Actors

Hollywood, June 8.

Some Screen Actors Guild members are stirring up a move to prohibit hiring of foreign-born actors who aren't citizens. Understood drive is result of reports that some Hollywood producers are planning to use foreign actors, particularly British, who can be paid off with frozen coin.

It's indicated the whole pattern will be brought before the SAG board of directors in the near future.

Protracted negotiations in the six consolidated stockholder actions pending against 20th-Fox and National Theatres topped end yesterday (Tues.) with a settlement which will bring 20th a minimum of \$3,550,000 cash and future benefits. The proposals, now subject to court approval and an okay from 20th's board of directors, calls for a refund of \$1,800,000 from Fox NT execs and the fixing of a ceiling on earnings of Charles Skouras, NT head, which is estimated to save 20th a total of \$1,750,000 for the next seven years.

Under the agreement's terms, bonuses paid to Skouras in percentage compensation cannot exceed \$350,000 in any one year for the next seven years. At current earnings and tax levels, it is figured that the clamp on Skouras' paychecks will mean an average of \$1,750,000 to the company during the seven-year stretch. Skouras has been averaging \$150,000 annually in bonuses in addition to his (Continued on page 20)

# MPAA Nixes French Coin Offer, But Sends Mayer to Renegotiate

Offer by the French government to pay approximately \$5,000,000 in frozen cash payments over a three-year period for the right to show a coin expected yesterday (Tues.) at a Motion Picture Assn. of America meet in New York, was nixed because of what were considered certain objectionable elements in the offer. The offer included a proviso which would freeze all French revenues for the next seven years.

Instead, it was decided that Gerald Mayer, head of the MPAA's foreign film board, head of France (Continued on page 16)

**VARIETY**

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# Union, 'Iron Curtain,' 'Homecoming' Generated Most B. Steam in May

Despite uniformly great strength on opening weeks, "Iron Curtain" (20th) was completely outdistanced by "State of Union" (M-G-M), a national lionel Lincoln film, in May, according to reports received from Varsity correspondents in some key exchange cities. "Iron Curtain" was able to hold up stoutly in hold-over sessions militated against it. Both "Iron Curtain" and "Homecoming" started first during the five weeks ended for last month's gross. "Homecoming" also wound up second nationwide in a third stanza and did okay on a fourth stanza in May.

Some idea of the extensive popularity of "Union" at the weekiends can be had from the \$1,310,000 grossed in the principal keys covered by Varsity during the week. While the picture was helped by playing the N. Y. Music Hall during its two biggest weeks, the fine to sock sessions rolled up in some 59 cities really brought the film its big aggregate total.

"Curtain," which was easy second place winner last month, started in on most keys in a championship week. It was able to racehome being aided by picketing of film in several cities and the continued news fronted and photos of the fighting pickets in N. Y. Initial week picture's launching in more than 30 keys with gross on less than \$500,000. Picture rode on its wave of popularity to first spot nationwide the following week, although gross total slipped around \$200,000.

Third best boxoffice bet was "Homecoming" (M-G-M), which really got going only in the last week of May. Stock trade run up in final session of month indicated the Thursday picture would stay high on the list for weeks to come.

"Apache" Actress "Fort Apache" (RKO) finished a strong fourth, this actometer count. (Continued on page 16)

## 'STRANGE BEDFELLOWS' FINDS MPAA WAVING

Broadway producer Philip A. Waxman leaves New York for the Connecticut (11) on a trip with 20th-Fox over rights to the film "Strange Bedfellows," which the Johnson office may well deny to both of them. Waxman is presently the playmate of the picture, currently in its fifth month at the Morocco, N. Y. He's set to take the 20th, which was announced as the tentative label of a Dana Andrews-starrer set to go into work later this month.

Motion Picture Assn. of America's title bureau won't say they won't say they won't say the acceptability of the moniker. It all depends, according to the bureau's topper, Margaret C. Young, on the script on which it's hung. If it is strictly a political story ("Politics and the Strange Bedfellows"), it may possibly be okayed. If there is any other connotation in the story, it definitely will not be okayed. Waxman has bought the film rights to the Florence Ryerson-Clemente comedy from the association with a group of New York financiers, headed by film attorney William L. Ellis. The picture's Coast trip is partially an effort to line up players. Negotiations have been under way with Robert Cummings for the top spot. Waxman hopes to get it under way this summer.

## N.Y. Astor Cuts Prices, Music Hall Goes Up

Revisions in Broadway film theatre boxoffice rates are underway but there's no upward or downward trend discernible. Astor Theatre has moved to slice its admissions from a \$1.00 to \$1.25 on weeknights and \$1.50 on weekends with a 55c tab for kids in the afternoons. Admission cuts have been made elsewhere according to Astor's management, but only for the run of Walt Disney's play "Melody Time" in the deadening off-season. Radio City Music Hall has upped its scales for the first time in several years from \$1.25 to a top of \$1.40 with some mat prices going from \$1.00 to \$1.25. Increases were due to upped operating costs, according to Russell Downing, Music Hall's exec vice-presy.

## Beekman-Winkler Indie

New indie production outfit, Franklin Films, Inc., was formed by Jack Beekman and Danny Winkler. The four picture outfit, headed by "Dark Sun," based on a novel by Aben Kandel.

Film will be shot entirely in New York, with Teddy B. Sills directing.

## Aug. Deadline On SAG Contract

Hollywood, June 8. Screen Actors Guild voted to drop the current interim agreement with the producers by Aug. 1 and to continue its fight for seven disputed points in its demands for a new labor contract. Meanwhile, a meeting between player and producer representatives is expected this week, in conformity with the Taft-Hartley law.

Reasonable restrictions on the producers turned down emphatically last April are:

Reasonable restrictions on a release to curb increasing unemployment among this medium.

Temporary "stopgap" clause to be placed in television contracts made for theatre exhibition, until an agreement is reached that will curtail actors as well as producers to share in additional revenue from this medium.

No loaning of contract players without the actor's consent.

Reduction in the length of term contracts.

Reform of the option system to correct its abuses and to make options more equitable.

Right of the actor to perform in other branches of the entertainment industry, such as radio, television, and retain fees earned for such services.

No so-called "pressure" brought to bear on contract player by forcing him into obviously inferior roles.

To date, the producers have not relented in their opposition to the SAG demands, since they are a year ago, before the interim agreement went into effect. At a meeting of the SAG board of directors considered two possibilities for taking strike measures. One called for a strike by the SAG, Aug. 1 if a new contract had not been signed by that time. The other called for a strike by authorization, without a definite date but ready for use at the most opportune time.

## BROADWAY PALACE INTO DAY-DATE DUAL POLICY

Theatre theatre on Broadway, which RKO had been considering either closing or selling, will remain aloft under a new policy, it was announced by Sol Schwartz, gen. of the RKO Theatre circuit.

House will play double features day-and-night, with the day-and-night in the RKO Manhattan chain, Schwartz said.

## ERP Compromise Would Help Film Companies

Washington, June 8. Possibility of a congressional compromise on the Economic Recovery Program bill, which would allow Senator Arthur H. Vandenberg (R, Mich.) intends to hold out for restoration of the film industry. A compromise would probably mean more money available to help the film companies which have frozen coin overseas.

The house bill cut from \$150,000 to \$100,000 the amount of the fund available for aiding the information in media, and also stretched the period its use from 12 to 15 months.

## PLAQUE FOR HOPE

Hollywood, June 8. Bob Hope was presented with a bronze plaque in acknowledgment of his extraordinary activities by I. E. Chadwick, president of the Independent Motion Picture Producers Association.

Plaque was the third awarded by IMPA in its history covering the careers of Joe E. Brown, recipient in 1942 and Jean Hersholt in 1945.

# Newreels Advise State Dept. They May Drop Costly Overseas Distrib

**No Cuffo Skimmer**  
Revolution or no revolution, the State Dept. is buying no new hat for Jack Connolly, its foreign distributor during the uprising in Bogota, Colombia, while the latter continues to refuse to be in session there recently. He was forced to leave Bogota in a hurry, leaving from the capital pressroom when the rebels arrived. The headlines were left behind. When he returned it was gone.

Considering it a justifiable liberty he put on his expense account \$10 for the missing bonnet. Last week the swindler arrived back on Connolly's deck in New York. "No go," said the auditors from a safe spot in Washington. "He should have taken his hat with him."

## Fund to Help Unfreeze U. S. Coin Survives Hot House Lashing

Washington, June 8. A \$10,000,000 fund to help unfreeze some of the coin of films, newspapers and magazines in foreign countries survived a hot attack in the Senate last Friday, and was still in the Foreign Aid appropriations bill as the chamber sailed to the Senate.

The amount provided originally was \$15,000,000 but the House Appropriations Committee cut it by one-third. There is hope here that the Senate may restore some of the money. The fund was originally to last one year, but the Appropriations Committee changed it to 15 months. It was hoped that the Senate will correct this miss.

Hotter shots as John E. Rankin (D, Miss.), Charles Hoffman (R, Mich.), Forest A. Harness (R, Ind.), and the House of Representatives, the fight to limit the fund entirely, argued that it was nothing but a subsidy for the film industry. The Marshall Plan, the whole argument was that it was a gift from the Government and was limited to "internationalist" publications and film companies.

Finally, it was gotten across to the House that nobody was giving anything. The money is to buy a very limited credit of blocked foreign exchange from the media so they can get some dollars. In exchange the Government gets the foreign funds which can be spent abroad toward the support of our embassies and for other purposes.

## L. A. to N. Y.

John H. Auer  
Myrtel Mlyn  
Joseph L. Brennan  
Melvyn Frank  
Dan Duray  
Jerry Fairbanks  
John H. H. Brennan  
Bryan Fox  
George Glass  
Alvin Gundelfinger  
Karl Herzog  
George Hickey  
Jack Karp  
Arthur Kelly  
Otto Koegel  
Paul L. Lazarus, Jr.  
Barbara Baroness McLean  
Gail Patrick  
Patricia M. Leary  
John Payne  
Harold Price  
N. Peter Radstone  
Cesar Romero  
Gravely Sears  
Sidney Sheldon  
Charles P. Shouras  
Robert Sterling  
Harry Stern  
William L. Taub  
J. Vinger  
Philip Van Dyke  
Edwin L. Weiss

## Europe to N. Y.

Irene Manning  
Joseph A. McConville  
Irving Pichel  
Claude Rains  
Sir Ralph Richardson  
Rebecca West

United States may at the end of this year lose its strongest propaganda arm abroad. Newreel companies, mostly on Hollywood, their overseas operations, have quietly informed the State Dept. that they are ready for a good deal of foreign distribution as of Dec. 31.

Foreign distributors in State are highly disturbed at the prospect and hope possibly to save the day by convincing the State Dept. that getting coin to the reels. However, the Government officials have made no denying move as yet, preferring to await further developments.

They feel that the present individual distribution by five different companies is wasteful and extravagant. They favor reestablishment of one cooperative reel on the order of the wartime United Newreel, which was abandoned as of June 30, 1946. It is figured that the prospect of a co-op venture would apply more money, more live to the newreel outfits as time goes on. State is also desirous of seeing the newreel material in the reels and less checkmate.

Some sources of coin by which State might help as its own appropriation for films and the State Dept. has planned, \$10,000,000 for aiding informational media to distribute overseas. The fund is planned to start July 1 for State's own information program, only about \$2,500,000 for the State's own information of the most of the rest going to "The Voice of America."

## 16th Anniversary Funds

Since State has a overseas documentary program, for which the \$2,000,000 is planned, it is hoped it won't have to dip into the fund to help out the newreels, or that the fund it would use this money to subsidize the losses in certain countries of a single cop-out of the newreels, playing theatres, are much more important than the 16th project. Real hope is that the Smith-Mundt bill will survive attacks in it in Congress. Story is that the fund it would use this money to subsidize the losses in certain countries of a single cop-out of the newreels, playing theatres, are much more important than the 16th project. Real hope is that the Smith-Mundt bill will survive attacks in it in Congress. Story is that the fund it would use this money to subsidize the losses in certain countries of a single cop-out of the newreels, playing theatres, are much more important than the 16th project. Real hope is that the Smith-Mundt bill will survive attacks in it in Congress. 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# New U.S.-Anglo Agreement May Cost Yank Filmmers Almost \$30,000,000 Yearly

American film companies, which despite mounting restrictions—have been surprisingly resilient during the past year in garnering cash from abroad, will begin to feel the real pinch next Monday (14). New Anglo-U. S. films agreement goes into effect that date, ending the 100% centricity of the industry from Britain by Yank firms. It will cost them almost \$30,000,000 a year unless they get a lot more money than now appears likely out of films they'll make or buy in England with from dollar.

Check of major film companies and disclosure of foreign income by Eric Johnston, pres of Motion Picture Assn. of America, in Washington last week reveals that the past 12 months have not been as tough as imagined. Johnston said he had taken from abroad \$80,000,000. That's some \$30,000,000 less than the peak year of 1946, a mighty good score, considering what can be expected in the future.

MPAA prexy prophesied that the \$80,000,000 might drop to \$50,000,000 within the next 12-month period. How well he was right, however, foreign remittances stopped up during the past 12 months was pointed out from the fact that the major companies, which they showed that distribute, which had a surplus of new product in England when the 75% tax became effective last August, had lost 10% in proportion of total gross they received on their films from overseas.

It has been generally figured in the past that the foreign market (Continued on page 20)

## J. G. McCarthy Set Temporarily as U.S. Rep on Pact Control

John G. McCarthy, associate manager of the international division of the Motion Picture Assn. of America, has been temporarily named as the second U. S. rep on the control committee which will administer the new Anglo-American film agreement when it becomes effective next Monday (14). McCarthy will serve with Fayette W. Allison, MPAA rep in London and permanent member of the committee.

It was agreed by the American companies to name McCarthy temporarily, since he is now in London and there has been no time to appoint a permanent second member before the pact goes into effect. McCarthy is expected to return to MPAA headquarters in New York by the end of this month, however, and in the meantime the other permanent rep will be named.

It is to be pointed as the second man the London rep of one of the big American banks. It is figured that the government's move to the delegation and also provide someone highly familiar with the business of foreign exchange transactions. Control commission consists of two Americans and two British, one representing the Board of Trade and the other the Treasury.

## BRITISH NEGOTIATIONS ON MPAA AGENDA

Results of current negotiations in England on agenda of the Motion Picture Assn. will be a major item on the agenda of the Motion Picture Assn. of America board when it meets in New York, Friday (11).

A stack of other items, ranging from a progress report of a current survey being made by the board on ticket prices, to appeals from a title arbitration, are also on the slate. Session is expected to last one, one-half day into June at 10 a.m.

Eric Johnston, MPAA prexy, and staff will be on hand from Washington for the board convence.

## Film Industry Raises

\$1,418,890 for UJW

Hollywood, June 8. Film industry leaders pledged \$1,418,890 in one night to the United Jewish Welfare Fund. Goal of the campaign is \$2,500,000. Dinner, with Dore Shary as chairman, was attended by 300 industry toppers. While individual pledges were not announced for publication, at least 25 contributions were for more than \$10,000 each.

## Yanks Can't Get Advances Against Frozen Brit. Coin

Britain has added still another hurdle to the American companies' quest to get out of England coin from under the new Johnston-Wilson films pact. It is refusing to allow Yank producers to borrow against sterling which they expect to accrue from the exhibition of their films in England.

Result is that the American companies cannot immediately go into production there, unless they choose to leave money in London which they can remit to New York on the new Anglo-U. S. film money comes into force next Monday (14). Some distributors have left to borrow against sterling, but most prefer the bird in the hand to the prospect of profits on a loan.

Opposition of the British Board of Trade to banks giving advances to American producers is the reason that the Yanks must wait until income from their pix in England accrues in sufficient quantity to start production. Otherwise, they could have started at once and repaid advances from the banks as the money came in. Thus, they'd have a considerable number of films made by the time the pact expires in two years.

Several American banks have been active in trying to line up producers who want this type of loan. Money would be advanced by the banks' London branches. They've virtually all been swatted down by the government, which allowed, as far as can be learned, are two very minor ones by the Guaranty Trust Co., New York.

## M-G'S BRIT. LENSING

ON ANTI-COMMUNIST PIC

Latest in the growing list of anti-Communist pictures slated for production is "Conspirator," which will be the government's first film to be produced in the fall. Arthur Hornblow, Jr., will produce, with Robert Humphrey as executive. Film is to be adapted from the British novel of the same title, written by Humphrey, who deals with an English guardman who becomes a Communist. It's expected to follow a Glavin "Howard, My Son," now in production, and "Queen Bees," scheduled to go on the floor in late summer.

## Bergson on Pic Trust

Washington, June 8. When the remaining phases of the Big Five Motion picture anti-trust suit are argued again in New York, the government's case will be under new management. Harold A. Bergson has been named to head the Anti-Trust litigation, succeeding John F. Sonnett, who resigned last week to accept the position of law in New York.

Bergson has been a special assistant to Attorney General C. Clark and has been with the Justice Department for the past 12 years.

American company toppers are angered by what they call an "arbitrary" restriction being placed by J. Arthur Rank on playing time for U. S. producers on his two circuits in England. British film tycoon, according to foreign chiefs coming to New York from London, will not allow more than approximately 25 Hollywood pictures on his Gaumont-British and Odeon circuits for the rest of 1948 and about 75 for the entire year of 1949.

With United Artists and Columbia left out of his plans completely, Rank is reportedly allowing each major company four playdates and Eagle Lion two playdates for the rest of 1948. Schedule for 1949 calls for 12 pictures from each company—Metro, Fox and Col' and six from Eagle Lion.

Clampdown on U. S. product has had major company toppers on a shuttle to England to reason with the protests. Spyros Skouras, 20th-Fox chief, is slated to leave New York by air today (Wednesday) for huddles with the British film boss, Murray Silverstein, foreign dept. head, along with Skouras. Arthur W. Kelly, UA exec—"v.p. in charge"—will be followed by Joseph McConville, Col' foreign chief, returned Monday (7) after protesting that the move so far proved to be in vain.

20th and UA De a Burs Skouras and Kelly are particularly incensed since 20th owns a chunk of the Gaumont-British chain and UA a sizeable share of the British figure. They'd give their companies certain vested rights in playing time. Rank, as a result, has been forced to make a pooling arrangement for the two chains, although the (Continued on page 6)

## Film Execs' Protocol Luncheons to Canadian And French Officials

Major company presidents and other top echelon execs will play polo with Canadian and French officials during the next few days. Donald Gordon, deputy governor of the Bank of Canada. It's stated will be accompanied by a delegation of the north-of-the-border financier to New York. Film companies have recently been cooperating with Canada in attempting to reduce its dollar outlay for pictures by sending crews up there for location shooting.

Another foreign visitor was guest of honor at a Motion Picture Assn. of America luncheon in New York Monday (7). He is Georges Hureau, chairman of the French Committee on Motion Pictures for the United Nations. He is also chief of the French film industry and councilor of state.

Hureau came to New York two weeks ago to huddle with Jean Benoit-Levy, director of films and visual information in France, who services the French motion picture industry can render the world acquainted with his films. He sails for home today (Wednesday).

## Special Balhoo Push

By EL for Top Rank Pix Top British films of J. Arthur Rank which have been tagged for U. S. distribution through Eagle Lion will be handled by the corps of EL publicists under a plan adopted by Max E. Youngstein, head of the hiring of El. Youngstein, formerly with Universal, to push balhoo on "Oliver Twist" and "The Sign of the Cross."

Scheme is similar to one adopted last year by Paramount and subsequently dropped. Studio hired El, drummer beat by assigned one or two pix far in advance of actual release.

# RKO First to Report Postwar Distrib Loss in S. In Red \$3,356,140 for '47

## Rep. Talking Deals With 2 More Indie Prods.

Hollywood, June 8. Republic is talking deals with two more indie producers Howard Welch and Sam Coslow, to move their filming operations into the valley studio. Deals call for Welch to make "Montana Belle" in Trucolor and for Coslow to film "Music City."

Understood the arrangements are similar to those accorded Hunt Stromberg, who recently established quarters on the Republic lot to produce "Too Late for Tears" for United Artists release.

## Ent's 4 Gives M-G 13 Indie Pictures For '48-49 Distrib

Deal signed last week for Metro to release four Enterprise pictures gives M-G a total of 13 independent indie films for 1948 distribution during the next year. Figure represents more than half as many pictures as Metro will turn out during the same period, pointing up the concentration among major distributors to bolster their release schedules with outside product, rather than step up home lot production.

Reason, according to Metro officials, is that the indie picture is less than it was several years ago, and the indie picture is less of a risk to boost the release slate with indie product. Since the production investment by the major indie films is seldom more than 50%, the gamble is reduced considerably. Metro, or for that matter, no production money invested in any of its outside product but will operate on a straight distribution fee.

In addition to the four Enterprise pix, M-G will release 11 other indie features during the next year. These include six Hal Roach streamline comedies, first of which has been earmarked for October.

"Three Godfathers," to be turned out by Argosy Pictures (John Ford-Morian Cooper), and two feature-length documentaries. Latter, both in color, are "Tale of the Navajos," produced by John Neider, and "The Secret Land," comprising footage shot on the 1937 Byrd Antarctic expedition.

Now being released by Film Classics, is based on an earlier Byrd journey.

Besides these, Metro will release two features made by Louis de Rochemont during the next year, a co-production deal on them. First one, "Lost Boundaries," has already been acquired on location in New Hampshire.

## GOLDWYN CONSIDERS MORE LONDON PROD.

Samuel Goldwyn, who recently inked a pact with Sir Alexander Korda to joint produce the distribution of "The Scarlet Pimpernel," is considering deals for further British production. He is made, however, they will probably be in partnership with the British producer or vice versa, and call for a greater budget than does the Korda film.

Goldwyn has Korda provides for financing by Goldwyn out of blocked funds and ownership by Goldwyn of American rights to the film. Arrangements now being contemplated also call for financing with Korda, but the latter has Goldwyn worldwide distribution rights.

Goldwyn has been studying several package possibilities for the London production. They'd probably include story and playrights.

First disclosure of a loss since the war's end by the production company was made this week by RKO in a report filed with the Securities & Exchange Commission. In 1947, RKO's picture subside dipped into the red for a total of \$3,556,140 on the distribution. It was disclosed. At the same time, the theatre wing brought in profits of \$7,023,134.

Remarkable rally staged by the distribution outfit during the early months of the current year is highlighted by the SEC report. Of the first-quarter net totaling \$1,345,327, RKO distributing cruised through the red with a net profit of \$590,000. It represents an upswing in the theatre wing's net revenue of \$1,000,000, or more, over the quarter.

RKO theatre chain grossed \$45,087,661 in admissions, report reveals, while film rentals amounted to \$73,693,097. Other income brought the grand total to \$122,780,758. Of this, the theatre wing was slightly off from the \$46,878,540 which the circuit generated in 1946. Despite the loss in distribution, the basic gross rentals were considerably up from the 1946 total of \$46,070,000.

With divestiture of partnership theatre holdings threatened in the Golden Age, the theatre wing taken by the company from jointly held assets as significant. Their total net for 1947-48, however, the biggest chunk was derived from New Brunswick Theatre, amounting to \$150,000. SKE Operating, Ltd., of New York, and the Colorado Orpheum Co., \$45,000.

Top paid exec among officers-directors, N. E. Depinet, executive vicepres, who copied \$107,550 for the year. N. E. Depinet, executive vicepres, who copied \$107,550 for the year. N. E. Depinet, executive vicepres, who copied \$107,550 for the year.

(Continued on page 22)

## U.S. Product Deals Force Korda to Sign For 3rd British Studio

London, June 8. Pressed to boost his production capacity because of a number of joint picture deals with American companies, Sir Alexander Korda is closing a long-term lease for the British National studios at Boreham Wood. Completion of the deal will give the head of British Lion three studios in England. Korda already operates Shepperton and Elstree studios.

Korda is the directorate of Sir Richard National, constituted by Sir Richard National, Lady Korda, and Sir Richard National, Lady Korda, and Sir Richard National, Lady Korda.

Willow deeded for the lot but Korda is not through. Korda is not through. Korda is not through.

He is also tied to 20th-Fox on a deal for the distribution of the latter handling U. S. release, an indeterminate number of Korda's pix.

## COLUMBIA TO PRODUCE ANOTHER IN BRITAIN

Joseph Friedman, Columbia Pictures chief in England, is expected to return to London to huddle in New York with Joseph A. McConeville, head of the company's Anglo-American financial affairs and British production plans. Columbia is expected to turn out another film in England, although the exact cost is not set as yet.

Initial film, "The First Gentleman," is slated for production in England. It was directed by Cavalcanti, and stars Jean-Pierre Aumont, John Hopkins, and Robert Morley. It was adapted from Norman Ginsbury's play in which Robert Morley starred.

# Rushing Prints for June Anglo-U.S. Deadline, Plus More Army Training Pix, Creates New Raw Film Shortage

Film industry is again bedeviled by an acute scarcity of raw stock. The pinch on print materials which began in late April, and which has worsened with the war and the period immediately following has now grown to a point where many of the companies have been forced to cut the number of 35m prints. Scarcity is even worse on 16mm stock, with many companies describing the situation as "murderous."

One company which ordinarily consumes 1,000,000 ft. of raw stock weekly has been cut by 50% to 75% requirements. Both Technicolor and Cinecolor print supplies have also been down considerably in the past couple of months. On narrow-gauge stock the picture is also showing a certain shortage to each company.

Terrific boost in print requirements for the companies producing "prod" into Britain is believed to be the big reason for the latest shortage. A June 1 deadline set by the Anglo-American peace accord as the date when Yank pix must be turned in has caused all companies have been building up large backlogs of prints for shipment there.

Ordinarily, print requirements for the British market which come from England and the Pacific were shipped overseas. However, current restrictions have forced by the demands of native filmmakers, are insufficient to meet the sudden increased requirements.

Hence, American distributors are doing their printing here. Stockpiling by the Government is said to be a second factor. With the armed services planning a tremendous production of training films and other branches of the Government requiring "health" pictures of rawstock has hit a peak time.

Industry execs say the pinch was first felt two months ago. Since then, it's grown increasingly acute.

## YATES' REP. BUY TOPS INSIDER TRANSACTIONS

Washington, June 8.—The month ended April 10 saw a fair amount of insider transactions in motion picture stocks, according to the report released by the Securities and Exchange Commission last week.

Yates & Co., Republic president, bought 12,357 shares of Republic, 500 per common, to boost his holdings to 73,687. The report disclosed also that in the past year he had purchased an additional 12,896 shares of Associated Motion Picture Industries, Inc., raising his total in that firm to 20,885.

There was an unusual amount of trading in Trans-Amex shares, with a par common during the period. Norman Elson bought 2,000 shares to go to a total of 14,000. Emil Friedlander sold 500, dropping to 2,000, and Percival E. Furbur purchased 1,000, giving him 2,800 shares at the end of the period. Grulla Co. bought 700 shares, giving him 900 altogether. While Edwin C. Laidlaw, Jr., unloaded 4,000 but still retained 5,000. J. Whitney Peterson bought 500, and William J. Wilfred J. Eadie, who had held exactly one share of 20th-Fox no longer owned any shares of the company.

A transaction of last February in which Austin C. Kough sold 200 shares of Paramount, \$1.80 a share, was also reported during the month. Kough kept only 500 shares in a series of three transactions. Norton V. Hiltchey sold 1,800 shares of his Monogram Trust, but retained 1,000 shares. Loew's, Inc., steadily buying in on the New York Stock Exchange, bought Boston Theatre, managed by Louis B. Mayer, 100 shares in the month. It now owns 123,104 shares of the corporation. Jack Cohn unloaded 500 shares of Columbia common which he had held through a trust. Abraham M. Kofsky sold 300 shares of his common stock holdings in the company.

## O'Dwyer Aide to Talk Eastern Prod. at AMPA

Judge Edward C. Maguire, coordinator of Mayor William F. O'Dwyer's film committee, will speak at the 32nd annual installation luncheon for officers of the Assn. of Motion Picture Advertisers at the Hotel Astor, N. Y., June 17. Max E. Youngstein, Eagle Lion public chief, who was recently elected AMPA proxy, will head the roster of officers to be installed.

Maguire plans to outline his committee's progress in promoting motion film and the "dream" and will give a detailed report on studio activities in the New York area.

## 'Blandings' Playdying Can't Pace With 'Dream House' Bldg. Ballyhoo

Seizick Releasing Organization's exploitation stunt of erecting model homes to plug "Mr. Blandings Builds a House for Himself" is mushrooming so unexpectedly that it's creating a considerable problem for the studio. The film's aim is to take advantage of the publicity by dating the pic a week or two after the "dream house" opens in each city. Because of building difficulties making it frequently impossible to shoot the actual when a house will be finished, sales department is finding it hard to tell when to take date.

"Dream house" idea has even surprised SRO flacks in the industry, as it is being counted for. Ford Motor Car Co., for instance, is posing 28 displays tying up the film in large areas for the privilege of having its new products in the window. Likewise, electric power and telephone companies have been stuffing bill envelopes with the film for their exhibitions in the houses and, incidentally, for the film.

Seizick, who is one of the largest of its kind ever pulled off in the States, has been going up in 62 cities and counties. Most of them are being raffled off for local charities, which accounts for additional newspaper space. Builders are the whole cost of erection, only charge on SRO being organizational overhead.

## Theatre Grues. Guild Files Vs. RKO in Pact Fight

Charging RKO Theatre Circuit refusal to negotiate a new theatre operating Managers & Employees Union pact, the Guild filed charges against the company yesterday (Tuesday) before the New York State Labor Relations Board. George Dunn, managers guild prez, alleged the company was using the union's law in the contract, trying to duck out of signing a new pact with the union. The union is in the circuit's 42 theatres in the New York City and Westchester counties.

RKO broke off talks with the guild several months ago on the grounds that the union's high salary personnel, were no longer eligible for union organization.

The union's last pact with RKO expired April 15.

## Par's Buy-Ins

Stockholdings are worth \$14,500,000. Stock-buyers suddenly dropped to 100 shares of the company's high court stake. In all of May, Par picked up a total of 8,700 shares, but then sold 8,700 shares in the preceding months. The stock was bought by the National Par offers its shares in return for the interest of its partners. When the stock was sold, it was sold at 50% rule of the statutory court, which violated "monopoly" law. Must be dissolved by sale of the major company's interest.

## Rainbow at Address N.J. Exhibits on Theatre Teele

Paul Rainbourn, Paramount vice who supervises company's television activities among exhibitors, has accepted an invitation to speak before the annual convention of New Jersey Alliance of Theatre Owners on June 28. Rainbourn's subject will be the effect of television on small theatres.

Number of other film biggies will attend the confab which runs from June 28-30.

## SPG's Showdown With N.Y. Majors

Screen Publicists Guild of New York, taking a cue from the current success of the Screen Actors & Professional Employees Guild and United Artists over a new union contract, is fighting for a life-or-death battle to stay as per for the 450 flacks in the major league. The SPG has refused to file anti-Communist affidavits under the Taft-Hartley Act. As a result, it has denied protection of the National Labor Relations Board during the past week. The majors slated to open next month, prior to expiration of the old contract on Sept. 27.

The film companies, as foreshadowed by U.S. policy, are taking a flat stand against negotiating with any union failing to comply with Government regulations. With the SPG's refusal to file affidavits, the union is adamant in their positions, a showdown between the guilds and management is inevitable. The development during the next couple of months. Preliminary skirmishes have already taken place in the form of SOPEG picket lines at the Globe and Mayfair theatres on Broadway where U.S. offices are being shown.

Meanwhile, white collar Local 666, which is the National Theatrical Stage Employees, which moved into UA over SOPEG's jurisdiction, is also in a similar position. An early union shop election under NLRB auspices. Preliminary skirmishes have already taken place between NLRB officer Arthur Younger are set for tomorrow (Thursday). Currently, neither union has legal status at UA.

Operating under its present contract, the SPG is the only union press for salary increases for its members. Under a wage reopening which was scheduled to start at \$5.50 to \$20 were awarded to 50 Warner Bros. publicists by an arbitration board. Similar arbitrations between SPG and Paramount and RKO are now under way.

## Columbia, SPG Settle Up

Hollywood, June 8.—War between Columbia and the Screen Publicists Guild ended with an agreement to four districts to return to work. Two of them, Frank Daugherty and Don Bouty, who were part of the union's move, John Strauss and Chip Cleary, refused to go back.

The union also agreed to the expansion of the current SPG contract. After that, there may be more warfare.

## Transatlantic Sets

Golding as Press Aide David Golding, who resigned last week as American press liaison in London for Sir Alexander Korda, will be British press contact for Alfred Hitchcock-Sidney M. Panama's "Transatlantic."

"Transatlantic" will send Bernard Herrmann, the composer of the "Psycho" and "The Girl on the Train" to the States this summer. Liaison with American press will be named in New York within the next few days. Hitchcock, who arrived in the States last week, plans from New York to the Coast today (Wednesday). He'll be there about two or three weeks. He'll be in the country for "Capricorn" and make a trail for "The Girl on the Train" to be completed for Warner Bros. release. Miss Bergman will be a young man when he returns to Britain.

Hitchcock disclosed in New York that he would make "Capricorn" in the States. He said the same thing, "Capricorn," which lengthy scenes are shot without cuts.

## Under 500G-Budget Pix Would Get EL Busheroo; Peek Top Indies

## Pair Plead Not Guilty In 'Bootleg' 16m Dates

Charged with criminal infringement of copyrights on four films, Henry L. Brook and Joseph P. Albino, 20th-Fox's "Leave Her to Heaven," Metro's "Bad Bascomb" and Republic's "Murder in the Mustel Hall."

## Artino Sues to Halt An Allegedly Reddited Russ-Made Pic in U.S.

Another anti-Soviet film became the subject of court litigation last week when Artino Pictures, distributor of a Russian-made film in the U.S., filed action in the N. Y. supreme court to restrain Film International from distributing "Happen Again." Artino claims that the pic unauthorizedly includes the names of Soviet leaders who were in the Soviet Union. Gist of the complaint is that Artino is a sole distributor in the U.S. for all Russian-made footage and that no scenes shot there can be shown without his consent. His attorneys say that the film's money damages are sought.

"Happen," currently at the Radio City, is a compilation of newscasts and captured German footage revolving around the home of Adolf Hitler with a last reel about the Soviets. "The Iron Curtain," 20th-Fox's "Leaflet," is also in the U.S. on the receiving end of litigation based on the claim that it is communist propaganda. Soviet composers without their okay.

Attempts to force a Russ commoner's right to "Curtain" took a setback this week when N. Y. supreme court justice Charles W. Denckla denied the quartet's application for a temporary injunction. The court ruled that the film is in public domain and enjoys no copyright protection. He also noted that the film is a compilation of material already in the public domain and enjoys no copyright protection. He also noted that the film is a compilation of material already in the public domain and enjoys no copyright protection.

## Allied-TOA

Continued from page 3  
1948, an Allied official indicated, "The picture is being embargoed," it's said. The draft of the agreement, organized sectors have been formed to the regions for action.

Expansion Move With 18 theatre groups now at 21 units, the National Allied Theatre media goal has been set at 21 units. First campaigns are planned for the northwestern United States and South Carolina areas. Wherever the "PICOT" isn't active the picture is intended to move in.

Allied drive is regarded as inevitably leading to a struggle with TOA which is also hot after members. First battle of that kind recently fought in St. Louis when Andy Dietz, former secretary of the TOA, was elected to the post. That org. Dietz is invading the TOA's territory and TOA and head of the Missouri Theatre Owners Assn.

Tied to the fight is the yet uncharted results of the Government action. The TOA is claiming credit for persuading the Dept. of Justice to bring the initial action against the TOA. TOA, on the other hand, doesn't favor judicial action. The TOA is claiming credit for persuading the Dept. of Justice to bring the initial action against the TOA. TOA, on the other hand, doesn't favor judicial action. The TOA is claiming credit for persuading the Dept. of Justice to bring the initial action against the TOA. TOA, on the other hand, doesn't favor judicial action.

Major shift in Eagle Lion's production program, which would see a reduction in the number of films that fail to scale the \$500,000 mark, is a probable as a result of recent studio losses. The switch is tentatively set to take effect at the beginning of the year, and is expected to result in a strong drive to increase substantially the number of top indie production, releasing through the company.

Blueprint would have EL concentrating on exhibition pic's, ranging from \$500,000-\$750,000, while films running into bigger figures would be farmed out to ladies working on the lot. EL has been highly successful with pic such as "Red Stallion" and "T-Men," which fall within the first bracket. Arthur Krim, EL, presy, and his executive vice president, Aubrey Schenck, would supervise both homemade films and those handled by outside producers.

Number of ace indie film-makers have approached the company on the subject of releasing their now existing between EL and Walter Wanger. Plan, as now envisaged, is that Wanger, who is EL's able to acquire a piece of the picture, would be in charge of the granting of studio facilities. In the latter instance, company would be in charge of the print costs in lieu of actual cash advances.

Languageover would be a drastic one for EL since it is currently turning out a sizable backlog of pictures. The move is an expensive product. It inherited a program of changes when it absorbed the picture of British studios last year. The swing to higher-priced product is being hyped by the fact that the company is obtaining from J. Arthur Rank.

The 25 films now completed but unreleased or in work, 11 are partnership pictures with indie producers. The picture of "The Cat and the Canary" is a picture which Wanger plans to make with the company. "The Cat and the Canary" is a picture which Wanger plans to make with the company. "The Cat and the Canary" is a picture which Wanger plans to make with the company.

## Rank's Curbs

Continued from page 5  
Fox board finally gave its approval to the new SEW and personal appearance before by Rank earlier this spring. Skouras reportedly will be in charge of the new line of films on the working out of this arrangement. The decision was made during time allotted U.S. flacks by Rank is thought by Yank distrib to be tied up with the exhibitor quota on new pending in Britain. It has been reported that the figure to be fixed will be 10% of the total of the domestic product as much as 45% or 50% of the available screen.

Quota is now 17 1/2%, with more than a quarter of all exhibs in demand for the picture. The statistics, because there weren't enough British pic to fill the time, is a little more than 10% of the total. The picture is a new quota. The alternatives are to shade down the figure, overrule the decision, or to increase in the past or go big for domestic releases, which is hardly probable.

Scarcity of playdates allotted by the TOA for the rest of 1948 due to the TOA's new quota. The British system of booking a picture for the most of the screen time is fixed.

Playing time designations for the TOA are being set at the American pic released in England and the TOA's new quota. The picture is a new quota. The alternatives are to shade down the figure, overrule the decision, or to increase in the past or go big for domestic releases, which is hardly probable. The picture is a new quota. The alternatives are to shade down the figure, overrule the decision, or to increase in the past or go big for domestic releases, which is hardly probable.





# Lana-Gable Brighten L.A., Lush At \$66,000; 'Coroner Rugged at \$37,000; Too Few With It' 30C, 'Waltz' 40C, 2d

Los Angeles, June 8. Major attention this week is going to "Homecoming," which kicked off a strong opening week with \$66,000 in three theatres for this Turner-Gable picture. "Coroner Cuckoo" adapted to the good "Lush" in six houses, mostly smaller theaters. "You With It" (M-G) and "Too Few With It" (M-G) are doing fairly well, but only possibly okay \$30,000.

"Stand-In" and "Foreign Correspondent" reissue combat, with hit medium but profitable \$19,500 in four small houses. "For Apache" and "Emperor Waltz" are leading the underdog crowd being strong for post-holiday weeks in each in two spots. Each picture will take in \$40,000 in second frames. "Silver River" is down to \$24,000 in third session for three situations.

**Estimates for This Week**  
 "Beant (FC) (2,000; 60-81); "Coroner Cuckoo" (Col) and "My Dog Rusty" (Col). Nice \$40,000. Last week, "You With It" (M-G) (2d wk 4d) signed to "Dancer" (L) (2d wk 4d) \$22,000.

**Beverly Hills Music Hall (G&S-Blumenfeld)** (626; 65-81)—"Stand-In" (Indie) and "Foreign Correspondent" (Indie) reissues. Okay \$35,000. Last week, "Four Faces West" (U) (2d wk) \$2,200.

**Carthay Circle (FWC) (1,518; 60-81)**—"All My Sons" (Indie) and "My Dog Rusty" (Col). Nice \$40,000. Last week, "You With It" (M-G) (2d wk 4d) signed to "Dancer" (L) (2d wk 4d) \$22,000.

**Chiacie (Gramma-M-G) (2,046; 60-81)**—"Green Grass Wyoming" (20th) and "Counterfakes" (20th) (2d wk). Down to \$17,000 in 4 days. Last week, mild \$12,000.

**Culver (FCW) (1,145; 60-81)**—"Coroner Cuckoo" (Col) and "Coroner Cuckoo" (Col). Okay \$35,000. Last week, "Raw Deal" (M-G) (2d wk 4d) signed to "Dancer" (L) (2d wk 4d) \$22,000.

**Downtown (WB) (1,890; 60-81)**—"Silver River" (WB) (3d wk). Okay \$30,000. Last week, \$13,400.

**Edwards Music (G&S-Blumenfeld)** (672; 60-81)—"Stand-In" (Indie) and "Foreign Correspondent" (Indie) reissues. Okay \$35,000. Last week, "Four Faces West" (U) (2d wk) \$2,200.

**Egyptian (FWC) (1,523; 60-81)**—"Homecoming" (M-G). Big \$17,000. Last week, "P. S. Vaughn" (M-G) (2d wk) fair \$7,400.

**Fair (FWC) (1,523; 60-81)**—"Coroner Cuckoo" (Col) and "My Dog Rusty" (Col). Okay \$35,000. Last week, "Raw Deal" (M-G) (2d wk 4d) signed to "Dancer" (L) (2d wk 4d) \$22,000.

**Fine (Rosen) (685; 65-81,20)**—"Honey" (U) (2d wk). Nice \$17,000. Last week, \$13,400.

**Golden (FCW) (968; 60-81)**—"Are You With It" (U) and "Dear Maudie" (U). Mild \$9,000. Last week, \$13,400.

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## Det. Dips; 'Casbah' Warm \$14,000, 'Furnace' Cool \$22C, 'Holiday' Slow 10C

Detroit, June 8. With only three new films in town this week, biz is failing to stage all big pickup. Big nose-dive of all grosses remains unchanged. Fox with "Fury at Furnace Creek" looks fairly good but "Casbah" shapes better all Broadway-Capitol.

**Estimates for This Week**  
 "Admiral (Rialto) (1,500; 60-70); "Summer Holiday" (M-G). Moderate \$10,000. Last week, "State of Union" (M-G) (2d wk) \$17,000.

**Broadway-Capitol (United-2nd) (3,200; 70-85)**—"Casbah" (U) and "Fury at Furnace Creek" (M-G). Okay \$14,000. Last week, "Woman on the Beach" (M-G) (2d wk 4d) signed to "Dancer" (L) (2d wk 4d) \$22,000.

**Chiacie (Gramma-M-G) (2,046; 60-81)**—"Green Grass Wyoming" (20th) and "Counterfakes" (20th) (2d wk). Down to \$17,000 in 4 days. Last week, mild \$12,000.

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# 'River' Okay \$14,000, 'Buff'; 'Sons' Fair 11G

Buffalo, June 8. Takings are mild currently, with holdovers hurting. Best new film looks to be "Silver River" at the Lakes.

**Estimates for This Week**  
 "Buff (Shen) (3,600; 40-70); "Homecoming" (M-G) (2d wk). Down to \$12,000 after smash \$20,000.

**Great Lakes (Shea) (3,600; 40-70)**—"Silver River" (WB) (3d wk). Okay \$14,000. Last week, "Unconquered" (Par). Mild \$9,000.

**Hipp (Shea) (2,100; 40-70)**—"Wallflower" (WB) (2d wk). Okay \$14,000. Last week, "Unconquered" (Par). Mild \$9,000.

**Shea (Shea) (2,100; 40-70)**—"Wallflower" (WB) (2d wk). Okay \$14,000. Last week, "Unconquered" (Par). Mild \$9,000.

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# Summer Doldrums Hit Hub; 'Anna' Oke \$23,000, 'Forest' 19C, 'Noose' High 23C

Philadelphia, June 8. First clinic weekend in more than a month took crowds away from downtown sector and remaining downtown picture, "The Sign of the Cross," which is in the entry. "Furnace Creek" (Par) and "Fury at Furnace Creek" (M-G) are doing fairly well at \$18,000 after okay \$10,000 in 2d wk.

**Estimates for This Week**  
 "Furnace Creek" (Par) (1,500; 60-70); "Fury at Furnace Creek" (M-G) (2d wk). Down to \$12,000 after smash \$20,000.

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With good weather holding up here and too many holdovers, it is hard to see how the summer runs have really arrived. Several smaller holdovers have come up with "The Sign of the Cross," which is in the entry. "Furnace Creek" (Par) and "Fury at Furnace Creek" (M-G) are doing fairly well at \$18,000 after okay \$10,000 in 2d wk.

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## TRADE PRESS SAYS...

**"ALTOGETHER TERRIFIC...  
AN ALL-OUT TREAT FOR  
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"Skedded for top biz . . . certain to please every audience strata and send them away happy."

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"A formidable boxoffice magnet . . . every member of the family will want to see it."

—SHOWMEN'S TRADE REVIEW

"High-spirited musical blend of fun and fantasy . . . Assured appeal for all ages."

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"Should strike wide appeal . . . There's meat for all . . . Rates top credit."

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"Probably the best musical variety show Disney has made, and should so record itself at the turnstiles."

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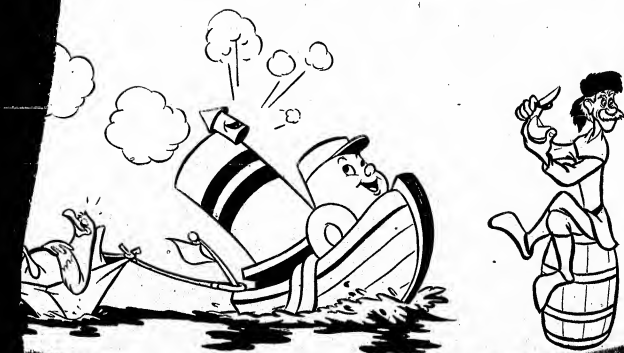
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—THE EXHIBITOR

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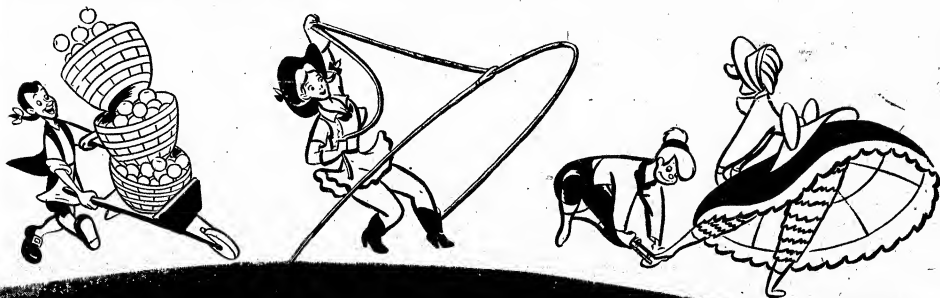
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# Rio No Longer the Latinos' Mecca; Entertainment Center Loves South

Rio de Janeiro, May 25. Rio de Janeiro is no longer South America's center of entertainment, as was before General Dutra's regime kicked gambling in Rio's night spots. Tourists still flock to Rio, but if they're looking for gay night entertainment, they must move to Buenos Aires for it. Minus the gambling to foot the bill, Rio's night life is practically non-existent.

Formerly the enormous turnover from the Da Uca, Rio's Atlantic casinos allowed the Rio tourists operators to go on deluxe tours, mostly U. S. or European imported, charging only very nominal extra charges.

There are only three first-class casinos operating at present in Rio. Night and day operated by the Hotel Serrador, the city's newest hotel, in the city center known as Cineclanda, which concentrates most filmhouses. Night and day operates as the hotel's dining room. With only a little table service.

Used to be the Casablanca casino was now a deluxe ritzy. The nearby Casino da Uca has been closed since the gambling ban, but there are plans to open up another ritzy there when the tourists come proper comes into force in June and July.

Further along Rio's beaches, at the Copacabana Palace hotel, the most tastefully decorated of the city's night spots is the Golden Palace. The casino at Atlantic still further out from the center of Rio city, has been shrouded in the gambling ban, and currently being converted to a cabaret, with taxi-gis skedaddled for the theaters and restaurants operating on the ground floor.

## AUSTRIAN INDUSTRY CALLS OUTSIDE PIXERS

While Austrian studio facilities have been more or less passed up by French, British and American producers in recent months, there's a strong possibility that Viennese producers will utilize big outside filmmakers in the near future, according to Eugen Sharin, chief film officer of the U. S. Army's Austrian occupation forces. Returned to N. Y. from a two-week European tour, he said that Austrian production costs are only a fourth of that required to turn out an equivalent pic in the U. S.

Failure of producers in the past to shoot pictures in Austria, he felt, was due to the fact that the Austrian schilling fluctuated wildly against the dollar. But now Italian studios were more attractive. But the situation has changed now, he declared. The schilling is relatively stabilized and Italian film financing is becoming firmer. For additional production costs in Italy are spiraling. At present, he said, the cost of making a picture in the country only 50% cheaper than in Hollywood, compared to a much greater Italian economy ratio some months ago.

The Austrian film industry does a hard body in the closing days of the war when the Russians carried off quantities of technical equipment, has been reduced to a great extent, Sharin said, and small stages are operating in the provinces and Birmann, as well as in the large Rosenhugel plant in the Russian sector.

## Import Hobbies Likely On Films in Portugal

Lisbon, June 2. Authorities have notified distributors that film importation restrictions, hitherto unknown in this country, may be introduced. For this reason they have to declare (1) the amount of U. S. dollars they must pay the last three years for import; (2) the exact dates when these transfers were made; (3) the restrictive bankers who effected the transfers.

Communication acts for urgent need to reach a decision as soon as possible, since import-licenses were not granted before the restrictions are introduced. Freymont and Metro are known to have all stock for next season here in vaults.

## Forst's Swiss 25G Suit

Vienna, June 2. Swiss Intern Film Co. is suing Forst Films for \$23,000 damages. The agreement called for delivery of a 25G film material for production of "Hofrat Geiger." Forst Films is returning the material and the pix rights for Switzerland.

But Intern, Forst claims, delivered Geiger raw film material, which wasn't any good. After the Forst Film was sent to another Zurich company, Judge postponed hearings.

## French Talent Usurping Italian Pix Studios As Paris Tempo Falters

Rome, May 26. Rome looks like a branch of the French cinema these days. While Paris studios are empty, Rome's studios are full and booming with Gallic faces and talk.

Four French stars are working now in Rome. The first is the Italian actress, Silvana Pampanini, who is working on a picture titled "The Last Days of Pompeii," with a French director, Marcel L'Herbier. The second is the French actress, Rene Clair, who has to make one here for Universal.

Other current French imports are Jacques Sernas and Georges Flament. Sernas is on his third Italian film, "The Mill on the Water." The fourth is the French actress, "Angela," who was in 1939 at the Cannes festival. She is in Ed's "11 Men and a Bull."

Summer will bring a new arrival, the French actress, Jean Gabin, former as director and lately as actor, who is making a picture of "Three Days of Love," now in preparation at Titanus studios. All these stars are being delayed due for the fourth time at Roman studios to star in a historical pic.

## Italian Denial In B. A.

Buenos Aires, May 15. Studio executives of the Argentine space in Buenos Aires, with Italian talent now mulling into the local scene.

A.A.A. has been putting the finishing touches to "Street Cry" ("La Calle de la Cruz"), which was delayed due to illness of Enrique Munoz, director of the picture.

For directing chores with Angel Magana as star, the film, San Miguel Studios has signed Antonio Leonovilla, Italian director who has worked with Roman. The picture, Aldo Fabrizi has wound up his personal appearances and is starting work on "The Immigrant," his first picture in an Argentine studio.

New Austrian film version of "Lysistrata," Greek classic comedy by Aristophanes, has been acquired for release by the Austrian Film. Film was completed in Vienna. It is expected to meet approval of U. S. occupation forces.

## Current London Shows

London, June 8. (Picture shows works of run) "The Sign of the Cross" (11). "Anna Karenina," M. G. M. (12). "Anne Get Gun," Col's (13). "The Sign of the Cross" (14). "The Sign of the Cross" (15). "The Sign of the Cross" (16). "The Sign of the Cross" (17). "The Sign of the Cross" (18). "The Sign of the Cross" (19). "The Sign of the Cross" (20). "The Sign of the Cross" (21). "The Sign of the Cross" (22). "The Sign of the Cross" (23). "The Sign of the Cross" (24). "The Sign of the Cross" (25). "The Sign of the Cross" (26). "The Sign of the Cross" (27). "The Sign of the Cross" (28). "The Sign of the Cross" (29). "The Sign of the Cross" (30). "The Sign of the Cross" (31). "The Sign of the Cross" (32). "The Sign of the Cross" (33). "The Sign of the Cross" (34). "The Sign of the Cross" (35). "The Sign of the Cross" (36). "The Sign of the Cross" (37). "The Sign of the Cross" (38). "The Sign of the Cross" (39). "The Sign of the Cross" (40). "The Sign of the Cross" (41). 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Paramount's All-Time All-Toppers  
**BING CROSBY • JOAN**

<sup>66</sup>*The Emperor Waltz*

Color by  
**TECHNICOLOR**

Newscasters by the score, stars by the hundreds, stars by the thousands put its gala red-carpet World Premiere in the news of the nation. History is made with the first telecast of a Hollywood premiere—an entire hour's television event over Station KTLA. And record receipts make this first engagement the marvel of the industry as

**First 5 Days Top 'Blue Skies'  
 'Welcome Stranger', 'Road to Rio'**

in Hollywood, and all except "Rio's"  
 New Year's business in Los Angeles  
 day-and-date, with many of these com-  
 parison engagements including holidays.

**AND SOON—  
 RADIO CITY  
 MUSIC HALL**  
 rolls out its red  
 carpet for the  
 king-size musical  
 that's Number 1 in  
 Paramount's Sum-  
 mer Hit Wave...

with Roland Culver • Lucile  
 Produced by **Charles Brackett** • Directed

# Bow To FONTAINE

Itz<sup>99</sup>

*Halcyon days  
are here again!*

As Redbook Magazine,  
Acclaiming It The Picture-  
of-the-Month, Calls It:

"Incomparable entertainment . . . that carries the  
rare flavor of those pictures which distinguished  
the halcyon days of the movies."

And Los Angeles Critics  
Go Right Along With This:

"A throwback to Hollywood's era of multi-million  
dollar productions . . . Sure-fire hit . . . Showmanship  
hardly could be more potent."

—Harrison Carroll, L. A. Herald Express

"Boxoffice knockout . . . Screen event . . . Audience  
vastly charmed."

—Edwin Schallert, L. A. Times

"A concoction of movie magic to give happy ticket-  
buyers."

—Dorothy Manners, L. A. Examiner

Watson • Richard Haydn • Harold Vermilyea

by **BILLY WILDER** • Written by Charles Brackett and Billy Wilder





# Wanna Sure bet ??

Then bet on Paulette—in the gay, gambling comedy to which the trade press is dealing out every high card of praise in the deck:

**"Top Entry Jammed With Belly Laughs."** —DAILY VARIETY

**"Spells Boxoffice In Large Letters."** —FILM DAILY

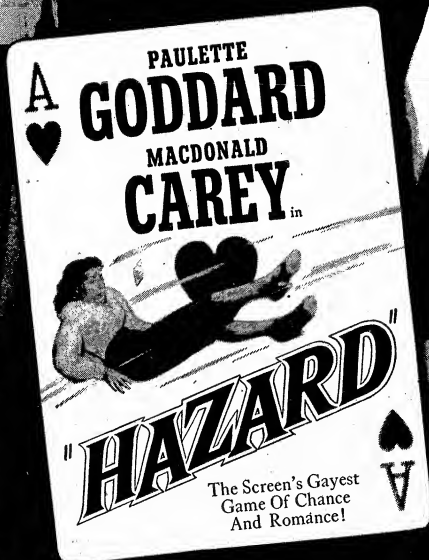
**"Happy Booking Experience For Any Showman."**  
—BOXOFFICE

**"Entertainment To Please The Entire Family."**  
—SHOWMEN'S TRADE REVIEW

And it wins a Citation-of-the-Month from Louella Parsons in Cosmopolitan Magazine as "witty, wicked and full of suspense."



Imagine  
winning HER  
on the turn  
of a card!



with  
**FRED CLARK**  
**STANLEY CLEMENTS**  
**FRANK FAYLEN**  
**MAXIE ROSENBLOOM**

Produced by  
**MEL EPSTEIN**

Directed by  
**GEORGE MARSHALL**  
Screen Play by Arthur Sheekman  
and Roy Chanslor

It'll Warm Up Your Boxoffice  
for that Summer Hit Wave from  
**PARAMOUNT**



**20th CENTURY-FOX HAS MORE PICTURES  
PLAYING MORE DATES IN MORE THEATRES  
DURING JUNE THAN ANY MONTH IN HISTORY!**



**MEANS BUSINESS**

**WITH THESE HITS PLAYING!**

**Gentleman's Agreement**

**Captain From Castile**  
TECHNICOLOR

**Call Northside 777**

**Sitting Pretty**

**The Iron Curtain**

**Scudda-Hoo! Scudda-Hay!**  
TECHNICOLOR

**Fury At Furnace Creek**

**Anna Karenina**

**Green Grass of Wyoming**  
TECHNICOLOR



**MEANS BUSINESS**

**WITH THESE HITS COMING!**

**Give My Regards To Broadway**  
TECHNICOLOR

**The Street With No Name**

**Escape**

**The Walls of Jericho**

**Deep Waters**

**The Shamrock Touch**

**Martin Rome**

**That Lady In Ermine**  
TECHNICOLOR

**The Snake Pit**







# EVERY WARNER BANNER DATE

<p><b>"SILVER RIVER"</b>  <i>color by Technicolor</i>                      ERROL FLYNN-ANN SHERIDAN</p>	<p><b>"KEY LARGO"</b>  <i>EDWARD G. ROBINSON</i>                      HUMPHREY BOGART-ROBINSON-BACALL                      LIONEL BARRYMORE-CLAIRE TREVOR</p>	<p><b>"WALLFLOWER"</b>                      ROBERT HUTTON                      JOYCE REYNOLDS                      JANIS PAIGE</p>	<p><b>"ROMANCE ON THE HIGH SEAS"</b>  <i>color by Technicolor</i>                      JACK CARSON-JANIS PAIGE                      DON DeFORE and DORIS DAY                      MICHAEL CURTIZ Prod.</p>
<p><b>"LIFE WITH FATHER"</b>  <i>color by Technicolor</i>                      WILLIAM POWELL-IRENE DUNNE                      (GENERAL RELEASE)</p>	<p><b>"THE BIG PUNCH"</b>                      WAYNE MORRIS                      LOIS MAXWELL                      GORDON MAC RAE</p>	<p><b>"TWO GUYS FROM TEXAS"</b>  <i>color by Technicolor</i>                      DENNIS MORGAN-JACK CARSON</p>	<p><b>"ROPE"</b>  <i>color by Technicolor</i>                      JAMES STEWART                      TRANSATLANTIC PICTURES PROD.</p>
<p><b>"JOHNNY BELINDA"</b>                      JANE WYMAN                      LEW AYRES                      CHARLES BICKFORD</p>	<p><b>"EMBRACEABLE YOU"</b>                      DAVID CLARK-GERALDINE BROOKS                      S.Z. SAKALL</p>		

# A BANNER DATE IN 48!



**LEO PEPS  
UP THE  
INDUSTRY!**



**"HOMECOMING"**

Frank Capra's  
**"STATE OF THE UNION"**

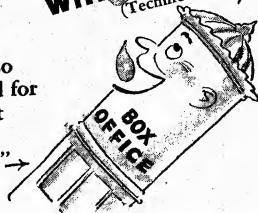
**"THE PIRATE"**  
(Technicolor)

Irving Berlin's  
**"EASTER PARADE"**  
(Technicolor)

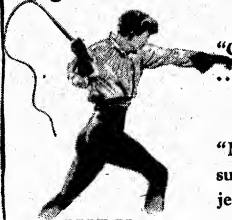
**"A DATE WITH JUDY"**  
(Technicolor)

**"ON AN ISLAND  
WITH YOU"**  
(Technicolor)

"It's so  
good for  
what  
ails  
him!"



# PIRATE CAPTURES CROWDS and CRITICS!



"Gala screen musical...bouncing  
... beautiful... a delight!"

—Howard Barnes, N. Y. Herald Tribune

"Musical of the year! Kelly is  
super-human... Garland is like a  
jewel!"

—Archer Winsten, N. Y. Post

JUDY  
GARLAND  
is the  
runaway  
bride!

"Best big-time musical show  
presented on screen or on stage  
in years!"

—Cecelia Ager, PM

GENE  
KELLY  
is  
the bold  
pirate!

"Eye-filling entertainment the  
stage can never match!"

—Alton Cook, N. Y. World-Telegram

## THE PIRATE

M-G-M's exciting  
TECHNICOLOR  
Musical  
featuring new  
COLE PORTER  
songs

WALTER  
SLEZAK  
GLADYS COOPER  
REGINALD OWEN

Screen Play by Albert Hackett and  
Frances Goodrich • Based on the Play  
by S. N. Behrman • Dance Direction  
by Robert Alton and Gene Kelly

Directed by Produced by  
VINCENTE MINNELLI • ARTHUR FREED



"Big package... fun and enter-  
tainment... loaded with prospec-  
tive juke-box hits!"

—Lee Mortimer, Daily Mirror

"Eye-filling! Bounces  
gaily along! The most  
beautiful techni-  
colors yet photo-  
graphed!"

—Rose Felswick,  
N. Y. Journal-American

**NEW M-G-M RECORD!**  
Following Frank Capra's lousous  
"State of the Union" at Radio City  
Music Hall "The Pirate" is Big in  
4th Week! (new M-G-M record for  
first 4 days of opening week  
Second big week in Montreal)

**RADIO CITY MUSIC HALL**



## CBS Scrapping School of Air After 17-Year Reign; Feels There's More Significance in Documentary Unit

After blowing hot and cold for many months, the Columbia Broadcasting System has finally decided to go on for an 18th year with its educational series, "School of the Air." Instead, CBS will "concentrate on public service features of more up to date character," CBS claims the latter as including the Documentary Unit's intermittent specials. "You Are There," "Invitation to Learning," "Doorway to Life" and various talks, symposiums and debate shows.

Meantime, the Arnold Perl ("Thompson's America," which has been auditioned by Werner Michel) and earmarked for the 1949-50 "School of the Air" to occupy the first quarter-hour daily segment, will be held in abeyance for possible conversion into a once-weekly half-hour program. This series has excited considerable in-company enthusiasm as a likely tonic for the lagging "School of the Air." With the summer decision to call it quits after 17 years, CBS has called off a meeting of its National Board of Documentary Consultants which has been set for this week in New York.

"School of the Air" began back in 1931. Originally it consisted partly of straight talks and interviews on educational subject matter. Gradually dramatic techniques were introduced and these were expanded through the years. Typically there were five half-hour programs each day, each dedicated in a given academic subject and the series ran from 7:30 to 8:30 a.m. on weekdays. The original thinking was linked to classroom pickup and used in school hours of the actual broadcast. In recent years, this was altered, "School of the Air" moved into the 5 a.m. slot. This took it outside classroom hours.

### Consistent Prizewinner

First and last "School of the Air" has been consistent winner of prizes and awards for CBS but late the company has felt that the success of the Documentary Unit were more significant both as good programming and as a sound financial use of the air. The latter, Vanuxem, from time to time published estimates for the value of the series. This has run around \$150,000 annually for actual studio production and \$100,000 for supervision but the value of the half-hour strip is something else.

The now-dropped plan for '48-'49 would have included "Thompson's America" as a half-hour strip at 5 p.m. with a daily-change high school quiz on current events filling the remainder of the time.

From accounts CBS was influenced by the kudos and impact of "You Are There," "Doorway to Life" and "Invitation to Learning" documentaries in contrast to the failure of its innovation, "Liberty Road," CBS on last year's "School of the Air." Latter show was germinated under the Edward I. Murrow fund and was produced by Leon Levine. Although trade-rated exceptional in concept and execution, the series got no publicity. Recognition, further proof that "school" was not up to CBS' own standards of smart programming, which pays off either in ratings or prestige.

### Don Cope Gets 'Lost'

With Cyril Arbuckle resigning as director of ABC's "Land of the Lost" to return to Hollywood to produce "Magna's" new co-op, the "Magical" show, Don Cope takes over "Land of the Lost" from McCann-Erickson agency.

"Land," currently sponsored by Bosc's Saturday morning line, according to present indications, take a 13-week hiatus following the end of 3 broadcasts. Future disposition of Bosc's tieup with the show is still contingent to the internal councils of management, since the Bosc contract doesn't allow any renewal action until Sept. 1.

Agency stated last week that there were no indications at the moment what the show's decision would be for the fall.

### AFRA Balloting Starts

Balloting in the NLRB election to determine the bargaining unit of radio and television workers under the AFRA contract with the networks, advertisers and stations, started today (Wed.) and continues through next Wednesday (16) until Sunday (19). In New York, the polling place is Room 619 at NBC, and the voting hours are 10 a.m. to 8 p.m. Actors, singers, announcers and sound effects men employed on radio programs during last March are eligible to vote.

In the AFRA election of members of the national board and delegates to the national convention, voting will be by mail. Ballots must be postmarked not later than midnight June 21, on received by the AFRA office by noon June 24.

### Passaic News

## In Deal for WB

Despite recent claims by Herman Bess, who manages WLJB, that the station is not for sale, attorneys for Mrs. Thrackery were engaged in a bidding yesterday (Tues.) afternoon with lawyers representing the Passaic (N.J.) News.

Negotiations for the Jersey daily to purchase the indie station were a losing proposition over the past couple of weeks and indications yesterday were that the deal looks lost. Sale of the station to the News, out of the radio picture, since she disposed of her Coast operations in Los Angeles, and her move to Warner Bros. (subject to FCC approval). WLJB has reportedly been a losing proposition ever since the New York Post publisher acquired the station, although Bess maintains that since he stepped in and revamped the format a couple months back the billings have taken a jump.

### Dies Claims 'Sabotage'

## As Texas Web Grets His Candidacy With Silence

Lufkin, Tex., June 8. Martin Dies, announced himself conditionally as a candidate for the U. S. Senate here in a radio broadcast scheduled for a regular web of 20 outlets, but which actually was cut after "one station" was cut. Just what caused the failure of the 20 station web was not determined immediately.

Richman Lewin, manager of KTRR, from which Dies spoke last night, said he was "in the opinion that 'technical difficulties caused by the weather' is the sabotage."

Lewin quoted Dies as saying "I consider the interruption deliberate. It is sabotage."

In Dallas, Clyde Melville, of the Taylor-Hoewer-Snowden Radio Sales representing the "Lost Star" radio network, said the broadcast, "As far as we can determine, it comes down to one thing, an act of God. The telephone company reports a very serious storm in the area, and the broadcast is to Houston." Houston was the central point of distribution for the broadcast, and the broadcast over telephone company wires.

Melville said a new broadcast would be arranged as soon as possible, probably some time this week.

A further investigation of the network's situation is being made. It has been reported that there were numerous thunderstorms in East Texas on the night of the broadcast.

### KLZ Sports Editor

## GLEN MARTIN

Martin edits KLZ's Saturday night "Sports Extra" and, in addition, is top announcer, head of assistant Lowell Watts, KLZ's Farm Reporter.

### KLZ, DENVER.

## CBS' Summer Sked Taking Real Shape

CBS' summer schedule is finally crystallizing itself and taking definite shape. Hubbell Robinson and Harry Ackerman, Nos. 1 and 2 men, respectively, of the web's programming operation, left for the Coast over the weekend for a two-three week stay and it is expected that within 10 days or so the final loose ends of the Hatus Time will be tied together. Ackerman's move to the Coast permanently to take over the program operation for Columbia as successor to Ernie Martin.

More than a score of shows have been in preparation weeks and here's how the picture currently shapes up:

"Cabin 3-13" dramatic series, originating from New York, goes into the Monday night 8:30-9 p.m. period being vacated by Lipton's "The Godfrey Team Scouts," beginning July 5. The full-hour Lux Radio theatre 9 to 10 p.m. will be occupied by the Arthur Train "Mr. Tutt" series (efforts will be made by Robinson to pact Lionel Barrymore for the title role). The other half-hour will probably go to the "Our Miss Brooks" comedy series, although CBS is still looking for a female lead for the show, originally designed for Slim Pickens. Canned Yagum Monroe show, summer subbing for Screen Guild Players, will be moved up to half-hour 10-10:30 slot and a dramatic program yet to be filled will go in 10:30 to 11.

No Hiatus Problem

Tuesday and Wednesday nights present no hiatus problem to the web. On Thursday, the Procter & Gamble Filt show at 8 o'clock for summer and it will be replaced by the George Herman Coker series "The Doctor Says Murder," which Christy will star in this one.

On Friday, the two half hours from 8:30 to 9 and 9:30 to 10 will be filled and the web will call from the location of comedy programs being produced by the Screen Guild Holiday and Nancy Walker shows. The "Life and Times of Alvin Karpis," which may star Arnold Stang.

Saturday night schedule finds the Frank Sinatra band have been moved up to 7:30, with "Sing It Again" already entrenched in the 9 to 9:30 segment and a new seven-day jam going into the 9 to 9:30 period. The 9:30-10 slot from which Pet Matlin's "The Doctor Says Murder" is being moved to a new afternoon slot which moves into 9 p.m. slot.

### P&G Renewes 'Beulah'

Hollywood, June 8.

Plugs on "The Beulah Show" will be Procter & Gamble's again on the radio and TV. The package goes back on Thursdays (30). Ken Danpack took off its five-week hiatus on Monday night, a seven-day vacation early in July, returning latter part of August.

Don Fitzgerald - Sample - set deal for P&G.

## Dept. of Sales & Vacancies

End of the 1947-'48 broadcasting cycle finds the following box-office attractions on the kilocycles available for the upcoming '48-'49 season, with likelihood of an expenditure before June 5 is out:

**Fannie Brice:** Dropped by General Foods (which picked up "Mr. Ace & Jane") as replacement for her \$40,000 prior tag may find the sliding touch in wrapping up new sponsorship.

**Abe Burrows:** Dropped by Listerine, but CBS feels his resale in an expanded half-hour "You're the Winner" may be a thing.

**Bob Burns:** Missing from the airwaves this season but still being peddled for '48-'49.

**Jack Carson:** Contract with Sealtel washed up and he's now "available."

**Joan Davis:** Her CBS co-op a flop, she's currently negotiating for a return to the Thursday night Sealtel show on CBS.

**Jimmy Durante:** Dropped by Rexall when latter grabbed off the Phil Harris-Allice Faye show from Fitch. Another case where the price (\$13,500) is straining a new sponsor's ability.

**Dick Haynes:** Star of Auto-Lite CBS show canceled, with client buying "Suspense" as new season's replacement.

**"Information, Please!":** Mutual co-op shows up this month. Dan Golenpaal is offering it as a two-way tele-radio package for \$12,500.

**"Mayor of the Town!":** Lionel Barrymore ABC ailer just canceled by Noxema in a budget reshuffle.

**Tony Martin:** Missing from the air since Texaco switched personalities a couple of months ago. Jack Paar. Although his asking price, \$8,500, is exactly half of what American Tobacco was paying him last year, Paar still has no takers.

**"Fox Pop!":** Parks Johnson quizzed off the American Express payroll. Available for next season.

**Phil Spitalnik:** Sponsored by the Electric Companies this season on CBS. The All-Girl choir envisions a bright future before the TV cameras, but meanwhile it's still being peddled for radio.

**Christopher Wallis:** Ed Byrns' package canceled by DeSoto (with litigation pending as a result) can be had for \$5,000.

**Mutual Strikes Bonanza in Co-ops**

Despite a souring on co-op shows among the other networks, Mutual has struck a coin bonanza. This season's Mutual co-ops are the most profitable. The pay-off for the MBS net and its affiliates has more than tripled in the past year, with the co-op sweepstakes field was thrown wide open.

As of June 1 this year, co-op shows traveling at a per hour sum nup of a \$1,700,000 gross for talent and a \$6,000,000 gross for space, as against the same date last year, when the talent bracket brought only \$500,000 and time charges \$1,000,000.

Solid faith of Mutual's execs in the co-op idea, despite a few reverses, is indicated by their latest decision to put new \$5,000 Heatter show up for local sponsorship.

Shows, titled "Gabriel Heatter's show on the radio," will be on the air as an early afternoon 15-minute ailer across the board. Although a writer for the show, Heatter, he'll plug the billings gap left by the exit of "Information Please," as a result of the net's tangle with Dan Golenpaal.

**"Tipoff" on the other networks'** Mutual's test for co-op is a comedown from the high end of the scale. Abbott & Costello ailer on ABC, "Honeydew Acres" being leaded by ABC's co-op pack only two months ago with a total of 85 local bankrollers, according to the show has 31 sponsors in 36 markets.

**Fulton Lewis Jr., Paces**

Among Mutual's long roster of co-ops, Fulton Lewis Jr., is way out in front with current billings on 304 stations. Kate Smith, after a spectacular gateway last fall, is a writer for the show, currently 250 outlets, while Cedric Fust follows with 160 and John Nesbitt with 140.

**Mutual's grand total** of its co-ops shows currently figures up to 1,359 outlets, with 1,200 of them being 1,500 participating bankrollers. On the other hand, ABC has slightly more than 1,000 co-ops, and CBS has 750, while NBC and CBS total around 300 apiece.

**"Musical Comedy" Yve Ozzie**

The summer replacement, starting June 18, for Ozzie and Harriet on the radio, is a musical comedy called "Musical Comedy," a series of short story adaptations with musical interludes supplied by Raymond Peck. This is virtually a musical edition of the same series' perennial hiatus entry, "Silver Theater."

"Musical Comedy" will originate in New York, not Cincinnati, as previously reported. The show will be Patterson McNutt's "Slightly Terrific," with Julie Condon as the musical director and Kenyon Bowers as leads. Lindsay MacHarrie will direct for Young & Rubicam agency.

**Chi City News Bureau Breaks Precedent, Invites Tele, Radio Membership**

Chicago, June 8.

City News Bureau, Chicago, has a "Little A" maintained by the four dailies here for cooperative coverage of local news, but has offered its service to Chicago radio and television stations. Move marks the first time a major metropolitan news agency has given the green light to broadcasters.

CNB is to be supplied via teletype at weekly rates scaled to the type of time of each client. Stations on air more than 12 hours will pay \$150; those broadcast less than 12 hours will pay \$125; those broadcast less than 10 hours will pay \$75.

CNB isn't setting up special services for broadcasters, but merely extending its present service to radio and TV. The contract or through associate membership by CNB's board of directors. Each station will get approximately 20 hours of service per day, written in standard news style.



Wayne, whose recording of "You Can't Be True, Dear" (with Kiki Griffin) on the Rondo label is more responsible than any other single factor in pushing him to the fore once again, has a nice baritone that he projects easily. I

(Continued on page 36)

## Talent Wakes to Witch-Hunts

Several movements are afoot in Manhattan to vitalize old organizations in opposition to censorship on radio and in other media. The American Civil Liberties Union has been most concerned at the witch-hunt menace which is invariably spread. All units are seen as potential victims of intimidation from the small town-and-intellectual-and-race-prejudiced groups who seem to unite in intestine dislike for writers, actors and others connected with the creation and dissemination of ideas.

So far not much has been reported, although a number of newspaper splashers have been achieving various victories linked to such sources as the Authors' League, the Civil Liberties Union, and its affiliate, National Committee for Freedom from Censorship, of which Elmer Rice is chairman.

## Crosby's Tape Success Seen Spurring Networks to More Recorded Shows

Hollywood, June 8. Up in smoke with Bing Crosby's summer hiatus, which started last week, goes the last remaining argument of NBC and CBS that transcribed shows are a waste of time for listeners. Aside from copping honors with a 14.6 in the last Hooperatings, two points higher than his nearest competitor — mechanical perfection of the Groaner's tape-recorded shows has been the strongest network argument that transcriptions aren't as good as live shows.

Tape has in the past year completely altered not only the operation on top ABC shows but has changed the thinking of the entire industry regarding recorded programs. When the Crosby show first went on ABC on September 1, it was strictly a transcription job of editing and re-editing, and dubbing and re-dubbing, often requiring as many as four days after a show was originally cut on platters before it was whipped into broadcasting shape.

The tape was used. At first it was transferred to platters for broadcast because equipment had not perfected the technique of editing directly from tape. This method was still better than the previous method of transcribing the one transfer instead of six or seven, with consequent loss of quality in each step.

### Two Hours for Editing

Time necessary for editing the show to its final broadcast form was reduced to a mere three or four hours when tape was first used last fall, following a series of intensive experimenting by the ABC and the Crosby office. Continuity editors, operating in a manner as film editors, have now reached the point where they can wrap up the show in two hours.

Program edited on the original tape is now being sold as the original broadcast quality. It is so good that in a recent demonstration for engineers at the Southern California stations a live program was recorded simultaneously on tape, and the engineers were able to tell which was tape and which was live as the control booth operators switched from live pickup to tape pickup.

Since Crosby went, recorded two other shows have been put on him — Gruchow Marx and the Abbott & Costello layout. A number of others that the indie, some two years ago are now recorded repeats. It is expected there will be more in the near future, e.g. heavy train in the fall as a result.

### WGN'S 'NEWBREE' SLUFF

Chicago, June 8. Mutual's sustaining "Newbree" is being heard in a new way following failure to clear time over the regular net outlet, WGN.

The regular broadcast the series for several weeks after the recent earlier this year, but was relegated to the F15 air, WGNB.

Ellington on Celanese

Ellington Co., which has had the production and the account, is now handling Celanese Corp.'s radio budget.

The time being this involves the continuance of a spot campaign.

## Light Co. Fades Carle

Hollywood, June 8. Electric Light and Power pulls the plug on Frankie Carle July 11. Sunday afternoon slot that Carle took over from Phil Spang was gone sponsorless through to fall.

Heaven Hayes comes on for the electric company, which is Electric Theatre on Oct. 3.

## Ma's Shuff Cues CBS-Hooper Tiff in Projectables

CBS is giving serious thought to moving in on C. H. Hooper's wide clearing of the air for the development, projectable ratings, with a counteracting job of its own. The indication is that it is to be an analysis directed at picking the alleged loopholes in Hooper's method of gathering and presenting phonecalls and diary reports from listeners outside that term a "U.S. Hooperating."

A sideglance of the findings which has caused much eyebrow lifting within CBS research and sales divisions concerning the "Ma Perkins" programs. The CBS broadcast of the serial has topped the daytime Hooperatings for a long time. That same CBS origination is not even included in the first 10 of the initial release of Hooper's cross-section of all U.S. homes. It does show up as first still in the 36-city ratings for the Hooper measurement of towns of over 50,000 population.

Hooper this week is mailing out LHM's which has a projectable study to agencies.

## Convention Coverage in Italian Set by WOV As 'Mass Civics Course'

WOV, N.Y. bilingual station, has come up with a novel plan for covering the 1948 Democratic National Convention in Philadelphia. Coverage will be in the Italian language (marking the first time that a national convention has been directly covered by a radio station in any language but English).

But of more significance, WOV has blueprinted the project as a "Mass Civics Course" for the American population served by the station. Initial broadcast will be Monday, June 21, at 10:30 a.m. as part of the GOP movement, with the station using WHAT, Philly, facilities for the evening programs, plus special daytime features. WOV crew will be headed by Tom Morgan, and include Lila Sergio, who will do the actual broadcasting in Italian, and Carmelo Pedevini, chief of WOV's Italian news desk.

REA Renews With WEVD

The American Federation of Radio Artists has renewed its contract with WEVD, New York, effective May 18.

## FCC BROWNS ON PERMITTING AMATEURS TO BROADCAST

Washington, June 8. Standard broadcasters are now willing to let their AM friends sit in return for even a fighting chance to get in the television picture. The Federal Communications Commission is currently wrestling with the problem of preventing hawking of video permits and licenses.

The Commission is well aware that mere possession of a TV permit is now worth its weight in uranium and has the effect of bogging prices of accompanying AM properties to the level of the atmospheric sales tickets status quo. FCCers are posting the war. Some "Will the Commission see it through to creating the give-away programs."

He discovered that, according to the time allotted, commercial in a half-hour network program under the new FCC code, the time consumed by these giveaway credits was 30 seconds over the code's limit. In other words, the client supporting the program would be forced out of his own commercials.

And since most of the industry still on the outside looking in, television, there's plenty of pressure being exerted to have FCC permit the video permit on which no construction has taken place and to forbid transfer of the type FCC is approving. It figures FCCers are posting the war. Some "Will the Commission see it through to creating the give-away programs."

While some of the AM-FM acolytes are pressing for a permit to allow an actual loss, Commission is aware the pattern will be reversed in tele and is anxious to fix policy to prevent hawking of these franchises.

Warfare in FCC Dilemma

Insistent romancing of the film companies with tele permit—particularly Warner Bros.—is to be taken over Dorothy Thacker's (Continued on page 38)

## NBC Fri. Facelift Runs Into Snags

Apparently NBC isn't finding the going so easy, trying to give a comedy facelift to its Friday roster next fall. As blueprinted, the new lineup for the network's Eddie Cantor show from Thursday night into the 8:30 Friday niche, replacing the Bert Siskel show, which Froster & Gamble has bought.

But, it's reported that Cantor and his sponsor aren't enthusiastic about the 8:30 period, preferring the 7:30 Siskel rather than precede him.

With the likelihood of the Cities Service 8 o'clock Friday show moving over to the 7:30 in the fall, the whole roster will get a new shuffle in a bid to please all the clients. It is expected that the second Ford will get the nod for a favorable 60-minute stretch for a switch-over to the new Intelligence line in current Sunday afternoon time.

## ZACHARIS' 'MISSION SET TO PREEM ON WOR

WOR, N.Y. has booked a new half-hour comedy series, "Zacharis' Mission," based on the life of a semi-military character, based on official records of Admiral Ellis Zacharis and his Intelligence activities.

Show will be called "Secret Mission" and is being slotted in the 10:30-11:00 p.m. time slot, occupied by "The Shadow." It preems on June 27. Roger Bower will direct.

## Clear Summer Decks for Giveaways: Some Stars Jittery About the Fall

### Deep Freeze

Radio director of a New York ad agency was listening to a six-week program of the show now on one of the networks with a view of recommending it for a client when it occurred to him to add up the time devoted on the program to creating the give-away programs.

He discovered that, according to the time allotted, commercial in a half-hour network program under the new FCC code, the time consumed by these giveaway credits was 30 seconds over the code's limit. In other words, the client supporting the program would be forced out of his own commercials.

## Carlin Wee For 'Surprise' Party On His 25th Ann

A coast-to-coast "surprise" birthday party celebrating the 25th year in radio for Phillips Carlin, Mutual's top operator over programs, is being cooked up for Nov. 23, the date he joined WEAF, now WNBC, in 1923. The idea was sparked by a group of radio stars, led by Dinah Shore, who were built into the program by Carlin's tutelage during his reign as program chief at NBC and MBS for several years.

While plans for the occasion are still in the nebulous stage, Mutual execs are making a notation of the special program on Nov. 23, with coast-to-coast pickups of greetings to Carlin from various cities. Besides Miss Shore, other name performers whom Carlin either started or helped to develop include the late Tom Breneman, Arthur Godfrey, Harry James, Johnny Olsen, Dick Humber, Gertrude Berg, Henry J. Taylor, the Three Suns, Phil Lord and several others.

Mutual, Carlin is credited with initiating the current give-away with "Queen for a Day" and mapping the format on "Meet the Press" and "Leave It to the Girls." Odd facet of Carlin's career, uncovered in NBC's archives, is that he invented the net's station-break chimes.

## 'Nicer' Emcees Wanted By St. L. School Femmes; Soaps, Crime Airers Ship

St. Louis, June 8.

Soap operas and crime stories finished behind musical and educational shows in a round-up conducted by the Melville High School Y-Teen Club in St. Louis. The club's "Queen for a Day" contest, which was held to pick up a first place in the voting. One of the females did give up her second place to get in her voting.

After an intensive study of the program, the air line for students defined as educational programs these about science, history, music and art and music that describe the lives of great persons.

The five music programs, symphonies, operas, and operettas, Drama and educational programs were given as the second favorite and a little less important.

Growing still bigger with each passing week, the giveaway bug is now casting a long shadow over the fall programming scene.

Domination question before the trade is how will the top name programs fare rating-wise when they return to the airlines after their vacations? During the summer months, the raft of giveaway shows that hit the air during the last couple of months will continue without opposition from the just-planned "entertainment" programs. New listening habits will be formed in this period and there's a widespread fear that the high-priced talent shows may not be able to recoup their following next fall.

The giveaway shows have already given substantial proof of their ability to cut deeply into the ratings of the opposition shows. Such program kingpins as Fred Allen and Edgar Bergen have taken down several top shows by the growing appetite for the show's "old gold" giveaway blossoms in face of the Hooper gods. Then, it's figured, they will be able to firmly admit they are along a cleared program highway.

There's a feeling of hope that by fall the giveaway Frankenstein will have died either from boredom or exhaustion. In that case, the big name shows will be welcomed like a fresh breeze on the air of airlines. The giveaway craze can't last forever, some network execs declare, and they are frankly admit they can't foresee the end.

Analysts of the giveaway show picture are predicting a sharp amount of the prizes begin to hit a plateau. Once the jackpot stops rolling, the prizes will be over and dialers will revert back to normal. "Giveaway shows have nothing to do with the keen listeners coming. But how long can we keep doubling?"

## Radio-Less Virgin Is. May Get First Station If FCC Okays New Bid

Washington, June 8. The radioless Virgin Islands may have its first local station if the Federal Communications Commission approves a bid submitted by consulting engineer William N. Greer.

Greer, who is in Puerto Rico, urged amendment of FCC's rules so that he could personally build a new radio station at Charlotte Amalie, St. Thomas. The Islands now receive only one radio broadcast from two Puerto Rican stations.

By building the station himself, Greer would be able to raise for under \$4,000. He would move to the Virgin Islands, FCC willing, and build a new radio station. Greer would be able to broadcast the show by transmitters, but not yet gotten an answer from the FCC. He has a population around 11,000.

Only hitch in Greer's plans is that the FCC's present rules require power of at least 250-watts, which is a minimum permissible in unusual circumstances.

### FLATLACE CHECK SPOTS

Plaster, femme garments, and consolation in an announcement station list but with an expansion of markets.

Foots, Cone & Belding in the agency.



## Strozz Feels Full AM Duping N.S.G.; Sees No National Network Till 1953

NBC television may be in for several major programming policy changes following the resignation of Frank E. Mulien. As the web's tele top following the recent resignation of Mulien, Strozz is expected to be planning the incorporation of certain television techniques into TV production. Strozz last week broke away from some of Mulien's program ideas when he declared that duplication of AM shows into television would be good for "only certain types" of programs.

Mulien had been one of the first video officials to see the possibility of an AM-TV "duplication," predicting that duplication would eventually lead to the expected merger of the two media. Strozz, in his first press interview since his recent appointment, says he hopes to duplicate certain AM audience participation shows. He declared NBC would pick up the expected AM sponsors for the right to duplicate some of the web's top radio coast-to-coast shows. Mulien previously expressed the fear that, after the first four or five weeks of watching such shows on TV, the audience would tune off for video viewers. He implied, consequently, that full duplication might not be feasible.

In another break from Mulien, Strozz pushed back three years the estimated completion date for the new coast-to-coast link, predicting there would be no nationwide network until at least 1953. Mulien, of the long cross-country hauls west of Texas on the cable's radio, which will be in operation by at least 1953 to pick up network shows, he advised the establishment of a first coast-to-coast link, which could be linked time after time into a nationwide web.

"Terrific Investment" in Tele  
NBC stations now under construction in Cleveland, Chicago and Hollywood will be on the air by mid-October, Mulien says. He says the web's full complement of five owned-and-operated outlets, Strozz feels he played down the possibility of NBC's opposing the FCC's ruling against any single station possessing more than two o.k.s. stations, citing the "terrific investment" necessary to operate in TV. It costs the web over \$500,000 yearly merely for personnel for its N.Y. outlet, which means five stations will have a salary cost of \$1,500,000—and that before production even gets under way.

Pending completion of the coast-to-coast co-ex link, NBC will service its non-interested affiliates with shows transcribed via the web's kinescope recorder, as well as with other film and tape methods. Mulien says he hopes to establish a full-scale film distribution system to service both affiliates and indie outlets with recorded shows and pix made especially for TV by Jerry Fairbanks and other indie producers. Strozz declared that NBC has been approached by "everbody" in Hollywood who want to make films especially for tele, but declared it's impossible to talk business until the film products cut their costs.

As for the recorder, he declared that NBC could make a 10-hour show at a total cost of \$180 for the negative and \$80 for each film. Figure is one-one-fifth of that charged by Paramount, which until now had offered the lowest-priced transcription service.

## MUTUAL'S 'GIRLS' WILL BE SPONSORED ON TV

Hollywood, June 8. "Leave It to the Girls" will be starting July 1, with Mutual filming the airshow! It'll be sponsored on the Jon Lee TV by the same company which will bankroll the radio version. Sponsor deal is expected to be made within two weeks. The show, being building the star-heavy stanza for dual sponsorship for the past six months.

Show stars Constance Bennett, Sylvia Sydney, Ethel Barrymore, and Chandler. The show will be bankrolled by the Franks, with Martha Roundtree package will be shot on a once-weekly basis. Mutual's new Vin Saxon studio, with John Wright, who directs the video show, also directing the video show.

## Go West, TV

Hollywood, June 8. In the first concrete evidence that Hollywood might soon receive TV, an on-the-air vision programming center, NBC has assigned Ed Sobol, top key of its N.Y. franchise, to head up production here. Now a staff producer at WBNT, TV web's key radio station, Sobol will come out in September, about a month before NBC's KNBH takes the air.

He's expected to form the nucleus of the video department's programming department which it hopes will take the place of the radio department of talent available on the Coast, plus other factors, it is believed that other webs will follow the NBC example in order to be all ready for the national westward move as soon as the coast-to-coast coaxial cable is opened.

## Non-GI's Into Wing's Lab

American Theatre Wing, for the first time in its history, will throw its doors open to non-GI's in the new ATW television laboratory. A special session of July 5. Move is part of a special concession granted to the Radio Writers Guild and Radio Directors' union, pointing out that the new ATW television laboratory.

According to Wing director Winston O'Keefe, the experimental lab will give members of unions and guilds a chance to work together in the lab. The lab will be a place of tele-acting, writing and directing. Directors and writers will be divided into two production units, each responsible for two complete shows on alternate weeks. The units are to rotate so that students can get a thorough backgrounding in all phases of the lab. Entry is recruited from the Wing's talent pool.

For the new lab course, which runs July 5 to Sept. 10, major stress will be laid on directing and writing. Writers, limited to eight, will be given the chance to write original scripts, with credit to be given. Following each show, NBC writer-director Fred Coe has already agreed to produce. All shows will be produced on a closed circuit under WXII, Bill Still's expert, under video station in Jamaica, L. I.

Fees for the non-GI's taking the course will be \$85 for writers and \$125 for directors, which represent only the actual lab costs. With the first production, Wing is providing a tele seminar at its regular meetings, the writers will be urged to attend. Wing's seminar course for an intro to the non-technical phases of the medium.

According to O'Keefe, the move to take in non-GI's for the first time represents a step further in making the lab a place for professional training program and "adult educational level."

Among the top writers who will be controlled are Philip Hickey, Pete Lyons and Howard Rodman, while the list of directors includes a Broadway vet, Perry Lafferty, Al Ward and Wylie Adams. Byron McKinney is the Wing's tele supervisor.

## 'World's Letters' Mapped

New television series based on dramatic novel \$85 for writers and \$125 for directors, which represent only the actual lab costs. With the first production, Wing is providing a tele seminar at its regular meetings, the writers will be urged to attend. Wing's seminar course for an intro to the non-technical phases of the medium.

Padula is headed up by Edward Padula and Theodor "Book-of-the-Month" club dividend.

## Y&R Integrates Tele Dept. Into Radio Setup

In an administrative realignment of the video department of Young & Rubicam has lost its identity as such and is now part of the radio-television department under Sylvester J. (Pat) Weaver, v.p. and director of radio, and his assistant, Everett Ruess, v.p. and Joseph A. Moran.

Under the new setup William Forbush, no longer director of television, but now a member of the radio-tele department.

## NBS Shelves TV Web Despite Fear of Affiliate Loss

Plans for a Mutual Broadcasting System video network were shelved once again at the network's executive meeting in San Francisco two weeks ago. Brushing off talks of a national television network, as soon as the at least for the next three or four years, MBS directors decided in favor of developing their video plans on a local and regional basis.

As one Mutual exec phrased it, the network's "pretense to do money in television in their own way without the superimposition of national network costs on local expenditures." Check of each of Mutual's stockholders reveals that, with exception for market key AM outlets are hip-deep in the video current. Mutual's Detroit station, WJLB, is being stymied by a jurisdictional dispute with the Canadian government on video frequencies.

Mutual's board has no fear that the net will lose out in the competitive scramble for markets because of a failure to form a national video web. This viewpoint is conditioned by the fact that other network, despite all talk, is in position to project full-time service to the market, but lacks due lack of telephone lines. Secondly, MBS is protected in the video market by the stockholder TV stations which, at some date in the indefinite future, are likely to combine on a basis similar to other AM operations.

Danger is recognized, however, that many of the MBS affiliates may link up with other TV nets if national "blueprint" is forthcoming. To date, 30 MBS outlets are in one stage or another of the video operations. MBS executives anticipate that many of these stations will have dual affiliations for video with the national network picture clears up.

## Bell Winds First 2

Hollywood, June 8. Bell - International Pictures wound up first two film "Retelling" films for television after nine days of shooting, at an estimated cost of \$100,000. I.P. head, Jack Gilson, used 18 studio sets and spent one day on location for the two films.

Credits list Gilson as production supervisor; Leonard Lawrence, executive producer; Walter Connolly, producer and Joe May, director. Cast includes Bob Dineen, Marta Corday, and Helen Westcott, Helen Stanley and John Lawrence. Series was written by Dwight Fields.

## 'Video Town, U.S.A.'

The first dated study of television, which is being conducted by the U.S. Community has been completed by the research department of Everett Emmett at agency. Called "Video Town, U.S.A.," the study is being conducted in the New York metropolitan area as was a study in the Los Angeles area, which will be used to gauge video's commercial efficacy.

The study, which will be unveiled today (Wed.) by George F. Foley, Jr., television director of the U.S. Community, is being conducted in the New York metropolitan area as was a study in the Los Angeles area, which will be used to gauge video's commercial efficacy.

**WE, THE PEOPLE**  
With Dwight Field, emcee: Mrs. Spencer Tracy, King Cole Trio, the Mary Dore, Everett Ruess, Althea, Martha Greenhouse, Joe Waring, Oscar Bradley, etc.; Dan Rostenbury, announcer.  
Producers: Rodney Erickson  
Director: Ace Glick  
10:30 p.m.  
GULF  
CBS-TV, from New York  
(Young & Rubicam)

The major networks—namely NBC and CBS—have made much of the fact that the duplication of television will play an important role in the future TV programming pattern. CBS last week secured a "first" in premiering the simultaneous broadcasting (on a regular basis) of the Tuesday night Gulf-sponsored "We, the People" show. If the video program that is run off the duplication on television, the boys had better get busy. CBS is devising new formulas and techniques for integrating AM shows into the video network.

What the tele viewers saw last week was precisely the same thing that radio audiences have been witnessing for years for it contained more of the same old taking the cameras into the Empire theatre on Broadway and the home on the radio. "We, the People" characters lined up for last week's radio program. All remarks, as it is for years—announcers, cue throwers, signal men, and the like—were all wrestling with their scripts.

In terms of depicting for home viewers the radio show, it ran off, it could probably be classed as a success. But, as for the video, it was a complete disaster. With the single exception of a few commercial men in newspaper program, no attempt was made at all to give the radio show a much needed TV look.

If anything, it pointed up one thing: the radio show eventually will be a success. The video show, at best, tend to bog down the proceedings through the dull recital of the script. It is a pity that the show tried out for a sponsor on two occasions—when Alen took over the spotlight and when the radio show tried to play out their "Nature Boy" routine. (Alen, for one, demonstrated he played more showmanship in his few brief moments, using the

script merely as a take-it-or-leave-it prop, than the rest of the stanza could muster.)

For the TV program, "We, the People" showcased a variety of personalities, including the King Cole and the King Cole Trio, (With Nat Cole also doing some lines), there were a number of other "stars" of "Nature Boy." Mrs. Spencer Tracy, who described the work as doing "a little bit of everything," and "Evil Eye Ben Finkle," who can play a number of things. Maury Dreier, billed as a gourmet in search for the "perfect steak," and a couple of the chaps from the Theatre Adventures "Covered Wagon" group, Martha Greenhouse and Joe Waring, who made comic of good fools for Alen.

The "compramis" attempted was in trying to subvert the script reading, with the canned remarks of the guests on the backs of the seated participants or on longwinded ways. An attempt was made to make the show a comedy sequence, with a platter steak brought on, but Alen again the comedy of the evening was a script resulted in a sorry fumble. The show was a complete disaster. The script resulted in a sorry fumble. The show was a complete disaster.

ALAN DALE SHOW  
With Alan Dale, Janie Ford; Morye  
Producers: George Sheek and Lou  
Director: Jim Caddigan  
Writer: Sandy Howard  
10:30 p.m.  
15 mins.; Tues., 7 p.m.  
Staining  
WALSHMONT, N.Y.

Here's a show that could be built into a successful long-term entertainment with a better writing job backgrounding it. Stanza has played a number of roles in the voices and personalities of Alan Dale and Janie Ford, plus comedy from a weekly guest. Entire program lacks the requisite atmosphere of a variety show. Offerings, however, because the performers, without a good script (Continued on page 34)

## SEVERAL TV HEARINGS POSTPONED BY FCC

Washington, June 8. The Federal Communications Commission yesterday postponed indefinitely a number of consolidated TV hearings throughout the country. The delay is due to the Washington hearing that opened next Monday (14) to decide whether to lower the design channels from 13 to 12 and to reallocate them.

Commission action will not hold hearings in Miami-June 24; Dallas June 27; Charlotte, June 30; New York, July 7; Philadelphia, July 14 and New Bedford, June 21; Atlanta, June 28; and St. Louis, July 12.

## 'Fashions' to Go on With Different Bankrolling

"Television Fashions on Parade," half-hour show now airing every night over the network, will continue through the summer but with a different bankrolling setup. Instead of the retail store acting as "program home" for the series, it's to go cooperative with segment of the show, with each fashion designer or manufacturer.

In the "host" idea, several potential sponsors couldn't find the show because their merchandise was not shown in a particular store. Already lined up are the clothing houses are Marc-Vella, Paris, Sam's, and Dresses, J. & J. Chambrat Dresses and David Crystal Sportswear.

## OLDS DROPS TV NEWS

Oldsmobile has dropped its Sunday-night news review from NBC's "The Tonight Show," which was for something as a replacement in the medium.

## All-Out Sports Pick in TV Newspaper Copy

At agencies who are directly interested in the new newspaper-looking asstance at the pitch being used by some of the video receiver manufacturers in newspaper copy. These agencies, recalling John Ringling North's blowup over the video receiver, are looking for a new look involving the Ringling-Barnum & Bailey circus, think the new look will be a success. They are by continuing to highlight the sales angle of "attending to the clients with all the color of home."

This approach is described by the agencies as a "new look" necessary for the spurring of set sales and obviously a stovely substitution of the old newspaper point out that the manufacturers have a greater stake than any other interest in the case of changing programming and it's up to them to avoid anything that might incur the wrath of the case of changing program sources.

The Macy ad had underscored the importance of the case of changing programming and it's up to them to avoid anything that might incur the wrath of the case of changing program sources.

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## TV Razzor Checks Out

Six film commercials to be used by Gillette Razors in the new TV ad campaign of the Louis-Walcott firm are being rushed to completion by June 15. The commercials are being produced by the Gillette company.

initialer is a show tabbed "Two Men and a Girl," featuring Beverly Paterno, nitery singer, with Barry and Dan McCullough, WOR producer and announcer, as the emcees.

Plan is to emanate the show from a N.Y. night club.

## Channel Demands Spell Fireworks For Scheduled FCC's June 29 Hearing

CARL JAMPEL

FOREST HILLS, N. Y.

June 9, 1948

Dear Tom McCray

Dick McDonagh

Ken MacGregor

Bob Adams

Jim McEduards

John Goldwater

Louis Silberkleit

Bernard L. Smith

Hal Rorke

Andy Hewitt

Reed Johnston

Mauray Holkom

Howard Martin

Bill Fisher

Bob Hastings

Harlan Stone

Alice Yourman

Arthur Kohl

Gloria Mann

Rosemary Rice

Bob Sherry

Doc Dickson

Aggie Horine

George Wright,

and whoever it is in mimeo that rushes those late scripts through;

A million thanks to you on this third anniversary of "Archie Andrews" for the three happiest years of scripting I've ever had.

It is only our sensational family spirit that has enabled us to bust all records for that Saturday morning spot on NBC, put us among the top three Saturday daytime shows, gave us our 7.5 peak, brings in those 2,000 letters a week, keeps our audiences rocking and rolling, and keeps Swift & Company picking up those options.

I certainly couldn't have done my job without your help.

Sincerely,

CARL JAMPEL

Washington, June 8. Television's most heated battle to date is shaping up for the Federal Communications Commission's scheduled June 29 hearing on a new allocation of video channels.

Hearings were originally scheduled for Monday (14) but the FCC decided to postpone them until June 29 because of the tremendous amount of material to be heard from interested parties throughout the country. Original deadline of June 29 for filing material, meanwhile, has been postponed to June 18. This, however, includes only proposals to present proposals. No new proposals are to be accepted.

Latest squawk came from Warner Pictures, which has filed for channel 13 in Chicago. Under the proposed reallocations, Chicago's last channel, WB, however, has protested, claiming that Chi is an important enough market area to possess the maximum of seven stations, instead of the six it would have under the reallocation. Recent mail has included the following demands from tele companies. Mercer Broadcasting Co. objected to Newark winning a tele channel at the expense of Trenton, which lost channel Jersey had only two video slots, while N. Y. has 29 and Pennsylvania has 30. It said it plans to apply in Trenton along with WTTH.

Massachusetts Broadcasting Co., Boston, a tele contender, complained bitterly of the inadequacy of the four channels available to the Hub City, Maumee Valley Broadcasting Co. of Toledo protested NBC's channel allocation as a failure to earmark a slot for Steubenville, O.

### "SCREEN TEST" PAYS OFF WITH FILM CONTRACT

In the first payoff to talent appearing on ABC television's Hollywood Screen Test show, Rita Colton, model and ex-wife of a screen contract, has been awarded a screen contract by the Wallis Productions on the basis of her work on the show May 30.

Colton, actress Olive Stacey, meanwhile, who played the ingenue lead in the Theatre Guild's presentation of "Our Town" over the NBC on Sunday (6) night, was offered a screen test by 20th-Fox on the basis of her performance. She had never had more than a bit part on Broadway previously.

"Test" packaged by indie producer Lester Lewis, spotlights two testees in a screen contract, dramatic skills, in which they appear opposite established film or legit Broadway stars. Miss Colton acted in a short skit opposite Dean Jagger. Show originates in the studios of WFL-TV (ABC, Philadelphia) and is aired on the ABC video web Sunday nights from 6:30 to 7 p.m.

### McBride's TV Pact

Mary Margaret McBride has been named by the Newtons television agency for a weekly 50-minute television series on WNBT, New York, starting in September. The show, \$3,500 per show, and the agency is obligated to get five sponsors, subject to agency acceptance. It will be an evening show.

Femme gabber's regular noon-time series for multiple sponsorship continues across the board on WNBC, New York.

### GF Spreads on WNBT

General Foods has increased its obligation on WNBT, N. Y., Thursday nights to a full hour. Starting in September, the show "The Author Meets the Critic" (6-6:30) will be occupied by another GF show, "Try and Do It."

Young & Rubicam will be the agency on "Try."

### CAHAN'S WFL-TV SPOT

Philadelphia, June 8. George M. Cahan, former member of the production staff and master of ceremonies on several of WFL-TV's audience participation shows, has been named production manager of WFL-TV.

He was formerly in program production in Hollywood and program director for KIBB in Hawaii.

### YOU CAN NOW PLACE BETS AT FIRESE

N. Y. racetrack fans will soon be able to watch the horses daily. WATV, Bremer Broadcasting's outlet in Newark, N. J., has signed to air the feature on the track at mouth Park (N. J.) track daily, starting with the season's opener June 18. For the season, the track's jockey club, will call the races.

CBS television, meanwhile, will air the Belmont Stakes exclusively on AM and TV from Belmont Park Saturday (12) under sponsorship of Gillette Safety Razor. Glen McCarthy will call the race for radio, with Bryan Field handling the tele commentary.

### Zale-Graziano Airing In Last-Minute Hassle

#### Over Newspaper Ad Mess

Tony Zale squares off against Rocky Graziano for the world's middleweight title in the Newark's Ruppert Stadium tonight (Wed.) but as of late as last night (Tues.) the possibility that the fight would be covered by television looked extremely remote.

Continuing reports on the fight's TV coverage continued to be heard until late last night. According to the New York Times, the National of Champions, syndicate which is promoting the bout, "there will be no television even if all seats are sold." DuMont television officials, however, claimed they had a signed contract giving them permission to televise the event, but only in case of a sellout. Because "no television" carried in most of the N. Y. daily newspapers last week, DuMont was doubtful that it would cover the fight even if granted permission.

DuMont reportedly inked the contract with the syndicate two weeks ago. Ballantine's Brewery bought sponsorship rights for \$30,000, taking radio rights in order to get the TV bankrolling privilege. Following appearance of the contradictory ads, however, Ballantine's bowed out of the video coverage, believing that the ads would go too deeply into the pockets of the audience. Syndicate then offered to give DuMont the legal rights, but again, only in case of a sellout at the stadium.

According to DuMont, the syndicate had warned not to take the ads. Web now believes that if it covers the fight, it will be taking a part in misrepresentation to the public. Decision on whether to televise the bout, consequently, will probably not be made until the last moment. Bodine, meanwhile, reported ticket sales going "very well" and predicted a sellout.

### WPXI SETS WEEKLY SERIES ON RELIGION

In the first attempt of any N. Y. television outlet to air a weekly religious series, WPXI, Albany, will launch such a series June 20, five days after taking over the "Half-hour" show titled "Television Chapel." It will be broadcast each Sunday from 5 to 5:30.

In line with announcement of the show, it's recalled that Charged News, F. M. Ryan, charged the industry several months ago with failing to perform an adequate public service by airing religious programs. In a speech before the American Television Association, Ryan promised at the time that WPXI would come up with such a series as soon as it took the air.

First three guests are to be present Protestant, Catholic and Jewish clergymen, giving brief, visual expositions of various religious series, intended as a continuing public service by WPXI in cooperation with the Federal Council of Churches of Christ in America, the National Council of Catholic Men, and the American Jewish Committee.

### Doffing the Hat

CBS television last week came up with one of the first instances on record of one web plugging a competing web's property. It was Kyrle Bonnell, star of NBC tele's sustaining "For Your Pleasure," who guested on CBS' simultaneous AM-TV airing of "We, the People" last night (Tues.) over CBS.

In daily press releases preceding the show, CBS hailed Miss Bonnell as the "new television star" and a "television ingenue." Web even went so far as to use the word "television" labeling her a "televisionary."

### Michigan U. Producing Series in Cooperation With WJW-TV, Detroit

Ann Arbor, June 8. Michigan Univ. speech department has started production of a television series in cooperation with WJW-TV, Detroit. Two shows have been presented, with a third to air on July 24. The series will supply scripts, actors and off-camera direction, with the station handling the studio rehearsal and telecast.

Opening show, May 16, was "Mr. Plunkett," which was directed by Robert Hinkle, and the second, done May 30, was "Blood and the Law," a drama by John Simonds and Pat Merritt. The July 24 stanza will remote from the Michigan campus.

Garnet Garrison, former NBC producer who heads radio at the college, arranged the series. Mel Weissman, WJW-TV program director, Tom Riley is directing the series. The show's host, Hugh Norton directed the first for the college and Garrison handled the second and will do the third.

### KENTON BOWL CONCERT TO BE Aired BY KTSL

Hollywood, June 8. Stan Kenton makes his television debut later over KTSL on June 12 when his concert at the Hollywood Bowl will be telecast.

Kenton to telecast concert with no cut to the maestro and a guarantee that the telecasting would in no way interfere with presentation at the Bowl, after Kenton had refused TV's offer to telecast him indirectly and on the basis of a 50-50 split for cost of telecast.

Kenton, as known, is a contract spot for the Mutual network which broadcast his band as a sustainer since 1944, but the offer was rejected. Don Lee may again air Kenton on sustaining time in July.

### Chick Chandler Emcees

#### One Reel Telequiz Film

Hollywood, June 8. "I. Q. U." is first of a series of telequiz shows on film, went before the cameras at the new studio Center Studio Monday (7). Allen Mintz, producer, headed by minute layouts. One-reelers will be produced by Mintz, and sponsors at the rate of one per week starting July 1. Chick Chandler, Screen Actors Guild card holder, emcees the shorts.

Format consists of Chandler quizzing tele viewers on various subjects, with production numbers filing in the waits while set-diers give the answers. Sample of questions: Boulevard, accompanied landmarks along "one of America's famous thoroughfares." Stationers will be able to offer prizes for first calls received from viewers.

### 'Small Fry' Bails Sponsor

DuMont network's "Small Fry Club" picked up its first spot this week when General Foods packed to banter the show on Thursday only over WABD, New York. Contract, running 52 weeks, tears off June 24. Bowling is the show's sponsor. Show has been on the air since March, 1947, and is now broadcast across the board. Bob Emery produces.

## Russ Johnston In Switch to NBC

Russ Johnston, radio veepee of the McCann-Erickson ad agency, moves over to NBC television July 1 to head one of the newly created NBC tele feature service. He's to direct the distribution of all film features to NBC affiliates, as well as the sale of live sustaining time to the network by NBC's national sales department.

Johnston's move is looked on in trade as the first important step by NBC to set up a nationwide film distrib service, something which has been a long time alluded to by various NBC video officials. Establishment of the TV feature service is believed to point up the probability that the major advertising plan is directed toward on films for their networking activities, at least for the next five years.

Johnston's first duties will be to serve as liaison between NBC and the Jerry Fairbanks organization, now producing special TV NBC's own web. He'll eventually handle the NBC's film unit, sustaining shows to affiliate stations, including those fed via coaxial cable, microfilm and kinescope recordings. Under present arrangements, all NBC commercial shows are sold to the network's sales department, but any sustainer is available for sponsorship locally.

### COAST BANK BUYING CARTOONS FOR TELE

Hollywood, June 8. Foote, Cone & Belding is packaging a series of two-and-one-half minute cartoons for the Security First National bank to be televised over KTLA.

Cartoons deal with the commercial department of the bank and are being made in a humorous vein, an effort to lure the bank in the eyes of the public. Reels, being made by Ray Pattin, are the first bank commercials in this territory.

### Femme Sought for GM 'Crocker' Lead on Film

Dancer-Fitzgerald-Sample is holding negotiations to possibly take over the "Betty Crocker" personality in the tele version of this General Mills candy which agency is auditioning on film. It's to be a 20-minute evening program. The spot will likely be Sunday 8 p.m. on WCBS-TV, New York. NBC's key outlet won't take it because the period has been designated for a video network show exclusively. CBS hasn't taken it because it won't have the coaxial cable at that hour.

The audition film when completed will be related to General Mills' headquarters in Minneapolis and if show is accepted the film are holding the service as the first program of the series. Otherwise it is to be live. Indications are that the film will do the vis-a-vis to "Crocker."

### STO

Before You Set  
Your Radio Schedule

for 1948-49

find out about  
the new concept  
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to the Advertiser

Booklet on the press

Write Box 1212

**AVAILABLE in NEW YORK**

**on WJZ 7:15-7:30 PM EDST.**

**MONDAY THROUGH FRIDAY**

*Elmer Davis*

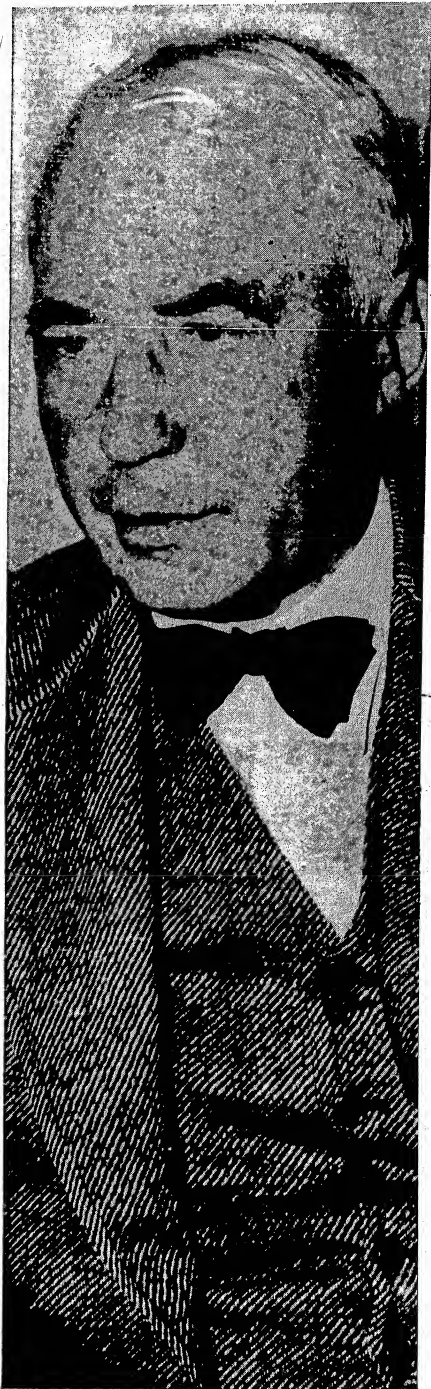
AMERICA'S MOST DISTINGUISHED,  
MOST RESPECTED NEWS ANALYST

**NOW—IN TIME FOR BOTH POLITICAL CONVENTIONS**—you can sponsor Elmer Davis in the New York area. Winner of the Peabody Award for his brilliant news commentary, Elmer Davis is an astute, unbiased political analyst. In his past two years in the same time spot on WJZ, his outstanding reporting has won him a large, loyal following. In this critical election year when all eyes are on Washington, Mr. Davis's keen interpretation of the political scene will be one of the most important news programs in radio. The price for sponsorship in the New York area and elsewhere is *surprisingly low*. For complete details, write, wire or phone *today* to WJZ, or ABC Spot Sales, 30 Rockefeller Plaza.

**WJZ** NEW YORK'S *first* STATION

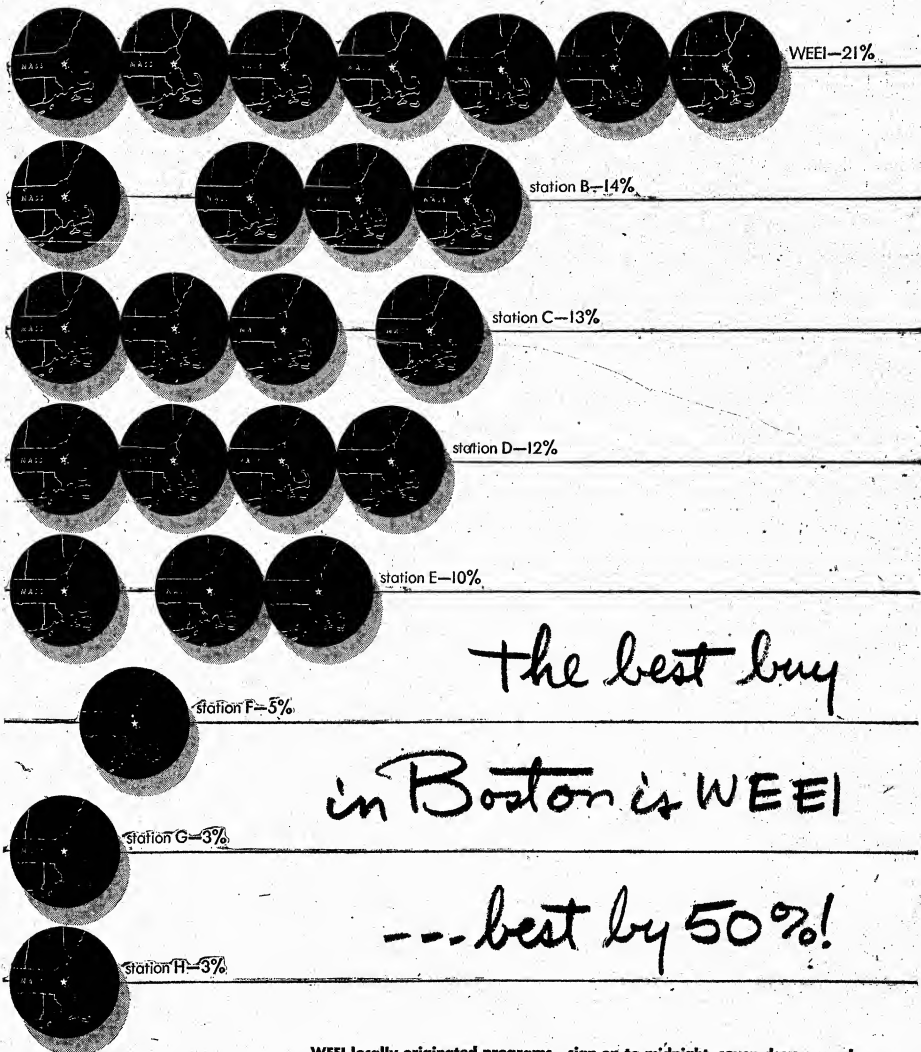


If you are interested in sponsoring Elmer Davis in other markets, call your nearest ABC Spot Sales office at once.









The best buy  
in Boston is WEEL  
--- best by 50%!

WEEL locally-originated programs—sign-on to midnight, seven days a week—  
average a 50% larger share of audience than the local programs  
on any other Boston station . . . a 144% larger share  
of audience than the average of ALL local programs  
on the other seven Boston stations combined. (Pulse, March-April, 1948)

To buy one of the best local programs in Boston,  
contact Radio Sales or WEEL—Boston's best buy.



## "Spanish Inquisition"

Continued from page 25

for any more of the "sin and hypocrisy" broadcasts which had Congress ready to take action. In the fiscal year ending, NBC and CBS have been handling about 70% of the State Department's overseas programs and received about \$760,000 apiece. It is expected that the new contracts will not only scale down the work of the web but also their take home pay on the deal.

### Lemmon Charges Monopoly

Likely to crash through in a very substantial way for the first time will be Walter S. Lemmon's World Wide Broadcasting Foundation, operator of the DX WUL. Lemmon turned up at the House probe last Thursday before it terminated to charge that the State Department has been fostering a monopoly by concentrating the bulk of its trade between NBC and CBS.

"I regret to say," he commented, "that this monopolistic tendency in the awarding of program contracts has persisted, and only at a very recent date has it been indicated that this monopoly situation is likely to be broken up. I am confident that under the able administration of Assistant Secretary of State George Allen, this monopoly situation will be reviewed and remedied, so that the resources of our pioneering and experienced organization can be utilized."

At the time that Congress was convinced it had gone too far in ordering the "Voice" money to be spent by private contractors, Lemmon made the pitch that private operation was okay and that there should be more of it, with his company getting a larger share of the "other Voice" developments of the week.

Senator H. Alexander Smith (R-N. J.), chairman of the Senate investigating committee, suspended his hearings last Friday, after issuing a statement in which he declared he was satisfied there was no evil intent, communism or sabotage back of the "sin and hypocrisy" series of broadcasts. What he brought out, he added, was that both State Department and NBC had failed to live up to their responsibilities in connection with the broadcasts.

At one session of the House hearings, Rep. J. Edgar Chenoweth (R. Colo.), the committee chairman, read aloud a program about New York in which one character said: "Two blocks from here lives Paul Robeson, the eminent singer in whose home the aristocrats of talent, blood and money meet." In

view of the fact that Robeson had recently refused to let a Senate Committee whether he was a Communist and hence is currently on the Capitol Hill no list, this broadcast "voiced forth another round of Congressional objections."

NBC volunteered to get out of the business of programming the overseas shows and to lease the State Department its three short-wave transmitters at \$1 a year.

Charles R. Denny, NBC vice president and general counsel, urged that the "Voice" program should be centralized in a government-controlled foundation. He asserted that the State Department and the web was responsible for the blunders which had occurred. Congress must choose between completed government or complete private operation, he said.

## Westinghouse, Philco Share Identification Quarters in Philly

Philadelphia, June 8. KYW, Westinghouse owned-and-operated NBC outlet here, and Philco, which is now being shared, are sharing the same building, and also the station and location identification.

Announcers now say: "This is KYW—You Westinghouse-Philco KYW and Television Center." This WPYZ gabbers switch to "This is WPYZ—You Philco-Westinghouse Television and Radio Center."

WPYZ, formerly located in the Architects Bldg., recently moved into the KYW Bldg., at 1619 Walnut street. So far the WPYZ crowd is using the radio station's Studio B, have converted it to video and are doing all their studio shows there. Two unfinished floors in the KYW Bldg., the fifth and sixth, will ultimately house the teleunits.

The wedding of the two stations brought to life rumors circulated six or eight months ago that the Westinghouse people had bought into WPYZ. The rumors, however, have never been confirmed.

The seven-story KYW building was put up under NBC supervision in 1938 at a cost of \$850,000. At that time NBC operated and programmed KYW, although Westinghouse owned the station. In 1940 Westinghouse took over complete operation.

At the time the structure seemed too large for KYW and through the decade the fifth and sixth floor have remained here with unutilized and unplastered walls. Events of recent months, however, with WPYZ setting up shop in the building, have proved how far-sighted Westinghouse was at the time of construction.

### ROBERG'S WESTERN SPOTS

Silverdale, Calif.

Hoberg Paper Mills, maker of Charmin tissues, after a test on WTAQ, Green Bay, is placing a minute transcription campaign on 12 Wisconsin and Minnesota stations. They will run at the rate of seven to 15 a week.

Cammer-Krasselt is the agency.

## Leaving an Opening

Washington, June 8.

Foreign nations, which laid back and warily watched the Congressional hullabaloo over the "Voice of America" broadcasts during the first few days of the excitement, are now beginning to comment on the hullabaloo according to foreign broadcasts monitored here by official government monitors.

Members of the House of Congress have feared—that some of the weird "Voice" program should be taken up by other nations to give an unbalanced picture of life in the U. S. as a superpower is being true. For instance, a Radio Moscow broadcast to Czechoslovakia last week included this:

"The true state of freedom in the United States does not best be judged by recent broadcasts of the 'Voice of America' in various states. One of these broadcasts, for instance, confirms that nowhere in the world are there colored people suffering so much as in the state of Alabama. In connection with these broadcasts a group of reactionary Senators has raised the question of the constitutionality of NBC and has asked for a special investigation of this company. All these activities are mainly directed at diverting the public from the real problems concerning American internal life."

## Call for Indiana Univ.

### For Radio Personnel

### Far Exceeds Supply

Bloomington, Ind., June 8. Indiana Univ.'s radio department is doing a landlubber biz of job placement these days. If situated in general throughout the country, as it would seem to be, colleges must rapidly step up their output of grade trained for broadcast.

Mushrooming growth of small station has bred a shortage of men on IU for personnel that, a month before graduation, the radio department has all but no competent students to recommend. As a result, Dr. H. J. Skornia, department head, is seeking training or graduates in other departments who are capable of training or experience to consider for such jobs in this field.

Three new stations have asked the university to furnish them complete staffs. Others have asked for prospective announcers, continuity writers, program producers, music librarians and persons familiar with records, radio, sheet music, music clearance and program building.

Employment agencies have come from Ohio and Illinois as well as from throughout this state.

## BOSTON'S WCOP TO TRY BBC HIGHBROW SERIES

Boston, June 8.

Blocking squabbles concerning the local quality of the program, the WCOP, ABC's Boston outlet, is setting aside Monday nights for a series of highbrow programs. The program will tee off next week with a transmission of the BBC's 15-minute "World Theatre" program which will be aired in the cream 8-9 p.m. time.

BBC is currently cutting special promotional plugs for WCOP. Among the standout shows of the series will be Laurence Olivier's air production of "Hamlet," which was taken from the film sound track. Two other highbrow shows to be featured Monday nights will be a United Nations resolution discussion and a Lowell Institute lecture.

WCOP is also cooperating on a project, sponsored by Massachusetts Technology students to bring in European students to the S. Station is sponsoring the trip of a United States student and his impressions of this country at the start and end of his stay.

## WOWO ENGINEERS TO BALLOT

Chicago, June 8.

Engineers at WOWO, Westinghouse station at Ft. Wayne, will ballot in an NLRB election by mail later this month.

Station's 12 engineers signed with NABET early in April.

## Television Reviews

Continued from page 25

to bulwark them, lack the adlib touch necessary to carry off the act. Provision of a small, live musical group to back them up in his songs, moreover, would lend considerable punch. On the night of June 6, the show was confined exclusively to his Signature Songs, with the singer being the lyrics already recorded on wax. He handled the dubbing himself, but he seemed to be watching similar shows done with live musicians on other stations. It is to be hoped that he gets the invisible full orchestral background.

One of the younger popular name singers, Dale Impressed as a late kid with a good voice. His manner and delivery before the cameras were offhand, but with out the ease given such delivery by more experienced performers. He made good, on the other hand.

## Tramell Policy

Continued from page 25

load expensive programs for the cheaper packages such as "Talent Scouts" and "Easy Aces."

### Daddy of Star Builders

Like the whilom Rudy Vallee show, controlled by the same foot soldier, the Standard's first Sunday night slot, which until last season, spanned a full hour, has been responsible for the introduction to radio of more stars than any other sponsored liming in the business. The Standard's first exec during the aforesaid connection pointed out the trend in radio programming as strictly corollary to the economic law of diminishing returns; costs have expanded, the margin has been diminished and business practices seek a readjustment of one factor to the other.

Although when Tramell laid down NBC's new policy last month the Standard targeted the rule were two choice spots (Sunday, 7:30-8 p.m. and Tuesday, 10:30-11 p.m.) to carry the rule. It is of ference that all this logically would be to carry the rule to supercharge periods wherein the incumbent client sought to substitute for its big name a cheaper one or one of less star impact.

This impression in many agency quarters became a confirmed one when the report got out that Standard Brands had approached Irving Berlin's theatrical question wanted to know, according to the network, whether it had been disposed of to another account for the remaining year of his Standard Brands contract. The successor sponsor was agreeable to accept some other spot, would NBC cooperate in the transaction. The network's rejoinder, the report goes, was such as to discourage SB from starting anything in that direction.

### In This Case, Too

In enunciating NBC's new policy on the theme Tramell laid down the time, "If, in our opinion the show is suited to the time, our quality will be based on the quality is rather than give precedence to long-time advertisers or agencies who are used to the time slot," now advanced by trade quarters Standard Brands situation is whether NBC will arbitrarily assign the period to a client buying Bergen or not permit SB to hold on with another program.

This particular instance the network will be up against the most ticklish quantity of perhaps the time as far as client dealing is concerned, since here's a case in which Standard Brands has poured a franchise which is situated of value to it as a merchandising channel.

## Hometown Gillis Award

East Wrentham, June 8.

Don Gillis, NBC composer and production director, returned to his native state to receive a degree in music, conferred upon him by Texas Christian Univ. Sunday.

Occasion was also marked at the university by a concert made up entirely of Gillis' works. He was a former instructor here at the school.

seemed completely at home. An attractive, feminine whose physical attributes are accentuated by the camera and her gowns, she showed sufficient personality in the dialog bits.

His first show caught, though, was comedian Fompe Amsterdam, who, with a few minutes of a minute bid and adlibbed his way through a boisterous couple of minutes, but he seemed to be thunder from both Dale and Miss Fompe. The format of the show is basically a comedy, but it is run by the two young singers, who, with their own songs, go out with their tunes. Direction work, under the capable touch of James Haddigan, is good in all departments.

### IT'S A HIT

With Jack Norwine, Al Chotin, George Abbe

Producer-director: Ted Westcott

Writer: David Sievers

Mus. Thurs. 9 p.m.

WESTVIEW TV AD AGENCY

KSD-TV, St. Louis

St. Louis' new quizzer was both good and mediocre, but after a thorough polishing job it has potentialities to make it receptive to a bankroller. Ad agency that bore the entire cost of the initialer as a test believes there are enough stars in the area covered by the station's range of programming to be able to a time buyer. Visual reception was good, sound excellent and improvement in tele broadcasting at this station, which happens to be the only one here to brush this kind of entertainment, are a decided improvement over those of several months ago.

Format of the initialer and others to follow has the giveaway times which those failing to receive some sort of gratuity. Girls and boys from two local colleges engaged in a quiz against simulated baseball park and the girls finished in a poor second. Series of the quiz was a jagged pick to identify some individual with clues furnished by the quizmaster. Jack Norwine clicked in adlibbing with the gals and boys, his first show in a classroom. Some of the queries were tough and the answers were a pushover for a grammar-school pupil. A little prepping of the contestants before the program would have removed the amateurish display.

Salvo.

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The curtain rings up on  
**TELEVISION'S  
GREATEST SHOW**

A full hour of All-Star  
**VAUDEVILLE**  
every Tuesday

*Created by KUDNER AGENCY, Inc.*



## Radio Reviews

Continued from page 24

chatter, held to a minimum, is likewise handled nicely and informally.

Miss Kirk, who has a key part in "Allegro," the Rodgers and Hammerstein musical hit on "Allegro," does the "Allegro" and "Gentleman Is a Dope" from that show; it's a number she has helped popularize. The West hand likewise has one number and thus points up why it's being increasingly referred to as "the musician's hand." Wayne does "Dickey Bird Song," another recent good disk-seller for him, as his opener, then "Nature Boy," dueting with Miss Kirk as the clincher.

### UNDER ARREST

With Joe DeSantis, Margaret Draper, James Bowles, Roe Rogers, Jackie Grimes, Mort Lawrence, Milton Kiro, organ, Ralph Paul, announcer  
Producer-director Wm. Wright  
Writer: William K. Welles, Jr.  
30 Min., Sun., 5 p.m.

Sustaining  
MBS, from New York  
Even though it offers nothing novel as to format or characterizations, "Under Arrest" can lay claim to being the regular summer pinchhitter for "The Shadow." It is the third time around for this exchange of places between a dilettante who comes on with drugs and mirrors and a harness bull who does it in the old-fashioned way.

There are also other differences between the two crime chasers. The protagonist of a police captain in "Under Arrest" is not only a college grad but he sprinkles his sifting of clues and reactions to the case at hand with plenty of sociological observations and comments on the cop's responsibilities and awareness of his job.

In the program which took the series out of mothballs last Sunday (6) the young captain was quite eloquent on the subject of why a cop should not go after a criminal with hate, even if that criminal had just killed the cop's best buddy on the force. When that initial script wasn't teeing off with occupational discussions or such platitudes as "every crook makes at least one

mistake," it wallowed in very tired crime situations, character and dialog. Romance, but only by the shrewdest of intimations, gets into the setup via a girl police reporter. Her relationship to the captain is kept pretty much on tenderhooks, something akin to the tradition in film westerns which bars the fade-out cliché. Says the police reporter to the police captain, "Do you mind, if I kiss you?" "I won't," returns the captain, "if you don't get any lipstick on me; you know the boys around here would kill me if you did."

Joe DeSantis, as the captain, reads an expert line but never seems to make the character three-dimensional or impressive. Margaret Draper sounds quite engaging in the role of the reporter. The direction, while not noteworthy, showed a capable hand at pacing. Of dubious effectiveness is the combination of voice and sound effect which introduces and takes off the show. This trademark opens with a voice shouting, "Into your cells!" A series of clanking sounds follows, and the same voice cries, "All prisoners accounted for! The whole thing is fuzzy." Odc.

### THE LASSIE SHOW

With "Lassie," Rud Westernhax  
Producer: Frank Ferri  
Writer: Hobart Donovan  
15 Min., Sat., 5:15 p.m.  
JOHN MORRELL & CO.  
NBC, from New York

Opening hour in this NBC series about dogs, which is to star "Lassie," gave a quickie recap of how the Metro canine star landed in pictures at \$1,000 per week. Because of nationwide interest in "Lassie," story carried more than passing interest. It likely will sub-sequence cop operas since the series seems headed in that direction, both on minimum of story, maximum of plugs for product and special awards (which also rings the product).

Piot pointed up how "Lassie," then known as "Pat," won out because of his intelligent, photogenic qualities. Perhaps a new law in sales palaver was reached when the purported voice of "Lassie" barked

once and then twice as its sign of approval on the three delicious flavors which the announcer admitted are available in Red Heart dog food. Program should interest lovers of dogs if the constant hammering for the product can be toned down. Maybe it will anyway since nicely produced by Frank Ferri and scripted okay by Hobart Donovan.

Special Red Heart award of week went to Buster, a terrier, who pulled a child from the harbor ice at Buffalo, N. Y., and saved the life of a heart-shaped gadget to be attached to the dog's collar.

WHAT MAKES YOU TICK?  
With John K. M. McCaffrey, Dr. Leon Arens, Dr. Sidney Roslow; Cy Harrie, announcer  
Producer-Director: Addison Smith  
30 Min.; Sun., 5:30 p.m.  
HOLBROS WATCH CO.  
Mutual, from New York

(William H. Weintraub Co.)  
As summer replacement for the "Quick As A Flash" sleuthing quiz, Mutual has come up with another quiz show, also based on popular psychology. "What Makes You Tick?" also has a giveaway angle. However, the modest prizes are limited to studio guests who, from the dialers viewpoint, makes the loss secondary to the laughs this show can generate.

Quiz participants first try to rate themselves on specific personality traits along a graph running from zero to 100 after which they are pitted with questions designed to reveal their actual rating. The contestant evaluating himself most accurately in the opinion of a couple of psychologists wins \$50 besides a bankroller's watch which is also given away as a consolation to the losers.

Like all shows of this type, it banks heavily on once John McCaffrey's talent to loosen up the participants. On the preem (6), results were spotty despite the hysteria of laughter in the studio. Quizzes were rated on the extent of their pealousy, love of money, parental interest, etc., with virtually all of them showing profound ignorance of themselves. In several cases, the two psychologists on the board of experts were at odds in judging the participants. That's bad listener psychology and threw the validity of the whole show into doubt.

Plug-wise, the session was filled with a continuous drip of mentions

of Helbrots watches. The sponsor's name was dragged in over two dozen times before and at of each individual quiz besides the conventional and longer plugs.Herm.

### "RADIO X"

Writer: David Karp  
Producer: George Wallace  
30 Min.; Thurs., 8-8:15 p.m.  
WNYC, N. Y.

In its quest for something different in the way of radio fare sufficiently potent to make the adult listeners, N. Y.'s many station has latched on to this new series, "Radio X," which will be a weekly feature in the Thursday night 8-8:15 slot.

For second stanza last Thursday (3), program comprised two platted shows, borrowed from French and British sources. After an intelligent intent to set motif of what was to follow, there came the British Broadcasting Corp. disk of Michael McLeanmorr, in Richard Bowler's fantasy "Apollo in Mourne," dramatizing the mythical battle of Apollo with the serpent Python to Ireland. It's a flavorsome yarn about an Irish lad who picks up the eagle, takes him home and nearly loses his gal to the Greek god. Both star and his supporters brought fine performances to a trite skit that made for good listening.

Second platter, from French sources, was a salute to the Paris art of the century, titled "Rendezvous in Paris." Enlisting a group of French artists, including Jacques Ellon over, Henri Le Guet, Nadine Centraux and Roger Treville, it faithfully reprinted the gawdy of the Parisian music halls in the era when the famous La Scala nitery was the spawning ground of many French stars.

It worked out neatly as an entertaining, mostly docudrama. Edna.

### Luckies Skeds Spots

#### Drive in 30 Markets

Lucky Strike is putting out a new spot announcement campaign in some 30 markets, through BBDO. The series will be booked mostly into chainbreaks.

Agency is also looking around for a new woman program to include in the latest Lucky spurge. It will start around July 1.

## Follow-up Comment

"Mr. Ace and Jane," debuting in its first hour on Fridays as the Jello replacement for the Fanny Brice show, hasn't suffered anything from the name change of the choice items on the air—original, imaginative, skittish, plausible and fun to watch. The sponsor's premiere again got steady laughs (as usual on this series, the studio audience reacted the more obvious jokes, but apparently missed the wittier ones), at the expense of the radio editor, and even worked a chuckle into the commercial integration. Apparently someone thought that because the series was in a new time slot everything should be explained to the listeners, so the opening scene-setting set-dramatized the character and situation of the new series. The integration, the commercials were relatively acceptable, but it's about time somebody got a pardon, or at least a bit of habeas corpus for that locked-in Jello flavor. Also, it sounded like dubious economy to use only two singers for the Jello singing single.

United Nations Appeal for the International Children's Emergency Fund presented a heartrending show over CBS last Sunday (30) titled "Between the Dark and the Daylight." Written by A.111 a Sloan, who toured Europe recently with a wire-recorder, the half-hour session was composed of interviews with the afflicted, displaced and shattered kids of Italy, Greece, Czechoslovakia, Germany and Austria. The kids, in their own words, told of their plights. One orphan, who was forced by the Nazis to hang his own brother; another told of his dreams of home and security. Ed Murrow handled the narration with quiet indignation. Program was horrifying—very, very so.

### 'SAINT' SLIPPING

Hollywood, June 8  
Lever Bros. drops "The Saint" June 30.  
The show, which making trim, hair tonic plugged on the CBS Vincent Price star.

Give us  
one reason  
to listen  
every week

Why do these five million listen?

They listen because every program heard over KNX is of network caliber. KNX's local programs get the same letter-perfect production as the 30 transcontinental shows KNX originates for CBS.

It means better listening around the clock... better listening for over 5,000,000 Westerners every week.

It means better selling, too... as Southern California's leading advertisers have known for years. That's why *Romance of the Ranches* has had the same local sponsor for 9 years, *Nighttime Merry-Go-Round* for 6 years, *Backgrounds for Living* for 8 years, *Inglewood Park Melodies* for 10 years.

Only programs that sell *more* goods or services stay sponsored. The record shows that Southern California merchants have always preferred KNX. In fact...

Year after year, local business men spend more advertising dollars on KNX than on any other Southern California station.

**KNX**  
Los Angeles • 50,000 Watts  
COLUMBIA OWNED

# Inside Stuff—Radio

Rletcher Markle and Franchot Tone are currently co-directing "Jig Saw," a documentary-type film being made on the streets of New York. The scenario is a collaboration of Vincent McConnell and Markle and the film is budgeted around \$100,000. It is expected to be shooting all summer, with Markle devoting two days a week to the CBS "Studio One" show, and the balance to the film. Markle received \$4,000 for his part in the film. It is an ice-breaker for both radio men in the film end. Another CBS personage (just resigned), Ernie Martin, is branching out as a legit producer, for the upcoming Ray Bolger musical, "Charlie's Aunt."

Counterpart to the Kinsey report, a detailed study of the rising and retreating habits of New York adults made for WOR, N. Y., reveals that men get up earlier and go to bed later than women—at least during weekdays. On weekends, both sexes tend to remain in bed for longer periods, the survey discloses. For midnight disk jockeys, the important fact is that over 20% of all men and women are up at midnight throughout the week and have no specified retiring time. A complete cross-section of all income groups in the metropolitan area was covered in the Pulse-conducted survey.

The glad hand of friendship and fellowship went out to WJIB in Kansas City last week from all other of the town's stations. Occasion was WJIB's long awaited shift from daytime-only to full time operation, and other stations seized the opportunity to spread some good will in the name of radio. KCMO, ABC affiliate, pulled all the stops and produced a live half-hour variety show with Gene Moore and his staff orch, vocalists Connie Collins and John Waganam, emcee Bill Gunther and producer Ken Heady. "Joe" Hartenbower, KCMO g.m., was on hand to extend personal congratulations and Don Davis, WJIB president, and John Schilling, general manager, also appeared in person.

KCKN, Capper station which formerly carried WJIB's share of Mutual at night, saluted its rival with a half-hour record show on Sunday night (30), day of the WJIB shift. WDAF, the Kansas City Star station and NBC affiliate, threw a dinner last Monday (7) for WJIB execs and invited execs of other local stations. It was a big week for radio locally, including WJIB's own cocktail party Saturday (5).

Although stations that won kudos in the recent Chicago Federated Ad Club's radio awards competition are understandably pointing with pride, those in the know regard the contest as just so much eyewash. Reason for this view is that entries in some categories were so few that the problem of judging them was reduced to eenie, meenie, mine, mo.

Choice example of what the judges had to pick from is evident in the musical programs division. Entries consisted of three shows—singing canaries, a choral group, and a symphony orch. Judges settled on the orch for first place and gave an honorable mention to the choral group. The canaries got the bird. Dearth of entries is attributed to apathy, failure to publicize the contest fully, divided responsibility of agency and station in making entries, and the \$5 entry fee.

Cleveland—Because it's carrying the Cleveland baseball games, WJW drops two ABC accounts, Drew Pearson and Monday morning headlines moving over to WBNS, radio.

Boston—Jan Mitchell into contract with department of WCOF (ABC) as assistant to Edward Sullivan. She comes from WENT, Gloversville, N. Y.

## DALLAS MULLS FOR THEATRE GUILD AIRING

Dallas, June 8.

Theatre Guild of the Air broadcast sponsored over the ABC network by U. S. Steel, probably will originate here next November. Guild officials and the sponsors are discussing the possibility of presenting a condensed version of some new play being offered in Dallas for the first time by Theatre '48. Margo Jones, director of the Dallas group, is meeting with the officials concerning the broadcast. Production would be cast with actors from New York, Hollywood or both.

## Gulf Spray to 'Sitout' Open-End Wax Splurge

Gulf Oil Co. has taboored the idea of resorting to open-end waxings for its personal Gulf Spray campaign, because of the American Federation of Musicians' recording ban. The account prefers to sit it out this season unless the union should call off the ban in time for the campaign to get in some good summer weeks.

## ABC Rates

Continued from page 12

work advertisers, who at the same time use the ABC radio facilities, is set at a maximum of 24 1/2% for ABC annual gross billings of \$1,500,000 or more. Advertisers using all available outlets in the video web for a minimum of one hour weekly will receive a 10% cut in the basic hour charges. An annual rebate of 7 1/2% of the gross billing is also allowed on each station used for 52 consecutive weeks during the fiscal year.

If film is used in conjunction with a live program, there are additional flat-renewal charges ranging from \$75 in New York to \$60 in Los Angeles for use of the film studios. Basic rehearsal fees vary at each outlet with WJZ-TV charging the maximum of \$200 per hour.

## Monitoring the Foreign Countries

Washington, June 8.

[Following is news of radio in various nations as monitored from their official broadcasts by the U.S. Government.]

**COLOMBIA:** Uncontrolled use of radio broadcasting has been stopped in Colombia due to the nature of broadcasts during the recent uprisings, April 9. Broadcasting remains under the control of the Ministry of Posts and Telegraphs with the following changes: the owner is directly responsible for his station and personnel; no broadcasts may be made that work against the morals or security of the country; each station has 60 minutes daily for newscasts, distributed in maximum periods of 30 minutes; newscasts can only be broadcast over the longwave band from 530 to 1600 kilocycles for the time being; and technical requirements to comply with international agreements must be met.

**INDO-CHINA:** Radio Saigon broadcast that it is owned and operated under official control with average broadcasts on the air three times daily. The radio announced they had two new transmitters on order to operate the 16 and 19-meter bands with output power of 25 kilowatts.

**FRANCE:** The French radio has started a series of weekly spontaneous broadcasts in English. The first, in which many American visitors took part, was broadcast from the Cafe de la Paix and relayed by 500 American stations. Similar broadcasts are planned for other countries.

**SPAIN:** Spain will buy some of the most modern radio meters for installation in its principal airbases from Great Britain. Two high-frequency radio meters and other British equipment will be installed in the airbases of Madrid, Barcelona, Seville and Bil-

bao. **INDONESIA:** In order to eliminate infringements of the truce agreement on broadcast propaganda in the East Indies, the Indonesian delegation proposed that a joint monitoring board be established to check the broadcasts made by both parties.

## DETROIT AIRS OWN 'TALENT HUNT' SHOW

Detroit, June 8.

"Talent Hunt," a new program, premed over WHKM Saturday (5) as a weekly feature from the stage of the Lincoln Theatre. Show is packaged by Broadcast Productions and sponsored by Farris Bros. Furniture Co. Prizes of merchandise, plus cash awards, are given to outstanding amateurs with an opportunity to meet a talent scout.

Program is emceed by Toby David and produced by Arthur E. Sutton.

## Pulse Survey

Continued from page 12

on the same day when other games were aired on tele. Radio games achieved a 2.2 rating in tele homes and a 3.8 rating in radio homes. Two games aired on radio without any TV competition received a 1.6 rating in TV homes, as compared to 3.8 in radio homes. Latter figure bears out another factor usually accepted by the tele industry—that people with both radio and tele sets use their radios less even during times when there is no tele station on the air.

Games telecast on weekends achieved far higher ratings than midweek games. Pulse pointed out, however, that it is too soon to determine whether this will be consistently true, or whether the attractions of specific games will cause fluctuations in ratings.

# no cuts, no lather, no extra fee

NICE THING ABOUT WOR is the way you can plunge right in. And that's what counts in summer-selling.

No publication deadlines to stymie your last-minute advertising plans. No cuts, no proofs, no closed issues to put you in a lather.

→ Suppose you decide to drop the price on your product. You hop on WOR and tell people in 18 states about it.

→ Suppose the competition is running away with the sales. You bounce right on WOR and get folks in 430 counties steamed up about YOUR brand.

→ Suppose dealers in Maine or Pennsylvania or Virginia need a nudge. You aim your sales message at the 34,057,161 people who can hear WOR... and dealers practically pant for your goods.

The point is this: there's no waiting around at WOR. We can get you on the air now—at an extraordinarily low price. Better touch base with us today. Call Longacre 4-8000 and ask for Sales.



—heard by the most people  
where the most people are

# WOR

## Wanna Swap an AM for TV?

Continued from page 27

Frisco and Los Angeles video permits via a package purchase of her AM properties—also has the FCC on the horns of a dilemma.

Some FCCers are saying Warner will probably never get by with the Thackeray deal if it becomes apparent they intend to resell KMAC and retain KFVB.

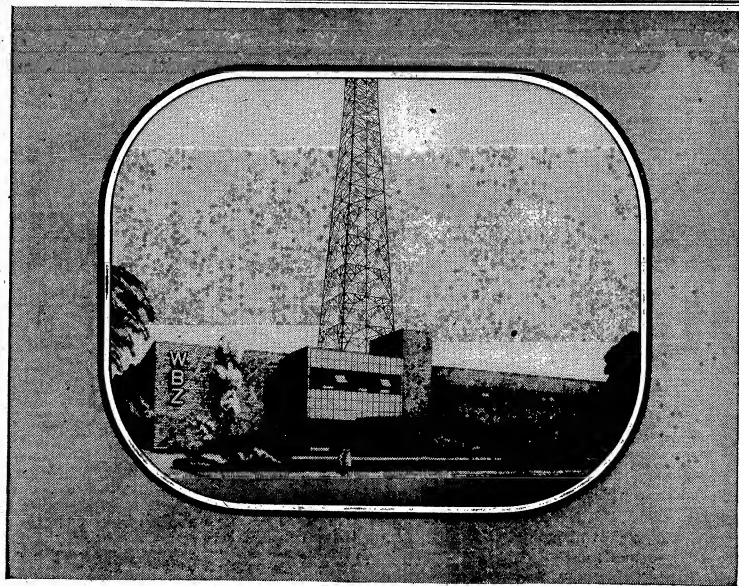
Fret that Riverside Broadcasting Co. has a bid on file for Thackeray's

L.A. channel is especially embarrassing. This pioneer tele duftist lost its No. 1 slot in the new FCC reallocation. Big question here is whether the agency will let Warner in the tele picture at the expense of other tele-hungry bidders who cannot afford to buy AM-PM stations in order to acquire a permit. Commission's AVCO rule—permitting open bidding on stations up for sale—does not solve this dilemma.

Unless new rules are on the books, FCCers point out, a tele permittee could contract to sell his permits under a fancy figure. Other bidders would have to meet the original sales ticket under the AVCO rule.

Any such deals, of course, would cause an uproar in tele circles. Applicants are already pouncing at FCC's door in Boston, Detroit, Dallas, Chi and elsewhere to vacate permits where the owners have made little or no progress in going on the air. But the biggest problem of all will be fixing FCC policy on package deals where AM-PM and TV properties are being sold, since the Commission has technically abdicated authority to fix price ceilings and it may be difficult to tell just how big a slice of the sales ticket is actually going for a TV permit.

Oklahoma City — Webster L. Benham, Jr., Commercial Manager for KOMA since May, 1947, has been elected president of the Oklahoma City Advertising Club.



## New LOOK in Boston

# WBZ-TV

From Boston's new Radio and Television Center comes this new Westinghouse service, *Video for a \$40-a-square-mile area*. All of metropolitan Boston and far beyond... more than 3,000,000 people WBZ-TV is the eastern anchor of the NBC Television Network.



### WESTINGHOUSE RADIO STATIONS Inc

NATIONAL REPRESENTATIVES, NBC SPOT SALES—EXCEPT FOR KEX FOR KEX, FREE & PETERS

## Glass House Crix

Newspaper and mag critics of radio who are becoming irritated by the giveaway mania may find the facts snapping back in their faces. A current survey of leading national publications reveals that giveaway prizes offered in radio ads are virtually double the weekly amount of \$165,000 poured out by radio programs.

Soap and auto manufacturers are the chief source of the giveaway ads.

## WBHD PACTS HANCOCK FOR TOWER, BUILDING

Boston, June 8.

With FCC hearings still in the offing for the two available video channels in the Hub (with nine bidding for them), WBHD has signed with John Hancock Mutual Life Ins. Co., for the first crack at its 525-foot building, now under construction, as its video tower.

Building won't be ready before spring of 1949 though its steel and masonry work is all but completed. Tower atop the building dominates the Hub skyline, building itself being the second tallest in New England. WBHD studio, if it gets the TV, will remain in its new studios in the Paine building in nearby Park Square, only recently finished.

## Frisco Tele Fight

Continued from page 29

Samuel Rosenman, chief counsel for CBS and one-time crony of the late President Roosevelt; Vincent Welch, bright young barrister in the first line of defense for 20th-Fox; Andy Haley for Tele Cal., and Johnny Hearn for KHOW. Landberg proved a sitting duck for the legal buckshot once he moved off his home grounds of engineering into less familiar territory.

### Partners Didn't Help

Pauley proved a good witness for his setup, but his case suffered from the tepid testimony of his partners in the project, none too tepid on the subject matter. C. L. McCarthy, one of the three minority stockholders and to be general manager of the station should a grant come its way, may retrieve some of the lost ground at the Washington hearings. Pauley revealed in his exhibit that he had become a partner with Hal Roach in the production of pictures exclusively for video. He said he had been approached by Roach and is making a study of the proposal. Observers were agreed that Pauley proved one of the "most honest if evasive" witnesses and didn't hurt his cause any during his grilling on the stand. He indicated what others have avoided, that he is in television to make money, much the

same as his oil drilling operations. He gave his net worth in excess of \$1,000,000 and annual income more than \$600,000.

The brothers, Skouras, Spyros and Charles, led off for 20th-Fox and KHOW. Their testimony, and their unfamiliarity with television. Their testimony was impressive and sincere, following the line of questioning by Counsel Welch without the slightest deviation. They were not the type of corporate soubre proceedings by occasionally injecting flippancies to the delight of FCC Examiner Jack Paul Blaine despite the flouting of commission protocol. Applicant corporation, set up as 20th-Fox California, will be directed (with the big IP) by officials of Fox-West Coast 20th-Fox. This phase of the operation was assailed by Judge Rosenman and FCC Counsel Joseph Brenner.

### Conflict of Interests

Harry Cox, v.p. and treasurer of National Theatre was so beleaguered by opposing counsel that he was forced to admit a conflict of interest between his partnership between television and theatres. Cox said there would be a reapportionment of the partnership should there be a sharp difference of profits between the stage and the theatre, with the hedge on video's side. Brenner attempted to interpret this to mean that in the event of such a contingency 20th-Fox would withdraw from television but drew a firm negative. This phase of the testimony was held to be damaging to Fox's case, according to day-by-day observers. Herman Wobber, western division head of sales for 20th-Fox, testified that picture companies, which survived radio, had little to fear from television. In reply to Judge Rosenman's poser, "would 20th-Fox make such a picture as 'Gentleman's Agreement' available for television?" Wobber replied that television couldn't afford such pictures at this time.

Legal bill for the applicants will also run into staggering figures. An outside guess would peg the aggregate payout in excess of \$50,000 for the five applicants. This would include daily fee and expenses. Top coin, to be sure, went to Judge Samuel Rosenman, who was said to draw \$2,000 a day plus expenses as chief counsel for CBS. Vincent Welch for 20th-Fox, Karl Smith for Paramount, and Andrew Haley for Edwin Pauley's Television California, and John Hearn for KHOW, quoted from \$350 to \$500 a day plus expenses. Cost of preparing exhibits and presentations will run deep into five figures.

## 20th-Seattle

Continued from page 29

La. Homer W. Snowden as Oklahoma City Television Co., applied for channel 9 in Oklahoma City, saying he was filing simultaneously for Wichita, Denver, and Midland, Tex.

Other applications tendered were from KMTF Broadcasting Co. of Denver, for channel 4; King Broadcasting Co. of Seattle for channel 7; and Troy Record Co., Troy, N. Y., for channel 11.

Commercial television applications accepted for filing by the FCC during the week were: Leiland Hoizer of San Francisco, channel 11; Daniels and Fisher Stores Co., Denver, channel 4; KLTZ Broadcasting Co., Englewood, channel 7; Central Broadcasting Co., Davenport, channel 6; Dispatch, Inc., Erie; KMTF Radio Corp., Los Angeles; Harman, Inc., Sacramento, channel 3; Empire Coil Company, Inc., of Parma, Ohio; Penn-Alen Broadcasting Co., Allentown, Pa., channel 8; Tri-City Telecasters, Inc., Allentown, channel 8; Radio Service Corp. of Utah, Salt Lake City, channel 5.

FCC accepted for filing two applications for experiments in television relay broadcast stations, WGN, Inc., Chicago area, and the Yankee Network, Inc., Boston area.

Pittsburgh—Bernie Armstrong's Singing Strings show, sponsored by Duquesne Light Co. on WKBA every Wednesday night, has just placed third in annual competition among programs in U.S. and Canada bankrolled by public utilities outfits.

NOW  
ON THE  
AIR

# AFM Bares Books

Delegates to the AFM convention were given an accounting yesterday (Monday), via the president's annual report of the record-royalty fund. Federation collected \$1,787,623, representing a 1% royalty from a gross sale in 1947 of \$172,260,715, or a total of \$22,222,222 pressings. Later figures are obviously incomplete for 1947 since the AFM count ends Dec. 1, 1947, and licensees aren't required to mail an accounting until six months after the end of the year. The amount earned in '47 by recording leaders and sidemen, according to the report, was \$3,104,728, representing an employment of more than 8,072 men. Union spent the money for recording royalties to provide 11,000 free concerta, dance and other musical services in 514 U. S. and Canadian communities.

AFM's music business was a year behind, the figures dealing with the period of Jan. 1 to Dec. 31, 1946. These figures showed radio network and station staff employment in the AFM recording and music business network and local commercial work contributing another \$9,492,135.

Membership of the AFM in the U. S. and Canada at the end of March, 1947, was 223,297, an increase over the previous year. The surplus in the general fund was \$2,388,642 as of April 30, or an increase of \$14,844,040 over the year before. The recording and transcription fund had a balance of \$5,061,070, of which \$1,700,000 has been assigned for free musical performances this year.

# Disks Not Surprised

Officials of a couple major recording companies were yesterday (Tuesday), inclined to accept James C. Petrillo's opening speech before the AFM convention in Atlantic City, Park as one that didn't allow for any late work in the recording, but they seemed to be of the opinion that the impulse will drag on a bit during the summer and that it might not be until some time after Labor Day when Petrillo and the record industry will get down to discussing the management of the plan. The executives noted ruefully that the industry had hoped that when Petrillo was prepared to talk the manufacturers would be in a fairly strong bargaining position, but with things being what they are in disk sales that position will be drastically altered. It was suggested by this source that even some workable method for directing the flow of sales into the AFM's coffers were meanwhile devised it is quite possible that Petrillo would decide the time has come to make a settlement with the record business didn't make a settlement.

Meanwhile, the diskers are in plenty of trouble. Much of the work has been delayed prior to the ban is being proven too weak to carry sales. The record industry is being requested to maintain a reasonably safe margin of production. If Petrillo isn't going to get the record business out of the ban, with backgrounds made in England, etc.

It wouldn't be surprising to see some spread advertising in this country. They must have been so badly entangled out by experienced recording men that even companies that aren't so solidly entrenched in the business will be in dire straits this summer if they do not get the AFM out of the ban of sales, which means hits.

# Art Mooney Slated For Coast Palladium

Art Mooney's orchestra will go to the Palladium in Los Angeles this fall. Band has been signed for five weeks at the Palladium ballroom, Hollywood, opening Sept. 15. Mooney, who has been out of action a month due to an appendicitis operation, is now at the Biltmore hotel, New York.

# ASCAP Tees Up Industrial Pacts

Alron, June 8. American Society of Composers, Authors and Publishers is on the verge of starting negotiations for the use of its copyrighted music from industrial plants, majority of which are wired systems. Since early in the year, ASCAP has been licensing such plants to use its material on a \$1 a year basis, but will publish its right to license the music, but it is now launching a campaign to begin full-scale negotiations.

Hermann Greenberg, of ASCAP's New York office, is now in this town discussing terms with the Industrial Recreation Association, which is holding its annual convention. About a year ago, ASCAP set up a tentative rate schedule and the RCA Victor Music Company accepted it. The Org then took a survey of ASCAP's charges in all other fields and itself compiled a rate schedule it thought applicable to the situation. This is what's being discussed by Greenberg.

# LONDON UNVEILS U.S. TRANSCRIPTION LIBRARY

London Gramophone last week unveiled its new American transcription library for servicing of industrial and wired music systems. The library, which is a collection of imported catalog is starting out with 100 titles.

# Rainbow Buys 'Between'

Rainbow Records last week bought the master of the song "Between You and Me," from the western Acon label. It's one of the best songs written by a master from a smaller indie. Leads owns the tune. It had intended to buy it until recording was completed. He then bought the disk which brought the song to its attention, and intends to release it immediately, that stance may change.

# Petrillo Opens AFM Convention Under Pal of Gloom; Foresees Rough Union Road; Continues Ban

## See New Jazz B.O. Mark In Stan Kenton Date

Hollywood, June 8. Stan Kenton's jazz concert in the Hollywood Bowl last night might set a new b.o. record for such an event. As of last week, the advance sale topped \$50,000, an unusually hefty figure for Bowl bookings. Most natives don't bother buying tickets beforehand, they figure the 20,000 seats can accommodate them, no matter how late they arrive.

With a scale graduated from \$3.60 to 90c, a sellout would soar to an astronomical \$30,000 or thereabouts. In any event, the date is sure to top the \$10,000 mark.

KFWD disk jockey, Gene Norman, is promoting. His deal with Kenton calls for pair to split 50% of the advance and 25% of the remainder.

## AFM in Deal To Acquire Mus-Art

General Artists Corp. is discussing a deal to take over the Mus-Art Agency, formed over a year ago by a group composed of ex-Music Union members.

Russ Faehline, Mus-Art prez, Howard Christensen, and Lyle Thayer, its Hollywood branch head, have been in town with J. Edgar Hoover, U. S. Y. head, since last Thursday meeting with Tom Rockwell, AFM's chief of associations. Discussions have not gone far enough to say definitely that there is a deal in the making of the deal may hold over until Rockwell gets to Hollywood the 14th last night.

In the event GAC and Mus-Art do complete an arrangement under which the former will absorb the new agency, there's speculation as to the disposition of Mus-Art's manpower. Whether the deal will call for them to join with GAC or for their own way is undetermined.

## RCA ANNOUNCES 2-SPEED PLAYER

RCA-Victor drew attention last week by announcing the marketing of a two-speed portable record player. New set, equipped with two motors, one spinadel disk at the conventional speed of 78 rpm's and the other at 33%, was spotlighted only 10 days after it became known Columbia Records was to market a similar set and middle disks that will carry up to 30 minutes of music, stories, etc., at 33%. 10-inch platter spinning at 33%.

RCA's new set, which will retail for \$50, will be marketed by a new Philco is marketing. Philco, incidentally, is also building the RCA Victor portable system, and which its new long-playing disks can be played. These units are made in a factory attached to conventional radio or record-player speakers.

Quite a switch in the two ventures is that Columbia's marathon disks cannot be played on the RCA-Victor portable. Greenberg says Columbia's platters require a microscope pickup needle, since they are so thin. The RCA-Victor is closely to interchange. It may be possible to interchange needles, however, to allow the playing of them on a Victor set.

Annual convention of the American Federation of Musicians closed yesterday (Monday) under a heavy pall of defeatism spread by Petrillo's opening speech. Petrillo, the largest ever to attend an AFM event, that he had been badly licked in the latest attempt to force employment in radio and warned that not only his union but all organized labor is headed for further setbacks.

For the first time since he took over the AFM leadership Petrillo failed to suggest a blueprint for the future.

## See Petrillo Relected

Asbury Park, June 8. James C. Petrillo, president of the American Federation of Musicians, was elected to the AFM convention to be re-elected to their posts at the current AFM convention. Petrillo's re-election was a serious opposition to another term for president Petrillo, who had conducted the brief battle with radio and the still existing fight with the music industry.

Elsewhere occur the final day of the convention, Friday (11).

Further steps to be taken in the fight with canned music. He made plans to take over the AFM and the ban is to be continued. However, the rumor persists around the convention that Petrillo might be elected to the AFM to authorize the national executive board, if it seems fit, to lift the ban on radio and other commercial transcriptions. There was strong belief in some higher AFM officials that Petrillo's re-election were taken consideration would in due course be going to working out some solution of the AFM's problem. Nothing, according to these sources, has been advanced so far on Petrillo's behalf. He has been known as an inking that Petrillo himself was disposed toward finding a way out of the recording maze was given when during his speech he cracked, "We may be able to solve this problem if we could get two lawyers—we got four sets of them now."

The call to the president at this gathering was not the defiant and buoyant exhorter of AFM conventions in Atlanta last year. He said his address with a complaint that he wasn't feeling well and an advance apology for anything that he might say which would reflect unfavorably on the administration of his predecessor, Joseph N. Weber (who at the moment was seated on the platform). Such comments, he said, were not the AFM's business. He was burning over the new scale boost laid down by the resort city's hotel and restaurant industry. Petrillo was burning over the new scale boost laid down by the resort city's hotel and restaurant industry. Petrillo was burning over the new scale boost laid down by the resort city's hotel and restaurant industry.

After devoting over an hour of (Continued on page 44)

## Touring Maestros Burn at Increase in A.C. Pay Scales

Bandleaders who contemplate booking their touring bands in the near future are burning over the new scale boost laid down by the resort city's hotel and restaurant industry. Petrillo was burning over the new scale boost laid down by the resort city's hotel and restaurant industry. Petrillo was burning over the new scale boost laid down by the resort city's hotel and restaurant industry.

Agencies and bandleaders look upon the action of the A. C. local leaders as a deliberate kicking of the can down the road. They signed as a means of discouraging the agencies from booking on opportunities which would otherwise fall to local toots.

## RKO Plans to Use 'Nature Boy' in Film Despite Suit Vs. Pub

RKO is going through with its use of the song "Nature Boy" in the film, "The Boy With Green Hair," regardless of the infringement suit filed against the producers by J. J. Kammen, New York publisher of Jewish music. Kammen last week forwarded a check for \$10,000 to RKO, selling agent for the time, for the use of the song. Kammen, Morris immediately stated in a separate statement, depending disposition of the suit. No royalties of any kind are being paid to Kammen.

Meanwhile, New York attorney Lee Eastman is preparing and intends to file this suit against the suit lodged by Kammen. Later charges that "Boy" is an infringement on a title called "The Calm My Heart," written by Henri Takeloff for his "Fajorsen," Swedish opera, from ages







**1221 BALTIMORE, KANSAS CITY, MO**

## Can. Theatre Ops Eye CAPAC Boost

**Toronto, June 8**

Preliminary plans to return next month from England of William S. Low, general manager of Composers, Authors and Publishers Assn. of Canada, film exhibitors are lining up in expectation of CAPAC increasing its theatre rate schedule for 1949. New Canadian rates may be based on the ASCAP scale, which would jump the tariff some 66%, but exhibitors are strenuously opposing this; they're willing to accept a possible 25% overall tilt.

With the return of CAPAC last year in 1947, which is placing Low at the helm, music ORG and Canadian exhibitors agreed to permit existing rates to stand, CAPAC promising no increased tariff in 1948 but it definitely could be expected in 1949.

In Europe to attend the International Copyright Convention in Brussels. Low will also huddle with the British Performing Rights Society before homing to Toronto the first week in July. Meanwhile, the Motion Picture Theatres Assn. is holding preliminary meetings and preparing their brief. In event of disagreement, the matter will be submitted by both groups to the Canadian government's Copyright Appeal Board which, after hearing all pros and cons, will determine the payable rates.

Existing Canadian royalty tariff is: 1,600 seats and over, 15c; 801 to 1,599, 12c; 800 seats and under, 10c. The present ASCAP levy, which CAPAC would like to introduce into Canada, is: 1,500 seats and over, 25c; 800 to 1,499, 20c; 500 to 799, 15c; 400 to 499, 12½c; up to 399, 10c.

## Palumbo Disappointed

## In Goodman Biz, Asks

### Rebate on Philly Date

Frank Palumbo, operator of the Click nitory here, is wrangling with Benny Goodman for a rebate of the coin paid the leader for a week at the spot, which ended Saturday (5). Goodman, it's said, drew \$4,500 for his sextet and business didn't warrant that kind of coin.

Meanwhile, Palumbo's Ciro's a few blocks from the Click, has been doing biz with Louis Armstrong, who opened June 1 for two weeks. Armstrong has taken over some of the air time the Click used. He gets two shots nightly on local outlets.

## Mercury Marketing

### Khachaturian Album

Mercury records with market its first classical release this week of an album of Aram Khachaturian's "Violin Concerto" cut on five 12-inch records. Unusual aspect of the company's initial venture into the longhair field is that it will put the album on counters in a fancy pseudo-leather album (padded) to sell at \$7.50.

Mercury claims that the disks are unique among current U. S. pressings in another way—they contain 22% shellac, which, if true, is considerably more than the average U. S. pop disk is made with at the moment. The stuff is too expensive for profitable use in even fair-sized amounts. RCA-Victor, for example, uses a plastic substitute.

## RETAIL DISK BEST SELLERS

**VARIETY**  
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

**Week Ending  
June 5**

National Rating		This Last wk. wk.		Artist, Label, Title	New York	Chicago (Hit)	Grain	Kansas City	Los Angeles	San Francisco	St. Louis	Seattle (Sh)	Minneapolis	Omaha-Sch	Indianapolis	PONTIAC
1	1	KING COLE (Capitol)		"Nature Boy"	1	2	1	1	1	1	1	2	3	2	8	108
2	3	K. GRIFFIN-J. WAYNE (Rondo)		"You Can't Be True, Dear"	2	3	2	2	3	7	2	3	1	1	3	
3	2	BOCK HAYMES (Decca)		"Little White Lie"	4	6	3	3	5	2	3	1	2	7	1	84
4	4	ANDREWS SISTERS (Decca)		"Tootle Oolie Doolie"	10		6	9			6	4	4	3		35
5	7	ANDREWS STEELE (Damon)		"My Happiness"	9	1	8				2	6			9	31
6		SPIKE JONES (Victor)		"William Tell Overture"		8					4	5			2	25
7	11	KAY SYKES (Columbia)		"Woody Woodpecker Song"		5					3		9		4	23
8	5	FREDDY MARTIN (Victor)		"Duetted Bird Song"	3					5		8			6	22
9	6	JO STODOLSKY (Capitol)		"Haunted Heart"		10		5		3	6					20
10	10	ART MOONEY (M-G-M)		"Baby Face"				10	7	4	9					18
11	9	TEX BENNETT (Victor)		"St. Louis Blues March"				10	10	5	6					13
12		PERRY COMO (Victor)		"Because"			6	6							9	12
13	9	JEN CROSBY (Decca)		"Now Is the Hour"		4		7								11
14		GRACIE FIELDS (London)		"Now Is the Hour"		8										10
15	12	GORDON JENKINS (Decca)		"Maybe You'll Be There"			2									9
16A	13	ELLA FITZGERALD (Decca)		"My Happiness"			4									8
16B		LARRY CLAYTON (Decca)		"Dickey Bird Song"			9				5					7
17A		SPIKE JONES (Victor)		"By the Beautiful Sea"		4										7
17B	13	TONY MARTIN (Victor)		"For Every Man a Woman"				4								7
17C		PEGGY LEE (Capitol)		"Mean Old Man"	7						10	9				7
17D		J. SMITH-CLARK-SIS. (Capitol)		"Tea Leaves"												7
18A	13	FRANK SINATRA (Columbia)		"All of Me"			5									6
18B	13	FRANKIE Laine (Mercury)		"Shine"			5									6
18C		BLUE BARON (M-G-M)		"You Were Only Fooling"								5				6
18D		FERKO SYRING BAND (Palda)		"Heartbreaker"									5			8

## FIVE TO ALBUMS

1	2	3	4	5
SONG HITS OF OUR TIMES Decca	PROGRESSION JAZZ Stan Kenton Capitol	MUSIC FOR ROMANCING Paul Weston Capitol	INSIDE U.S.A. Orig. Cast Victor	MILLER MASTERPIECES Glenn Miller Victor

## Majestic Records Prez Goes Over to Ben

Majestic Records lost its president, Parker Erickson, to Bendix last week. Erickson, a v.p. of Majestic Radio & Television, and head of the recording division, resigned to become director of sales for the Bendix outfit, which has its home office in Elkhart, Ind.

Majestic is still involved in its Chapter II of the Chandler Act difficulties.

**Jerry Johnson, Peer Prof. mgr.,**  
bought a farm in Clinton, N. J.

## Mercury Signs New Singers; Dubs Voices On Brit. Backgrounds

Chicago, June 8. Mercury Records last week signed two vocalists and a singing quintet. All are putting out special releases this week or next. Vocalists are Anne Vincent and Tommy Ryan. Quintet is the Honeydreamers. Ryan also records with Chuck Foster orchestra. All are being backed by British cut accompaniment.

## AFM Board Lifts Permit Of Foch Allen in Dispute

Sister Rosetta Tharpe's difficulties with her former husband and manager, Foch Allen, were temporarily settled recently. American Federation of Musicians Board decided to dismiss Allen's claim for \$6,400 in back commission. Board also voted to revoke his AFM license.

Difficulties between Miss Tharpe and Allen started a little over a year ago when the couple were divorced.

## SPA Council OK's MPPA Deal Terms

Council of the Songwriters Protective Assn, put its official okay last Thursday (3) on the terms of a new deal the organization's negotiating committee worked out with the Music Publishers Protective Assn. after 20 months of wrangling. All that remains is for the attorneys of both factions to complete the drafting of a contract form incorporating the final terms and for both sides to sign.

Two things held up the final agreement for several months. One stemmed from the foreign-rights aspect of writer-publisher negotiations and the other from the percentage of deductions made by Harry Fox, publisher trustee, from mechanical, transcription and synchronization fees.

Foreign rights stymie occurred after U. S. publishers agreed that they would not assign a writer's song to a foreign publisher for more than 28 years, the length of the initial term of a U. S. copyright. England's copyright law calls for 50 years beyond the death of an author. This meant that if a U. S. writer wanted to move his song from one U. S. publisher to another, he would lose his second 28 years of copyright, he couldn't bring to the second pub the foreign rights, which had already been assigned by the first pub but that 50 years beyond death.

However, in agreeing to the writer's demands, U.-S. pubs couldn't change the foreign copyright law. So they decided that in the event a writer took his song to a second publisher for his second term of copyright, all income from the foreign deal made by the initial pub of his song, would accrue directly to the writer.

This settlement was stymied, however, by bulk deals some U. S. pubs have with foreign firms. These deals couldn't be changed. It was agreed by the writers and pubs that all foreign rights to U. S. songs sold beyond April 30 last would be under the terms that return the income from foreign rights to the U. S. writer after 28 years. "And no bulk deal can be in existence under the old terms beyond April 30, 1950.

As for the Fox deductions for collecting, it was agreed by both sides that they would split costs. At one time writers sought to get pubs to pay the entire costs, but the latter flatly refused, Fox's 2½% on mechanicals, 10% on transcriptions and 10% on synchronization (up to a maximum of \$150) would remain as is and be borne evenly by both sides.

There are many other changes, including the choice to a writer of a flat of sliding scale of royalties on sheet sales, but none is bothered by the retroactive terms of the contract, which is for 10 years beginning Jan. 1, 1947; when the old agreement expired.

## 'SMILE' INFRINGED, SUN SUES

Charging that the tune, "I'll Never Smile Again," was publicly performed for profit without a proper license, Sun Music, filed suit in New York federal court against a N. Y. restaurant operated by Barbara Kelly called the Tiger Lily.

Action seeks an injunction restraining further infringement, plus damages. Song allegedly was used April 1, 1948 and various other times.

# JUST BECAUS

Words and Music by HUBERT A. NELSON and JAS. D. TOUCHSTONE

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# LEGAL BATTLE AUTONOMY

## Court Battle Set to Test Contract Of Nazario with Buck & Bubbles

Legal battle to determine the validity of Nat Nazario's contract with Buck & Bubbles, comedy team, broke in the N. Y. supreme court this week when Bubbles (John W. Sublett) dapped Nazario with an action to declare the pact void and the latter countered with a suit against Buck (Ford Lee Washington) to restrain a breach of the ticket. "Tied to the suits is the question of whether the pact is one of management or agency."

Noting that the contract calls for payment of 30% of the team's earnings, Bubbles is pressing for a decision holding it invalid as against the general business law of the state. Nazario, on the other hand, points to the pact as defining their relationship of employer and employee.

Nazario, under the contract, guarantees the duo 28 weeks at \$100 weekly. This consideration, Buck & Bubbles maintain, is "insignificant and illusory" in view of the professional standing of the team. They point to a statement by Nazario in his suit that Buck is "one of the greatest colored entertainers that ever lived." The guarantee, it is argued, is to disguise and distort the basic fact that the pact created an agency under which Nazario would be entitled to a ceiling of 10%.

Application for a temporary injunction will be heard in the supreme court Friday (11). Contract

under question runs for two years from March 14, 1947, with five one-year renewal options granted to Nazario only.

Ernest Mahler of O'Brien, Drieholm, Battery & Sawyer represents Buck. Charles B. Scanlon is the attorney for Nazario, while Bernard Grossman fronts for Bubbles.

## L.A. Million Dollar Resuming Vaude

Los Angeles, June 8. Town is going to get a fairly steady flow of vaude again, after having been on straight pix since Million Dollar theatre dropped its last autumn and instituted policy of second-run duals, a policy which need not pay off for Sherrill Corwin, operator of the house.

Corwin, in relighting on June 8, will buy spot vaude, after having been on straight pix since Million Dollar theatre dropped its last autumn and instituted policy of second-run duals, a policy which need not pay off for Sherrill Corwin, operator of the house.

A package show of three acts and J. J. Liggins' orchestra is set for June 16, at a flat \$4,500, followed by "Circo Flamante," a south-of-the-border circus currently on ten-tent in Arizona. The Ravens, who have come in from N.Y. to perform for a fortnight stand at Cricket Club at \$2,000 weekly, will bunch together three other turns and make a June 30 stand, getting a 50% cut of gross after first \$2,500.

Corwin has bought Nellie Luther for a flat \$1,750 and will drap trio of acts around her July 7 stand. Roy Milton package follows, and Dizzy Gillespie unit is set for July 20. There's an open frame, then on Aug. 3 Lionel Hampton is penciled in at straight 50% of gross for week, followed by King Cole Trio, Aug. 10, on same terms. More open time, then Frankie Laine unit, also in for 50-50 divide of the receipts.

## Adler Pays 700G For Cal-Neva Lodge

Las Vegas, June 8. Sanford D. Adler, operator of El Rancho Vegas Hotel, bought the Cal-Neva Lodge at Lake Tahoe for \$700,000 and will reopen it June 18 with Tom Miles as manager and Jan Savitt's orch providing music. Lodge is half in California and half in Nevada. Gambling is legal on the Nevada side.

**Viv Segal's Nitory Bow**  
Vivienne Segal, musical comedy songstress, will play her initial nitory date at the Park Plaza hotel, St. Louis, June 18. She'll be accompanied at the piano by Jerry Bressler.

## FRACTIONS END 9-YEAR BATTLE

By JOE COHEN  
After a nine-year history marred with some of the worst backstage ever encountered in a show business trade union, the American Guild of Variety Artists is on its way to self-government. The three-day convention which ended Saturday (5) at the Park Central hotel, N.Y., adopted a constitution, the first ever to be ratified by AGVA delegates, nominated its first set of officers, and established self-government of a variety artists union by variety performers.

Probably the most potent accomplishment of the meet is the ironing out of sectional differences. It was an open secret prior to the meeting that the skids were greased for perpetuation of the one-man control that existed during the greater part of the union's turbulent history. However, in open discussion highlighted by the lack of union's backstage differences, the 56 delegates arrived at decisions that bespoke a sincere feeling that the union's welfare, despite the accumulating differences.

The going was admittedly difficult at first, but once the sincerity of all the delegates got across, going was considerably smoother. There was trouble at the outset with the first order of business, adoption of the constitution's preamble which determined whether AGVA would be ruled on Continued on page 46)

## AGVA to Make Test Case to Collect For Skaters Cancelled by Paris Cafe

### Rag Doll 2G Robbery

Chicago, June 8. Rag Doll hitro was robbed early Sunday (6) and thefts escaped with over \$2,000. Four gunmen tied two female employees and ransacked a safe.

Cal Calwoky orch, present band, was not playing when robbery occurred.

### RICHMAN INKED FOR JUNE 15 TEXACO SHOW

Harry Richman has been signed for the Texaco Star Theatre video show over the NBC network, for the June 15 session. He'll be on the layout with Bill Robinson, Jack Collins, Cavallera, Three Swifts, Costello Twins, Al Gordon's Dogs and Valerie Bettis.

The June 22 show is still to be set. Three Swifts have been booked for that layout and negotiations are on for Carmen Cavallera to work sals band.

The first test of the recently completed pact between the American Guild of Variety Artists and the French government is slated to come shortly when Dave Fox, head of the New York AGVA office, will organize for back pay for two Negro skaters who were cancelled out of an American ice show booked at Les Ambassadeurs, Paris. The skaters, Florence Siler and Dolores Jackson, were cancelled after the opening show, and they claim eight weeks' salary at \$100 weekly is due them under the contract. Operators offered to settle for two weeks, but the girls preferred to stand on their contract. They claim that they were given 4,000 (\$20) francs and were promised \$220 each upon their arrival in New York.

They accepted these terms when it became evident to them that they could get nowhere with the management. They claim they refused to sign waivers for the rest of their coin. They also said that they obtained second class transportation instead of top shipping accommodations.

Fox declared that while the girls (Continued on page 48)

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## AGVA Nominates Officers, Board

Move to elect permanent officers of the American Guild of Variety Artists by delegates was defeated at the AGVA convention last week. Move was voted down after Hy Faine, head of the AGVA national committee and Janet Silverstone, AGVA attorney, took the floor to brand the plan a move to defeat the union's democratic purposes.

Both declared the membership in pre-convention meetings had been promised an opportunity of voting for their own officers. As a result measure was voted down.

Nominated for president are Alan Gale, Gus Van Frank Yaconelli, Eddie Rio, Georgie Price and Harry Richman.

First vice-presidential nominees are Jack Gwynne, Ralph Morgan, Will Aubrey, Bill Robinson, Joe Wallace, Jimmie Holloway, Georgie Price, Buddy Walker, Wally Lane, Alan Cross. For second vicepres, selections are Jack Edwards, Willie Shore, Gene Shelton, Arthur Ward, Jack Baker, Harry Lewis, Joe Page, and Adam Di Gatano. Third v.p. candidates are Ralph Rabbid, Larry Kent, Frank Evans, Bob Edsworth, Myron Cohen, Maxine Gales, George Swift, Billy Meagher, Duke Stern, Gene Shelton and Benny Tinsley. Recording secretary nominations are Mary Kay, Bert Haven, Evelyn Iles, Benny Fields, Ben Haskell, Phil Foster, Dorothy Carroll, Betty Cox, Tom Auburn, Charles Brett.

Some nominees for treasurer is Henry Dunn, who chairmanned the convention. Although there may be other nominations by petition, his election is virtually assured.

While other names are likely to be added to the list of nominees, many nominated at the convention most likely go off the list. Some are expected to drop, others who have been nominated for several posts will be asked which position they prefer to run for, and some may be dropped if not in good standing. The convention nominated 150 for the 45 positions on the national board.

Deadline for petitions will be June 20, and the election machinery is set to start shortly after that date.

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## AGVA Regains Autonomy

Continued from page 45

a local or branch basis. Delegates from Philadelphia, Boston and Pittsburgh put up a strong fight for locals. They felt that the union's autonomy should be distributed down the line with each city having the right to maintain its own governing apparatus, make its own laws, collect its own dues with a percentage going to the national office. However, the majority felt that since AGVA is a transitory union, individual locals might vote to keep out members of other locals and make it extremely difficult for operators to import. The branch idea was put by three to one vote. The branch set-up is distinct from a local one in that the national office controls the entire governing machinery.

Other major stumbling block was with the amendment opposing the 40-man national board. A wide section of delegates wanted

to be certain that all geographical sections would be represented in AGVA's top governing board. Move was defeated once, reconsidered and finally defeated a second time. Rule will be that the 40 getting the most number of votes will comprise the board.

### New-Committee Clause

There was minor debate on the section of the constitution dealing with political affiliations. There was no argument having precedents of any political ideology—banning communists or fascists—being a section dealing with the board's right to declare any group within the union to be inimical to the best interests of the membership was voted down. By

Fausto, chairman of the Associated Actors and Artists of America—created National Board now governing AGVA, spoke against latter motion, declaring that its adoption would give the board the right to allow any opposition. Jones T. Silverstone (d. Mortimer S. Rosenthal), AGVA attorney, also supported the committee. "There were some cries of 'Communist' by one N.Y. delegate and members of the CIO and Boston delegates, but apologies came later."

By the second day of convention, three day bellows were in evidence. Consequently, the meeting lasted until Saturday morning so that no postponements could start on Saturday.

During the early morning meet, the delegates passed the 28 constitutional articles of preamble which include ties to the American Federation of Labor, the A's and branch setup.

### New Constitution

The constitutional amendments adopted are as follows:

1. Acceptance of the AGVA line.
2. Principal office in New York.
3. Jurisdiction over the variety field including vaude houses, circus, sides, carnivals, etc.
4. Membership classification into active principal members, active chorus members, and non-resident members (later consisting of performers in Canada, Cuba, or of exiles in the U. S.).
5. Honorary members consisting of persons in sympathy with the union's purposes. Banning of government employees as AGVA members. This amendment was adopted at the insistence of the Boston delegation which declared that Massachusetts state and municipal employees had joined AGVA for vote getting purposes.

5. Holding of annual convention, calling of special conventions upon application of 1,000 members; meetings in each geographical area for nominations to national convention. Apportionment of delegates with proportional voting each 50 members in any branch or fraction to receive 1/4 vote. Convention procedure, to accredit delegates. Election on a national scale to be conducted by national office. Quorum to consist of 5/6 of the elected delegates.
6. No person to become a mem-

ber without formal application to be approved by the board or executive committee.

7. Government by 45 board members with authority to authorize contracts, designate members of the board to represent the union, hire and fire employees and fix compensation, select an executive committee subject to authority of the board. Election of president to serve no more than five consecutive one-year terms, three vicepres, secretary, treasurer, all to be elected without consideration by board to meet every four months; select national executive secretary who will be an employee of the board.
8. Method of nominating officers and board members. Board is to consist of 45 members, 15 of which will be elected for three years, 15 for two years, 15 for one year.
9. Determination of convention delegates to nominate off-

icers; further nominations by petition of 200 members.

9. All committees, except executive committee, to be appointed by the president.
10. Infraction fee and dues to be fixed by the board.
11. Members shall not deal with or work with non-union members or unfranchised agents. Members shall respect the ban.
12. Board can create by-laws consistent with terms of the constitution.

13. Members shall file addresses with board.
14. No member shall be given title to reality owned by the union.
15. No affiliations other than those approved by board.
16. Union cannot fix maximum compensations of members. This article cannot be amended.
17. Determination of members prejudicial to members. Hearing

## Convention Sidelights

The shadow of ousted national administrator Matt Shively hovered over the confab. The constitution contains an amendment declaring that the books, documents and funds of the union shall be turned over to the new administration and shall not be taken off the premises without express consent of the board. This was adopted to prevent any recurrence of the Shively incident in which he took out of the office, which finally wound up as court evidence.

Marty Barrett, elected a delegate from New York, found that he couldn't get out of the Cht company of "High Button Shoes" to attend the meet. Withdrawal ended a stiff fight. Some felt that runner Arthur Walters should be given the proxy to Dewey Barto. However, Waters was given the nod.

Henry Dunn, elected permanent chairman of the meet, according to observers, improved as he was alone in parliamentarianism, he picked up the rudiments of gavel pounding while presiding. At one stage of the session, he was so empathic in making a point that he brought his hand down with violence that he shattered a water-tumbler. Dewey Barto suggested replacing with a gavel that would explode under violent pounding.

Dick Jones, head of the Philadelphia local, who's been fighting the Associated Actors and Artists of America over his status, came to the confab prepared to picket. He was dissuaded from doing so by Chairman Dunn until the matter of whether he could be heard would be determined by the delegates. First morning's session voted by a 15-10 vote he got up to get to the ground was cut out from under Jones, when the convention moved to adopt a branch setup instead of locals. Jones had previously announced to surrender to the executive secretary. The Philly local and never recognized that the Philly group was a branch of AGVA.

Lawrence Tibbett, proxy of the American Guild of Musical Artists, at the AGVA convention luncheon Friday (4) frankly declared that the A's weren't acting until deadline time on proposed one-union deal.

There are many delegates that aren't too pleased with the proviso that officers and board members shall have had 10 years' experience in the variety field. Chorus members must have had four years' experience before election. They feel that some young, vigorous and progressive brains will be lost to union councils because of that clause.

At the start of the AGVA luncheon, the 4A's committee handling AGVA affairs, discovered that they had failed to invite Alan Corelli, Third Avenue Road, purely an oversight. Corelli was hurriedly invited by phone, just in time to get in on the fireworks of Lou Walters' denunciation of benefits. Corelli, however, tossed it right back into the lap of the 4A's, which set up modus operandi of T.A.

The 4A's appear pleased at the convention. George Harter, American Federation of Radio Artists head, Florence Marston, heading the eastern Screen Actors Guild, and Hy Payne, AGMA exec sec on loan to AGVA, declared that it was one of the most democratic of conventions. No smoke-filled back room conferences, no under-cover work—everything was discussed out in the open and decisions were openly arrived at after ample discussions. And how actors can talk.

Milton Berle, invited to toastmaster the luncheon, couldn't show up because of a cold. Berle was booed when it was announced he couldn't appear and the comics cheered lustily when Dunn said he was sick.

Delegates had little time to pass the multitude of resolutions committee had prepared. Okayed are those against the Taft-Hartley law, repeal of the 20% amusement tax, asking a general membership meeting once monthly, a clean-up of the club's dirty field, condemning discrimination against Negro performers, and adopted a vote of confidence in the stewardship by the 4A's during its takeover of AGVA.

Convention also adopted a resolution urging abolition of mixing and condemning B gals. A last-minute addition was the passage of a resolution urging Howard Hughes to control the RKO, to open more vaudeville playing time. "Union guaranteed him they would have sufficient talent."

### New 'Capers' Unit Set

For Vet Hospital Tour  
A variety unit, "Spotlight Capers," starts on the Veterans Hospital Camp Shows circuit June 28 as a replacement for the legit show, "John Loves Mary." New package will open in Topeka, and will work way east.

Talent includes comic Bobby Gilbert, Jay Palmer & Doreen magicians; The Brooks, arc team; Three Hearts, dancers; Jerry Bragin, pianist; Marietta Reynolds, songstress; Nellie Jay, accordionist, and Lew Fennard, juggler.

### AMERICA'S TOP HEADLINE SINGING GROUP

Opening June 4  
**CLUB NORMAN**  
TORONTO,  
CANADA  
All Major Networks,  
Theaters and Clubs  
U. S. and Canada

Personal Direction—ED KERNES  
5200 RED Building, New York 10, N. Y.

must be held to determine if members' conduct is prejudicial, except in cases where member is delinquent in paying dues.

18. Board is deemed to have all powers not expressly taken from it by constitution or by-laws.
19. All rules must be dissolved in special convention by a 3/4 majority.
20. Members may protest claims against the union.
21. Board members or officers can be recalled by petition of 5,000 members to board members to accept recall on 3/4 vote.
22. All rules must be dissolved in special convention by a 3/4 majority.
23. Board may appoint special committee to make recommendations to be submitted at convention.
24. Definitions of terms used in constitution.
25. Constitution may be amended by 3/4 vote of delegates.
26. Officers cannot be members of Communist or Fascist parties or any political subdivision thereof. Members cannot be barred because of race, color or political belief.
27. Constitution subject to ratification of members. Constitution to take effect as of date of adoption by referendum or ratification by 3/4, whichever is later.

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Lucille and Eddie

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4th Return Engagement

HOTEL PIERRE

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(Until June 21st)

El Capitan Theatre

Hollywood, Cal.

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New Appearing

"KEN MURRAY'S

BLACKOUTS OF 1948"

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CLUB, WEST CHARLES STREET,

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No Cuckles...  
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**PAUL BENSON**

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NEW 'CAPERS' UNIT SET  
FOR VET HOSPITAL TOUR

AMERICA'S TOP HEADLINE SINGING GROUP

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**CLUB NORMAN**  
TORONTO,  
CANADA

All Major Networks,  
Theaters and Clubs  
U. S. and Canada

Personal Direction—ED KERNES  
5200 RED Building, New York 10, N. Y.

Circle 6-5366

# MIAMI BCH. COPA DESTROYED BY FIRE

Miami Beach, June 8. Fire early yesterday (7) demolished the swank Copacabana night club, with just the walls left standing. An explosion of undetermined origin, shortly after the club closed at 2:30 a.m. Monday, spread, a rapid blaze that was uncontainable by the time firemen arrived. Damage is estimated at \$200,000.

Murray Welinger, owner, had left for New York on talent-bookening trip for the summer Sunday evening, and returned immediately upon learning of the fire. Insurance is understood to be substantial though not covering the full amount.

Welinger announced rebuilding would start immediately. Hilegarde had been booked to open the main room June 30. Barry Gray, late has been the only talent with his disk-jockeying stint in both the main room and the lounge. He will continue via studio WKAT on his contract with Welinger, who guarantees him \$500 weekly. Practically every night spot and restaurant in town offered him a setup upon learning of the fire, which will be rebuilt this time hold 700 and is expected to be ready by winter season.

Welinger had just turned down an offer of \$200,000.

**WALTER WINCHELL**  
Says:  
"Orchids to Dorothy Blaine who sings like Lauren Bacall and looks like her too . . ."

# DOROTHY BLAINE

**Opening June 17**  
**CAPITOL**  
Washington, D. C.

**Opening June 24**  
**HIPPODROME**  
Baltimore

Gowns by: Kathryn Kuhn  
Press: Holi & Stillman  
Direction  
SENIA GANSA  
1457 Broadway, New York

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Fully Classified. New better compiled with book orders for a limited number only.  
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CURRENTLY  
PENT HOUSE CLUB Indefinitely, New York  
RADIO: Sundays, 3-3:15 P.M., WNEW

Personal Management:  
JOE MARSOLOAIS

# Walters Back From Paris, Saw Little Worth Importing

There's little in Paris worth importing to the U. S., according to Lou Walters, operator of the Latin Quarter, N. Y., who returned from France last week. During his stay in the French capital, Walters found only two acts suitable for U. S. cafes. They are the Corneys, a trio, already signed for a summer date at the Palmer House, Chicago, and the Charlevils, an acro group. However, Walters as yet has made no deals for either act.

While abroad Walters started negotiations with Paul Toscano, fiddler at the Drop d'Or for his proposed restaurant in the new building being completed at 58th street and Fifth avenue, N. Y. However, deal is being held up due to Walters in decision on the operation of their spot.

# STRONG NAME LINEUP FOR CAROUSEL, PITT.

Pittsburgh, June 8. Instead of usual retrenchment Jackie Heller is upping budget at his Carousels and Bookings in the strongest hot weather lineup of names he's ever played. Bill (Bangs) Rea is on at the Saturday night (5) and Lenny Kent's there now, with Myron Belven, Jan Murray and Beatrice Kay each following for a week.

Connee Boswell has been spotted at Carousels for a fortnight, and Joe Adams-Kam Plant-Tony Cannoneri act comes back at end of present Latin Quarter, N. Y. engagement. Heller himself, of course, is on the bill with all of them, singing and m.c'ing the lay-out. He's dropped out-of-town bookings to concentrate on his niter.

# Saranac Lake

By Happy Runway  
Saranac Lake, N. Y. June 8. The holiday influx of visitors to the colony was best in years. The only niter cashing in on entertainment was Dursen's, which spotted Ralph Fisher Orch, Mikhalie & Tanya, dance team, and the Mack Sisters.

Arthur Slattery, on first furlough out-of-the-san, is dividing it between N. Y. C. and Greenwich, Conn.

Arthur Proffitt, theatrical technician, upped for one meal daily. Frank (RICO) Scheraga is from N. Y. C. to bedside Ann Rowe, who beat recent theatrocity operation and now upped for meals.

1948 Official Baseball Guide donated to our library by J. G. Taylor Spink, of the Sporting News, St. Louis.

Lillian Slottow and Frank G. Harris in to visit Moe Gould, who's due for go-home papers in the fall. Robert Pasquale, who took two years to beat the rap, given okay to resume work. He was formerly manager of Warner's Felton theatre, Philly.

Bento Colladas in for vacation. Dan (Par) Hyman and frau in from N. Y. C. to visit son, Frank, who is flashing good clinic reports.

Richard, Elmor and Lillian Curry in to help Tom (IATSE) Curry celebrate his birthday.

A new niter, will be opened here by Tuff LaTour, former Bobbed champ.

Eileen Grotte resting comfortably after undergoing major operation.

(Write to those who are ill.)

The Sportsman, comedy singing quartet on the Jack Benny radio program, have been signed at the Oriental theatre, Chicago, starting July 1.

# Martin Palladium Click

London, June 8. Tony Martin is the latest U. S. act to click at the Palladium here. Sliger opened to a packed house which, the star, apparently satisfied after he did nine numbers. At the second show, Martin did 65 minutes, getting an exit hand that almost equalled that which Danny Kaye got. The hand had to play "God Save the King" to clear the theatre.

The show is headed by Duke Ellington, is slated to follow Martin. Other U. S. acts on that bill are Pearl Bailey and Fred Sanborn.

# Salt Lake Showmen Win 1st Round In Tilt with Fair Bd.

Salt Lake City, June 8. The amusement industry here won a doubtful first round victory in the showmen's battle with the Fair board, when Grover S. Giles, attorney general, issued an opinion that the board was violating the antitrust constitution in working a percentage deal with "Holiday On Ice."

Three lawyers representing theatres and dance spots had pressed risking state money on a flat rental fee and appealing to Giles for action. His statement released in rewriting the contract with "Holiday," and setting up a flat rental fee for the Coliseum.

Actually the entertainment spots in town are trying to get the board to quit bringing in showmen at the tax free. Fair Grounds, claiming it offers unfair competition to tax paying businesses, Giles' ruling, while backing up the showmen in their legal contention, did nothing to prevent the board from running shows at the Fair Grounds. It simply means a new contractual arrangements, with percentage deals out.

# Reading (Pa.) Bicentennial Sets 25G Budget for Talent; Sign Cantor, Haymes, O&J

A sizable part of the \$100,000 budget for the Reading (Pa.) Bicentennial celebration slated for early August will be expended on top name entertainment.

Already booked are Eddie Cantor, Olsen & Johnson, and Dick Haymes. Others are still to be signed. Cantor is slated to play Aug. 27 for two days, Olson & Johnson are down for three days beginning Aug. 15, while Haymes date is contingent upon windup of his Roxy, N. Y. date.

Reading appearance will be Cantor's sole personal while in the state. He'll sail for European vacation shortly afterward.

It's expected the William Morley agency, handling the Bicentennial booking, will spend about \$25,000 for the entertainment. Sol Shapiro is negotiating with other top names for appearances there.

# Magicians Convention In Atlantic City, June 11

Atlantic City, June 8. The 26th annual convention of the American Society of Magicians will get underway at Hotel Traymore Friday (11) and continue for the week. It will draw 1,500 members and their wives.

Top event will be a show in Convention hall for the benefit of the Betty Bacharach home (polio) Saturday night (12). Nine acts will be featured.

Final session will be the election of officers for ensuing year.

# Modernaires on Bike

Modernaires quartet will have to work fast night of June 22 to keep both its sponsors happy. Group is in Atlantic City and Camden, N. J., 60 miles away, the same night for parties, the first by Columbia Records, which is holding its second annual convention, and the second an employee party given by Campbell Soup. They'll do one early and race to make the other.

Modernaires replace the Pied Pipers on Campbell's Club 15 (CBS) Aug. 2.

# Benefit Abuses Blasted at AGVA Lunch Corelli Asks 4A's for Tougher Ruling

# Mild Advance Sale For "Holiday" in Salt Lake

Salt Lake City, June 8. "Holiday On Ice," slated to open a 10 day run at the Coliseum, is running from 10% to 15% below last year's figures on the advance sale. Playing the Centennial Expo, "Holiday" was the hot test attraction ever to hit town, and broke records, despite almost constant rain during the run. Since that time the show has honeymoon ended here, and grosses are down everywhere. Chances are the ice will do all right at the b.o., but nothing near last year's take.

# SOPH'S LONDON RUN EXTENDED 2 WEEKS

London, June 8. Sophie Tucker's engagement at the Casino has been extended for an additional two weeks. She'll wind up July 10 after a six-week total. Business during Miss Tucker's engagement is a sellout.

Soph is still decide whether she'll play additional dates in England after London run.

# 6th SENSATIONAL WEEK! BILTMORE BOWL

Biltmore Hotel, Los Angeles

The New ...  
DYNAMIC ...

# MARJORIE GARRETSON

with ALEX STUDER at the Piano

**NEW SPECIAL SONGS!**  
Music and Presentation  
**PLUS The Same GREAT**  
Showmanship and Personality  
**MATERIAL BY MAURADA**

"With Marjorie Garretson as the headliner, the Biltmore Bowl is offering an entertaining four act revue. Miss Garretson is showing flashy, new material, and a style of work that will definitely move her into the smarter bistros." . . . HOLLYWOOD REPORTER.

"Marjorie Garretson is a big hit at the Biltmore Bowl." . . . HEDDA HOPPER

"Marjorie Garretson is a solid click. She has new special material that she whams over with ease." . . . VARIETY.

For Booking—Wire - Phone - Write

**WM. MORRIS AGENCY**  
Fred Elswit  
Hollywood

An "unexpected bombshell" exploded at the American Guild of Variety Artists convention luncheon, Friday (4) which is expected to result in stricter control of the arena situation. The fuse was lighted by Lou Walters, operator of the Latin Quarter, N. Y., who in an address to the delegates pitched for abolition of free shows. He declared they hurt cafe and theatre business and put unwarranted hardships on performers.

Walters stated that at monster benefits where the hall gets paid for the four walls, the musicians, stagehands and caterers also get their slice. It was unfair to have the performers donate services. He denounced the Theatre Authority for permitting such conditions to exist, urging a complete end of free shows.

Alan Corelli, exec secretary of TA, declared that benefits would be eliminated as soon as he got approval of such a ban from the (Continued on page 53)

# Colonna's Nitery Stint

Jerry Colonna is slated to make his first appearance in some years at Andrew's, Syracuse, N. Y., starting June 21. Other dates to follow.

Colonna is expected to alternate between cafes and vaude houses during the summer. Harry Romm office is handling bookings.

















we have all too-clear recollection of the manner in which Hollywood created several of its most famous characters for marketing purposes and then set about writing them into features—often in an untrue and ridiculous light.

It's felt that the harm Hollywood did to the name band leader is granted that the average maestro (with little about acting) can be multiplied by television. To foretell such a possibility many musicians are constantly drawing and devising plans so as to be prepared for the day when they'll be called







AUDIENCE RESEARCH, INC.  
PRINCETON NEW YORK HOLLYWOOD PRINCETON, N. J.

May 7, 1948

DR. GEORGE GALLUP  
PRINCETON

Mr. David O. Selznick  
The Selznick Studio  
9336 West Washington Boulevard  
Calver City, California.

Dear Mr. Selznick:-

I know you will be interested to learn that, in our last Audit, Miss Jennifer Jones was in second place in the rating of box office drawing power of all female players in motion pictures.

This poll includes all the stars and feature players in the business. It measures the percentage of motion picture goers who will attend a given film because of the presence in the cast of a particular player.

In a special survey covering the upper price bracket, that is, theater goers, who spend 50 cents or more for a ticket and, therefore, comprise the bulk of the first run audiences, Miss Jones is again second, being out-ranked only by Miss Bergman. Miss Jones' percentage rating is actually higher amongst first run audiences than in the regular audit which is based on all movie goers.

Only two other actresses in the history of our polls - Ingrid Bergman and Greta Garson - have achieved as rapid a rise as Miss Jones. Her record is especially notable in that she has achieved second place in box office drawing power with only five pictures, and that the fifth of these pictures is not in general release.

Sincerely yours,

*George Gallup*

George Gallup

CHG:jb

## Portrait of a Star!

by DR. GEORGE GALLUP

Miss Jones is also

NUMBER ONE in

Varities annual

poll of box office

stars, and

NUMBER ONE in

Boxoffice Digests poll.

Jennifer Jones will star in the new  
Columbia picture with Joseph Cotton  
"PORTRAIT OF JENNIE"

Directed by

WILLIAM DIETERLE

Produced by DAVID O. SELZNICK

Varities' exclusive champion of champion producers



IN A TRADITION OF QUALITY

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VOL. 171 No 2

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PRICE 25 CENTS

# VALUES KEEP NETWORKS ALERT

## Diskers Bank on Petrillo Signing Recording Deal During the Summer

Asbury Park, June 15. Disk industry observers are virtually convinced that James C. Petrillo will make a deal for the American Federation of Musicians with recording companies before the summer is over. It's felt that his behavior at the AFM's 51st annual convention here last week is foreshadowing the usual pattern—that of looking one way and jumping another.

Petrillo stated during the first day of the convention that the disk band would be continued, hearing investors upon the Tash-Hartley bill as the cause of the ban, via the clause which forbids industry to contribute to union funds unless those funds are administered by an impartial board. Thereafter there was no mention of the disk ban by him or other speakers.

However, various occurrences at the convention hold significance for non-APM attendees. Firstly, there were several resolutions introduced having bearing on the disk ban. All were withdrawn without argument. Then there was a speech by Joseph N. Webber, past president of the union, now retired on salary. He begged the delegates not to forget that three-fifths of the membership exists only as part-time musicians. He asked that these men do nothing to interfere with the remaining two-fifths. He exhorted both factions to cooperate.

Webber made no mention of the disk ban in this part of his talk, but the wordage could easily be construed, and was by many, as advising non-recording cardholders not to interfere with the livelihood.

(Continued on page 55)

## Three-Way Struggle For Video Power Seen For Pix, Radio, Dailies

Cincinnati, June 15. Ahead of the AM broadcaster entering the television field is a three-way struggle for economic power that may well shake the structure of independent broadcasting. The foundation for this struggle was laid last week, when the National Association of Broadcasters met at the Ohio Statehouse to discuss the structure of the industry. It was there that the "What About Television?" hearing session of the 44th annual convention of the Advertising Federation of America.

"This struggle for power in television will be no child's play," predicted Shoup, who has been head man of clear-channel station WLW in recent years and is now getting his video hearing via Crosley's WLWT, which kicked off commercially three months ago. "It will resolve, ultimately, into a contest between the independent broadcaster, the newspapers and the motion picture interests," he added.

## Willie Howard, Kelly Split After 11 Years

One of the long-standing partnerships has been dissolved with Willie Howard taking on a new doubletalker to replace Al Kelly, who'd been with him for 11 years. Howard bowed with new partner, Hal Gary (brother of another top confusion-speller, Sid Gary), on the Texaco Star theatre over NBC-TV, last night (Tues.).

Split started when Howard took lead role in "Sally," which he played without Kelly. Kelly then worked a Roky, N.Y. date, with columnist Ed Sullivan, and by the time he and Howard could get together again, it was mutually decided to part. Kelly is slated to do several video shows with Sullivan from the Latin Quarter, N.Y. WPIX, and will work with comics in cafe and vaude shows.

## GOP Cautioned To Be on Best Tele Behaviour

Philadelphia, June 15. Television, with its all-seeing camera eye, might well be the most important delegate at the forthcoming political conventions in Philadelphia.

Republican party leaders, fully aware of the millions of eyes that will be glued to video screens when the GOP convalesce tee off in Philly Monday (21), have already begun to issue orders to delegates how to act before the cameras. Their most important consideration apparently is the possibility by NBC of public smelling a deal cooking between rival candidates, which would become visible to the general public for the first time because of the TV cameras that are to be posted at advantageous spots on the floor of Philip's Convention Hall.

Leaders of the Repub candidates, (Continued on page 55)

## BERLIN REPRISES 'ARMY' AS NBC SUMMER SERIES

New radio show based on Irving Berlin's wartime "This Is the Army" revue has been set by NBC as a summer replacement for the Henry Aldrich program. Titled "This Is the Army," the show fees off July 1, six years to the day since the original show first aired. Show is to be sponsored jointly by the U. S. Army and Army Air Forces, and will pay the talent costs, with NBC giving the time. (Continued on page 55)

## GODFREY HEATTER AND HIS WIVES AS DRAW

By GEORGE ROSEN

The pacting of Gabriel Heatter by Mutual for a new co-op show, thus giving him a three-way network showcasing, spotlights one of the most unusual situations in radio today—where the protection of a single personality can keep a network out of the billings and prestige dollars.

In a sense the "Mr. Mutual" situation is applicable also to CBS, with its Arthur Godfrey, and ABC with its Walter Winchell.

At Columbia the crack that "Godfrey is Mr. CBS" has more than gag overtones, with some even adding the addenda that "As long as there's a Godfrey around, there'll always be a need for a Columbia network."

Already accounting for a multi-million dollar take for the network via his cross-the-board morning Chesterfield show, his Monday night Lipton Tea "Talent Show" show, not to mention his locally-sponsored WCBS (N.Y.) 52-line weekly, early-morning stanza, Godfrey himself pockets an approximate \$500,000 a year at this stage of the game.

Now the network is expanding its morning half-hour commercial to a full hour (now that Chesterfield has been appeased), and when the Lipton nighttime exclusive on Godfrey runs out, he's slated for an additional 30-minute after-dark show. Godfrey, it's said among his intimates, is determined to hit the \$1,000,000 jackpot, and on the basis of present plans for his multiple showcasing, the figure isn't considered too excessive.

That Winchell for years has been ABC's No. 1 drawing card is attested by the fact that the web is guaranteeing him \$520,000 a year. (Continued on page 32)

## Philip Morris Seeking Out on Baker; Case Seen Headed for Arbitration

Exercising a "morals clause" in its contract with Phil Baker for the Friday night "Everyday Wins" giveaway show, Philip Morris has asked for an "out," determined to replace Baker with a revamped format for the show. Plan to drop Baker, who has not signed a contract for the show, and replace him with a revamped format for the show. Plan to drop Baker, who has not signed a contract for the show, and replace him with a revamped format for the show.

However, it looks now as though the case will go to arbitration in view of the fact that, at the time, Baker did not receive a contract for his emcee role. However, Philip Morris and the Blow agency, which handles the account, claim that a letter they have from Baker, in which he agreed to the conditions set forth in the contract, is as binding as the contract itself.

## Major Pic Companies Crowding Tele. But Now They Want to Climb Aboard

## St. Loo Slaps \$1 a Year Tax on Tele Set Owners

St. Louis, June 15.

After receiving a ruling from the City Counselor's office, License Collector Frank Britton last week announced that a \$1 per year tax will be slapped on the owners of every television set in the city. A similar tax is to be collected from coin-operated radios in hotels as well as soft drink vending machines.

Heretofore, no tax was levied against these devices but with the increasing number of tele sets being put into operation here Britton sought the ruling to be on the safe side of the question. The estimate has been made as to the amount the new levy will yield.

## Britain's New 45% Quota Preps For U.S. Battle

With the announcement of a 45% film quota law by the British this week, American pic industry executives were certain that the game was down in their private Battle of Britain. They began to gird themselves for a tooth-and-nail fight.

The jump from 17 1/2% to 45% in the amount of playing time that English cinemas must allot to native productions came as no surprise to the Yanks after a public (Continued on page 55)

Hollywood, June 15. Television's "me-too" bandwagon is going to be crowded within the next couple of months by major film companies climbing on, particularly at the floundering end of the business. Reports show that every major, with the possible exception of United Artists and Columbia, have decided to give production of pic-for-pic exclusively a thorough fling. Several studios, in a hush-hush atmosphere, are already making test films intended to be marketed to tele stations only.

Question of high costs on such film still continues to be a big crusher, but a number of production biggies think they have at least the partial answer. The big marquee names are contemplated because of the heavy drag of their mandated salaries. The actors and contract players—and the majors have them by the dozens—will be used for video pic's in substantial numbers.

Production chieftains are now convinced they can get into the tele game now or risk the possibility of the parade passing the film companies. With video's insistent hunger for action-drama and swarms of outsiders eyeing the field of cheap pic's, the move must be taken, it's felt, even at (Continued on page 55)

## Prices Too High, See Filmies On B-Way Pushing Cuts

Broadway looks set for an admission-price slash, all the way down the line in the next few weeks. Search by industry executives for the reason Man Stern business has been dropping more than 10% than that of the rest of the country bring them inexorably back to the conviction that movie prices are high beyond reason.

The move downhill is already under way. It's expected to gather momentum daily. Walt Disney started at the Astor when he admitted for "Melody Time" was dropped from \$1.80 to \$1.25; a couple of weeks ago, United Artists, with the cooperation of the Brundage operators of the Mayfair, (Continued on page 55)

## ALLEN'S HOOPER SKID SEEN SET TO 'MUSIC'

What will probably go down as the phenomenon of the 1947-48 network radio season is the "hey that ABC's 'Stop the Music'." Allen Hooper, did to Fred Allen. "Stop the Music" was a show on NBC (on Sunday, June 6, '47) got 7.9 points last summer. It was the parallel hit-show, which was 1.5 points over the "Stop the Music" of the day. "Stop the Music" entered the top 10, then (Continued on page 55)

## Vote On Legit Censor Bill Due Next Week; No Public Hearings Planned

The fate of the Cunningham bill, which would give the New York City license commissioner drastic authority to censor Broadway plays, and legit and film advertising, will probably be decided next week. The measure was considered briefly yesterday (Tuesday) by the City Council, but was not voted upon and was laid over until the next session, slated for Tuesday (22). No public hearing is planned.

Snowballing protests from every branch of show business have battered at the bill, following favorable report on the proposal last week by the City Council Welfare committee. While film houses are not directly affected by the bill, the Metropolitan Motion Picture Theatres Assn., representing 60% of New York houses, petitioned the Council Mayor William O'Dwyer for open hearings before a vote is taken.

Leading the attack against the bill were the American Civil Liberties Union and the Stop Motion Picture Censorship Committee, which forwarded a petition signed by 3,000 persons, including producers, actors and drama critics. They denounced it as providing for unconstitutional censorship. Joseph P. Kelly, executive director of the League of New York Theatres, also lambasting the proposal, said he was not in favor of the measure and noted that the league employed a standing committee of 19 producers as a self-regulatory measure.

The bill suddenly came up for a vote before the committee after being supposedly shelved. It caught its opponents off guard, and the measure was passed by a 5-4 vote. The bill was introduced by Councilman Benjamin Fielding, who said it would augment the city's censorship powers.

Act would make it mandatory for license dept. directors to submit reports and report on theatrical performances and advertising copy. (Continued on page 16)

## Philly Exhibits Uneasy At Amus. Tax Inquiry Into Fund Diversion

Philadelphia, June 15.—Independent film exhibitors as well as many nitermen, are viewing with more than alarm the progress of a Grand Jury probe into the diversion of funds from the amusement tax division of the Receiver of Taxes office. The scandal comes at an inopportune time, just as the city's solidly republican administration was trying to put its foot forward to welcome the G.O. national convention.

No less than three separate probes are being conducted into alleged municipal derelictions, but the amusement tax scandal is the main event on the chicanery card. The annual has already asked for (and failed to get) the resignations of both Receiver of Taxes Frank Marshall and Chief of Police Purchases and Supplies Charles H. Grakowski.

So far the amusement tax probe has only resulted in individual publicity for the Herman Taylor probe, presented at the Grand Jury. It is well known that a number of indie film houses are on the payroll of the grand jurors and exhibitors, due to their practice of paying by check, are exempt, but generally the tax was levied over cash there seems to have been under-the-table business.

The scandal broke when William C. Ross, chief of the amusement tax division, handed himself in as the pillar of his law, leaving a note. It was obviously written by a man under great mental stress. (Continued on page 17)

**Joe Schenck, Jay Paley Buy Out Del Mar Track**

Hollywood, June 15.—Joseph M. Schenck is improving the breed of horses again, this time at the Del Mar Turf club, near San Diego, not many furlongs away from the old Angus Caliente track in which he was one of the early promoters.

In association with Jay Paley, Schenck bought controlling interest in the Del Mar Turf Club, which was owned by Col. Henry "Boss" of Chicago and a partner of Los Angeles.

## Heavy Bookings On Zalc-Graziano

Films of the Zalc-Graziano midwestern championship fight last Thursday (10) night, with no television coverage to back, racked up some of the heaviest bookings yet garnered for any fight pictures. The bout was in progress throughout the country, according to Marnie Baum, pres. of Coram Pictures, which produced and distributed the films, leading him to expect about 4,000 bookings in all. Despite the fact that it didn't have to back video's timeliness factor, Coram got the pictures processed and developed in less than half-a-day. They were on the screens of the Broadway RKO Palace and all RKO theatres in New York at 8:45 a.m. Friday (11), less than 12 hours after the first bell sounded the fight Thursday night. Films also played the Broadway Trans-Lux theatres and were shipped via plane to exchanges throughout the country the same day.

Coram is selling the pictures on either percentage or flat rental terms, depending on the situation.

## Breen Denies He's Quitting

Washington, June 15.—Two apocryphal rumors circulated yesterday (14), one in the U. S. Supreme Court, appeared to warrant the prospect that Hollywood's "10 unfriendly witnesses" can win their legal fight against Congress. The rumor was that Breen was resigning from the committee.

Asked whether he contemplated resigning his office before the year end, Breen was asked if he intended "I'm getting pretty fed up with the whole thing." He said he was not planning to resign, but he was "getting pretty fed up with the whole thing." He said he was not planning to resign, but he was "getting pretty fed up with the whole thing."

Asked whether he contemplated resigning his office before the year end, Breen was asked if he intended "I'm getting pretty fed up with the whole thing." He said he was not planning to resign, but he was "getting pretty fed up with the whole thing."

## SAG NOTICE PAVES WAY FOR STRIKE

Hollywood, June 15.—Illness of Bill Stephens, representative of the independent producers, caused a postponement of the meeting with reps of the Screen Actors Guild to discuss a new working agreement. Gathering will be held some time this week.

Meanwhile, SAG sent out a notice to the guild, the way for an actors' strike after a year, in case its dispute with the major producers is not settled by the end of the month. Notice, in accordance with the Labor Management Relations Act, was sent to the Federal Mediation and Conciliation Service in Washington, the U. S. Labor Dept. and the Relations in San Francisco, and the New York Dept. of Labor's Bureau of Labor Statistics. A list of more than 400 film producers was included.

(Continued on page 32)

## Mex Tooting Comes High

Mexico City, June 8.—Music is the custom song at the National Union of Mexico. America's oldest college, founded in 1524, is celebrating its 200th anniversary.

To get a diploma as a tooter at the college, it costs, on the average, \$5,000. That compares with \$275 to become a lawyer; \$550 to become a doctor; and \$250 to get training as an electrician.

## Ballet Fix Indie

Hollywood, June 15.—Ballet Films, an indie outfit, was formed here by Tamara Tomanova, Russian-Mexican dancer, and her partner, the dancer Louie, to produce a series of "turbulent" pictures.

The company is producing "The Hour of Mystery" for the U. S. market, and is getting the series of the broadcast to submit to studio officials. The picture, which was scripted by the radio version.

## 312th WEEK! KEN MURRAY'S "BLACKOUTS OF 1948" El Capitan Theatre, Hollywood, Cal. Now Playing Nationally "BILL AND COO" Special Academy Award Winner

## 2 Wash. Decisions Seen Key to Fight Of 'Unfriendly 10'

Washington, June 15.—Two apocryphal rumors circulated yesterday (14), one in the U. S. Supreme Court, appeared to warrant the prospect that Hollywood's "10 unfriendly witnesses" can win their legal fight against Congress. The rumor was that Breen was resigning from the committee.

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## MAY AMUS. STOCKS IN TOP GAIN FOR '48

Amusement stocks took a free ride in May, along with industrials and luxury stocks listed on the New York Stock Exchange, climbing to the highest overall level of the year. Value of entertainment stocks on the board hit the grand total of \$761,678,354, a gain of \$55,182,394 for the month. Average price of shares—including major film companies, big networks and outlets—came to \$13.99, up from \$13.47 at the close of April.

Previous high days in the end of March, when the overall value mounted to \$714,480,984. April winding figure, however, had stabilized itself, was slightly off at \$706,496,144. Postwar low came in February of this year, a dive to \$597,576,682. Average of amusement shares then was \$14.59, or \$209.65 a share. In the entertainment bracket, listed on the exchange, reached a total evaluation of \$820,600,000, or \$13.99 a share on a per cent basis, average price was \$13.99.

## Sinatra-Wants To Play Film Gumbo

Hollywood, June 15.—Frank Sinatra is trying to interest Metro in a film version of "Tuna on the Heat," by Craig Rice. The story is a whodunit about a tide detective.

The singer played the gumshoe in the radio version on the "Hour of Mystery" for the U. S. market, and is getting the series of the broadcast to submit to studio officials. The picture, which was scripted by the radio version.

## SCULLY'S SCRAPBOOK

By Frank Scully

"I'll not do it," said Mor. "I'll not chew gum. I haven't ever done it in 79 years, and it's ridiculous to start now."

We were dining in the Sky Room of the Burbank airframe. The Norwegian grandchild of the Scully circus was terminating her long run at Bedside Manor and the Scully circus was returning her to Norway.

She was going by plane to Chicago, by train to Philadelphia, by bus to New York, and by freighter to Norway. If there had been a submarine service I suspect she would have tried to add that for variety.

She looked at least 10 years younger than when she arrived six months ago and was at least 20 years older. Trying to keep up with Mor in Hollywood had been too much for even taxes. Half of them can't climb White Mountain even in the snow. She headed it daily. She not only looked 10 years younger, she was dressed for the part. She had a new hat, her blue gum had the new-look length and over her heart she wore a tri-colored corsage.

## No Gum For Grandmas

She watched the planes take off every few minutes for the four corners of the earth and quietly smoked a cigar. This was to be her first plane-trip and we were trying to tell her how to overcome some of the shortcomings of air travel. One of them was the matter of offsetting a ringing in the ears by chewing gum. Mor was adamant.

"I'm a mother," we insisted. "It's not a matter of manners or morals. It's a matter of health. You'll get an earache if you don't."

Her mouth became stiff and firm. It was obvious chewing gum would do nothing to forestall the earache. And even the Nazi gauleiters had found out that such Norwegians are best enticed rather than attacked.

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## Breakdown of 1948 Profits

Company-by-company breakdown of first profit reports for 1948 are herewith listed. On an overall total of \$54,217,000 for all studios except United Artists against \$43,989,000 earned in the same period of '47, net profits are off 45%.

Company	Period	'48 Net	'47 Net	% Off
Paramount, 1st quarter		\$1,029,000	\$9,522,000	20
RKO, 1st quarter		1,345,227	2,270,683	41
Walters, 1st half-year		7,311,000	14,013,000	48
20th-Fox, 1st quarter		9,359,000	13,897,603	50
Metro, 1st half-year		3,886,745	8,596,779	55
Columbia, 1st 28 weeks		629,000	2,053,000	72
Universal, 1st quarter		34,206	756,543	83

## \$1,300,000 Kickback to 20th-Fox Forced On C. Skouras in Stockholder Peace

Charles Skouras, National Theatre head, will kick back to 20th-Fox, N.Y.'s parent org., slightly more than \$1,300,000 under the terms of the proposed settlement of the minority stockholders' claim. The balance of the \$1,800,000 which is to be returned will come from N.Y. district heads F. B. Dick, Rickelton, Elmer Rhoden and Harold Fitzgerald. Rickelton and Rhoden will share \$180,000 each, while Fitzgerald returns a smaller sum.

Of the 15,000 shares of common stock on which 20th has a claim at \$22.50 per share, 10,000 shares will be made available by studio head Harry F. Zanuck, by Spyros Skouras, company proxy, and 1,500 by William C. Miller, 20th president. Company, as previously disclosed, has the right to buy from its three officers any time before Dec. 31, 1948.

No restrictions on profit-sharing plans of any other N.Y. execs besides Skouras are provided in the settlement. N.Y. proxy's absolute control ending within 180 days under the proposed compromise, consisting of \$130,000 yearly in salary and a limit of \$500,000 on bonuses. He annually averaged \$780,000 previously on average, plus salary and percentage sharing.

Detailed statement of the plan of settlement is currently under preparation and will be forwarded to all stockholders for their consideration. It comes up for hearings before the N. Y. supreme court Aug. 3.

Suit had primarily attacked a pact, approved by the stockholders, which gave the four theatremen a \$50,000,000 profit by the purchase and resale of 20% of NY stock. It had also sought to upset stock options granted a number of 20th top executives.

## Variety Club Co-op Plan With Network Show May Be Used to Get Funds

Dallas, June 15. R. J. O'Donnell, International chief Barker of Variety Clubs, has announced a proposed fund-raising drive for various theatres. The plan is based upon a forthcoming radio program "Let's Talk Hollywood," which will be replaced by "Let's Talk Benny Arner." New show is a quiz show, with listeners submitting questions about films and Hollywood. If arrangements can be worked out, for each question the person who fails to answer the person submitting the question would receive a season pass to the theatre he picks in his home town.

Bernie Luber, of Amusement Enterprises, producing the airer, believes that public would be of great value to theatres mentioned on the program. The idea was passed to the Variety Clubs to make arrangements with various exhibitors under the U. S. to contribute the lesser amount of about \$100 without charge to the program, then the producers would pay \$100 to the Variety Clubs. The plan, the city involved, for each pass delivered, it was estimated that \$500 would be received. The plan was to have Variety Clubs over the country in this way.

O'Donnell has asked all members to cooperate, and a poll of exhibitors.

(Continued on page 22)

## Declare Dave Hertz Dead

Santa Monica, June 15. David Hertz, screenwriter who disappeared on a plane flight on this city May 5, was declared dead by Justice Dept. court order. Court approved the writer's will, leaving an estate of \$30,000 to his mother and daughter.

## Tele as Threat To 30% of B.O. Cited by Coyne

Declaring it would be "very easy for theatres to lose 30% of their boxoffice revenues" through television inroads, Robert Coyne, touring exec secretary of the Theatre Owners of America, insisted yesterday that "unless theatres figure some way of adopting television, it's a threat to 30% of their undated box office." Coyne's statement at a Hotel Astor luncheon in New York City, before Sullivan, his successor, revealed that TOA is conducting surveys to learn the recent effects of video on the exhibition game.

"It's easy to imagine what will happen to theatre business as it is now constituted if that 30% loss follows," he said. As one way of meeting the problem, TOA officials suggested exclusive tele programs unrelated to theatres. "In that way, we can walk along with television," Coyne declared.

Accepting his new office, Sullivan said there was "no problem of this industry which can't be beat by new initiative and new ideas." Films were one of the mediums important to the presentation.

(Continued on page 22)

## SKOURAS TO ATTEND FRISCO TELE HEARINGS

Twentieth-Fox pres. Spyros Skouras is slated to return from London where he was on a tour of inspection of the San Francisco television-application hearings in London, June 15.

During his 10-day stay in London, Skouras huddled with J. Arthur Rank representatives on the proposed pooling of the Odeon-Campania British theatre circuits. He also surveyed London's British production facilities, preparatory to starting there within the next couple of months.

William Goetz to London. William Goetz, Universal's production chief, embarks today (Wed.) for London aboard the Queen Mary. He is expected to be with his wife, Goetz will buddle with Arthur Rank, U.S. British partner, and Rank officials, with plans for film-making in England by Universal.

In addition to Rank and other parts of England, American top executives are in the city. Rank's slated to return to the U. S. late in July.

## 7 MAJORS SEEK \$55,000,000 NET

The film profit pattern for the year is rapidly being shaped as six-month and first-quarter reports of several majors (all except United Artists) hit print. All indications point to a record net approach, with mately 45% off from the take in 1947. If the present trend maintains itself, then the 1948 ledgers are closed, the industry will have netted some \$55,000,000.

With Warner Bros. turning in a count of \$7,311,000 this week for its initial six months, and Columbia's \$655,000 for 38 weeks, the seven companies have accumulated a net of \$24,217,000 to date. Figured against a total of \$49,600,000 garnered by these companies for the comparative period of last year, all profits are now off 45%.

Planners believe the overall level will hold because of factors which should cancel each other out during the rest of the fiscal year. Loss of foreign revenues, which probably be accelerated by a dip in British returns, is expected to be offset by the increased strength of studio economies started a year ago.

Domestic theatre biz is now off 12% to 15% from last year, which, when translated into dollars, means a 45% or so decline. Strong crop of upcoming picture is figured to counteract the early summer slump once cold weather comes again. B.O. has been showing erratic performance in 1948.

(Continued on page 23)

## JACK WARNER DONATES WB STOCK TO UJWF

United Jewish Welfare Fund was the donee of a healthy chunk of stock this week when Jack L. Warner, president and producer of Warner Bros., gifted the charitable organization with 3,000 shares of the studio stock. At current exchange prices, the stock is worth \$33,550. The donation leaves Warner with a total of 420,000 shares of common and an additional 21,500 held in trust, of which he is beneficiary.

Schneider Foundation, set up by Abraham Schneider, treasurer of Columbia, also benefited by the donation. Columbia official handed over 100 shares of the stock to the company's 900, leaving him with 10,653 shares.

## Biz Continues to Lag—Turner-Gable, 'Pirate,' 'Arch,' 'Apache,' 'Grass,' 'Regards' Pace Big Eight

Approach of warmer days and yen of public to hop for its screen fare is keeping the film theatre box office down in the current session. Exhibitors noted increasing patronage resistance to many of the summer-up position pictures, a tendency to seek entertainment elsewhere, or just stay at home while waiting so much for actual crop of living.

Lana Turner-Clark Gable starry "Bill Postle" (WB) continues to lead the field even though getting some competition from "The Sign of the Cross" (20th), a second place winner but now under some barely okay and modest word of living.

"Arch of Triumph" (UA) managed to snag third place nationwide mainly on strength of many bookings. Key cities covered by VARIETY show few small ones. "Fort Apache" (RKO) slipped back to fourth slot from preceding week's second position but still holds a lead in many most spots.

Others in the Big Eight, in order: "Playdate" and showings made are "Green Grass" (20th), "The Sign of the Cross" (20th), "Apache" (RKO), "Hazard" (RKO), "On Merry Way" (UA), "Runaway" (UA) in quite a close race this round, favorites being "Bride Goes Wild" (M-G), "Coroner"

## 2-Judge Court Kiboshes Govt. Try For Stopgap Freeze on Big 5 Theatres

Buffalo, June 15. VARIETY must check boxoffice grosses via telephone with downtown theatre manager here, was greeted with heart-rending sob story regarding drooping boxoffice. Manager, further emphasizing low figures, wept copious tears.

Half hour later same manager called back requesting cheerfully that estimate for week be upped several thousand dollars, representing his former version had been down to the fact that representatives of a theatre union were in his office, demanding the first contract, negotiating contract for next season.

Refusal to grant a freeze leaves the Big Five free to make theatre transactions subject, very likely, to court approval. The original stay on deals was lifted by the Supreme Court when it handed down its opinion last week. The stay was a jurisdictional hurdle were Government applications for an injunction against discriminations, a request that the defendants file lists of partnership-held theatres claimed to be free of monopoly and a number of changes in findings of fact and law.

Highlighted in the two-hour (Continued on page 23)

## Theatres Make Up 90% of Par's Fixed Assets: Balaban

Paramount proxy Barney Balaban, in his first public statement on the possibility of Par's being forced to give up some of its theatre holdings because of the anti-trust decree, told company stockholders that their anxiety about the homeoffice yesterday (Tuesday) that "I believe that our theatre interests will be reduced by corresponding reduction of our ultimate earnings."

Balaban emphasized that Par intends to hold on to as many of its theatres as is legally possible. Even if the company is forced to sell the actual theatre properties, he said, it will attempt to hold onto the theatre leases. Echoing the recent statement of 20th-Fox proxy Spyros Skouras that divestiture wouldn't be as bad for the majors as generally believed, Balaban indicated Par might profit on the sale because of currently inflated real estate values.

Par prez pointed out that the (Continued on page 23)

The Government's attempt to clamp a temporary freeze on purchase or sale of theatres by the Big Five as a stopgap measure in the main anti-trust action against the majors. Bailing the question of jurisdiction "too doubtful" because of the alleged vacancy caused by the death of Judge John Bright, the court refused to take any steps other than to enter the usual mandate following the U. S. Supreme Court decision.

Renewal of anti-trust hearings were set for Oct. 13 by Judges Augustus Hand and Henry W. Goddard. Meanwhile, they will take steps to all the third appeal on the statutory bench.

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(Continued on page 23)

## Doc-Type Pic Getting 'Brushero'; Cagney's One Film Per Year

An early demise for the current Doc-type picture, a picture which was predicted by producer William Cagney prior to his departure from the industry, was predicted by Cagney, who Cagney, whose partner and partner, James, starred in one of the Fox's "13 Rue Madeleine," said he had no intention of making a picture of this type because pro-

(Continued on page 18)

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# Edie Small as '1-Man Industry': 6 Pix in 8 Mos. Costing 8 1/2 Million

While many other independent producers have been forced to retreat to inactivity, Edward Small has become virtually a one-man film industry. Within an 18-month period he has sent out for release 16 films, totaling more than \$8,500,000 in production cost. Small's personal profit on the enterprise is estimated at \$3,500,000.

Producer is working with four different distributors, each on a different type deal. Columbia is handling four of his films on a setup by which he uses it and it shares evenly in costs and profits after a 25% distribution fee. Twentieth-Fox is releasing a group of six low-budgeters for the producer under a deal in which he puts up all the cash and gets all the profits. Distrib receives a 35% releasing fee.

Small is handling two of his Small's pictures on a participation basis and a 30% distribution fee. It puts up 55% of the budget, 50% of it in deferreds, and gets 25% of the profits. United Artists is distributing two pictures, but has no interest in them beyond its 27 1/2% releasing fee.

**\$1,500,000 Profits**  
Based on what the films in release are earning and estimates by distribution chiefs, Small's profits still to go into release may be expected to gross, the various distributors should get back total of about \$1,500,000 in profits for their financial participation. Worldwide release for the group of 16 films is estimated at better than \$17,000,000. That would provide a profit of slightly over \$5,000,000 after distribution costs are subtracted, leaving the \$1,500,000 gravy for the distributor and Small.

Producer's tremendous profits result from an unusually high average of jackpot hits among the group of films. Latest to come in with an unexpected bang is "Brush Man," Red Skelton-starrer made for Col. It cost \$1,000,000 to produce and it holds its present pace, will gross better than \$10,000,000 worldwide.

It follows another tremendous money-maker, "T-Men," distributed by RKO. It went into release last Christmas and appears certain of getting \$1,800,000 domestic (\$2,500,000 worldwide) against its \$450,000 production cost.

**Strong 20th Pix**  
Even the 20th-Fox pix, in the bottom budget \$150,000 class, are showing surprising strength. Two new low in the group are "Ladies in the Saddle" and "13 Lead Soldiers," and are indicating \$400,000 worldwide grosses by week-end after which they're playing off—the measure of success on low-budgeters. Third one has been delivered to the cutting room and the sixth will be shot this summer.

Other films in the group of 16 are "The Return of Monte Cristo," which Col released about a year with "Law Deal," which is slated into distribution June 1; "Black Arrow," which is completed and awaiting release; "The Lone Wolf Meets Scotland Yard," presently in production for Col distribution; "The Cadillacs," which is being made by Gregory Ratoff and now being edited in Hollywood, with no release set, pending.

On the future shooting schedule are "Indiana Scout," slated to go into the cameras this month, and "The Treasure of Monte Cristo," set for August. "Lone Wolf" is for UA. Another "Lone Wolf" is to be made in England by Ratoff. No release is set for it.

## Nancy Stern Named Eastern Selznick Aide

Nancy Stern, a director of Theatre, Inc., Broadway legit production organization, has been named eastern studio representative for David O. Selznick. She takes over as his successor, Robert Roosa, who has been in England for the last month.

Rosa's wife, Margalo Gilmore, is starred in the London production of the legit "All My Sons" and has gone over to join her. Success of the show led to Rosa's decision to remain there the rest of the summer, at least, and so he handed in his Selznick ticket.

Rosa will be active in T. M. Stern. Stern is active in the American National Theatre & Academy.

## Delicate Problem

News cameramen found themselves "with a delicate problem last week while trying to film the funeral of the late actor from Mother Cabrini high school, who died in the Bronx, N. Y., for an aviation screening of "Citizen Saint," in which he played the role for whom their school was named.

Photogs almost literally stood on their heads to keep huge electric sign next door out of the background. It was for the legible, "Strange Bedfellows."

## Space Shortage Nips Televens Coverage

**At Philly Conventions**

Confronted with a cold shower from both the major newsmen and the television newsmen, Televens may be cut off completely from coverage of the annual convention of the Philadelphia. As a result, the firm will be forced to depend on the radio for news coverage to service both its string of newsroom houses and its TV newsmen clients.

Problem is one of space shortage on the floor of Philly's Convention Hall, site of the annual Televens. Televens originally made no bid for a camera position with the major news agencies, but instead with its bid to handle film coverage for the TV broadcast. The bid was \$500,000. A pool fell through, the outfit then went out and laid in the convention proceedings for CBS-TV, which had one of the four tele news agencies' positions. That deal, too, reportedly fell through and now Televens can't shoulder its share of the bill.

Other three TV real positions have been assigned to NBC, WPX and ABC. NBC has offered a position to service its affiliate stations not connected to the web via the Philadelphia. WPX will shoot the conventions for its syndicated TV network. ABC has offered a position to Emerson Yorke, N. Y. indie producer, who plans tentatively to provide ABC with a certain number of prints on his material and syndicate the rest to indie stations in the WPX.

Yorke declared he may decide against accepting the ABC offer if the proposed deal is not a business won't pay his expenses. He stressed, however, that he won't compete with the major news by selling to any newsroom houses. Following the breakup with CBS, Televens also has made a pitch for the ABC camera position. Whether it succeeds in getting a footing on the floor, however, will depend on how Yorke makes out with his bids to cover for the indie stations.

## MPAA to Decide On Pix for Venice Fete

The Motion Picture Assn. of America, following a request from the film companies of an invitation to participate in the 1948 Venice Film Festival, will decide whether to send a list of films to enter the festival. Venice has declined the first one endorsed this year by the U. S. industry, which participated in several in 1947.

Venice shindig, from Aug. 11 to 26, is sponsored by the Italian Government and the International Exhibition of Cinematography Art of the Biennale of Venice, in conjunction with the Venice International Picture Technical Assn. A Grand Prix International is to be awarded to the best feature film of the festival, with three more prizes offered for films "outstanding for a complexity of quality."

In addition, there are prizes for the best director, actor, actress, best script, best screenplay, best scripter and set designer, plus prizes for the best shorts and a group of technical prizes. The festival will comprise Italian citizens, with any film not previously shown in Italy will be eligible for presentation of prints has been set for July 15.

## Film Stunter Killed In Non-Pro Fit

Hollywood, June 15.  
Frank Clarke, film stunt leader, and Mark Owens, who killed Saturday (12) in a plane crash near Bakerville.

Owens was head of gas generator department at Warners. They were flying to go make "The Sign of the Cross" and were signing to a friend on the ground when the plane crashed into mountain-side.

## RKO Theatres Burn at Goldwyn On Selling Chill

While Samuel Goldwyn and the RKO distribution organization, which handles his product, are enjoying a very cordial relationship, the two companies are having a cold war over the RKO theatre setup. Circuit executives are burned at the producer's orders to the handling company to sell "Best Years of Our Lives" away from its affiliated houses in a number of cities.

According to the Goldwyn forces, the move was in no way one of cancer but merely of common dollar-and-cents arithmetic. They objected to having the highly successful film now in regular release after advanced admission runs, "subject to the situation." Reference is to gross, governs the length of runs.

In issuing the edict to sell to houses in competition with the RKO, Goldwyn sales executives turned to exhibitors who would put holdover figures in contracts. In other words, the move was in a certain amount of business it would stay. In RKO situations it is frequently necessary to pull picture when grosses are still good so that other films don't pile up on exhibitors.

Goldwyn, incidentally, is under fire for having his eye out for more first-run showings, such as the Asa. N. Y., on which he has a lease in Boston, in which he has a 25% interest, and the Woods, Chicago, where he has a booking agreement.

## Hutton Nixes 2d Pic

Hollywood, June 15.  
Betty Hutton turned down "The Life of Lotta Crabtree" at Paramount after last week's rejection of "The Band Wagon."

She advised the studio she won't do period picture and demands modern comedy.

## L. A. to N. Y.

Neil Agnew  
Willard Alexander  
Val Arms  
Charles Boyer  
Abe Burrows  
Charles Brackett  
Jack Chertok  
John Ford  
Eddie Davis  
George Dembo  
John Ford  
Kirk Douglas  
John Emery  
John Ford  
Tom Fiores  
Bryan Foy  
Ed Gardner  
Tamara Geva  
Pauline Goddard  
Monroe Greenleaf  
Florence Hall  
Duke Henning  
Peter Lind Hayes  
Hugh Herbert  
Paul Jarr  
Bernie Kamber  
Hugh King  
Jack Lawrence  
John Lund  
Guy Madison  
Ann Miller  
George Murphy  
Clifford Odets  
Lauren G. Sullivan  
Eleanor Parker  
John Payne  
Robert Roosa  
Edward G. Robinson  
Arthur Russell  
A. W. Schwab  
Andre Sore  
John Taylor  
Lawrence Tierney  
Earl Wilson  
Harry Witt

## 'Tale of Two Cities'

Following is the text of one of the series of two to three-minute species being sent by Theatre Owners of America to theatres throughout the country for delivery by managers from the stage of their houses.

Greetings friends. Um (name), manager of this theatre and I'd like to draw you a word picture.

According to my records, "A Tale of Two Cities" has been shown in a movie twice. I'd like to give you the tale of two cities. They're very much alike. One of them very easily could be our house. The other...

Well, for one thing, nearly everyone works longer hours there. The citizens, or most of them get up about six o'clock and they're all at school, the nice work, though. The parents are coming to work. When they're working together, there's very little difference between the highest and lowest paid. They have respect and friendship for each other. They ask each other the same thing. Reminds me of the way some of us work together here.

They're proud of their homes and their gardens. Sometimes, when they get in the money, they're in the state of a swimmer pool.

They go in for baby showers and the women exchange recipes. The men think a lot of baseball and golf... sometimes they go out to the racetrack.

They read a lot of books. They have a pretty well outdoor music amphitheatre. They go to the movies a lot. They give plenty of time and effort to charity.

With all this, they go to bed early. By 11 o'clock, their Main street is almost deserted. You people are going to get at 6 o'clock now why that is. Of course, Saturday night is like Saturday night here. They really go to town and have fun. Sometimes even on a Sunday.

Once in a while, even as here, one of their citizens gets into a jam. Some folks just seem bound for trouble no matter where they are at school. The nice work, though. The parents are coming to work where we can and generally keep good mouths shut.

But in this other city they have a business which keeps them in the twilight. If anyone else is in the twilight, the count is. Sometimes the glare obscures the really good work the rest of them do and the good lives the rest of them live.

That's the main reason why I'm writing this to you, remember, when you hear rumors or gossip about Hollywood folk—they're just like the people in our town. And we think the people in our town are pretty swell.

Thanks for listening—and on with the show!

## Spies Showing Civic-Mindedness Of Pic Industry Get Big Local Response

### Alperson's New Indie

Hollywood, June 15.  
Edward Alperson organized a new indie company. Burwood Pic produced films for release through Film Classics, in which he is a heavy stockholder.

Alperson is not connected with Alton Pictures, another Alperson production which produces for 20th-Fox release.

## Ent Malling Corral For 4 Faces West' Until Biz Stops Going Thawaway

Enterprise has under consideration an order to United Artists to withdraw temporarily from release of Alperson's production, "Four Faces West." Film, in a group of openings to date in the southwest, is local, has done disappointing business.

Charles Einfeld, Ent head, is understood to feel it a mistake to attempt to buck the natural tide of declining summer grosses. He thinks it would be more profitable to hold the film for the fall, when the boxoffice will theoretically be on the rise.

"Faces" is a high-budget hoosier, produced by Sherman under his deal with Enterprise for release by UA.

## N. Y. to Europe

Tony Bartley  
Walter Bibo  
Pauline Goddard  
A. Daff  
Jean Dalrymple  
Duke Henning  
William Goyt  
Morris Heffer  
Helena Hanley  
Robinson Jeffris  
Ralph Jerger  
Jack Lawrence  
Janet Medlin  
Jacques Meyer  
Charles Foy  
Jack Robbins  
David Schine  
Donald Schine  
Samuel Schneider  
Jesse L. Stern  
Milton Stern  
Tom Carpenter  
Joseph Curtis  
Paul Douglas  
Alex Ewelen  
Ruth Hussey  
Evelyn Knight  
Milt Kransy  
Charles Foy  
Harold Lloyd  
Frank Loesser  
Oma Murnau  
N. Peter Nathanson  
Frank P. Waxman  
C. Y. C. Y.

## Europe to N. Y.

Edna Best  
Ronald Colman  
Red Friedhof  
John Johnson  
I. E. Lopert  
Eleanor Parker  
Sydney Skouras  
Nat Wolf

"A Tale of Two Cities" highlighting Hollywood's differences and similarities to any other form, is the latest in the series of speeches Theatre Owners of America is making to the high-powered movie industry public. The campaign, in which TOA has been engaged for the last several months, is aimed at showing the public that the "Two Cities" is a two-minutes-and-10-seconds serial designed to show the public the industry, which is the fourth in a series of two to three-minute talks with which the industry has been engaged.

Michigan's Butterfield circuit and other houses in which the speeches have been given are that audiences are very attentive and invariably the industry with appreciative applause at the end.

TOA is also sending to exhibitors a series of 15-minute talks. Each of these comes in two styles. One is for the theatremen himself to deliver and the other is for the "friend of the industry," whom the exhibitor might sell on the idea, to make. They are for delivery to parent-Teacher Assn., Rotary, Kiwanis, boards of commerce, women's clubs and other such meetings. A few exhibs have also arranged group buy which will be shown on a local radio station.

One of the three-minute specials for managers told of the fact that part in helping merchants of Laramie, Wyo., get on their feet after a fire last April. The film, which costars three blocks of the business district, was shown in "Little Misses Plan," a fund from which the exhibitor could be helped. The interest, until they could get their businesses going again.

One of the three-minute specials of this fund came from "TOA speech asked, 'You're right,' the movies came to the rescue. The exhibitor planned a 'Good Neighbor Night' and then called on their friends in (Continued on page 22)

## N. Y. to L. A.

Tom Carpenter  
Joseph Curtis  
Paul Douglas  
Alex Ewelen  
Ruth Hussey  
Evelyn Knight  
Milt Kransy  
Charles Foy  
Harold Lloyd  
Frank Loesser  
Oma Murnau  
N. Peter Nathanson  
Frank P. Waxman  
C. Y. C. Y.



# CLASS

## READY TO GO TO WORK FOR



**MGM GREAT**

**APRIL 29**

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

**MAY 20**

"SUMMER HOLIDAY" (Technicolor). MICKEY ROONEY, GLORIA DE HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Sejena Royle.

**MAY 27**

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING." Roy Collins, Gladys Cooper, Cameron Mitchell.

**JUNE 3**

"BIG CITY." Starring Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

**JUNE 10**

JUDY GARLAND, GENE KELLY in "THE PIRATE" (Technicolor). Walter Slezak, Gladys Cooper, Reginald Owen.

**JUNE 24**

ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT in "ON AN ISLAND WITH YOU" (Technicolor).

# OF '48!

YOU ALL SUMMER LONG!



IN '48!

## JULY 8

IRVING BERLIN'S "EASTER PARADE" (Technicolor). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

## JULY 29

"A DATE WITH JUDY" (Technicolor). Starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

## AUGUST 5

LAWFORD, EON. WALTER PIDGEON in "JULIA MISBEHAVES" PETER BRUCE, MARY BOLAND, REGINA OWEN, TAYLOR, CESAR ROMERO, Lucille Watson, Nigel

## AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

## SEPTEMBER

"THE THREE MUSKETEERS" (Technicolor). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

\* \* \*

LASSIE in "HILLS OF HOME" (Technicolor). Co-starring EDMUND GWENN, DONALD CRISP, TOM DRAKE, JANET LEIGH.





# CHALLENGE BATTLESHIP

## See 'A Cleveland Convention As 1st Peaceful One Since Browne-Bioff'

The biennial national convention of the International Alliance of Theatrical Stage Employees, slated to open Aug. 16 in Cleveland; is shaping up as the first harmonious convocation of the union since the Browne-Bioff machine was smashed in 1941. According to all current indications, the reelection of the incumbent slate of officers, headed by Richard F. Walsh as president, is in the bag without a trace of opposition.

Check of IATSE locals in the New York area reveals a complete absence of any movement to challenge Walsh. In previous election years, opposition campaign literature began flooding the mails three or four months before the convention date. This year, however, the mimeograph machines haven't begun to work in any sector of the union.

Earlier reports that Gene Atkinson, head of the IATSE projectionists, would lead a fight against Walsh completely fizzled when Atkinson made him president of the IATSE, a matter of public record. William Bennett, head of Local 22 in Washington, D. C., who has been elected to the IA presidency in 1946, has made no move to date to resume the battle and probably will concentrate on the sidelines during the convention proceedings.

### Two Main Questions

With the Hollywood jurisdictional battle settled in I.A.'s favor for all practical purposes, two of the main questions before the convention—1,000 delegates will be television and 1,000 "IATSE chieftains" first—lie in the show control over video. Impact on show biz labor several months ago with the mushrooming of the video industry. Plans to place a union label on all such films will be aired on the convention floor, with Roy M. Brewer, I.A.'s Coast rep, outlining the strategy.

Convention will also move to combat the threat to IA projectionists by the numerous 16mm showings in churches, schools and community clubs which do not employ union labor. Progress in the drive to organize the 16mm projectionists in the "B" locals, which were formed six months ago, will be reported on.

## Foreign Films No Dice At Philly Firstruns, Biz Totters in 2 Spots

Philadelphia, June 16.—With big failures at the box office, one first-run house here playing foreign films, and reports of an imported product being discontinued at that spot, speculation in the local trade is whether Philadelphia is ready to support firstruns playing foreign-makes. If the Princess shutters, it means this spot will be within the ranks of the Studio theatre, formerly the Europa, long the local showcase for foreign films. Studio now plays double-feature reissues.

The Princess was launched last week with "Squad-Squad" in Italian pic lasting four weeks which was rated encouraging. But then the spot has been in a rut resembling a winner. Neither "Children of Paradise" or "Man from Town" have been able to last out a full week. However, later has not been seen in many places.

Studio tried to give the Warner house competition at the start by bringing in "Well-Hello, Mr. Neighbor," but it departed abruptly.

One development on foreign-film playing is the fact that the West Philly nabe, has been spotted foreign production on second-run and doing okay.

What puzzles Film Row is that Philly does not go for foreign-makes despite the fact it is near N.Y. and generally shows the same screen fare as Manhattan.

## Rep. Wipes Out Term Facts in Economy Drive

Term contracts are out, except for established stars, under the new economy order on the Republic. In June Frazee, who has made four pictures with Roy Rogers, is playing the fifth, "Grand Canyon Trail," on a picture-to-picture basis.

Roy Willing and the Riders of the Purple Sage have succeeded Bob Nolan and the Sons of the Pioneers as purveyors of music to Rogers when he rides the trail.

## L.A. Exhibs Face Crippling Curbs Via New State Bill

New Orleans, June 15.—Lousian exhibitors—small fry and circuit—will suffer crippling restrictions if a bill just introduced into the state legislature ever gets the senate's approval.

The act is patterned after various judicial anti-trust decisions and decrees, including those of the U. S. Supreme Court in the Government, Seane and Griffith cases, and also includes provisions of the decree handed down by the statutory judge, Judge Charles E. Smith, who has been exerting pressure against exhibitors and are fairly hopeful it will be withdrawn.

In many respects, the bill goes further than these Federal court decisions. It would not only penalize operation of more than one theatre in a parish (county), but also would require exhibitors to acquire several of his houses. This provision is designed to give anti-trust exhibitors a crack at the film by being bookings and prevent day-and-date buying.

Additional, it would bar block-booking, blind selling, discriminatory trade practices and many other evils of the film business as was modified by the Supreme Court.

Bill has been referred to a legislative committee for study and exhibitors organizations, including Alliance Exhibitors, have come out against it. There are no constitutional doubts as to its constitutionality.

## PAR, 20TH, M-G SUE NEW HAVENITE ON

New Haven, June 15.—Paramount, 20th-Fox and Metro have joined in filing three separate complaints charging suits in Federal district court here against Harry L. Lavietes. Each complaint charges Lavietes with turning in penny returns on admission receipts at the Pequot theatre, New Haven.

Disparage also claim Lavietes subverted anti-trust classified records to conceal unreported revenues.

## U-I SHIFTS SHORTS WEST

Hollywood, June 15.—Universal-International is moving its shorts department from New York to Hollywood, with the exception of "The New York Times," which Tom Mead will continue to produce in the east.

Will Cowan, doing two-reel musical features for U-I here, will continue to produce shorts and supervise production of the studio's entire shorts program. This includes the new series consisting of eight action westerns and eight one-reelers titled "It's Your Life."

## SEE FORCED TO SPLIT UP SPLITTING UP SPLITTING UP

With the 1,350 partnership-held theatres in the film business for the most part headed for breakup because of the U. S. Supreme Court decision, industry attorneys now face contract provisions governing their dissolution subjected to a rash of legal challenges. Forced out of these houses is expected to weight the dice in favor of the majors' theatre partners and against the film companies. As a consequence, clauses fixing the method for reaching a price are due for intense legal battering.

Almost all parts which created jointly held theatre properties set up one sort or another arbitrary formula for arriving at a sale price in the event of breakup. In almost every instance, a film company partner has first call on the credit or theatre before the major can shop elsewhere for a purchaser.

These provisions were drafted, of course, with no idea that either side's hand would be forced by court decree. With this development already looming, it's to the credit of the major studios' lawyers to knock it out legally if it is at all possible. Otherwise, in the event of a breakup, exhibitors will be lamed by heavy options and rigid restrictions on selling their houses to the majors. Options and first calls present another serious question, attorneys say. The power to veto the courts will permit sale to a theatre partner. Some legalites believe that the Federal judges will hold the large-scale transfers to big operators violative of the anti-trust laws, and to be denied.

(Continued on page 16)

## TECHNI CAN DOUBLE OUTPUT BY 1948

Hollywood, June 15.—Technicolor will build a position to double its annual output from 160,000,000 to 320,000,000 feet by the end of 1948 with the completion of its \$5,500,000 building and expansion program, which started last month.

Company, headed by Dr. Herbert T. Kalmus, has plans to handle 63 reels in 1949. Of these pictures, 49 will be produced in Hollywood and 18 in England, with the rest of the film to be done in the Hollywood laboratories.

## Briefs From The Lots

Hollywood, June 15.—Joel McCrea bought "Vigilante," novel by Richard Sammons, for filming. Lloyd Bridges and John McIntire agreed for father-and-son picture, "Black and White." Colleen Townsend completed the cast for "Chicken Every Sunday" at RKO.

Phil Reed draws the second lead in "Indiana Scout" for Edward G. Robinson. RKO's big deal production, "Butterfield 8," goes into production. "The Crooked Mile" at RKO. John Kane will produce "Wall of Flesh" at RKO. "The Ring Ringer" novel, for Screen Plays.

Robert Kent preparing a sequel to "Million Dollar Weekend" with a Shanghai locale and Gene Raymond as Madame. Trans-Lux repeating as co-stars. "Road House" at Metro. "Thunder Shooting on 'Fighter Squadron'" at Cosmo. Miami, three hours ahead of schedule and just in time to beat a rainstorm. Ella Kazan will direct the 20th-Fox version of "Beulah" with Betty Hutton and Alarmed Kalmus. "The Babe" drew a heavy roar in "Quick on the Trigger" at Columbia. Helen Westcott assigned to "Frank Sinatra" by Columbia. Warner Bros. Helen Walker was signed by Harry Popkin to star in "Impassioned" starting July 1. Columbia's Mexican City picture is under

## Exhibs Point to Bidding as Jacking Up Prices as Much as 100% Over Prewar

### Mature as 'Samson' To Hedy's 'Delilah'

Hollywood, June 15.—Victor Mature, on loanout from 20th-Fox, will play the role of Samson, the Biblical hunk of man, in Cecil B. DeMille's "Samson and Delilah" at Paramount. Hedy Lamarr had previously been signed for the Delilah part.

Production, in Technicolor, starts Oct. 4. Camera crew is already on its way to Algiers to shoot backgrounds.

## D. of J. Strategists Split Over Plans For New Hearings

Washington, June 15.—The Dept. of Justice is split over a basic question in courtroom strategy. The issue is whether to plot out the impending new anti-trust hearings in the form of a documentary, or to launch the action via a flock of exhibits airing their personal gripes to the statutory court. Special assistant attorney-general Robert L. Wright, who handled the first trial, is holding out for the documentary treatment again while the wing of the D. J. responsible for preparation of trials in the Supreme Court, is for the exhibit method.

During previous hearings, late in 1945, Wright conducted the entire trial by the introduction of documents, depositions of exhibits and examinations before trial of major company toppers. That form of proof was agreed upon by both sides to speed an early decision and avoid protracted testimony.

Wright wants to follow this course again. He's being stiff opposition from other Government attorneys.

### SOPE's "Animal"

"The Male Animal" will be presented by the Screen Actors' Professional Employees Guild, N. Y. Local 109, June 24, at the Madison Plaza hotel, N. Y. at 8:00 p.m.

SOPE is comprised entirely of SOPE members.

Shelley Winters will get co-star billing with John Payne, Joan Caulfield and Joan Barry in a picture at U-I. Michael Kenne took over the production of "The Sign of the Cross" replacing Jules Schermer, who was switched to "Illegal Entry" at Metro. "The Sign of the Cross" is being reworked for a year by 20th-Fox. Frank Sinatra, just out of the U. S. Army, will appear in "The Baltimore Escape" at RKO. "The Sign of the Cross" is being reworked for a year by 20th-Fox. "The Sign of the Cross" is being reworked for a year by 20th-Fox.

Connie Gehringer joined the "Act of Violence" cast at Metro. "The Sign of the Cross" is being reworked for a year by 20th-Fox. "The Sign of the Cross" is being reworked for a year by 20th-Fox.

Decision by major film distributors to continue selling via competitive bids has made many exhibitors nervous. The anti-trust reaction is that bidding has raised film rentals as much as 100% over the top allocation prices paid pre-war—and that's especially hard to take in view of the current box-office dip.

U. S. Supreme Court tossed bid out of the "must" provisions in its recent decision on the anti-trust decree but most majors have continued to sell that way valiantly. They point out that the Court did not label competitive selling as illegal. Since it offers good insurance against the possibility of anti-trust suits in competitive situations, the majors plan to continue bidding sales in most situations where it was originally instituted.

Exhibs, on the other hand, would be only too happy if the majors gave up the idea entirely. With no standard of price from which to draw, exhibs are confronted with the old law of supply and demand. In their view, the lack of competition with each other, bidding for the same pictures, has driven exhibs to the point where they consider an impossible level. Since the majors are operating on a bidding sale, they consider the worst part of the situation the fact that they can do nothing about it.

Theatre operators declare it wouldn't be so bad if some method could be found to sell all pictures on a bidding basis. Since bidding requires the establishment of virtual auctioneering techniques, it is not possible to establish a sliding scale without setting a base guarantee figure, which guarantees future operation. And, with competing exhibs both pitching for the same films, the guarantee figure is pushed up just as is a flat rental.

Only solution offered so far is the pooling of interests by competing houses into a semi-partnership called "The National Theatre." It has been breached by several exhib leaders, the competing houses would be split the product equally and split their profits. Number of variables involved, coupled with the usual antitrust, is being pushed up just as is a flat rental.

## N.Y. Court Washes Out Rep., Refuses to Ditch Majors in I. v. Suit

Major companies last week suffered a setback in the \$2,200,000 treble damage anti-trust action when the federal court in New York refused to grant a preliminary injunction to the National theatre, Louisville, when N.Y. Federal Judge Charles Seeger refused to dismiss the suit at the close of plaintiff's case. At the same time, he ruled out the possibility of tossing out the complaint against that company on the ground that the National theatre had refused to reject bids for first-run by the National.

Defendant's application came after five weeks of trial in the district court. Court thereupon directed the major exhibs to appear before the jury. Unsuccessful motion followed testimony by a number of distributors and exhibitors for plaintiff.

First trial had resulted in a mistrial after several hours spent in one of the plaintiff's witnesses.



THE  
PICTURE  
THAT  
PUTS

# MAN-EATER



starring  
**SABU** as "Narain" **JOANNE PAGE** as "Lali"  
and  
**WENDELL COREY** as The Hunter  
with **MORRIS CARNOVSKY**

DIRECTED BY **BYRON HASKIN** PRODUCED BY **MONTY SHAFF**

# SHOWMANSHIP

## BACK INTO SHOW BUSINESS!

It's gonna be a lot of fun getting back in the showmanship groove again. Yes, boys, ballyhoo days are here again! It's been a long time since you've had an opportunity to go to town with the kind of showmanship that built this business. Here's your chance!

Everybody in our publicity and exploitation departments is excited over sure-fire "Man-Eater of Kumaon." And why not?

Look what they've got to work with — and look what you've got to work with... **KEY CITY TOUR OF MAN-EATING TIGER!**

**SPECIAL FIELD FORCE FOR KEY  
CITY ENGAGEMENTS!**

**TREMENDOUS NATIONAL RADIO TIE-UPS!**

**NATIONAL TIE-UP WITH BOY SCOUTS  
AND GIRL SCOUTS!**

**SPECIAL ACTION EXPLOITATION PRESSBOOK  
LOADED WITH LOCAL TIE-UPS, BALLYHOO!**

**...and plenty more to come!**

# OF KUMAON

Based on the Book "Man-Eaters of Kumaon" by Jim Corbett

Screenplay by Jeanne Bartlett and Lewis Meltzer

Adaptation by Richard G. Hubler and Alden Nash

A UNIVERSAL-INTERNATIONAL RELEASE

IN ASSOCIATION WITH  
**FRANK P. ROSENBERG**





# L.A. Warm, Biz Cool; Regards Glad \$57,000, 'Merry' on Way Trim 29G, 'Arch' Not High 48C, 'Apache' 25G, 3d

Los Angeles, June 15. Outdoor recreation and beach weather are making first-run biz pretty currently, and the outdoor holdovers are keeping the overall outlook on the lighter. "Merry May," Roy Rogers' Broadway-shaped to land pleasing \$57,000 in six days. Last week, "Merry May" looks to do nice \$29,000 in four small-theaters.

Second frame of "Homecoming," in three spots, will be good \$39,500. "Emperor Waltz," with two states, is down to \$26,000 while "Fort Apache," also three frame and two houses, looks \$25,000. Other holdovers are very thin.

**Belmont (FWC)** (1,532; 60-61)—"Coroner's Creek" (Col) and "Dog Rusty" (Col) (2d wk), each \$1,965. Last week, each \$3,700.

**Beverly Hills Music Hall (Blumenfeld)** (826; 65-70)—"Our Merry Way" (UA). Good \$60,000 or more. Last week, "Stand-In" (Indie) and "Forever Correspondent" (Indie) (reissues), \$30,000.

**Carthay Circle (FWC)** (1,116; 60-61)—"Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$25,000. Last week, "All My Sons" (U) and "Arthur Takes Over" (UA) (mild) (6 days), light \$15,000.

**Chinese (Grauman-UMC)** (2,048; 60-61)—"Give My Regards to Broadway" (20th) and "Green Grass" (20th). Average \$14,500. Last week, "Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500.

**Culver (FWC)** (969; 60-61)—"Coroner's Creek" (Col) and "Dog Rusty" (Col) (2d wk), each \$2,500. Last week, each \$3,700.

**Downtown (WB)** (1,800; 60-61)—"Arch of Triumph" (UA). Nice \$19,000. Last week, "Silver River" (WB) (3d wk), net \$10,100.

**Downtown Music Hall (Blumenfeld)** (826; 65-70)—"Our Merry Way" (UA). Good \$12,000. Last week, "Stand-In" (Indie) and "Forever Correspondent" (Indie) (reissues), \$7,800.

**Eden (FWC)** (1,538; 60-61)—"Homecoming" (M-G) (2d wk), net \$10,500. Last week, net \$15,700.

**Empire (M-G)** (826; 60-61)—"Coroner's Creek" (Col) and "Dog Rusty" (Col) (2d wk), each \$1,965. Last week, each \$3,700.

**Equipe (Roemer)** (685; \$51-52)—"Forever Correspondent" (Indie) (reissue), \$3,000. Last week, "Hungry Hill" (U) (2d wk), \$1,600 (U) (Col), 60-61—"Lost One" (Col) (3d wk), Mild \$3,500. Last week, net \$5,000.

**Guild (FWC)** (969; 60-61)—"You With It" (U) and "Dear Murderer" (U) (2d wk), net \$1,500. In six days, last week, mild \$8,800.

**Hawaii (G&B-Blumenfeld)** (1,106; 60-61)—"Merry May" (UA). Good \$6,000. Last week, "Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500.

**Hollywood (WB)** (2,756; 60-61)—"Arch of Triumph" (UA). Nice \$15,000. Last week, "Silver River" (WB) (3d wk), good \$5,000.

**Howard (WB)** (1,296; 60-61)—"Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500. Last week, "Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500.

**Iris (FWC)** (828; 60-65)—"Are You With It" (U) and "Dear Murderer" (U) (2d wk), each \$2,500 or less in six days. Last week, slow \$4,000.

**Laurel (Roemer)** (680; 65)—"Henry Lamour" (U). Okay \$9,000. Last week, "Merry May" (UA) (3d wk), \$1,900.

**Loew's State (Loew's-WC)** (2; 60-61)—"Regards to Broadway" (20th) and "Inner Circle" (20th) (reissues), \$3,500. Last week, "Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500.

**Loew's (Downtown-WC)** (2,604; 60-61)—"Homecoming" (M-G) (2d wk), Good \$17,500. Last week, \$17,500.

**Loew's (Fulton)** (1,248; 60-61)—"Regards to Broadway" (20th) and "Inner Circle" (20th) (reissues), \$3,500. Last week, "Green Grass" (20th) and "Counterfeits" (20th) (reissues), \$3,500.

**Orpheum (Downtown-WC)** (2,210; 60-61)—"Coroner's Creek" (Col) and "Dog Rusty" (Col) (2d wk), each \$1,965. Last week, each \$3,700.

**Paramount Hollywood** (1,481; 60-61)—"Emperor Waltz" (Par) (3d wk), Good \$13,500. Last week, \$18,000.

**Paramount (F&M)** (3,998; 60-61)—"Emperor Waltz" (Par) (3d wk), Slow \$13,000. Last week, dropped off to \$19,700.

**Paramount (Hollywood)** (1,481; 60-61)—"Emperor Waltz" (Par) (3d wk), Good \$13,500. Last week, \$18,000.

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## 'Father Dunne' Rugged \$16,000, Buff; 'City 11G

Buffalo, June 15. "Father Dunne" looks stoutest among "Big City" shapes as a surprisingly weak sister at the Buffalo.

**Estimates for This Week**  
**Buffalo (Shea)** (3,500; 60-61)—"Father Dunne" (M-G) and "Purnace Creek" (20th). Only about \$11,000 in six days. Last week, \$11,000.

**Homecoming (M-G)** (2d wk), okay \$11,500.

**Who's Your Man? (Shea)** (3d wk), "The Pirate" (M-G) and "Who's Your Man?" (M-G) (2d wk), \$15,000. Last week, "Silver River" (WB) and "Arthur Takes Over" (WB) (2d wk), \$15,000.

**Hip (Shea)** (2,100; 40-70)—"Big City" (WB) and "Paving the Way" (WB) (2d wk), \$15,000. Last week, "Wallflower" (WB) and "God's Country and Woman" (UA) (re-issue), \$8,000.

**Teek (Shea)** (1,400; 40-70)—"Silver River" (WB) and "Arthur Takes Over" (20th) (mild) (2d wk), \$15,000. Last week, "Wallflower" (WB) and "God's Country and Woman" (UA) (re-issue), \$8,000.

**Latayette (Hail)** (3,000; 40-70)—"Coroner's Creek" (Col) and "Woman From Tangier" (Col). Last week, \$15,000.

**Sons (U)** (2d wk), \$15,000. Last week, \$15,000.

**United Artists (U)** (2,100; 60-61)—"Fighting Father Dunne" (2d wk), \$15,000. Last week, \$15,000.

**Clarendon, June 15.** Cool breezes are not aiding biz to date, but "City 11G" (WB) from Shanghai is fairly fancy at the Palace. "Coroner's Creek" looks poor for the Hipp but "All My Sons" at the State is not so solid. "Father Dunne" (M-G) (2d wk) may be such a sucker at the Allen that it may go three more states.

**Allen (RKO)** (3,000; 60-61)—"Father Dunne" (M-G) (2d wk), \$15,000. Last week, \$15,000.

**Clarendon (RKO)** (3,000; 60-61)—"Father Dunne" (M-G) (2d wk), \$15,000. Last week, \$15,000.

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## Pitt Still on Skids; Goddard Carey Sad \$9,000, 'Pirate' \$16G, 'Creek' 9 1/2G

### Key City Grosses

**Estimated Total Gross**  
**This Week** \$2,401,000  
**Last Week** \$2,300,000  
**Last Year** \$2,370,000  
(Based on 20 cities, 197 less first)

**Estimated for This Week**  
**Philadelphia, June 15.** Plenty of holdovers here. Best shows and weekend shows are keeping biz in doldrums. Best show, "Paving the Way" by "Letter from Unknown Woman" with stout taking at the Grand. "Paving" topped by small margin by "Another Part of Forest" which is fairly good. "Paving the Way" is in second place.

**"Hazard"** is down to mild third place in second place. Although "Flag Day, yesterday" (Mon.), is widely observed here, no theatre upon which it has been shown.

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Pittsburgh, June 15. Biz continuing on the skids here with very few holdovers and slight baseball doubleheader on Sunday (13) kicking the week-end. "Paving the Way" (WB) (2d wk), \$9,000. Last week, \$9,000.

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NOT SINCE THE WORD ON  
"THE HOUSE ON 92nd STREET"

WILD-FIRED THROUGH THE INDUSTRY  
HAS THERE BEEN SUCH EXCITEMENT  
ABOUT A PICTURE!

"This motion picture was adapted from the files of the F B I. Wherever possible it was photographed in the original locale and played by the actual F B I personnel involved!"

20<sup>th</sup>  
CENTURY-FOX

MEANS BUSINESS

# THE STREET WITH NO NAME

"THE STREET WITH NO NAME" Starring MARK STEVENS  
RICHARD WIDMARK with LLOYD NOLAN • BARBARA  
LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney  
John McIntire • Walter Greaza • Howard Smith • Directed  
by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL  
Original Screen Play by Harry Kleiner

FROM THE  
FILES OF THE F. B. I.







JACK CARSON JANIS PAIGE DON DeFORE and DORIS DAY



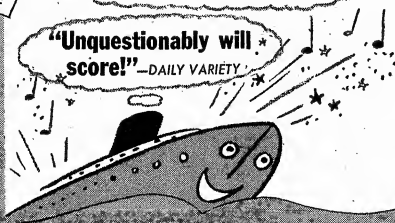
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Doris Day brilliant, and something  
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of the top filmusicals for which  
Warners are famed!"—BOXOFFICE

"Will have them buying  
heavily! Devastating Doris Day  
is socko!"—FILM DAILY

"Lush and exquisite!  
Enormously entertaining!  
Doris Day someone to rave  
about!"—HOLLYWOOD REPORTER

"Unquestionably will  
score!"—DAILY VARIETY



SUCH SONGS!  
All New—All Hit—Parade!!  
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'PUT 'EM IN A BOX'  
'IT'S YOU OR NO ONE'  
'I'M IN LOVE'  
'RUN, RUN, RUN'  
'THE TOURIST TRADE'



Warner Bros. Present

# ROMANCE ON THE HIGH SEAS

A MICHAEL CURTIZ PRODUCTION

IN COLOR BY  
**TECHNICOLOR** 

with OSCAR LEVANT • S.Z. SAKALL • FORTUNIO BONANOV • directed by MICHAEL CURTIZ • produced by ALEX GOTTLIEB

A WARNER BROS. PICTURES RELEASE Screen Play by Julius J. & Philip G. Epstein • Additional Dialogue by I. A. L. Diamond • Orchestral Arrangements by Ray Henderson



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**JAMES  
WILLIAM  
WAYNE  
JEANNE  
"THE TIME OF  
YOUR LIFE"**

**CAGNEY  
BENDIX  
MORRIS  
CAGNEY  
"THE TIME OF  
YOUR LIFE"**

← **NOW PLAYING**

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**THE TIME OF  
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← something new  
has been added  
to motion pictures!

# Henry Morgan agrees with the Trade Press!



The ENTERPRISE STUDIOS present  
**Henry Morgan**  
in  
**'SO THIS IS NEW YORK'**

with RUDY VALLEE • HUGH HERBERT • BILL GOODWIN

Virginia Grey • Dona Drake • Jerome Cowan • Leo Gorcey • Arnold Stang

Screenplay by Carl Foreman and Herbert Baker • Based on the novel "The Big Town" by Ring Lardner

Directed by Richard O. FLEISCHER • Produced by STANLEY KRAMER

A Screen Plays, Inc. Production

So this is released thru UA



# Theatres 90% Par Assets

Continued from page 1

company's balance sheets—don't show the true value of theatres. He declared the properties had been properly listed at \$25,000, "bankruptcy level," but declined to estimate their true value. He declared, however, that 95-96% of the company's fixed assets of \$67,000,000 represent theatre holdings.

In a prepared statement to stockholders, Balaban emphasized that if divestiture reduced the company's ultimate earning power, it would be necessary to compensate for that by shrinking capital structure. "Accordingly," he declared, "it is our aim to design a program through which any proceeds from the disposition of assets will be applied to a contraction of our capital so that the end structure will be adapted to the assets and earning power that are left." To date, he said, no such program has been arrived at.

Pointing up what he termed the "sliding time" increases of costs and a diminished volume of business that have hit the industry during the last year, Balaban declared that upped costs were the chief responsible for the company's lower earnings over 1947. Theatre receipts, he said, were down in about the same proportion as film rentals but because theatre operator costs increased less than production-distribution costs, the theatre earnings were able to hold up better.

**Stresses Investors, Costs**  
Balaban laid particular stress on the importance of the investors and costs in the company's earnings statements. He pointed out that the pictures produced in 1947, during a period of slumping grosses, were produced last year at a time when grosses were high. As for costs, he said that Par would continue to hold them down to "the lowest level which is consistent with quality product."

Foreign situation, according to Balaban, is unchanged from year to year. Period during which time the British tax was in effect, he said, was actually favorable to Par than the period following the tax agreement, since the company's subsidiaries in England employed films in England then, on which earnings could be freely remitted.

He declared that Par may use some of its frozen British dollars in British film production, but pointed out that such use "is not free of troublesome aspects." It's necessary to pay full costs of production in frozen pounds because it's necessary to employ American artists and technicians in order to give the picture box office value in the U. S. To the extent that we use American companies, the cost of their use must be paid in dollars," he said. "Accordingly we can, at best, use stockless films in the pro-

duction of only a limited number of pictures, if any at all, in England."

Reiterating Par's statement of estimated earnings for the first quarter of 1948, Balaban declared the company's inventory now is about the same as it was last Jan. 1. Cash, he said, is down about \$1,500,000 but the company's bank balance has been reduced from \$8,000,000 to \$6,000,000. In addition, \$3,571,000 has been applied to the payment of 100,000 shares of Par stock during the year. Par has experienced the "same seasonings" in the second quarter that occurred last year but it is "more intense and appears to be more prolonged this year," he said.

"If as we expect, the levels of domestic theatre business for the second half of 1948 hold up reasonably well," Balaban concluded, "we may be able to cushion the decline in film earnings and will endeavor to strengthen further the production program and our relations in production-distribution."

## Rank's Whip

Continued from page 5

"sliding time," he declared. "This Films did not get to be further and even more deliberately sabotaging it." Exhibs went away any long time ago, but he'd hoped that the recent British product is available, the leading English producer as a result of his 100,000 shares showing that they could fulfill the 45% quotas they were given.

Principal thing British exhibs, Rank stated, is a change of heart that will give them some energy. He said he'd hoped that his own company. They'd rather, he charged, have a large number of films from which to choose.

Exhibs, meantime, were not taking Rank's harsh words lying down. Meeting in convention at Douglas Isle, the Cinematograph Exhibitors Assn. charged that the Rank's would give still further monopolistic powers to Rank's film empire.

Exhibs were going so far as to talk of a strike against playing any home-grown films, thus forcing Wilson to reduce the quota to 30%, which they prefer. They'll probably wind up, however, by deciding on a campaign in England to force the Films Acts amended before it becomes effective.

## Profits Off

Continued from page 3

'48 since it started at a low point late last winter, rallied early in spring and is now back in the doldrums. However, it is not likely to decline much more.

Columbia's net of \$855,000 compares with \$2,955,000 accumulated over the 28 weeks of last year. Equivalent earnings on outstanding common comes to 88¢ per share, against \$4.23 in the first quarters of '47. The 39 weeks ended March 27.

Warner's net of \$7,311,000 compares with \$14,013,000 garnered in the first half of '47. Gross from the first half of 1947, however, was \$15,852,000 from \$15,037,000 for the corresponding period of 1947. Earnings per share equivalent to \$1.18 per share on 7,295,000 shares of common outstanding. It compares with \$1.39 per share in '47.

Second-quarter net for Warner's was \$1,654,000 compared with \$6,310,000 for the same three months of last year. Gross amounted to \$37,197,000 against prior stanza's \$42,417,000.

Against an overall half-year gross of \$78,145,540, total costs expenses reached \$66,414,088. Operating and administrative expenses were \$30,414,462; amortization, \$29,724,463; royalties and participations, \$5,023,912; and amortization of properties, \$1,140,135.

Earned surplus amounted to \$51,721,052. Payment of dividends of \$3,451,266.

## Father Time on Trial

Repeatedly, fears were expressed N.Y. Federal Circuit Judge Augustus Hand, during yesterday's (Tues.) hearings on the Government's motion for a theatre freeze, that the impending trial, set for Oct. 13, would be the end of the industry of time. "This looks like it will take longer than our natural lives," he commented by the amulet tables, anyway," he interjected at one point.

Later on, Hand interrupted Special Assistant Attorney General Robert L. Wright to comment on the Government's motion to indicate even within the limits of 100 years how long theatre hearings will continue. Another time, the court explained it couldn't get an outside judge to take over "if it promises to last as long as it now looks." And as an afterthought added, even if he's young."

## Court Kiboshes

Continued from page 1

hearing was a strong pitch by Judge Hand to establish the arbitration system to bridge the gap between the now reversed court decision and a legal decision. The system "would cut off an enormous amount of litigation" by excluding Judge L. Wright, continued he, the Government for refusing to go along with arbitration.

Special Assistant Attorney General Robert L. Wright continued that the Dept. of Justice felt the present arbitration system must be liquidated and that the trial must start afresh "in view of the high court ruling." The awards allowed by the court were perfect for the present proceeding," Wright asserted. However, he said, "any awards made were perfect for the present proceeding," Wright asserted. However, he said, "any awards made were perfect for the present proceeding," Wright asserted.

Wright said three grounds for divestiture which must be met: 1. Illegal acquisition of theatres; 2. Illegal use of theatres; and 3. Breakup of monopolistic control by ownership of theatres. He conceded the Supreme Court had given some clear directions for divestment of wholly-owned houses but left the matter to the lower bench.

On partnership including lawyers, it was different. Here, he said, were clear directions for some divestment, at least.

Government's case took a pounding from Joseph M. Proskauer, attorney for the Warner Bros. who attacked D. O.'s claim of victory in the court above. Proskauer insisted that the future hearings must not be held "in an atmosphere that we sustained a blow from the Supreme Court, and the industry is here solely to reap the harvest."

There were many questions left open which must be decided honestly, he added.

In taking issue with Proskauer, Wright said the court had not acquired a theatre after the expansion stage was vacated. "We said we were going to proceed from going ahead with it," Wright declared.

Proskauer and John W. Davis, attorney for Metro, battered at the Government's application, which said the court had no jurisdiction without a third judge first seated. Wright expressed fears that the move at Whitney would turn them over to corporations or individuals related to the State's move at Whitney.

Former Secretary of State James F. Byrnes, replying 20th-Fox, spoke against the move at Whitney.

North Seynott, Paramount lawyer, and Louis Frohlich, representing Louis B. Mayer, Turner and attorney for Universal, asked for conferences with the Government over the company was not affected by many of the questions raised.

Chi's 400-Car Spot Nearly Ready, Chicago.

Chicago area's latest drive-in, which will accommodate 400 cars, will open later part of June. Will be fifth, three already being in operation and a fourth on the south side, will open shortly.

Also, a 400-car drive-in, which will be operated by Louis Jelinek.

## Mull Tie Vs. Rank

Continued from page 5

tures, especially after the disclosure recently by Rank and his partner, 20th-Fox, Paramount and RKO, with which he deals, would be allied only four days of the year of this year and 12 next year on the combined Odeon-G.B. webs. Eagle Line will get two pictures this year and six next, UA and Col will get none at all. Warner Bros. and Metro play the British chain, ABC, in which WB is a partner, and so are not dependent on Rank.

The move toward building the new circuit and Bernstein's interest in heading it up was outlined to the U. S. Board last week by Arthur W. Kelly, exec vicepres, who recently returned from London. Kelly was engaged there for more than six weeks in an effort to extract UA from the position of being completely scorned by Rank despite the fact that it owns a considerable portion of the stock in the Odeon chain and considers itself a partner of Rank's.

Kelly also told the board of his meetings with British exhibs the possibility of bringing suit against Rank to force him to take into consideration UA's interests. No decision was made by the directors on whether to continue along this legal tack, pending further study by lawyers and UA along to whether or not a move would improve or deteriorate the America company's position. British corporate law allows very few rights to minority stockholders.

Kelly has offered to buy UA's shares in Odeon, but owners Charles Chaplin and Mary Pickford consider his price unreasonable and have again in the past few weeks rejected the offer. UA's selling at the figure offered. Second problem would be his "what to do with the money if it were accepted, since it can't be converted into dollars. As it is, Odeon is paying dividends which UA can convert. It recently received about \$200,000, representing earnings on its shares for a period of over a year.

Kelly's interest in setting up a

fourth circuit to get around Rank's ban on UA is a revival of talks he held with British indie exhibs before the 75% tax last year, incidentally relieved UA's position. He pointed out to the directors, incidentally, that UA product was currently not doing badly at all in income from the scattered indie houses it is playing.

Bernstein, in addition to his interest in the Granada chain, is a partner with Alfred Hitchcock in Transatlantic Productions, an indie unit. It is currently preparing "Under Capricorn," to be shot in England this summer with Ingrid Bergman starred. Not yet released is "Rope," made on the Coast last winter. Both pics are being distributed by Warner Bros.

Difficulty of getting sufficient indie product in Britain to fulfill quota requirements of the new chain is that producers outside of the Rank and Sir Alexander Korda studio haven't the facilities to know-how to make pic acceptable before the British Isles, and the American exhibs, who would be profitable to make these indies in productions unsuitable for export.

## Briefs from the Lots

Continued from page 9

"Walk a Crooked Mile" authored by Geoffrey Hamner and Richard Landau. "Adele Jergens signed for 'The Dark Post' at Columbia. Pamela Blakes signed for a lead in six Monte Hale westerns. Republic. "Lynn White will play one of her leads in Sol Wurtzel's 'Tulsa,' her first role without her twin sister, Lee. Willie Wilson, song contest winner, drew a winning role in Martha Mearns' 'Boys of San Quentin.'"

Desi Arnaz, actor signed for a taping, "Night in Havana," which will be produced by RKO. Columbia. "Lark Maxwell, British actress, will play a lead in 'The Dark Post' at Columbia."

## A Farm Empire in Bucks County, Pa.

"Felicity Farms"...A Complete Farm Units  
Totalling 390 Acres...Only 2 Hours from N. Y.

IN THE PAST FEW YEARS the \$500,000 investment to develop this fabulous property near New Hope, Pa. There are five residences including the main 15-room house. Each is situated so as to command panoramic views of the lovely Delaware River Valley. The two-story houses, tennis court, lake stocked with game fish and lambs, swimming pool, 15x250 feet, indicate the grand scale on which the accommodations have been planned. Sixteen farm and utility buildings are more than sufficient to main-

tain the 125 head of cattle which the well-stocked acre can support. "FELICITY FARMS" is a show-up of the finest in Bucks County. The house is many well-known features of stage, screen and radio fame. It is a superb single unit, or divided among two or three congenial families, providing complete privacy for each. The owner is selling only because his business necessitates a change of residence. For information contact "Felicity Farms" (Previous Property #60272) consult

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# Authors League Joins Radio Writers In Battle with Sponsors, Portending Full-Scale Struggle in All Fields

A full-scale struggle between authors in all entertainment and news fields and the radio and television industry looms as an outgrowth of the present impasse between the Radio Writers Guild and the radio sponsors and ad agencies. With the Radio Writers Guild rejecting a full strike against commercial programs, its parent organization, the Authors League of America, covering all writing fields, has moved to join the fight.

Participation by the League would bring in the other affiliates, the Dramatists Guild, Screen Writers Guild and Authors Guild. Presumably this would not constitute a "sympathy strike" under Taft-Hartley provisions, as the Authors League is in reality an overall organization, in which members are assigned to the various affiliate guilds according to the writing field in which they are currently active.

In case of League cooperation in the battle, none of its members, who include virtually every established author in the writing field, would accept commercial radio assignments or sell broadcast rights in radio properties. This means that not only the name writers of top radio shows would strike, but former hit series, long-running and short stories would be withheld from the commercial airfield.

The reason the Authors League is taking a more active part in the present RWG situation is that it is in the line of fire in the threatened strike against the networks, is that television is now seen as a vital factor in the writer's life. The League, including top writers in the theatre, film and literary fields, regard the video media as a major objective of the future. And since the companies and sponsors engaged in television are generally the same ones as in radio, the League regards the present struggle as having all outgrown the radio fields. As League leaders express it, if the League permits the (Continued on page 47)

## Catching the Eye

CBS press chief George Crandall has come up with a novel new radio idea. The press boys read network releases. Crandall is inaugurating a daily boxed "calendar" insert of historical events. For example, release detailing CBS shows on June 20 accents the revelation: "Bargain Purchase of Alaska by the United States from Russia for \$7,200,000 was consummated on this date in 1867. Where could you buy 58,400 square miles for that money these days?"

Crandall figures that, while it's not nothing to do with the money, it's at least a little interesting reading.

## Landry Exits

### From CBS

Robert J. Landry, formerly director of the division of program writing at NBC, has been fired from CBS. The head of the program plans board, abruptly departed from the network last Friday. Landry, who had been in the division, practically none of the CBS staff knew of it. Landry was with the network's New York headquarters for two and a half years, having originally been hired personally by William S. Paley to head up the new division of program writing late in 1942. During the last year, he had been in charge of the division with 10 writers and five editors became the largest at any time. (It now comprises a total of six persons with Elwood C. Hoffman as senior editor.)

Landry was also one of the original CBS program supervisors when Paley and Douglas Crotwell established this system. Among the programs supervised by Landry in the past four years were "This Life of Mine," "The High Places," "Now and Forever," "Wilderness Road," "Casey, Crime Photographer," "Romance of Lawless" and Two Peabody (Continued on page 38)

## WGN Refuses to Back

### Rival Brewer, So Fight Gets Chi Ride on Indie

Zale-Graziano fight last week sought a toughie for WGN, Mutual's rival, in the Chicago area. The cleared the Wednesday night slot, but postponement until Thursday night had led off a week-end bout in time set locally for the transcribed "Guy Lombardo Show." Later, the fight was scheduled for the sponsorship of Canadian Ace Brewing Co. WGN exerts took advantage of a technicality: Mutual had failed to give the prescribed 28 days' notice for clearing time on Thursday. So WGN aired Guy Lombardo while the fight was heard via WGN. Chicago, Federated Ad Club for its sport coverage.

## HARRY INGRAM SELLS COSMO-MAG PACKAGE

Harry Ingram, until recently director of "Big Story" show for NBC, has been sold to Cosmo-Mag deal for all Cosmo-Mag magazine stories and articles, and has built a Radio City Music Corp. of America, peddling the property.



## Distinguished News Woman

### LUCILLE HASTINGS

For three successive years, Lucille Hastings has walked off with top honors in the National Press Women's contest for the best prepared radio newscast. For KLFZ she edits prize-winning newscasts every day. KLFZ, DENVER.

## Ch'field in Coma

### On Como's 'Club'

Chesterfield is waiting for Perry Como to get straightened on where he proposes to live next season before making any commitment on the New York section of the NBC "Supper Club" series for the fall. Thomas G. Rockwell, head of General Artists Corp., which agents Como, left last night for the Coast to confer with the singer on his residential intentions.

During the last week in Hollywood, where he's doing a picture for Metro, Como has been the subject of a feud between the agents, L. I. Home and moving his family to the Coast. The feud has been proceeding with its full plans on the understanding that again Jo Stafford would originate the series. But the NBC unit for the Como home issue is set for the summer. The agent for the rhythm group or orchestral setup for his end of "Supper Club."

## Johnson's Wax to Pick

### Up Tab on Muzzy's Dean Saturday Afternoons

Johnson's Wax is taking its daytime radio seriously. Having taken over sponsorship of the Fred Waring morning, NBC program two days a week during the summer while Fibber McGee & Molly joins the hiatus parade, Johnson's Wax is now going to pick up the tab for 15 minutes of "Dizzy Dean on NBC Saturday afternoons, starting July 3.

In view of the popularity of Dean's KSD, St. Louis, sports gab session, the wax outfit feels that the baseball giant's ability to command the English language will score a big hit in the coming summer months. Program of sports commentary will originate from St. Louis and will be slotted in the 5-5:15 period.

## AUTO-LITE SUMMER RIDE STRICTLY BIG MONEY

Summer doldrums apparently don't mean a thing to Auto-Lite, on the basis of the bigtime program of large scale scheduling. On July 8 when the company takes over sponsorship of "Suspense" as replacement for Dick Harlow. Auto-Lite has given CBS the green light on lining up top stars for the July-August months on the same level that it's done during the "hottest" Hooper season, with such stars as Cary Grant, Van Cliburn, Douglas Fairbanks, Jr., and Agnes Moorehead going into the initial four broadcasts. "Suspense" will be produced and directed by Tony Leader, with script by Jack Ketchum and original music by Lucien Moravec.

## Shir-Losing Symph

ABC exerts say the co-op setup of the Boston Symphony Orchestra this season was a fiasco, but the orchestra's popularity is concerned "losing their shirt." As a result, the Tuesday night concert, which returns in the fall as a sustainer.

# It's Now Carol, Skelton, 'Riley' But No Ford in Fri. NBC Juggling

## Nancy Walker Auditions

Nancy Walker's comedy series, being readied by CBS, will be scripted by Joe Stein, writer of the Henry Morgan program. An audition recording will be cut this week, with Arnold Stang in the lead. It's a William Morris package.

## Gaines Makes NBC Switch This Week

James Gaines steps out this week as the new WNBC. The New York flagship of the NBC network, to take over fulltime operation as director of owned-and-operated stations and as assistant to administrative vice-president Harry Kopf in charge of sales and stations.

Thomas B. McFarland, who has been assistant manager of the station since 1945, will leave in two years ago to set up an autonomous WNBC operation, moves into the NBC network's successor to Gaines.

Move means that Gaines will probably go to NBC on a third of the time. Since his appointment to the o-e-o post, he's been in a tug-of-war between the jobs, making one important switch in the operation, the replacing of CBS' night show, "The Tonight Show" with "The Tonight Show" step into management policy affairs and sales stations.

## Purvis Likely to Be Competing With Self Via New WOR, N.Y. Show

Melvin Purvis, whose FBI career hit its high mark with the capture of John Dillinger, has been picked for a radio show based on his career and record as a government sleuth, but under circumstances that may find him in the middle of a tantalizing rivalry. Starting Sept. 5 Purvis goes on WOR 7-8 with a half-hour show and present plans call for Mutual to pick it up. However, if it does all an MBS showcasting, Purvis will find that he's competing with himself in Florence, S.C., where he has been assigned to the FBI station. But the Purvis outfit is an ABC affiliate. His program will be replaced by the competing Mutual affiliate.

The Purvis show goes into the 10-10:30 p.m. Sunday slot on WOR currently occupied by Gabriel Heatter's "Behind the Front Page." Letter show, now carried transcribed, will be moved up to 7:30 p.m. and taken live off Mutual.

## Semler Comes in For Full Billy Rose Ride

Billy Rose's across-the-board airer on Mutual, which has been picked up on afternoons by R. B. Semler Co. for Barbara, will be sponsored on a fulltime basis by the same company, beginning July 12. Erwin-Wasey agency handles the plan.

Other renewals on the network include "20 Questions," which has been picked up on afternoons by Ronson through Cecil & Presbury. "The Shadow" has also been renewed by the Delaware Radio and Western Coal Co., beginning Sept. 12.

## Willie Bryant Into

### WHOM Dick Spot

Comedian Willie Bryant has been assigned the WHOM 11 a.m.-2 a.m. dick jockey slot formerly held by Symphony Sid who moved over to WCAU. Bryant starts his chores Monday (21).

Bryant, who headed Mutual's "Dick Spot" show, is being given a standard entertainer for many years. His platter session may go on to the night by the end of the summer.

The fri. is starting all over again in NBC's attempt to bring order out of the current chaos and juggling in connection with the four half-hour periods opening up on the Friday night roster.

This much appears positive, Ford is out, as far as Friday night slots for a switchover of its Sunday "Ford Theatre" stanza. The slot taken by Ed Bradley moves into the 9-9:30 slot. Red Skelton, brought by Procter & Gamble, goes 10-10:30. And "Dick Spot" of "Riley" moves into the 10-10:30 slot in a moveover from Saturday evening.

There's a product conflict involved, with the competitive Colgate outfit sponsoring "Dick Spot" at 10-10:30. Apparently neither Colgate nor P&G cares much about it. The remaining half-hour at 9:30, still vacant, Colgate moving "Can You Top This" to Saturday, R. J. Reynolds (Cameo), made a deal with the "Dick Spot" switch-over from CBS, with latter web getting Bob Hawk in return, but not yet.

Now it's a question of trying to satisfy other customers anxious to top up on the new handover. International Silver would like to move "Ozzie and Harriet" over to CBS. But it has been ending on NBC Friday for its Spike Jones musical, currently spotted on CBS at 10-10:30. And Coca-Cola's desire is a factor in Coca-Cola's hour to latch on to better time.

## NAB Looks Into

### Thing Called Tele

Washington, June 15. National Association of Broadcasters interest in television is at last being vitalized with assignment of a fulltime man to the project, and will produce a three-part written report for the membership in the next few months. He will give it a reportorial and not an editorial slant.

Boston is to head the first staff clinic bringing NAB's Washington department heads up to date on the latest in the various clinic and staffers say if they all contain the meat of the first report, they will know quite a lot about television before the report is ready for distribution.

## BIDDY GRABS OFF P&G \$1,500,000 BILLINGS

With the acquisition of Procter & Gamble's Spile & Span account from Danco-Stitzel-Sample, the Biddy agency grabs an estimated \$1,500,000 additional billings, in the new contract. The agency will do a fulltime serial. The business moves over as of July 1. Transfer of the business is more or less in line with P & G policy of shifting its products among its various agencies. The change is a comparatively new product. "Life Can Be Beautiful" was formerly handled by the agency via Ivory Soap. It through the Comstock agency. It has long been written by Carl Bixby and Don Becker.

## NBC Sets 'RFD America' For Sunday Allen Spot

"RFD America," the Lou Cowan-packeted farm quiz show which recently moved to NBC, is being moved to NBC in the Sunday 2 p.m. slot, being reported into the Sunday night 8:30 segment as summer replacement for the Fred Allen show, effective July 4.

Tom Revere to Blow Away, who is being given the show as director of Ramo. He succeeds John Hamm, who moves over to general executive duties in the firm.

## Ford's Hiatus Puzzles

Just when it is about to spring its last extension, the Ford radio years in connection with its 1949 models, Ford Motor Co. will move the radio picture for the first time in years. While on the one hand the Ford Co. is 24-shedding its radio years in an all-out summer campaign; the two Ford network programs, Fred Allen and "Ford Theatre," are going off during the hot months. (Whether or not "Ford Theatre" is being replaced by "Dick Spot" is whether NBC clears a nighttime hour.)

The view of the terrific Ford splurge, the radio silence has eased some bewilderment at NBC, the network affected by the two hiatus periods.

There's still a possibility that Ford's hiatus, which Allen may pick up "RFD America" as a summer replacement. But the dealer won't commit themselves as yet.

## See Time Johnstone Comes It From Front Pew

G. W. (Johnny) Johnstone, director of radio and television for the Nat'l Assn. of Manufacturers, returned to his New York headquarters Monday (14) following his annual trek of one month which included trips to the Los Angeles, Hollywood, San Francisco and Chicago radio stations and NAM regional offices.

He warns his New York swing chair until Saturday (19) when he will be the radio host of a convention covering the GOP convention. First time since and including '24 Johnstone has been in the radio since the radio coverage in front news, his present status in coverage, his political conclusions, or his rating him as "obscure."

## Iron Curtain Inside U.S.A.

This is the story of the year's classical music event—which was heard in this country by exactly two persons. It was the Arturo Toscanini concert at the La Scala Opera House in Milan, Italy, last Thursday (10). It was an event almost breathlessly awaited by music fans and was picked up in various countries of Europe. It featured the performance of "Othello" and Verdi's "Requiem" with the NBC Symphony Orchestra in this country. NBC was itching to pick up the concert (willingly agreeing to knock off afternoon commercials) but prevented by the Petrol in ban on picking up live music from outside the country. Even so, RCA shortwired it into the NBC headquarters in N. Y. Two weeks ago, caught in the Royal and maestro Toscanini's grandson, Walter Toscanini, Jr., who called up Royal from his home in Riverdale, N. Y., and heard it over the telephone.

## Thomas Committee Gumshoes In QT Probe of Radio Personalities

Preliminary investigation to see if there's sufficient material for a full-scale probe of the radio industry, is reportedly being conducted for the House committee on Un-American activities. Although the idea of being caught in the act with the utmost secrecy, the sleuthing is understood being done by FBI men. Numerous radio personalities are supposed to have been contacted over the last couple of months, information being cautiously disclosed the fact.

From indications, the Thomas committee gumshoes are digging for dope on individuals, rather than for evidence of allegedly subversive content of programs. Particular attention is being given to news and comment broadcasts. It is in the case of the committee's Hollywood probe, Thomas consistently refused to identify any films or portions of films as containing subversive material, although repeatedly explained to him that he had no intention of citing names of pictures in Hollywood hearings are resumed.

Ever since the start of the film probe last there have been rumors that radio, or possibly the stage or book publishing, would be next on the committee's list. However, it's believed the Thomas sleuths have not obtained sufficient material to justify an all-out investigation of radio. The relatively limited scope of the questions thus far supports that view.

## CBS Sees Ford In Its Future

CBS, which has been making periodic stabs for the 60-minute time slot, which the network became aware that the client was unhappy with its Sunday afternoon show, will reportedly be going after all with the \$1,000,000-plus piece of biz.

In the current wave of confusion in attending the NBC Friday night reshuffle, one thing seems to stand out—that Ford's 60-minute nighttime segment, although it would prefer to remain on NBC.

CBS is offering the \$10 to 15 Friday night stanza, which at the moment appears to be the most favorable, would be predicated on International Silver moving Ozzie & Harriet out of the 9:30 period to be included in NBC's canceling out of Friday programs. CBS itself goes out of the 9 p.m. CBS slot.

**Eversharp's 'Music' Buy**  
Eversharp has taken over the final available quarter-hour of "Stop the Music," ABC's Sunday night super-hit variety. Period is 8:15-8:30 p.m.

Other accounts, in their order, are with Eros, who is looking for Old Gold, representing total billings of \$2,000,000 for the four-spenser spread.

## NEW SPONSOR TO GET LATE SLOT

The Sunday night ABC 9 to 9:15 period is a Walter Winchell "must." Whoever buys WW, when he checks off the program, pays on the end of the year after a 16-year association, also gets the coveted time slot. It's the second time in the radio where a top Hooper-pulling personality controls the network time, the other being Jack Benny on NBC.

Right now there's a block of bidding for Winchell's services, with

**Kiss and Make Up**  
CBS' recent bid to romance Walter Winchell into the Columbia fold following the Jergens split recalls that during 1943 Winchell and CBS feuded openly.

Ken Kesler, then CBS general manager, addressed a roundrobin to newspapers, saying in part: "We feel that he has grossly distorted these (CBS) policies in his comments and therefore we feel it is our duty to publish the enclosed letter, in fairness to us and his readers."

But, Winchell refused to answer the question: we now ask you publish this letter if (as we stated) we have not asked him to publish the enclosed letter which attacked us."

The CBS news policy attacked by Winchell was first spelled out in detail during the war preparation months of 1939, largely under Edward Klaubner's influence. Klaubner had been a CBS radio personality for years. From the outset CBS always adhered to the most conservative news policy in American radio and repeatedly won praise and awards because of it.

The major soap companies particularly objected. At the moment it looks like a draw between Procter & Gamble and Lever, with Kaiser Permanente getting serious consideration.

Winchell signed up Winchell as its own boy, a couple of weeks back, guaranteeing him a minimum of \$20,000 a year, holding off on a new commercial deal until after July 1.

CBS has been a longtime occupant of the 9 o'clock berth (also holding the 9:15-9:30 slot for its Woodbury co-product). The angle that intrigues the trade, so far as ABC is concerned, is whether a network can be insensitive to the leaving out of a client who over a span of years has poured many millions into the web coffers. With Winchell remaining as a permanent fixture at 9, it's considered a certainty that Jergens will scram out of the ABC picture completely, including the release of its 9:15 period.

There's talk that Jergens is looking for a new place to land. He told Winchell, with the report that George Jessel's current N. Y. show is going to transfer a deal for a Jergens program.

## Schnozzola Looks Sealast-Bound

N. W. Ayer agency, as of yesterday (Tues.), was deep in the throes of the fight to bring Sealast and Jimmy Durante together. Ayer came into possession of the Sealast deal last week in a swap-over from McKee, Albright agency, and with Ayer's top personality on the "availability" list as the Recall-Durante divorce, and with Sealast on the hunt for star-dancing, looks like a natural wedding for the agency.

Mensville Old Gold via Lennen & Mitchell also is looking for a pitch for Durante.

Sealast dropped Jack Carson and went to New York, with the Joan Davis negotiations for a return to her original Sealast spot were making headway.

## Mrs. Thackrey Left Waiting At Church as WPAT Steps in With \$75G Passaic New Counter-Deal

### Freda Hennock OK'd

Washington, June 15. Nomination of Freda Hennock, New York attorney, as member of the Federal Communications Commission, for a five-year term, was approved today by the Senate Commerce committee by an 8 to 0 vote.

Matter will go to the full Senate for ratification tomorrow (Wed.) or Thursday.

## ABC Stock Price, Buy-Shy Status, Cues 12-Month Lift

American Broadcasting Co. stock, which was put on the market three weeks before at \$9 a share, last week was being offered at 8 1/2 as compared to the bidding price of 8 1/2. This is the \$4,500,000 issue which Dillon, Reed & Co. underwrote, and from which ABC netted \$4,000,000.

Stock's trend caused some eye-brow-raising among Wall Street specialists in electronics shares and speculation over its significance. Though expressed in one quarter was that the hesitancy to invest might be attributed either to an expected slowdown in the broadcast casting business or concern over the profit factor during the transition from radio to television.

The underwriting was part of a \$100 million loan from the Federal Life Insurance Co. The deal will pay \$4,000,000 of this to pay off the \$4,000,000 plus the residue of the \$9,000,000 plus some cash on hand will be used to develop stations in New York, Chicago, Detroit, Los Angeles and San Francisco along with ABC video network facilities.

## Revamp Seen on Shore Show in Autumn Due To Client Rating Squawk

Philip Morris is far from happy over the Hooper returns on its Tuesday night "Call for Music" show. With a 1947-48 advertising budget in excess of \$100,000, the show's Dinah Shore-James-James-Merger program isn't paying off in audience pull as well as Milton Berle's for the ciggie company, and Berle's show was in a much lower cost bracket.

Show goes off for the summer at the end of this month and when Shore returns in the fall there will be a new format, with James and James, among those missing. No replacements have been set as yet, but in keeping with Miss Shore's long record of making more soothing musical—and more soothing on the Philip Morris bankroll.

## FC&B's Int'l Setup

An affiliate company, Foot, Cone & Belding International Corp., has been formed by the FC&B agency to handle its foreign business. The new company starts with \$4,000,000 annual billings.

Headquarters of the international outfit are in the FC&B of New York, with European operations centering in the agency's London office, and a branch in Switzerland.

Involved in the sudden move yesterday (Tuesday) of WPAT, Paterson, N. J., to the Passaic Herald-News was a key-variant of the church episode which is perhaps without precedent in radio. While Mrs. Dorothy Thackrey, newspaper publisher and editor of the N. Y. Post and Home News, and her counsel, Morris Ernst, wanted the return of the Herald-News' lawyer to put the final touches to a contract which would have made the Jersey paper the owner of her WLIR, Brooklyn, WPAT's president, James V. Cosman rushed in and made a deal for himself. The sale price of WPAT is about \$75,000.

Cosman's move was influenced primarily by the fact that the Herald-News' purchase of WLIR, a 10,000-watt, on 1150 k.c., would give him a competitor right next door. Other factors were Cosman's interest in the approach of television. Cosman's partner and chairman of the board, Freda Hennock, also strongly opposed the sale but relented after the persuasion from Cosman.

WPAT is operating on 1,000 watts. The acquisition by the Herald-News includes the station's FM outlet, which is located in a mountain, High Mount, covering 1,000 sq. miles. The station had been in the local market for 10 years. Deal permits Cosman to retain ownership and his principal so that he can oversee operations.

Negotiations with Mrs. Thackrey had reached the point where there was little left but the actual consummation. Had it gone through, Mrs. Thackrey would have been in a position to sell the station to her, since she had already sold her Los Angeles and San Francisco operations to the FCC, approval.

A further twist about the news organizations was that when Flamm got into the deal he found that the newspaper was represented by the law firm of Dempsey & Kaplowitz, with whom he had been in bitter contact for years. It was D & K who handled for Edward A. Noble the purchase of WMCA, N. Y., from Flamm, and whom Flamm charged in subsequent litigation had spearheaded the drive to force him to sell.

## South's Spot Biz At 8-Year Low

For the first time since 1940 southern stations are experiencing a sliver of the business. Operators from below the Mason-Dixon line reported while visiting the New York office that bookings for June, July and August indicate that the billings for the three months will be at least 10% under what it was for the like periods of '47.

One source is of the opinion that it was too early to construe this as the precursor to a trend in the medium, which reflected a temporary readjustment.

## EVE ARDEN SET FOR 'BROOKS' IN 'H'WOOD

Hollywood, June 15. "Cris is giving 'Our Miss Brooks' a Hollywood origination and set Eve Arden for lead. Changes were ordered by Hubbell Robinson, Jr., CBS program chief after the Shirley Ray deal curdled.

Situation comedy piece takes up July 5 with Don Ettlinger script.

**26 RADIO REVIEWS**  
**SUPPER CLUB**  
 With Sammy Kaye Orchestra, Don Cornell, Dick Edwards, Anna Lee, Kaye  
 Producer-Director: Bob Moss  
 NBC, Mon.-Thurs., 8-9 p.m.  
**CHESTERFIELD**  
 With Bob Hope & William Hall  
 NBC, from New York  
 (Kosell-Emmett)

Sammy Kaye's orchestra took over the Chesterfield Supper Club for the second week at 10:30 p.m. on Monday (7) and introduced a new idea of the "premise" stage, staging a different type show every night. The idea is to present a new premise each week, and the show is based on the thought that listeners are constantly trying to find out what the show is about. Kaye for years has been constantly trying to find out what his band as radio material. And he has been successful with his show as his "Sunday Serenade." "So You Want to Lead a Band" (mainstay of stage shows). Both of these ideas are incorporated in the cagle string and they highlight the week's drama. Monday evenings with a program of hit tunes, only preceded by his own "Serenade." Tuesdays he devotes to the "Serenade" idea into which he introduces the "reading of poems." Wednesday is the "Lead a Band" gimmick, and Thursday goes over to the "Friday" idea. Friday is devoted to colleges throughout the country. The idea is to have a series of varying each night's approach to the listener is good enough even if it may militate against the accepted process of building a following for a particular show. In this case a band is involved rather than a personality. The probable monotony of a straight musical show, Kaye achieves that change of color and in the process stages some mighty interesting variety. The "Serenade" idea in the Sunday Serenades has the thought that some times might as well have a certain night of the week only those.

Of the string, Kaye's "Lead a Band" idea is foremost. It involves amateur guest leaders and incorporates a five-minute "Serenade" idea. If they are single out the guest maestro who eventually gets most applause from the audience. Kaye's a series of prizes. If none can, the pot builds weekly. The idea is good for the "Serenade" idea, an excellent mood of the act used, but Kaye's idea is to feature non-musical guests. The answer to the dead of what the string are doing to build a new life in Palestine, under the banner of parents and wherever there is a Hitler and a new struck, ending on a note of hope that there will never be a repetition of such murder and brutality to the Jewish race.

**JOHN FLETCHER**  
 With Bill Goodwin, Sam Phillips, Leonard, Joan Beans, Joe Kearns, Pete Leeds, Larry Dodkin, Gloria Kennedy, Burt Foster, and others  
 Owen James, announcer  
 Writer: Bob Rys, David Freidkin  
 Producer: Don Sharpe  
 Director: Bill Reesman  
 15 Min., Sun., 7:30 p.m.  
 Sustaining  
 ABC, from Hollywood

Another in the list of comedy-drama whodunits, this series stands out pretty well in the genre, and generally humorous, some are good, some are overdone. The situations are interesting and suspenseful, and the acting is good. The performances by Bill Goodwin, as quick-witted amateur sleuth Fletcher, and by Sheldon, as his willing but slow friend Sam, pass a good cast. The record last Sunday (13) dealt with a mysterious phone call. The record last Sunday (13) dealt with a mysterious phone call. The record last Sunday (13) dealt with a mysterious phone call.

**OUTSIDE OF SPORTS**  
 With Bob Godley  
 8 Min., Mon.-Thurs., 6:25 p.m.  
 WABC, Cleveland

Here's how a five-minute sports show can be packed up to hold listener interest. An expert writer has many years of experience in broadcasting a distinctive personal touch, not being afraid to let the listener know who he is. The show is necessary. He uses a succinct, punchy style that does the job. The commercials are short and Godley frequently ties them in to give the entire stanza a nicely-rounded ending.

**AN EVENING WITH ROMBERG**  
 With Brunetta Marsalini, John Lewis, Earl Pearson, Signum Romberg and orchestra  
 NBC, Mon.-Thurs., 10:30 p.m.  
 WABC, New York

Signum Romberg's program for the fourth season on the summer air circuit, to present an evening of "middle-brow" music in the most desirable form. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**WE, THE LIVING**  
 With Melvyn Douglas, others  
 Producer: Alan S. Sloan  
 Producer: Human Brown  
 30 Min., Thurs., 10:30 p.m.  
 NBC, from New York

This is the fourth in a series of programs from the United Jewish Appeal, offered by NBC in connection with the organization's spark its drive in the \$250,000,000 Jewish Appeal. It again points out the need for the Jewish people and the murder of Jews during the war and assumes an epistolary form. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**MARYLAND OPINION**  
 With Matt Thomas, narrator  
 Producer: Bill Reesman  
 15 Min., Sun., 6:35 p.m.  
 Sustaining  
 ABC, from Baltimore

Smart projection of news in a standard format of unorthodox handling both in gathering and reporting of events by a newspaper-concepted program. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**YACHTS AND YACHTING**  
 With George Curtis  
 Producer: Sandy Jones  
 30 Min., Thurs., 1 p.m.  
 Participating  
 NBC, from Portland, Me.  
 Newspaper-owned outlet borrows ideas from black-and-white photo magazine for the show. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**SONGS BY MORTON DOWNEY**  
 With Carmen McRae, conductor  
 Director, writer: Mott Stummer  
 15 Min., Tues., Thurs., 1:15 p.m.  
 COCA-COLA  
 NBC, from New York  
 (D'Arcy)

This review is principally for the review of the show that debuted the NBC last Tuesday night (8) was melody, verse and personnel, compared to the series last Tuesday night. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**BARBARA WELLES**  
 With Helen Hall, Don McCullough  
 Director: McCullough  
 30 Min., Mon., 11:15 p.m.  
 Participating  
 NBC, from New York

Helen Hall, spieler formerly with WCBM, Baltimore, has been directed by Don McCullough. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

Miss Hall has a good air personality which she integrates into this series. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**LET'S LISTEN TO THE VETERANS**  
 Producer: Clifford Evans  
 30 Min., Thurs., 11:30 p.m.  
 Sustaining  
 WJLB, Hempstead, N. Y.

The WHLI program, "Let's Listen to the Veterans" provides an excellent forum for the veterans of these problems. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**THE HALLMARK PLAYHOUSE**  
 With James Hilton, narrator; John McIntyre, Alan Reed; Frank Buckle, Ann Hallway  
 Producer-Director: William G. M. Murray  
 30 Min., Thurs., 11:30 p.m.  
 CBS, New York  
 (Foote, Cone & Belding)

Another of the new shows to hit the airwaves in early summer is a dramatic half-hour with name narrator, underwritten by Hallmark Greening. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**JACK AND CLIFF**  
 With Jack Pearl, Cliff Hall, Ann Gibson, Hazel Sherman, Florence McMichael, Bryan Rabe, Bernard Goble; Eve Young, Jack Allison quartet; Bob Sherry, Ann Kallins, conductor  
 Writer: Paul Harrison, Joe Brien, Bernie Goble  
 Producer: Paul Harrison  
 30 Min., Thurs., 11:30 p.m.  
 EDT  
 NBC, from New York

Jack and Cliff, the biggest hit in radio with his Baron Munchausen series for Lucky Luciano, is back on the air. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**CRIMINAL CASEBOOK**  
 With Donald Heston, John Sykes, and others  
 Producer: Robert Maxwell  
 30 Min., Thurs., 8:30 p.m.  
 Sustaining  
 NBC, from New York

"Criminal Casebook," a criminal approach to the recounting of the facts of crime, is the object that's been leveled against radio's crime wave. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**ROCKABYE DUDLEY**  
 With Dick Dudley  
 15 Min., Mon., 11:15 p.m.  
 WNBC, N. Y.

Consequently, "Rockabye Dudley" a 15-minute stanza of punning talk and a sapient selection of the best of the week's news, accomplish its restful mission. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**Follow-up Comment**  
 Writer of the second installment of the "Rockabye Dudley" series, Sunday night (13) must have been saturated in the Horatio Alger tradition. The show is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

**OUT OF DARKNESS**  
 With Stefan Schnabel, Abe Lincoln, and others  
 Producer: James Sheldon  
 30 Min., Sun., (13), 1:30 p.m.  
 Sustaining  
 WJLB, N. Y.

A half-hour dramatic show in behalf of the Citizens Committee on Crime Prevention, "Out of Darkness" is another tale of horror coming from a recent visit to the Look magazine program focused on the most recent home town which family that was recently admitted into the U. S. The program is a soft, soothing melodic; the lack of ear-splitting cacophonies; the soft, soothing melodic; the lack of ear-splitting cacophonies.

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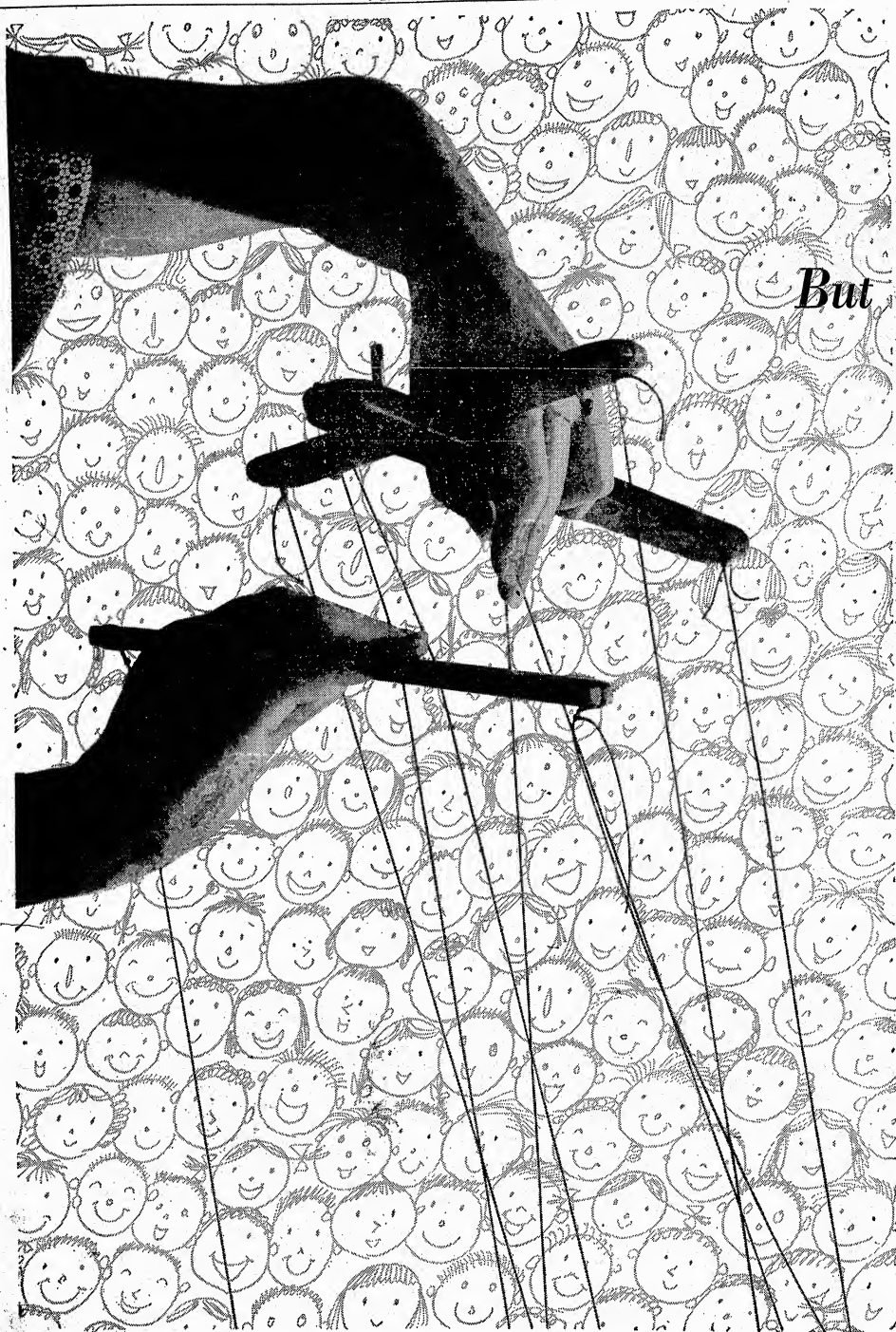
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 CBS, New York  
 (Foote, Cone & Belding)







# Howdy Doody pulls the strings

NBC's small television star owes his winning personality to the alter ego voice of Bob Smith, and to eleven strings. But Howdy Doody can pull strings himself. About 60,000 for example—at last count of requests for his presidential campaign button. And 20,468 requests followed the first announcement of the button, with only five additional announcements made in the next ten days.

The Research Director says that a telephone coincidental survey, conducted by NBC in the New York area on the last day of the offer, gave the program a rating of 31.

Of an estimated 214,300 sets covered by the NBC Television Network, 31% or 66,538 sets were tuned in. He interprets this to indicate nearly one request for each set . . . and a 33% return for the first announcement.

The Sales Manager says it's television's greatest success story—the most forceful demonstration to date of television's drawing power. Bob Smith says he has a headache; he'd only ordered 5,000 buttons.

Howdy Doody says shucks.

The Research Director's wife doesn't interpret figures. To her, Howdy Doody keeps the children glued to the set Tuesdays, Thursdays, and Saturdays from 5 to 6—and that's wonderful. She just says she'll be more than happy to buy any product or service a sponsor of Howdy suggests to the youngsters.

So will a lot of other grateful parents of enthusiastic children.

America's No. 1 Television Network

NATIONAL BROADCASTING COMPANY





Lucky strike (American Tobacco) will decide within the next two or three days whether it wants to continue the "Barney Blake" series on NBC-TV after July 15, the end of its current 13-week cycle. Report in the trade is that Lucky appears inclined to drop the dramatic show and lay off making another TV try until "something very big" comes along.

But the question of "Blake" the cigar count won't actually be hashed for 13 weeks of it, since the show's slated to be knocked off once each for the Republican and Democratic conventions.





# FIRST

to report the  
all-important  
commercial angle

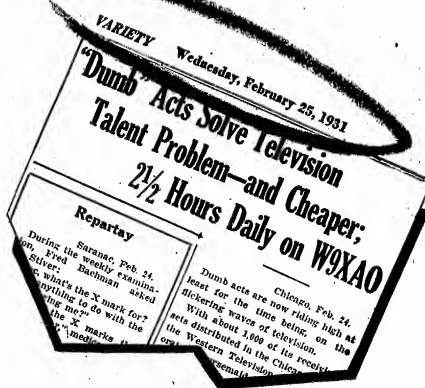
# IN RADIO

and

# FIRST

to report  
on

# TELEVISION



And FIRST again with an exclusive service for the RADIO AND TELEVISION INDUSTRY.

VARIETY's 3d Annual 'RADIO AND TELEVISION PREVIEW' will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

It's a 'must' for the buyer.

It's a 'must' for the seller.

It's the only medium published that encompasses the new horizons to come in Radio and Television.

It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed below for further information about the . . .



NEW YORK, 19      CHICAGO, 1      HOLLYWOOD, 28  
154 W. 46th St.    360 N. Michigan Ave.    6311 Yucca St.

## From the Production Centres

**WL**

Cast of NBC's "Circle Arrow Show" set for four personal writing stars in Ohio. . . . Harry Campbell, WBWB's farm director, will produce the highlights at the Illinois, Wisconsin and Indiana state fairs. . . . Dick Durham will script "Dashed Lines," a WBWB series dramatizing the role of Negroes in American history. Show executive producer, . . . Acree, m.c. of "Hint Hunt," hopped to Wichita, Kan. over the weekend to pick up his new Censaa-170 plane. Hal Totten, WGN farm director, will be in charge of the most interesting agricultural angles. . . . Sickingner, former Stewart-Warner writer, will be in charge of the assistant ad manager. . . . Scripper-producer Skee Wolff set for a lecture on "Basis of Dramatic Structure" at the Midwestern Writers Conference at the University of Illinois. . . . Laboratories renewing its "Morning News" strip on WGN, effective June 10. . . . Charles Riley and B. J. Pitts added to NBC-WMAQ's engineering staff.

# And now the HPL is on KIRO!

**June 14: Columbia's great 50,000-watt affiliate in the Pacific Northwest...KIRO, Seattle-Tacoma... becomes the eighth station to broadcast, live and locally, radio's most sales-effective participating program—"THE HOUSEWIVES' PROTECTIVE LEAGUE"**

## A GREAT STATION

You can go far on KIRO. With 50,000 watts on 710 kilocycles, KIRO carries "The Housewives' Protective League" throughout a territory with 442,000 radio families... 344,000 in the Pacific Northwest and 98,000 more living in western Canada (50-100% BMB Daytime Audience Area).

It's one of the largest markets in the West. And one of the richest. Its more-than-a-million people buy every kind of retail product to the tune of more than \$1,600,000,000 every year—44% more retail sales per family than the nationwide average!

You can get more of these big spenders to buy more of your product by talking to them on the two KIRO "Housewives' Protective League" productions. On alternate days, your story will be part of KIRO's "Sunrise Salute" (6:00-6:55 a.m., Monday through Saturday). On other days, your product will be sold on KIRO's "Housewives' Protective League" (2:00-2:30 p.m. Monday through Friday and 10:00-10:30 a.m. Saturday).

For more information about radio's most sales-effective participating program—on KIRO—or on any of the seven other CBS stations carrying "The Housewives' Protective League" productions—get directly in touch with the stations, their national spot representatives, or...

## THE HOUSEWIVES' PROTECTIVE LEAGUE

"The program that sponsors the product"

A Division of CBS • Columbia Square, Hollywood

**HPL MARKETS:** Los Angeles (50,000-watt KNX)...Chicago (50,000-watt WBBM)...St. Louis (50,000-watt KMOX)...San Francisco (5,000-watt KQW)...New York (50,000-watt WCBZ)...Washington, D. C. (50,000-watt WTOP)...Minneapolis-St. Paul (50,000-watt WCCO)...Seattle (50,000-watt KIRO)...and more great markets and stations to be announced later in the year.

## A GREAT SALES VEHICLE

Don't take our word for it. Instead, take a tip from the 83 national spot advertisers listed on the right. For each has testified—in hard dollars and sense—that "The Housewives' Protective League" is a sales manager's dream come true.

Listeners have complete confidence in every word said about HPL-advertised merchandise. They know each product has been submitted to a rigid consumer test by "The HPL Testers' Bureau"...endorsed by this panel of housewives from the KIRO listening area...and awarded HPL approval.

And every word of every sales story commands complete attention. For sales messages are smoothly integrated into the program format of "The Housewives' Protective League - Sunrise Salute" combination: ad-libbed casual conversation by a master of ceremonies who talks with equal ease about everything from the Lewis and Clark Expedition to a story about your product that makes listeners buy and buy and buy!

## THESE 83 NATIONAL SPOT ADVERTISERS SPONSORED "THE HOUSEWIVES' PROTECTIVE LEAGUE" PROGRAMS DURING THE PAST TWELVE MONTHS:

American Packing Co. (Sunrise Salads)  
Bellini and Bellini Co. (Bulleted Oven-Ready Biscuits)  
Bentley Food Co. (Honeydew Cold Butter and other products)  
Belton Hearing Aid Co. (Hearing Aid)  
Birds Eye Safford Inc. (Birds Eye Frozen Foods and Safford's Canning)  
Buck-of-the-Moon Club  
Blue Moon Foods, Inc. (Cheese)  
Bunda Products Co. (Citrus Juices)  
B. I. Bova Co. Inc. (Bova House Cakes)  
Cadillac Publishing Co. (Complete House Decorator-books)  
California Almond Growers Exchange (Blamond Almonds)  
California Pig Institute (California Pig)  
California Prunes and Apricot Growers' Ass'n (Seasonal Prunes)  
California Spray Chemical Corporation (Insecticides)  
California Walnut Growers' Association (Blamond Brand Walnuts)  
Cane Home Products Inc. (Home Insecticides)  
Candell Mfg. Co. (Crisp-Martin Toothpaste)  
Commodore-Landaua Milling Co. (Ally Fairy Cake Mix)  
Constitutional Baking Products Co. (Original Cheese)  
C. H. Coughlin Co. (Kitchen Saver)  
Curtis Publishing Co. (Hats)  
W. J. R. Company (Ready Buy Records)  
L. B. B. Co. Inc. (Baked and Canned Almond Buns)  
Dunkley and Co. Inc. (Buck League of America)  
August E. Bracher Co. (Buck League Tooth Powder)  
Beverly Trade Co. Inc. (Beverly Biscuits)  
Elco Products Co. (Elco Pressure Cooker)  
Electric Household Utilities Corp. (The Working Mothers)  
Felix Company (Felix)  
General Food Corporation (La France)  
General Petroleum Corporation of California (Green Wax)  
Golden State Co. Ltd. (Golden State Virginia Malt)  
W. F. Goodrich Co. (Fletcher Time)  
Hills Brothers Co. (Bromley Cigars)  
Haskinger Co. (Black Elastic Socks)  
Infant Rubber Corporation (Flint)  
Juice Industries Inc. (Sanitized Whole Orange Juice)  
Kearl Kites Manufacturing Corporation (Kearl Kites)  
Kendall Co. (Happy Harvest Wheat Germ)  
Leo-O-Bears Inc. (Cheese)  
Lindsay Rye Olive Co. Inc. (Olive)  
Lyle Soap Co. (Lyle Cream)  
London Speculator Co. (Edinburgh Biscuits)  
Los Angeles Soap Co. (Barnett's Rich Soap)  
Maggi Co. Inc. (Maggi Biscuits)  
Marshall Soap Co. Inc. (Flu-Min)  
Marlin Firearms Co. (Marlin Razor Blades)  
Michigan Chemical Corp. (Festmaster Products)  
Michigan Milkmen Co. (Dove Fresh Milk)  
Milkmaid Food Products (Milkmaid Brand Products)  
Louis Wilson Foods Inc. (HPL French Dressing)  
Mish-Mish-Mish Co. (Dove Soap)  
National Biscuit Co. (Shredded Wheat)  
National Carbon Co. Inc. (Ivoro)  
O'Brien of California Inc. (Lendy)  
Osmick Inc. (Haggar)  
Our Fall and Blakely Co. (Our Blakely)  
Pack and Tilted (Tilted)  
Payne Food Co. (Payne Sales and Service)  
Pearl Food Products Co. (Pearl Brand Pine Apples)  
Perfec Co. (Perfec All-Purpose Creamer)  
Pink Foods Co. (Pink Bag Food)  
Pomona Products Co. (Pink World New Apple Juice)  
Poultry Tribune (Magazine)  
Radloff Oil Co. (Novech)  
Rand, Wilfong and Co. (Nutritional)  
Samuel Goldwyn Productions Inc.  
Scholar and Birch Biscuits Co. (Biscuits)  
Sherwin Mfg. Co. (Hi-Lo Candy Bar)  
Sieve Honey Ass'n (Sieve Honey)  
Smith Bolls (Tolly Bolls)  
Soll Off Manufacturing Co. (Soll-Off)  
Southern California Citrus Growers' Ass'n (Pine Gold Lemons, Orange Buns)  
Special Foods Co. (Says Potato Chips)  
A. E. Staley Mfg. Co. (Cream Corn Shreds, Six-File Liquid Shreds)  
Standard Brands Inc. (Royal Brand Coffee)  
Stewart and Ashby Coffee Co. (Coffee)  
Sweets Co. of America (Twelve Finger Malt)  
F. G. Vagg and Sons Inc. (Philadelphia Scroggins)  
Wander Company (Wander)  
Ward Baking Co. (Tip Top Bread)  
Washington Cooperative Farmers Ass'n (Washington)  
Western Stationery Co. (Bell Point Pens)



# CBS Asks FCC Okay on WTOP Sale; Bringing KQW Into Family

Washington, June 15. Two-way deal for realignment of its owned and operated station setup was submitted to the FCC today (Tues.) by CBS. The proposed transaction would involve sale by the network of majority ownership of its Washington affiliate, WTOP, and purchase of the balance of stock of KQW, San Francisco. The FM outlets of each station would be included.

In the Washington deal, the network has petitioned to sell 55% of the stock of its wholly owned WTOP to WTOP, Inc., the latter jointly owned by CBS and the Washington Post Co. The price is \$470. The transaction was set last week in New York by Frank Stanton, CBS president, and Phil Graham, owner of the Post and of WTOP, Inc. It becomes effective 30 days after FCC approval, which is expected in 60 days.

Under FCC regulations, if the Post gets control of WTOP, it

must dispose of its present outlet, WINX. The intention is to buy, Hayes, general manager of WINX, to take the same job at WTOP. With the rest of its staff retained. However, CBS will retain its newsmen under Theodore Court and will also keep its executive offices under vice-president Earl Gammans and attorney James Neu.

The network is to retain the rights to all its programs, including the across-the-board "Fighting Crime" show. Also, WTOP will continue to take the Housewives Protective League service and the "Sunrise Salute" show. Finally, it is stipulated that Arthur Godfrey's lease of office space in the premises is to be continued.

Already having 45% ownership of KQW, the network asks approval of purchase of the remaining 55% from the Pacific Agricultural P. O. N. A. T. I. O. N., owned by Mort G. Brunton, Ralph Brunton and Dorothy M. Brunton, at a price of \$425,000. In addition, the price of purchase of the Pacific Agricultural's 55% share of the physical assets of the station is to be determined when the FCC approves the application.

The petition for the WTOP deal is contingent on approval of the KQW transaction, but the latter is not contingent on the WTOP sale. Thus, if the KQW purchase is turned down the network will still retain ownership of the permitted limit of seven stations.

## Mutual's Tele

Continued from page 30

MBS Headquarters will act as co-ordinator rather than operator. When the time is ripe, these regional networks will be joined for nationwide coverage and, in the meantime, MBS will be using the needs of our affiliates for TV service and laying the proper foundation.

A number of Mutual people are keeping current on all developments in television and we know that, before any substantial number of our affiliates are actually active in television, we, as a network, will be able to turn them with a full television schedule. The funds already being by Mutual Shareholders in television and earmarked for that purpose run into many millions of dollars. They are acquiring and training a corps of able people for television operations. Their program budgets are impressive and will, I believe, form an integrated pattern which will be a valuable source for network programming.

When the chips are counted, you can be sure that there will be a blue chip Mutual TV Network, as well as a blue chip Mutual Broadcasting Network. We have financial resources and the men and women who have the ability to do a great job.

Edgar Kobak,  
President, Mutual Network.

## Landry

Continued from page 24

prize-winning shows, "Columbia Workshop" and "Studio One." Landry served under the regiments of Douglas Davidson, Taylor and Hubbell Robinson, his 45 weeks with "Studio One" sponsored by the network. During the past winter rumors were rife in New York's radio world that Landry would exit CBS because of disagreements on policy, properties, and "Studio One" story with Robinson. His frustration to a specially created job, secretary of the program plans board, had supposedly taken care of it.

Ironically, Landry's most recent job is entitled "This Fascinating Radio Business." He is a former radio editor of VARIETY.

## Program Board Shifts

Membership of the CBS program plans board has been changed considerably. Harry Ackerman, Guy della Cioppa, Ernest Harter and Landry are off and Jack Van Volkenburg, television vicepres, and Robert P. Heller, new executive producer, are now attending.

A separate television board met last week and will be discontinued until further notice.

Hartford—Local station WONS has signed a renewal contract with the American Federation of Radio Artists. Robert Segal, executive secretary of the Boston local, represented the union.

## Gen. Mills Buys 'B'fast Strip Valet by Toni

Chicago, June 15. General Mills, through Tatham-Laird (Kix), has signed for the first quarter-hour of ABC's "Breakfast Club" starting Aug. 16. Segment currently is bankrolled by Toni Co., which bows off July 9.

Philip H. Flear had a yen for the seg, but General Mills chose to exercise its option on the final day (11).

## Transcribing

Continued from page 31

mount. Smalltown tele operator, who might go into business with the station, could save \$50,000-\$100,000, can use the image orthicon chain included in the account payable for his local remote shows and then buy transcriptions to take the place of studio shows, although he too expects to be the station to program on its own. This would mean that every station in the country would have access to the same top talent being used by New Y.-originated shows.

Will New Small Town be the fact that the transcription service will enable more sponsors to enter the picture?

According to Lowell, a few advertisers who can't afford to spend \$10,000 a year are being forced to use the service of the high programming costs. Transcriptions will broaden the base to include more sponsors in by reducing the high talent costs necessary if the advertiser were to pay for the use of a show, and, of course, Sygism also makes it possible for multiple sponsorship of a single show. Different cities will see the talent costs pro-rated according to population or the number of sets in each city.

DuMont is currently preparing for fullscale use of transcriptions and already has a number of stations under ward WARD, its key N. Y. flagship, and building a library of programs. Once the service has been set, the shows will be offered to any station in the country. DuMont is not a one-shot. DuMont is preparing to establish a network for its own stations, dependent on whether the out-of-town stations run them as subsidiaries or obtain local talent.

In effect, the entry of the various TV webs into the transcription service could virtualize the efforts of them. They build and program their own shows and then offer them to other stations, the same as do the major film companies in theatrical bookings.

## 20th's Bid

Continued from page 31

Broadcasters, Queen City Broadcasting Co. and King Broadcasting Co. The FCC ordered a consolidated hearing, but set no date.

Warner Bros. asked the Commission not to reduce Chicago's license to six television channels, pointing out the size and importance of Chicago which should rate more channels. The bid was made in New York and Los Angeles. Warner is seeking a channel in the Chicago market.

Ed Pauley's Television Channel 12 joined with Radio Diablo in protesting allocation of Ch. 12 in Stockton except as a community channel. Pauley's group made the protest at the San Francisco hearings, but on the chance that the Commissioners would reach a "quicker decision on the general TV hearing, also went on the record at FCC here. Reason is that the present situation in Stockton to San Francisco, channel 12 in Stockton as a metropolitan channel would cause interference. Radio Diablo wants channel 12 for a rural station.

Applications for tele stations made to the FCC during the week of June 14, 1948, are being handled by an outlet at Portland on channel 10; Davenport Broadcasting Co. for channel 21 at Davenport, The Tower Realty Co. for channel 4 at Cumberland, Md.; Southern Television Co. for channel 9 at Oklahoma City; E. C. Lawson as Tulsa Television Co. for channel 10 at Tulsa; and channel 9 at Wichita Falls, Tex.; Hampton Roads Broadcasting Corp. for channel 7 at Newport News, Va.; and Charleston Television, Inc. for channel 7 at Charleston, W. Va.

## Changes in White Bill

Washington, June 15. Following are the important changes which the White radio bill, reported to the Senate last week, would make in FCC procedure and regulations:

1. The President of the United States would no longer select the FCC chairman. Instead, the job would be held in rotation by each Commissioner for one year.
2. No FCC Commissioner could be employed by, or retained by, any individual or corporation within the jurisdiction of the Communications Act, for one year after leaving the Commission.
3. Salary of each commissioner would be increased from \$10,000 to \$15,000 annually, and top FCC staffers would also be increased.
4. The commission would be authorized to appoint station specialists in broadcasting and the other in common carrier matters.
5. Radio station ceiling power would be set at 50,000 watts pending action of the North American Regional Broadcasting Agreement signatories who meet again in Sept., 1950.
6. FCC would have authority to consider a station's programming performance in considering license renewal applications. The Commission would not be required to consider such factors as character and financial ability of applicant, station revenue, etc.
7. The AVO procedure for sale of stations would be voided as "an unwise invasion by a government agency into private business practice."
8. Anti-trust provisions of the law would be modified so that stations would no longer be subject to a double penalty.
9. FCC would have authority to issue "cease and desist" orders to punish lesser violators of the law and commission regulations.

Regulations governing political broadcasts are specifically spelled out, thereby narrowing the field of interpretation and regulation by the Commission. Regular radio commentators would be exempt from the new law, but stations would be on the other side. Stations would be exempt from libel for remarks in political programs.

11. FCC would be shorn of any authority to discriminate between applying for station licenses as it has frequently discriminated between newspaper applications.

12. Persons who knowingly make false charges or accusations, or who advocate overthrow of the government, would be barred from the air.

## New White Bill

Continued from page 27

bill got under way. However, when the bill was finally shaped up, it not only forced in the Commission but also forced in the practices of the broadcasters, including forcing into law the FCC network. The broadcasters, including the network, raised such a hullabaloo that the bill was spiked in disgust.

Several attempts have been made since but the current bill is the first to reach the floor of either house, of course, with the end of the session. While Senator White will not be a candidate, he is expected to be a Committee chairman next year, has already declared himself strongly against such things as "radio monopoly." He is firmly, as he virtually certain to block anything which would merely restrict the FCC.

Some of the language in the Report accompanying the bill sent to the Senate is indicative of how the Senate Committee feels toward radio and its control. In its report, for instance, the Committee took a mild jab at "businessmen whose measuring stick is the balance sheet" pointing out that in preparing the bill "the guiding yardstick has been the public interest. Swinging to the other extreme, the senators declared that another yardstick in drafting the bill was "to half the increasing trend toward law-making by administrative action and executive decision, particularly through other dicta."

In writing the provision freezing ceiling power to 50,000 watts pending the September, 1950, North American Regional Broadcasting Agreement sessions, the committee explained: "The committee believes that the amendment here recommended is the fairest method of handling the present situation in the best interest of the radio using public."

Only recently the Senate Committee conducted hearings on the bill by Senator Edwin C. Johnson power ceiling and abolition clear channels. The power ceiling was a result of those hearings at which Tokyo was strongly behind Johnson.

In the most controversial part of all—the right of the FCC to regulate station performance in the connection with license renewal—the Senate committee report declared:

"Once a license has been granted, there appears to be no

good reason why the Commission should be required to take into consideration many of the factors which it should and must take into consideration in granting licenses in the first instance. Such matters as the character and ability of the applicant to operate a broadcast station or his financial resources, and the maintenance of a station are important factors the Commission to consider in its right and duty to consider, in the case of a station which has been in operation and is applying for renewal, the over-riding permanence of that station against the broad standard of public interest, convenience and necessity."

## Scalpone Vice Johnston

### For McCann-Erickson

Alfred Scalpone, formerly with Young & Rubicam, has joined McCann-Erickson as radio production manager, effective July 1. He succeeds Russ Johnston, who switched to NBC as director of television features. Scalpone will divide his time between New York and Hollywood, probably maintaining his home in the latter place. He's due to report on his new assignment.

Originally a commercial writer, Scalpone was transferred to the Columbia Broadcasting System when he came production manager there, leaving about a year ago, coinciding with the resignation of Tom Lewis as vice-pres and director of radio.

## Terry Rades for Quaker

Chicago, June 15.

"Terry and the Pirates" walks the plank for Quaker Oaks when the current season ends on June 30. Cereal maker, through Sherman & Marquette, is shopping for a new kid tap to fill Terry's place on ABC next fall.

Feature Productions recently took over direction of the show. Marquette in a last-minute try to hypo Terry's rating, ABC controls broadcast rights to the show.

Cleveland.—The city's seven radio stations are planning a baseball radio tournament with proceeds of the games going to the Cleveland Rehabilitation Center. Defending champion is WTAM.

UNITED REFRAL DRUG CO.  
WINDSOR, MD. (W. D. S. 12.1 P.M.)  
M-14—On the Island With You"  
Tues. 10-11 P.M.  
Host: LOU ELSTON

WATER BILLS

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## Col. Seeking Royalty Cut for Use of Copyright Music on New Marathon Disk

Columbia Records has begun approaching major publishers with the idea of securing reductions in royalty fees for the use of copyrighted music on its new long-playing disks. Columbia now pays 2c a side for pop material, and is asking for a 1c per side arrangement for the microscopically grooved disks, which will use a minimum of four times per side.

Most of the publishers who have admitted being approached by Columbia on the reduced fee proposition have agreed to go along with the manufacturer. They feel that Columbia has invested a considerable amount of cash in the new long-playing disk venture and that it will be at least a year before any results will be known. They also figure that since Columbia must first equip buyers with the \$30 and which will play the new disks at 33 1/3 rpm, rather than the conventional 78 rpm, the new recordings Columbia will sell in that first year will amount to four times as many as reduced to royalty statements. Therefore they expect to string

Since Columbia is able to put four times on one side, eight on both, of the new disks, the company's royalty cut would normally be 16c a record. This will be cut to eight cents a record if all sub-agents or sufficient amount agree to create a sizeable enough catalog from which to draw. It is noted, however, that the tunes Columbia will at first use in the new catalog will be standards borrowed from regular masters in Columbia's catalog, and that the publishers' royalty cut will have trouble with the writers of the songs, who would insist on full royalties for the use of their work of disk income, or on the basis of the statutory 2c per side, they can demand 1c.

In this event, one pub stated, the full sum realized from Columbia under a 1c deal, he would turn over to the writer and take none for himself as a means of aiding Columbia in its new project.

## Oberstein Sets Up Own Record Unit

El Oberstein is setting up a new recording company, called Wright Record Corp., and using the Varsity and Royale labels. Within the next few months, the disks manufactured by his United States Recording Corp., Oberstein, who writes with the best of his artists and repertoire division, several weeks ago, does not mention artists who he aligned with the new diskery or where he placed the picture of the artist to go into his, considering the disk ban.

However, Oberstein does have pressing facilities. He has a deal with the Sonora Record unit, which the label's president, Conn, plant will allot a portion of its machines to his needs when he begins operations.

## L. A. MAESTRO FINED FOR NON-UNION WORK

Hollywood, June 15. Maestro Lionel Roach, using the name of Lionel Roach, was fined \$600 on six charges by the American Federation of Musicians, which is the local union, for work at Harry Schooner's Mardi Gras ballroom under non-union conditions.

Goodman, over the weekend, revealed that he has signed with Music Corp. of America, but that no dates have been set as yet. Maestro is paying off his fine in weekly installments, he said.

### Think Fast, Bub

New York band bookers are getting a huge kick out of the red-faced situation one of their number will soon be in. This has a penchant for selling his hands to promoters by the simple process of flitting about the business done by maestri handled by rival agencies, telling buyers who did do business with them that they paid more than a participationist has asked on other dates, etc.

At the moment, the trickster's agency is in the process of taking over management of a band about which he has told many untruths, and he will be in the spot of having to sell the band he's been running down. In this particular band's case he always told promoters they paid too high a guarantee, the band wasn't worth it, etc. His rivals would like to be able to listen when he's forced to ask the price the leader wants, from promoters who have told his stories to in the past.

## BBC May Go To Cabinet to Avert Musicians Strike

London, June 15. BBC Governors may consult the Cabinet to enable them to find a speedy settlement of the musicians' strike that now threatens the whole of the country. Additional coin is being considered to meet the cost of the strike.

As already reported in VARIETY, the musicians have been asking for a headlong increase in their remote and studio work. The BBC has refused their demands. July 31 is the date when the whole strike for a settlement, otherwise they will all go out on strike. Only BBC officials are expected to call on the strikers to join the strike and call all radio music.

If no agreement is made before deadline day, and the Cabinet also refuses to ask BBC increased fees for the use of the extra cost, the Governors may ask the Special Government financial grant. It is estimated that the BBC will have to pay more than a million dollars a year to meet the union demands.

## Majors Burning Aw at Indies' Desperation Tactics to Hypo Disks

Depressed by the continuing drop in sales, the major record companies have found added irritation in what they term the desperation tactics of some of the smaller labels. Complaint ranges from the singing out of better for commercial jockeys to cut-rate deals with retailers and the giving away of large batches of disks to jukebox operators.

Majors say these smallies are operating on a set formula. After singing out a player for a commercial exploitation, indie outlets set out on the above designated routes.

If they were inclined to compete with this combination of angles, they couldn't, say the majors, point out, haven't the problem of satisfying a long list of artists and it's easy for them to put all their production talent and pressure on a single item.

### By BERNIE WOODS

Character of the American Federation of Musicians 51st annual convention will change much from the opening theme, as reported in last week's VARIETY. As the week's business was a result of the convention and its various speakers continued without letup the attacks on Pat-Hartley Act and its restrictions on labor. The angle, plus continued exhortations by jazz James C. Petrillo on point, to various guest speakers, to get out the labor vote next November, was the theme song of the meet.

Few AFM conventions have been conducted under the sort of cloud this one was blanketed by. Even the attacks on the T-H law were indicative of the defeatist attitude emphasized by Petrillo in his opening speech the first day of Petrillo went as far as one of the later sessions that Petrillo flatly stated to his constituents that he would return home at the meet's end and emphasize to their local members that there's nothing to be done at this point. He suggested that they not attempt to get against the T-H law, but additional advantages at the moment; if they did, he gains they would be furthering the movement by legislative action. He advised "laying low" until the current political storm over the T-H law is over.

Paid lobbyist Urged At only one point was the convention aggressive. That was in considering a resolution urging that the AFM throw its weight into getting the 20% tax rescinded, which would mean a 10% tax. To have it apply more widely. At the moment, this tax on tabs applied to the T-H law, but no live entertainment is used. It was suggested that if this clause were (Continued on page 47)

## Petrillo Exerts F Leadership; Record Turnout

American Federation of Musicians convention was a well disciplined affair despite the fact that it was attended by the largest delegation of local representatives to date. There were 1,056 men toting the banners of 617 AFM branches and they were at a time completely under the control of prez James C. Petrillo.

As a matter of fact, the AFM conventions are becoming so large, and the attendance is so high, up since the end of the war, that there was considerable talk among the delegates and delegates to how the annual meeting is becoming (Continued on page 47)

## ASAP's Copyright Bill Seen Headed For Congressional 'Overset'

Washington, June 15. With Congress' major task set to close by next Saturday (19), the chances for passage of Bill 2570, in which the American Society of Composers, Authors and Publishers, seen slight. This bill is designed to amend the copyright law so as to enable the collection of performance royalties from operators of coin machines. It had been reported favorably out of the Judiciary Committee and is awaiting movement out to the House floor.

Since the House and Senate have much more important items to discuss before adjourning, observers feel it is unlikely that the bill will show up for action this term. It had been expected on the House floor momentarily for several weeks.

## Petrillo Takes Official Cognizance of Name Bands' Stature as Vital AFM Cog

### Petrillo 'Moved'

Asbury Park, June 15. James C. Petrillo was visibly moved by the ovation he drew prior to and following his ninth reelection as president of the American Federation of Musicians. He trembled and twitched as he faced representatives of the AFM who put him back into office without opposition. That he would be back was a foregone conclusion despite delicate talk around Asbury Sunday (6) evening, before the convention opened that he might have opposition.

Petrillo's entire regime went back in, after vetoes Charles Bagley, secretary, Leo Chasman, and treasurer Thomas Gamble. Latter had two men entered against him, but not doing put him back in office by a majority.

AFM executive board men were re-elected, too, including John Parks, Dallas; Oscar Hill, Cincinnati; George V. Gandy, Detroit; Herman Kent, Portland, Ore.; and William M. Murdoch, Toronto.

## N.Y. Tooters Beef; Shift of Air Shows To Coast New Woe

Radio and recording musicians in the New York area, among whom are the cream of the country's tooters accustomed to fat payoffs for their drumming, fret over the failure of the American Federation of Musicians to do anything about the disk ban. Since the stoppage of recording at the AFM, they have been hit by the increasing shift to the Coast of major radio programs and the loss of rather good summer and fall.

A sizable portion of the estimated \$900 to \$1,000 a month normally subside on radio and recording checks, have already been forced to turn to "chit" jobs to augment earnings. And within the next few weeks the Jack Smith and Prudential shows will be moving west, further reducing opportunities.

## DeVol in Squawk Over RCA's Alleged Copy of Its 'Nature Boy' Disk

Hollywood, June 15. RCA's alleged practice of copying arrangements of a hit disk marketed by another company brought threat of a suit from Frank DeVol, who arranged and conducted the background music of Cole's Capitol cutting of "Nature Boy." DeVol charges Victor with the arrangement as a background of the Victor disk of the tune, and that he was misled by James, with orchestral background. Disk was released last week.

DeVol's attorney, Victor, withdrew its recording from the market, charging piracy of the arrangement as a background of Cole's Petrillo, American Federation of Musicians head, to back him up.

As far as can be determined, there is no legal precedent for court dispute over the lifting of an arrangement. DeVol's background, incidentally, is generally credited by the music and disk business for at least part of the success of the Cole disk.

This isn't the first time Capitol came to grips with Victor over copying a disk. When the Red Inconnu released its recording of "Tusshum" ("Temptation") became a hit last year, Victor made almost a fortune using Ingle's parody of the lyric.

James C. Petrillo for the first time took the blame for credit for anything at last week's American Federation of Musicians convention in Asbury Park, N. J. In a discussion over a resolution which sought to place a 10% tax on all extra dates played by bands, Petrillo pointed out that at the moment the name bands and to slay a tax on their efforts would be worse legislation than it could result in further reducing the number of theatre weeks available.

Petrillo's speech occurred Friday (11) afternoon, the final session of the week's convale. Earlier in the week, the 10% resolutions had been introduced and there was a much debate over it, plus the introduction of several amendments, that it was tabbed for later discussion.

At the final going over given the results, Petrillo listened to all arguments by delegates, then took over. He pointed out that the music situation in theatres has dropped from the point where 22,000 men were once employed to where 1,000 are now active all over the country. "If we can't get men into theatres, suppose we let name bands take over," he was exhorted. He added that name bands were having enough trouble to get into theatres, and he would not be further added with extra legislation.

This attitude of Petrillo struck many bandmen. For years the AFM had evidenced that it was considering the name bands leader the minute his welfare became entangled with the welfare of the music situation in theatres, though for years the name band has had a great deal to do with the music situation in theatres, and to hear Petrillo assert that name bands were the cause of the AFM today stopped them cold.

Petrillo asked and got the consent of the membership to let him and the executive board look into the theatre question.

## GAC Takeover of Mus-Art Vamps

General Artists and Mus-Art have not completed the deal the agencies have been discussing, in which GAC would buy out the newer outfit, formed last year by Victor and Chasman, then there were of their properties to the older agency.

As asserted by men participating in the discussions that M-A-A-V has been offering them \$100,000 in commissions during its first year of operation. Since Russ Fuchs, president of Mus-Art, is more and Howard Christensen, all-high-aided men, cut into that profit for themselves, there were operating and employee salary costs to be taken care of, that there doesn't seem adequate. Mus-Art entered the agency field at a time when the band business began a decline. The band business began a decline, while it has been doing as well as the other agencies, attention has been given to bands.

GAC's interest in buying out M-A-A-V was first reported by a midwestern territorial band's letter handlers. These groups work closely with the agency, and have too many of that caliber.

Reeve O. Brock, recording manager, persuaded Victor to go to England to supervise Western Electric sound recording activities for the last four months of the year. Victor, who returns to U. S. soon.

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

**WEEK  
ENDING  
JUNE 12**

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# AFM in Burn at British Musicians

American Federation of Musicians convention last week took a crack at foreign musicians (mostly British) who are not cooperating with the AFM's ban. A resolution was introduced by "voluntarily" refraining from popularizing any numbers introduced on imported platform, by ceasing to play or sing such numbers. It was suggested by Edward J. Moore of Ithaca, N. Y. local 132, and referred to the executive board for action.

It passed, the reason would prohibit AFM members from performing the new tunes of U. S. publishers which are now being brought into this country from London Records.

## 'Scab' Recording Story True

British musical circles, which have been disturbed in recent weeks by a VARIETY story that a "scab" recording had been made in this country for S. S. consumption, have found that the allegation is false. When it became known here that Mercury Records signed up London as the site of the recording of a musical background, to which the label's John Laundon has fitted the lyric of "Nature Boy," there was much pouring of cold water and denial that any English tourist participated. It was suggested Mercury had made the disk undercover in the U. S. and had mentioned English musicians in the making of a moult getting off the hook with the American Federation of Musicians, who are continuing their disk ban.

At first every recording and transcription company here denied making the disk and no musician could be found who admitted participation (even though the BMM has not so far attempted to prosecute). Evidence has since been obtained that the disk was made in a London transcription studio said to be controlled by Ted Kavanagh, script writer. It's pointed out that the musicians involved did not know the destination of the disks they were making, since Kavanagh's studio consistently makes transcriptions for overseas consumption.

However, there's more than meets the eye via the statement that a Mercury supervisor admitted that the musicians were under the impression that the BMM had sanctioned the recording. It all smacks of a belated attempt by the BMM to begin negotiations with AFM for reasons unknown here (BMM men have been making London Records, related only in the U. S.). Now the BMM is looking into the making of "bootleg" recordings and wants to kill them.

## Top of the Tops

Retail Disk Seller  
"Nature Boy"  
Retail Sheet Music Seller  
"Nature Boy"  
"Most Requested" Disk  
"Nature Boy"  
Seller on Cohn Mac's  
"Woody Woodpecker"  
British Best Seller  
"Galway Bay"

# Decca Folds Two Pressing Plants

Decca Records has folded one pressing plant and will shutter another within the next week or so. One already closed is one of two plants in New York City and the factory soon to be shuttered is located in Richmond, Ind. Both events are caused, of course, by the sharp dip in record sales, which is likely to be exacerbated by the end of the summer. Decca's action follows Columbia Records move in closing its King's Mills, O., factory.

Decca still has four plants in operation, however, one in Los Angeles, another in Chicago, one in N. Y., and one in Bridgeport, Conn.

## 300,000 Decca Disks

Become Lamp Black In \$500,000 Chi Blaze

Chicago, June 15. Decca sales office and warehouse here burned to the ground this morning (Tuesday) causing damage estimated at \$500,000. Fire destroyed about 300,000 disks.

Sales will be transferred to southern offices and replacement records are being rushed in by rail and express. Albin division, several doors away, was not touched by blaze.

## Leeds Sugars Promotion

On 'Candy Store' Disk

"Leeds Music is engineering a deal with confection makers Tootsie-Rolls, under which 1,000 dozens of the confection will be distributed to 1,000 disk jockeys to promote the plant.

"Candy is being shipped by the manufacturer free in return for the plugs it undoubtedly will get from disk jockeys who receive them.

# Jocks, Jukes and Disks

By Ben Bodec

Danny Thomas—"It's Liable To Be True," "Singing in the Rain" (M-G-M). Conie's debut single and his extraordinary talents fail to peek through. "Liable" sounds like a liability, while "Rain" gets a lively going over from Carmen Dragon in the background, but Thomas sounds as though he's appearing with a limp lyric. Another instance of recruiting a unique performer to the masses and the result fitting him into a mold of mediocrity.

David Rose Orch.—"Moon of Manakoa," "Bewitched" (M-G-M). "Manakoa" ranks among the finer disk performances the maestro

ciated with the Forrest larynx. Harold Mooney heaves some socko support.

Tony Martin—"Music from Beyond the Moon," "If I Had You" (Victor). "There's a melodious sweep to "Moon" which should not only talk big with Martin's following, but do plenty of flips on the station. Unsurprisingly, the oldie is also done with tuneful and expressive intonation.

Ray Marm—"You Came a Long Way from St. Louis," "For Heaven's Sake" (Victor). "St. Louis" should stir up some excitement in jazz precincts. It has an individuality, both instrumentally and melodically, that is rare for jock listing. Pitches a calypso rhythm with jazz touches. Other side's ballad is tolled off with minor import by staff chorist Mary Lutes. McKinley's polished juggling of the "St. Louis" balances off the coupling's fatness.

Mel Tormé—"A Cottage for Rent," "I Had a Girl Like You" (Musicraft). Tormé rings the bell with "Cottage." It may be filed among the "I Had a Girl Like You" Money shines on the background. With the help of an instrumental group, Tormé makes a dramatic undergird in solid fashion. For consistent finesse in phrasing and musicality, Tormé rates high in the crooner fraternity.

George Formby—"Chinese Whispers," "The Girl I Love" (His Master's Voice). Packed into "Chinese" is a combination of novelty tune, singing, personation, and a free-for-all. Formby is so good that he could build into something of a cliché on this side if it got too much. George Formby (wangs a nasal style and a uke and Jack Hylton mixes in a string band and time line) is a very good result is unusually catchy toasting rhythm. "De" outside of exciting trumpet passages, a free-for-all. Mindy Carson—"Some Things Will Never Change," "Advance to the Main" (Musicraft). Mindy Carson is not at her expressive best in "Advance to the Main," but "Change," or the attached Rodgers-Hart rhythm piece. Glenn comes up with crack settings.

## Platter Points

Jimmy and Mildred Mulvey. P-G-M have a natural for the jukes and threes in the devery produced "Wagon Wheels." It may do even more for the harmonic "Wagon Wheels" than his own composed "Mr. B's Blues."

Buddy Greco (Musicraft) misses the target on both "Baby, I'm True to You" and "How Many Times I Think of You." Benay Veneta's "Record Goette" an album of 12 timers, such as "Hello, My Baby," "After the Ball" and "Rings on My Fingers" should find a following around the counters. She toges em up with a tang and a style.

Constance Bennett—"The Song of the Blue Bird," "The Song of the Blue Bird" (M-G-M). She's a vaudeville's heyday, with Carmen Dragon and a close harmony quartet. The album is a support. Mercury is the label.

Ten-Benke Orch. (Victor) has put to wax with best of the Victor Gray's classic jazz arrangement of "The Song of the Blue Bird," which has been in the hands since its inception King Odom Quartet.

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# AFM to Enforce Nix on All-Nite

## Bus, Auto Travel by Bands

American Federation of Musicians hung a hymnaker on the traveling band during last week's Asbury Park, N. J., convention. It will strictly enforce the rule that has been on the books for years, but ignored, which restricts movement by bus between Asbury Park and N. J., unless the traveling be done by train.

Executives of the union decided to put teeth into the rule and enforce it as a result of the many arrests which have been occurring due to travel by bus and car, in which tourists have been killed and injured. In consequence of putting the rule into effect, the AFM heads tried to devise warfare, which would allow road travel by bus during the restricted hours, so long as the equipment used was known to be in excellent condition. But, as pointed out by one of the execs, the union could hardly set itself to designing a rule of the better known carrier companies, such as Greyhound, as okay to hire. It had no alternative but to ban all road travel except by train.

For years, travelling mestril of name or medium-name reps. have moved in various ways. Some buses, hired from top companies all the way down to one or two vehicle operators. Some use private cars, paying their men for travel. Usually a band will finish a date at 1 a.m., immediately pack and drive to the next date not exceeding 500 miles (according to AFM usage). Arriving some time during the morning, the musicians might sleep in the first and arrive in the a.m. to drive to the next date, they arrive at the latter under the trip and performance suffer.

Agency men feel that performance standards must be lowered with the midnight to 5 a.m. ban. It's pointed out that a band, finishing a date at one or two a.m., hardly will wait until five a.m. to get rolling to the next town. Its members will sleep in the first and travel to the second by day.

Another occurrence mitigating the traveling band, was the passing of a resolution at the convention which increased mileage to musicians. They now get a mile on the road, and tooters who use their own cars, now 2c a mile. Even was jumped, the former to 2c a mile and the latter to 8c per. This increase in mileage to have no effect on the name band, but it probably will have great effect on the mid-west territorial bands.

## Memphis Set to Music

Memphis, June 15. City's two hotel room spots are well set on music for the sale of the Memphis Convention.

Peabody, with Plantation Roof remodeled, follows current Del Courtney with Hal McIntyre, June 28; Dean Hudson, July 12; Elliott Lawrence, Aug. 2; Larry Clinton, Aug. 9; Orrin Tucker, Aug. 16; Don Reid, Aug. 30; and Chuck Foster, Sept. 13.

Clairidge, sticking to its Magnolia Roof, just eased Nick Stuart in behind Joe Sanders, and Clyde McCoy opening Friday 131; then Russ Carlyle, July 22; Ted Weems, July 29; and Sunny Bonham, July 30. August bookings still to be set.

## VARIETY

## 10 Best Sellers on Coin-Machines Week of June 12

1. WOODY WOODPECKER (3) (Leeds)
2. YOU CAN'T BE TRUE DEAR (10) (Biltmore)
3. NATURE BOY (9) (Mercury)
4. WM. TELL OVERTURE (2) (P. D.)
5. LITTLE WHITE LIES (14) (BVC)
6. TOOTIE OOLIE DOOLIE (8) (Chas. K. Harris)
7. MY HAPPINESS (5) (Blascoe)
8. BECAUSE (6) (Chappell)
9. SABBIE DANCE (14) (Leeds)
10. BABY FACE (4) (Harms)

- |                                      |                               |
|--------------------------------------|-------------------------------|
| LOVE SOMEBODY (Kramer-W.)            | Day Clerk.....Columbia        |
| CUCKOO WALTZ (Chas. Hansen)          | Ken Griffin.....Rondo         |
| PUT 'EM IN BOX (Remick)              | King Cole.....Capitol         |
| HEARTS WIN (Miller)                  | Petty Trio.....Universal      |
| YOU CALL EVERYBODY DARLIN' (Mayfair) | Al Trace.....Regent           |
| HEARTBREAKER (Leeds)                 | Andrew Sisters.....Decca      |
| MAYBE YOU'LL BE THERE (BVC)          | Perla Serrano Band.....Folies |
| DICKIEY BIRD SONG (Robbins)          | Jon & Sandra Steele.....Damon |
| LOVE SOMEBODY (Kramer-W.)            | Perry Como.....Victor         |
| PUT 'EM IN BOX (Remick)              | Freddy Herman.....Columbia    |
| HEARTS WIN (Miller)                  | Art Mooney.....M-G-M          |
| YOU CALL EVERYBODY DARLIN' (Mayfair) | Day Clerk.....Columbia        |
| HEARTBREAKER (Leeds)                 | Ken Griffin.....Rondo         |
| MAYBE YOU'LL BE THERE (BVC)          | King Cole.....Capitol         |
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| HEARTBREAKER (Leeds)                 | Perry Como.....Victor         |
| MAYBE YOU'LL BE THERE (BVC)          | Freddy Herman.....Columbia    |
| DICKIEY BIRD SONG (Robbins)          | Art Mooney.....M-G-M          |

## Coming Up

- |                                      |                               |
|--------------------------------------|-------------------------------|
| LOVE SOMEBODY (Kramer-W.)            | Day Clerk.....Columbia        |
| CUCKOO WALTZ (Chas. Hansen)          | Ken Griffin.....Rondo         |
| PUT 'EM IN BOX (Remick)              | King Cole.....Capitol         |
| HEARTS WIN (Miller)                  | Petty Trio.....Universal      |
| YOU CALL EVERYBODY DARLIN' (Mayfair) | Al Trace.....Regent           |
| HEARTBREAKER (Leeds)                 | Andrew Sisters.....Decca      |
| MAYBE YOU'LL BE THERE (BVC)          | Perla Serrano Band.....Folies |
| DICKIEY BIRD SONG (Robbins)          | Jon & Sandra Steele.....Damon |
| LOVE SOMEBODY (Kramer-W.)            | Perry Como.....Victor         |
| PUT 'EM IN BOX (Remick)              | Freddy Herman.....Columbia    |
| HEARTS WIN (Miller)                  | Art Mooney.....M-G-M          |
| YOU CALL EVERYBODY DARLIN' (Mayfair) | Day Clerk.....Columbia        |
| HEARTBREAKER (Leeds)                 | Ken Griffin.....Rondo         |
| MAYBE YOU'LL BE THERE (BVC)          | King Cole.....Capitol         |
| DICKIEY BIRD SONG (Robbins)          | Petty Trio.....Universal      |
| LOVE SOMEBODY (Kramer-W.)            | Al Trace.....Regent           |
| PUT 'EM IN BOX (Remick)              | Andrew Sisters.....Decca      |
| HEARTS WIN (Miller)                  | Perla Serrano Band.....Folies |
| YOU CALL EVERYBODY DARLIN' (Mayfair) | Jon & Sandra Steele.....Damon |
| HEARTBREAKER (Leeds)                 | Perry Como.....Victor         |
| MAYBE YOU'LL BE THERE (BVC)          | Freddy Herman.....Columbia    |
| DICKIEY BIRD SONG (Robbins)          | Art Mooney.....M-G-M          |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

## Songs with Largest Radio Audience

The top 32 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of June 4-June 10, 1948

A Fella With An Umbrella—"Easter Parade"	Feist
A Tree In A Meadow	Shapiro-B
Baby Don't Be Mad At Me	Farmount
Baby Face	Remick
Big Shadows On The Trail—"Melody Time"	Santley-Joy
Big Beautiful—"Rhythm To Rio"	Burke-VH
Crying For Joy	Monaco
Dick-Birdy-Birds—"3 Daring Daughters"	Robbins
Don't Blame Me	Warren
Dream Girl—"Dream Girl"	Famous
Haunted Heart—"Inside USA"	Williamson
Heartbreaker	BVC
I May Be Wrong	Advanced
Only Happens I Dance With You—"Easter Parade"	Berlin
It's Magic—"Romance On High Seas"	Witmark
Just Because	Leeds
Larou Larou Lilli Bolero	Shapiro-B
Little White Lies	Laff
Love Of My Life—"The Pirate"	T. B. Harms
Mama	Barbour-L
May I Never Love Again	United
My Fair Lady	Burke-VH
Nature Boy	Leeds
Now Is The Hour	Remick
Put 'Em In A Box—"Romance On High Seas"	James C
Sabre Dance	Leeds
Tell Me A Story	Laurel
Tootle Oolie Doodle	C. K. Harris
What Do I Have To Do—"Are You With It"	BVC
You Can't Be True, Dear	Billmore
You Were Meant For Me—"You Were Meant"	Miller
You're Too Dangerous Cherie	Harms

The remaining 25 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

At A Sidewalk Penny Arcade	Robbins
Better Luck Next Time—"Easter Parade"	Feist
Betty Blue	Bloom
Beyond the Sea	Chappell
Bride And Groom Polka	Simon
Confess	Oxford
Delliah	Encore
Dream Peddler	Southern
Encore Cherie	Miller
Home	Mills
Hooray For Love—"Casbah"	Melrose
I Went Down To Virginia	Jefferson
I'd Give A Million Tomorrows	Oxford
It's You Or No One—"Romance On High Seas"	Remick
My Guitars	Mills
Rhode Island Is Famous For You—"Inside USA"	Crawford
Saturday Day	Southern
Serenade (Music Played On a Heartstring)	Duchess
Someone Cares	Campbell-P
Spring Came	Republic
Steppin' Out With My Baby—"Easter Parade"	Berlin
We Just Couldn't Say Goodbye	Words-Music
Woody Woodpecker	Leeds
Yours	Marks

\* Legit Musical. † Film Musical.

## AFM Bylaws Revamped

Asbury Park, June 15. American Federation of Musicians executives completely reformed the union's bylaws, a huge task finished only a short time before AFM convention. There had been so many amendments to the many different bylaws on the books, that some were confused as to intent.

Harry Steeper, one of the assistants to James C. Petrillo, AFM prez, supervising the job of re-writing the bylaws.

By the time only 66 resolutions to add to the by-laws introduced at the convention. This is a record for AFM. In past years, the average number of resolutions ran around 95.

## Petrillo Nixes M-G-M's Dubbing of 'Easter Parade'

### Music From Soundtrack

M-G-M has only three songs re-expectation that it would be able to record tunes from Irving Berlin's "Easter Parade" by dubbing them from the soundtrack, James C. Petrillo, American Federation of Musicians head, has nixed the company's request for an okay to transfer the music to disks for pop release.

M-G-M has only three songs recorded of the 17 in the film—six of which are new tunes written for the film.

In the past, M-G-M marketed albums of scores of "Till the Clouds Roll By," "Good News" and "The Pirate," all of which sold and are selling well. It figured to do the same thing with "Easter" (AFM permits such dubbing if musicians involved are paid twice).

## NAMM OPENS CHU MEET ON SALES BLUE NOTE

Chicago, June 15.

Picture of a changing music market, rising costs, and the falling off of sheet music and record sales, are the major topics of four-day National Assn. of Music Merchants convention, which started yesterday (14). Over 6,000 delegates and exhibitors are registered. Television exhibits are heavily represented, with almost 20 manufacturers listed and about twice that number under the record banner.

Talk centers around them as to what music men can do to supplant income which has fallen off in the last half year.

## Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers	Total Covers
Elliot Cugat	Waldorf (400; \$2)	2	2,250	3,950
Ray Elberle	Pennsylvania (400; \$1-\$1.50)	3	1,600	6,225
Ray Elberle	New Yorker (400; \$1-\$1.50)	6	1,775	7,975
Johnny Pineapple	Lexington (300; \$1-\$1.50)	83	825	74,925
Lawrence Welk	Rockwood (400; \$1-\$1.50)	1	1,600	15,300
Ray Elberle	Commodore (400; \$1-\$1.50)	4	825	3,575
Carmen Cavallaro	Astor (700; \$1-\$1.50)	4	4,375	15,500

\* New Yorker, ice show.

## Chicago

Chuck Porter (Boulevard Room, Stevens; 650; \$3.50 min.-supervised). Ice show drew good 3,700.

Jack at Philharmonic (College Inn, Sherman; 650; \$3.50 min.). Hep cats aren't around. Last 1,800.

Ray Moffat (Mayfair Room, Blackstone; 300; \$3.50-min cover). Final week of Carl Brisson holding up fine with 3,000.

George Olsen (Marine Room, Beachwalk; \$1.50-\$2.50 min.-supervised). Opening of Beachwalk and new revue closed right off to giant 12,000.

Eddie Oliver (Empire Room, Palmer House; 550; \$3.50 min.-supervised). Hildgarde keeping wickets busy. Excellent 4,000.

## Los Angeles

Frankie Carle (Ambassador; 900; \$1.50-\$2). Poor 2,100 tails.

Jan Garber (Biltmore; 900; \$1-\$1.50). Fair 2,700 covers.

## Location Jobs, Not in Hotels

(Chicago)

Marly Gould (Chez Paree; 500; \$3.50 min.). Joe E. Lewis opened June 11 to sellout. Cost \$500 for exit days of Willie Shore and first two nights.

Henry King (Aragon; \$1-\$1.15 added). Things took a turn for the better with Guy Lombardo one-nighter 6,000. Nifty 20,000.

Ray Moffat (Triumph Room, Blackstone; 300; \$3.50 min.-supervised). Dances better than sister ballroom, except for Lombardo date, with neat 16,500.

(Los Angeles)

Les Brown (Palladium B, Hollywood, 2nd wk.). Poor 7,200 calls.

Charlie Barnett (Casino Gardens B, Santa Monica, 2nd wk.). Good 6,500 takers.

## Inside Orchestras—Music

Columbia Record's spot announcement tests on Kay Kyser's "Woody Woodpecker" have turned out so profitably in Harrisburg, Pa., and Worcester, Mass., that the company is extending the test to other new records. According to the figures Columbia got last week from its Harrisburg distributor, dealers order on "Woody" have doubled those obtaining in any other town of comparable population.

Of the various advertising tests made by CRC to stimulate buying, the transcribed minute announcement, containing a snatch of the plug recording, has proved so far the most effective. If further tests turn out as satisfactory, this form of radio advertising may be Columbia's only consumer campaign for the next several months.

Ken Griffin, whose organ version was the first dicking of "You Are So True" done out by Rondo Records, says that on June 10 he received a certified copy of a company showing the strictly instrumental version had sold 800,000 copies, while the platter super-copied. "Cuckoo Waltz," which is beginning to show up as a best seller by itself is on the reverse side of the organ etching of "True, Dear," using lyrics devised by the B. B. B. Publishing House. Melody idea is by Public Domain.

Contract blanks carrying the terms agreed upon recently by negotiators for the Songwriters Protective Assn. and the Music Publishers Protective Assn., will be ready today (Wednesday). They will be distributed among publishers by the MPPA with a recommendation that they be used for dealings with writers. Pubs who disagree with the terms, which may happen, simply will not be able to deal with SPA writers. There are two blanks involved, incidentally, one for use between individual pubs and the SPA and the other between

## LEGALITES AGREE ON 'NATURE' SUIT EXAMS

Attorneys for the opposing sides in the infringement suit involving "Nature Boy" will conduct examinations in N. Y. federal court later this week. Lee Eastman, attorney for the defendants, and J. J. Kammen, publisher of Jewish music, and Herman Yahlofko, plaintiffs, said it has been agreed that the latter's attorneys will get Eden Abner, writer of "Nature," for exam "sometime before next December."

In making this arrangement, Eastman determined that Julian Ables, w.k. copyright attorney, is part of the plaintiff's legal battery, with A. Edward Masters. It was Ables who drew up the complaint filed in N. Y. several weeks ago at that time. Masters had denied Ables had any connection with the case, simply stating that they were "good friends."

Eastman, incidentally, last week filed answers to the suit, which claims Ables based his suit on Yahlofko's "Be Calm My Heart," written for an opera titled "Papirossen," in 1935. He entered a general denial of all charges.

## Iroquois Gardens Resumes

Louisville, June 15. Iroquois Gardens, one of the town's largest night spots, resumed Thursday (10), and will institute name band policy for the summer season. Joe Sanders' band took off the outdoor spot, and will be followed by Russ Carlyle, Orrin Tucker, Ted Weems, Alvin Ray, Clyde McCoy and other top names.

## Apollo Fails to Pay Royalties Due, Barnett Grabs 34 Masters

Hollywood, June 15. Charlie Barnett latched onto 34 masters he made for Apollo Records when firm failed to turn over royalties due him. Contract with waxery called for a royalty statement to Barnett May 1, but Apollo failed to produce it.

Barnett refused to accept an offer of payment over a period of time. He collected all masters, released and unreleased, which acceded to the pact, revert to him if diskery did not live up to obligations.

Del Courtney, current at the Plantation Room, Hollywood, Pasadena, Memphis, has a new girl singer, Melinda Dean, lately a single, but formerly with Freddy Nagel and Ray Robbins.

## The Nation's Biggest Request Song

## I'd Give A Million Tomorrows

(For Just One Yesterday)  
OXFORD MUSIC CORPORATION  
1415 Broadway, New York

## KEN GRIFFIN'S

Smash Rondo Recording

## CUCKOO BIRD WALTZ

Vocal Has Been Dubbed

With Our Version

Now Being Recorded by

## DECCA—CAPITOL—MERCURY

All Material Available

LUTZ BROS. MUSIC CO., INC.

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Hollywood 28, Calif.



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PLAY A  
McHUGH TUNE**  
*Music by . . .*  
**JIMMY McHUGH**

**WANTED**  
Vocalist To Make Recordings  
Box 558  
Variety, 154 W. 46th St.

<b>VARIETY</b>											
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.											
National Rating	<b>Week Ending June 12</b>					New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Donell's Mus. Shop)	P O I N T S
This Last wk.	Artist, Label, Title										TOTAL
1	KING COLE'S (Capitol) "Nature Boy" .....	1	3	1	1	1	1	2	3	5	1 3 109
2	DICK HAYMES (Decca) "Little White Lie" .....	2	8	2	2	3	4	7	4	2	8 85
3	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True, Dear" .....	5	6	..	..	..	..	2	2	3	2 2 74
4	KAY KYSER (Columbia) "Wacky Woodpecker Song" .....	2	2	3	..	6	3	6	7	3	10 3 7 68
5	ANDREWS SISTERS (Decca) "Foolie Oolie Doodle" .....	9	..	..	..	8	10	5	..	..	4 3 6 32
6	JON-SONDEA STEELE (Damon) "My Happiness" .....	4	4	..	..	..	..	1	8	..	9 3 31
7	ART MOONEY (M-G-M) "Baby Face" .....	..	..	..	..	5	5	7	9	8	4 4 28
8	FREDRIC MARTIN (Victor) "Dickey Bird Song" .....	8	..	10	7	..	6	..	7	4	.. 24
9A 12	PERRY COMO (Victor) "Becane" .....	7	9	..	..	8	..	..	..	5	5 5 21
9B 6	SPIKE JONES (Victor) "William Tell Overture" .....	..	5	..	..	..	..	..	6	..	1 21
10	GORDON JENKINS (Decca) "Maybe You'll Be There" .....	..	5	4	..	..	..	..	..	..	.. 18
11	GRACIE FIELDS (London) "Now Is the Hour" .....	..	..	..	..	..	..	..	5	9	8 11
12A 17	SPIKE JONES (Victor) "By the Beautiful Sea" .....	10	1	..	..	..	..	..	..	..	.. 10
12B	DOIS DAY & CLARK (Col) "Love Somebody" .....	..	..	..	..	..	..	1	..	..	.. 10
13	PERRY COMO (Victor) "Haunted Heart" .....	..	..	6	..	..	..	..	7	..	.. 9
14	DICK HAYMES (Decca) "You Can't Be True, Dear" .....	..	3	..	..	..	..	..	..	..	.. 8
15A 13	BING CROSBY (Decca) "Now Is the Hour" .....	..	..	..	..	..	..	..	..	..	.. 9
15B 9	JO STAFFORD (Capitol) "Haunted Heart" .....	..	..	4	..	..	..	..	..	..	.. 7
15C	ROSSETTA HOWARD (Columbia) "Elbow Rhapsody" .....	..	..	..	..	..	..	4	..	..	.. 7
16A	PEEWEE WHEAT (Capitol) "12th Street Rag" .....	..	..	..	..	..	..	5	..	..	.. 6
16B	CLAUDE THORNHILL (Col) "You Were Meant for Me" .....	..	..	..	..	..	..	..	..	..	.. 5 6
17A	FRANK SINATRA (Columbia) "I've Got a Crush On You" .....	..	6	..	..	..	..	..	..	..	.. 5
17B	WOODY HERMAN (Columbia) "Sabra Dance" .....	..	8	9	..	..	..	..	..	..	.. 5
17C	FRANKIE CARLE (Columbia) "Tell Me a Story" .....	..	..	..	..	..	..	..	6	..	.. 5
17D	PIED PIPERS (Capitol) "My Happiness" .....	..	..	..	..	..	..	..	..	..	.. 6 5
<b>FIVE TOP ALBUMS</b>											
PROGRESSION JAZZ		1 SONG THIS OF OUR TIME—1923		2 INSIDE U.S.A. Bea Lillies & Moley Victor		3 MASTERCRIES Glenn Miller Victor		4 SONG THIS OF OUR TIME—1925 Nat Brandwynne Decca		P O I N T S	
1	Steen Kazian Dance	1	Finger-Schultz Dance	1	Bea Lillies & Moley Victor	1	Glenn Miller Victor	1	Nat Brandwynne Decca		



## Atlantic City Given 'New Look' With Many Added Attractions

By JOE WALKER

Atlantic City, June 15.

This resort is all set for what it hopes will be another boffo season. As a result of thousands of feet of sand pumped onto the badly eroded up-city beaches it can accommodate thousands of more bathers while the boardwalk in the inlet section has been rebuilt to accommodate patronage in that area.

From the looks of things it will be almost the same Atlantic City. Final scars left by the hurricane of 1934 and the war, when the hotels took over all the big hotels, have finally disappeared. The big attraction again will be the long white beach, stretching for 10 miles, and the boardwalk, which gives the visitor an unobstructed

view of the sea for nearly all the day.

Starting with the top attractions along the walk Steel pier is already drawing them by the thousands under the guidance of George Hamid. Name bands are appearing in the huge ballroom, Vaudeville is being shown in the middle theatre, augmented by films. The front theatre will house a variety of acts and will be the later attraction a new form of entertainment. Hamid has added a new deck with attractions for children. He has converted long extension to end of pier into a midway where nearly anything from sandwiches to souvenirs of Atlantic City can be bought. This despite the city's easement deed. City officials approve of the new plan, but the idea that times change and pier needs every one can get.

### Ice-Capades, Legits

Next top attraction will be the huge city auditorium, where the John Harris "Ice-Capades" will again hold forth in the main section. This has been a big attraction for vacationists every year on 10 to 12 weeks run. Also in the auditorium will be legitimate shows in the ballroom. Last year this was pumped and top shows put on by David Lowe. Report is that the New York "Oklahoma!" will play there all this season.

Hamid's other pier, the Million Dollar, will house an International Exposition to open June 26. Only other pier is the uptown one located on the site of the old Steeplechase, which burned years ago. It has attractions for children only although it has stores extending along the front.

Hotels will again vie for nitery trade with good bands and shows. Walk motion picture houses will offer tonight films. Midnight shows again will be featured in most houses, especially on weekends.

Legitimate shows are also scheduled for Hotel Chelsea's small theatre. Objection to both the Auditorium and Chelsea playhouses is that they are without air conditioning.

### Globe Goes Burley

The Globe, which last week housed Sherrie's, Gilbert and Sullivan company before it started tour, goes back to burlesque this Friday (16).

There is the usual run of good restaurants. Prices and food at such spots as Backney's and Star's for seafood; Savoy, Trench's, Babette's for seafood and steaks; Venice for Italian food, to mention a few, are well within pocketbook of vacationists.

Nightclubs will duck top talent

because of inflationary salaries acts are asking. Their casinos are out again this summer. One municipal investigation already is about to get under way while another involving horsecars and a mysterious detective-horseman bet laker, is entering its concluding stages. Without a doubt the lid will be on tight.

Town has sprung up for vacationists. Big headache will again be transportation. Those with cars are going to find it tough to get out of town. Almost impossible to get them, even in garages, the number of which has declined steadily in the years past. Police are going to be tough. Railroad transportation here is also a headache. Service is ok but trains are so dirty that they have found it necessary to go before Utility Commission in an effort to remedy this. Move about to electrify the line which would help somewhat.

Hoteliers are set for the big summer season. All the great beach front hostilities are solidly booked, and they need it after a very lean winter.

### Funk Joins MCA

Larry Funk, who headed the band dept. of the McConkey agency, has joined the MCA band division of Music Corp. of America.

A vacancy in the MCA cafe dept. is still to be filled. Joe Sully, of MCA's Coast office, was originally slated to replace Johnny Greenhut in that department, but will remain in Beverly Hills instead. Greenhut is now doubling between cafes and video.

### Sarane Lake

By Harry Newman  
Sarane Lake, N. Y., June 15.  
Louise Harris, Paramount staffer, underwent thoracoplasty operation at general hospital and recuperating at the Rogers.

Inez Groething, after a try at the "Big Town, back to the Rogers for the summer.

A. C. Lovering, former theatre owner, and the Albert Barringtons in to ogie the lodge and your columnist.

Allee Dudley and Sophia Medes back after 10-day furloughs to their hometowns.

Robert Handley, general manager of Yost circuit, Harrisburg, Pa., in for weekend, with Charles Kauffhold.

Mayor Tony Anderson, manager of Pontiac theatre, off to Flushing, L. I. to attend funeral of a relative.

Birthday greetings are in order to Sig Mealy, Tom Curry and Joe DeNicolo, all doing nicely with the routine.

John Binkley (IATSE) to Lancaster, Pa. for a two week vacation. Ditto James Wotton, who planned to Albany.

Many thanks to Knight & Tensie, dancers. Sam Schulman and Joseph Roberts for reading matter and gifts to the gang.

Natalie Smith planned in to visit husband, G. Albert Smith, recuperating from recent operation.

Joe Gallagher of Warner Bros. Philly office, upped for one meal daily.

City Bernard (Stapleton Sisters) back to bed with setback in her Chicago home; ditto Inez Liverpool, floored with pleurisy.

Bill Larks (Decca Records) back from hospital after mastering the Broncocephaly operation.

Write to those who are ill.

## NOT MUCH CHANCE OF 4TH ROCKY-TONY FITE

By JACK PULASKI

There isn't much chance of another Rocky Graziano-Tony Zale fight; their scrap last Tuesday night, \$2 to 5, and better, odds on that Zale, by his three-round knockout, was the master.

Italian-American Graziano followers who inhabit New York's, lower eastside went for plenty by laying \$2 to 5, and better, odds on the defending 160-pound champion in their third encounter. Zale, Newark's two straps also ended in knockouts. Zale winning the first in six, and Rocky the second also in six. At each meeting Zale was also on the short end of the betting.

Graziano was virtually killed in the first round, when Zale put him on the canvas with a left hook. Rocky showed a flash of form late in the second round but that about let him out, and a little after the third minute of the third round Zale lost the title he had won 10 months earlier from Zale.

A Newark syndicate financed the match. A goodly percentage of takings was set aside for charity, while the lighter guarantees comprised \$120,000 to Graziano and \$60,000 to Zale. Gross was \$335,946, and attendance was announced as 21,497. After deducting 25% in admissions taxes (\$85,700) the net of \$251,954 did not provide much profit to the backers, if any.

Proposal to telecast the fight was scratched. Price offered for television rights was \$30,000, it was contended that not telecasting the event, the Zale benefit by \$100,000. Report of a secret deal to televise the fight in viewers in Philadelphia, Washington and Boston appears to have been a wrong scare; it was said before the match ads in the dailies announced there would be no telecasting. Top price was \$30 ringside but early last week \$20 tickets were on hand in Broadway agencies for \$10 each, the scale being halved by the promoters to bolster the sagging sale.

A Louis-Walcott Weak Sale.  
Dope that the proximity of the Zale-Graziano meeting and the return session between Joe Louis and Jersey Joe Walcott for the heavy-weight crown was too close, appears to be right. Expectation of a million-dollar gross at the Yankee Stadium next Wednesday (23) appears to be overestimating. Early this week the sale in New York was virtually limited to \$20 and \$30 tickets, while orders for \$50 ringside mostly came from out of town.

Walcott thinks he will become the new champ, and may so in two-part Satevepost article, last of which is in the current issue. The Jerseyite is quoted claiming that he'll "do it again," meaning that he "vix robbed" when he fought with Louis in Madison Square Garden last winter and lost the decision although he had the champ on the deck a couple of times.

## AGVA Elections End of Month

Election of officers for American Guild of Variety Artists and ratification of its constitution will start end of the month. Election, conducted by the Honest Ballot Assn., will be shortly after June 21, deadline set for nominations by petition. AGVA board will then pass on eligibility of candidates and poll nominees as to their availability to serve.

Elections will also have to wait for complete transcription of the AGVA convention minutes, so that all changes in the proposed constitution can be included in the completed draft.

Dean Martin & Jerry Lewis have been signed for the Latin Casino, Philadelphia, in September for three weeks.

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WALTER WINCHELL says:  
"Orchids to Dorothy Blaine who sings like Lauren Bacall, and looks like her, too..."

**DOROTHY BLAINE**



Week Beginning June 17  
**Loew's Capitol**  
Washington, D. C.

Thanks to Sidney H. Pomeroy  
Gowns: Kathryn Kohn  
Press: Nelli-Stiffen Associates  
Arrangements: Danny Mandelsohn  
Direction: Senia Gussak

### AMERICA'S TOP HEADLINE SINGING GROUP

Currently  
**CLUB NORMAN**  
TORONTO,  
CANADA

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VICTOR  
FAVORITES

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RADIO: Sundays, 3-3:15 P.M., WNEW

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**JOE MARSHALL**

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**CAPITOL NEW YORK**  
OPENING AUGUST 12TH  
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Direction: GENERAL ARTISTS CORPORATION

# Three Agents of Ohio Booze Board Indicted for Alleged Shakedowns

Columbus, June 15. Special grand jury investigation of alleged shakedowns of liquor license holders by State Liquor Department agents, resulted in the indictment last week of A. R. Oppenheimer, chief permit examiner of Department of Liquor Control, on charges of soliciting and accepting bribes from applicants.

In one indictment Oppenheimer was accused of accepting a bribe of \$500 from Howard McCall, operator of Terrate Gardens, on Nov. 25, 1947; and of soliciting a bribe of \$2,500 from Gilbert Shively, who with his wife operates the Shively hotel.

In a second indictment, Oppenheimer, Hugh H. Ruel, a retired farmer, who is chairman of the Scioto County Republican executive committee; and Tracy Pack, operator of a taxi company, were accused of soliciting \$12,000 from Gilbert Shively on Feb. 19, and soliciting \$10,000 from Shively the next day. McCall received a license, but Shively did not.

**Probe Continues**

Prosecutor Ralph H. Bartlett of Franklin County, who announced the indictments, said they "by no means close the liquor probe." The Franklin County grand jury began its probe after charges by McCall that he gave Oppenheimer \$500 to speed up issuance of his license. Oppenheimer denied this. The three indicted men will be

arraigned in criminal court, June 21.

This was the second time within a month that liquor department personnel became involved in bribery accusations. Two inspectors were convicted in Youngstown last month on a charge of asking a bribe from Paul Alvino, operator of the B-Villa Night Club, and were sentenced to one to 10 years in prison. They have appealed. The two agents, Joseph Holland and Leonard Strauss, were alleged to have demanded \$2,500 from Alvino last Aug. 10, after they had charged him with selling liquor on Sunday.

## Magicians Society Elects New State In Atlantic City

Atlantic City, June 15. American Society of Magicians gathered here for its 20th annual convention over the weekend and, after swapping secrets of their trade, elected John McArdle, of New York City, their president Saturday.

Top event on agenda was a benefit performance in the ballroom of the city's convention hall which drew 2,500 with proceeds going to the Betty Bacharach home. Magicians offered to fight acts.

During the two days they were here they put on stunts for the amusement of the weekend crowd. Buddy La Rue, of Indianapolis, did a strait jacket escape while suspended from the fifth floor of a board walk hotel; another magician drove a car while blindfolded through the city's streets. One top stunt fazed, Harry Beechle, of Allentown, Pa., was scheduled to "burn alive" on the beach but when it came time for the performance he found his equipment had not arrived.

Other officers elected are Frank Werner, Houston, Tex.; yeepsie; Leslie Guest, Summit, N. J., secretary; Jean Hugard, Brooklyn, N. Y., treasurer; and the Rev. Willard Settle, Holden, Mass., chaplain. Richard Dubois, South Orange; Harry Percival, Boston; Dr. Zino Benet, Detroit; and Marvin Taylor, Hollywood, were elected regional vice-presidents. Vynn Boyar, of Forestville, Conn. was chosen editor of the Society's official mag.

## Memphis Club Switches

Memphis, June 15. Wray Williams has left the Town Club here to join Levinson and Martin Deneberger.

New management is considering a floor show policy, possibly with name attractions.

## Garden B.O. Will Decide Future Of Rodeo Circuit

Boxoffice results of rodeo to be held this fall at Madison Square Garden, N.Y., is likely to determine the future of next season's bronco displays. Should the grosses approximate those hit during 1946, it's likely that every major outfit will start up again. Otherwise the cowpokes face a lean year.

The Arena Managers Assn., for example, has so far abandoned rodeo plans. This, despite the fact that AMA has its own line stock. Their only rodeo venture will be a session in the Philadelphia Arena with Roy Rogers as the star. Rogers, however, is taking over the house and will afterwards play the Arthur Wirtz house in Detroit, St. Louis and Indianapolis.

"There's little activity in that direction elsewhere," Major reason for the meagre outlook is the lack of top western film names. The major draws in this field are Gene Autry and Rogers. Autry is likely to play Madison Square Garden and may take on a few other stands. Rogers will do a few weeks with his show.

Without h.o. lures, promoters are afraid to take chances. They claim that costs have gone up considerably. Prize money, formerly an incidental factor, is now a big item. And the majority of operators don't invest unless there's assurance of getting the investment back.

Consequently, promoters won't make plans until it's definite that there's a market for such shows. Once grosses perk at the Garden, then it's likely that other outfits will get going, even if names are not available. The Garden show is regarded as a b.o. criterion in the trade. The offish grosses last year presaged the lean season that followed.

## Det. Liquor Commission, Cops Crack Down on 'Indecent' Shows

### Crabbe Water Show Set For Date in Honolulu

The Buster Crabbe water show, currently touring houses controlled by the Arena Managers Assn., is slated to go to Honolulu for a four-week stand in the fall.

Crabbe will take entire unit as well as a huge tank.

### B&K Shifts Vauders Back to Chi Theatre; State-Lake Goes Pix

Chicago, June 15. Chicago theatre, Babylon & Katz flagship here, reinstates vaude on June 24 with Billy De Wolfe heading bill. Theatre switched to straight film policy last January at which time its smaller sister house, the State-Lake, lighted up its stage. Latter will revert to films.

Switch originally was made on the grounds that federal district courts two-week limitation on Loop runs made vaude unprofitable at the larger house. Broadie at both theatres has been lagging while the Oriental, Essaness theatre, has racked up hefty grosses with stagehouses.

Detroit, June 15. Frank Barab's Bowery club here was among those cited for "obscene and immoral" shows in a sudden crackdown by the State Liquor Commission against spots featuring "indecent" shows. Liquor board pressure was directed at cafes where gal performers do striptease bumps and grinds. Police Commissioner Harry S. Troy revealed that a special police squad has been organized to supplement the work of the censor bureau. Lt. Herbert Case, censor bureau chief, declared that apparently his men were recognized in the various spots and given apologetic versions. When plainclothesmen followed up, they found most of the shows objectionable, he added. An owner, if found guilty, faces a fine of \$300 and may have his license revoked.

The crackdown has the bistro operators bewildered. Mike Child, Gay Haven operator and head of the Metropolitan Cabaret Owners Assn., declared floorshows haven't changed in years. "Why are our shows suddenly dirty?" Barabro similarly denied indecency in his floorshows, claiming that the acts he uses have played the biggest spots in the country and do not have to stoop to indignities to get over.

Off-the-record opinions indicate that action is a result of case owners' attempt to force the courts to suspend daylight saving time.

- ★ "Extra Ordinary!"
- ★ "Shake Room with Applause!"
- ★ "Sock Entertainment!"
- ★ "Heavy Applause!"



## JANE JOHNSON AND GEORGE GUEST

"The hammer-happy youngster introduces one of his own compositions with this show: a jivey bit tagged 'Skunk Hollow Stomp' guaranteed to set your toes tapping. Also sock entertainment: his 'Sabre Dance' and 'The Flight of the Bumble Bee' . . . Jane Johnson, the canary with the omigawash tale and the outsize airs, garners singing honors . . . The toll doll has an appealing lift in her voice and gathers heavy applause . . . this artist has a wardrobe that would put the average fashion show to shame."

—AL PALMER, The Herald, Montreal.

"George Guest's classical and Boogie Woogie interpretations of 'The Flight of the Bumble Bee' shake the room with applause . . . Jane Johnson a svelt and charming chanteuse extra ordinary."

(June 9, 1948).

Currently  
**EL MOROCCO**  
MONTREAL, CANADA

## CASS FRANKLIN AND MONICA MOORE

OUTSTANDING SINGING TEAM OF 1948  
JUST CLOSED AT HIPPODROME THEATRE, BALTIMORE  
PRECEDING ENGAGEMENTS: LE RUBAN BLEU & EMBASSY CLUB, N. Y.

### ORCHIDS' EXCITING DIVERSION

Walter Mitchell Luella Bobel

### WONDERFUL BRAVO!

Lee Mortimer Earl Wilson

### VOCAL THRILL TOPS IN TOWN

Robert Rytovster Dorothy McMillan

### SOLID WIN BEG-OFF

Variety

Cass Franklin & Monica Moore  
c/o Hippodrome Theatre  
Baltimore, Maryland

Dear Cass and Monica:

I want to congratulate you on the fine act you did at the Hippodrome Theatre this week. Our appreciation of your good work is evidenced by the fact that we signed a contract to play you again within the next few months. I want you to know that during the week a great number of people stopped me to tell me about the excellent singing act we had on our stage.

I trust that your "date" of the Hippodrome this week will be the start of much future success for both of you.

Very truly yours,  
IMR-H. (Signed) J. M. Rappaport

THANK YOU, MR. RAPPAPORT

## CURRENTLY APPEARING: SAVOY-PLAZA HOTEL, NEW YORK

LIMITED ENGAGEMENT  
Opening Thursday, July 1st: LOEW'S CAPITAL, Washington, D. C.  
Personal Direction: JULES ZIEGLER, Inc., 545 5th Ave., N. Y.



## Night Club Reviews

### Chez Paree, Chi

Joe E. Lewis, toplining current lay-out at the Chez Paree, is as loud as ever and starts the show. Comic has a fresh line of patter and material. He holds floor for nearly an hour by playing a bass off. Backed capably by pianist Austin Mack, he does a Gilbert and Sullivanish bit, "T'm Allegrie the Best Things in Life Follows with takeoff on current crop of French male singing imports. His major new skit is about films, with psychiatrists and phobias in every reel. For a flash closer, he spoofs Phil Harris and pitches for singers who like the north.

Jane Harvey, lush brunet, clicks in song stanza. Tees off with "You're Marvelous" and segues into "Let's Fall in Love." Then "There Eyes" and "Gentleman is a Dope" to appreciative reception. Park & Clifford, male team, earn an attention-holding act. Hearing the "Anniversary Song" sung at the do a toe-tack hold is a certain laugh puller. Acers go through lift staging "Gipsy-Dee-De-Dah," "Let the Rest of the World Go By," and other tunes. Audience gives heavy response when they do some press prones to the musical chant, "Beat Me Daddy, Three to the Bar."

Lane Adams, production singer, could be featured in a solo spot.



### HELENE and HOWARD

Radio City Music Hall  
NEW YORK  
Thanks to LEON LEONDOFF  
Dir. BATTI BATES

### EDDY • MANSION

Opening June 21  
with  
MILTON BERLE  
Philadelphia  
Margery Waller at the Piano  
Mgt. Ben Upton

Professional Photographs by

### JOHN E. REED

IN HOLLYWOOD

are considered

by the trade

When on the coast... visit

JOHN E. REED STUDIO

6633 SUNSET BOULEVARD

HOLLYWOOD CALIFORNIA

as he displays training much above usual variations. He acts a betsy hand for backing the line and in his own song, "Blue Shadows on the Trail," Marty Gould orches. Gets neatly on show and for dance entertainment. Don Chisler and crew fills floor for Latin terraces, with Carmen calling the shots.

Line holds over numbers from previous show. Zabe.

### Club 509, Detroit

Detroit, June 11. Paul Gilbert, Rufio Trio (Wanda Hill, and Jerry Daniels), Harry Bardell, Miriam Sage Demers, Ben Resch Orch. (8); 60c. admission.

Prime act of this well-paced show is the Rufio Trio, which clicks in rollicking routines. Trio prepares payees for highbrow adagio, then starts tossing curves.

After a few subtle snails and costume calamities, trio goes into neat bits of comedy adagio that registers for howls. Bow off to plenty ptyckies.

Betty White, hefty bombshell with a lusty voice, contrails eight numbers—among the best "Didn't Care," "Baby, Don't You Please Come Home," and "Baby Face." "The Whines," "The Shorter," and "Ol' Man River." Plenty of showmanship added to his terrific vocal range.

Johnny King, tenor, warbles "Marching Song," "Toreador Song," "Nature and the Pretty Things in Life," and "Melody" in so-so manner. Harry Bardell keeps an interested with his juggling slint.

A line of five talented Miriam Sage Demers—each given a specialty—adds color to the show. Benny Resch and crew back proceedings in neat style. Stan.

### Ciro's, Hollywood

Hollywood, June 12. Gene McCarthy & Tommy Farrell, Phil Ohman's Orch (8); Clay Rogers, Ethelwood, cover \$1.50 weekdays, \$2. Saturdays.

Comedy and plenty of it is the offering at the Sunset Strip niery. Spot is continuing its policy of a paced variety, but current booking of Gene McCarthy and Tommy Farrell marks one of the few times recently that boniface H. D. Hoyer has departed from his usual procedure of luring w.k. acts into the spot. Duo aren't in that category yet and they won't be before they leave here. McCarthy and Farrell look like they're on the way up.

Their humor is not without kears, but it draws laughs right through the routine. Act written and staged by Max Shulman is a takeoff on disk jockeys and the pair work from behind a brace of microphones and with the assistance of a platterman.

Some of the takeoffs on the commercials that prompted invention of a "commercial-tuner-outer" are

hilarious. Others are merely devastating. In between, the boys join forces in silent facial imitation of disk greats while the platters are spun along Crockett's "The Making of 'The Spauld who Blighted My Life' and the Andrews Sisters' version of 'MacArthur'."

A frankly skeptical opening night crowd was quickly won over by the material, which finally began to materialize in slick, timing is razor sharp and the boys finally began to There are one or two places where the material might be tightened

and the boys finally began to There are one or two places where the material might be tightened

Amato's Supper Club (PORTLAND, ORE.) Portland, Ore., June 12. Tony Saff, Gilroy Marlon (2), Leon Warwick, Larry Laine (2); 60c. minimum, 60c. cover, \$1.20 Saturdays.

George Amato took over the old Cloud Room location a few months ago and has completely remodeled, changing format to suit the average entertainment seeker. New layout is headlined by Leon Warwick, Paul Saff, and Gilroy Marlon, who stop the show with "The Whines," "The Shorter," and "Ol' Man River." Plenty of showmanship added to his terrific vocal range.

Gilpin's Mariornets fill deuce spot and get share of the applause with a song and dance manipulation of the stringed figures. Work behind the scenes is handled by a team of act, with femme and guy doing the voices. Drunk sitting at table waiting for a drinker is a feature of the doll numbers.

Johnny King, tenor, warbles "Marching Song," "Toreador Song," "Nature and the Pretty Things in Life," and "Melody" in so-so manner. Harry Bardell keeps an interested with his juggling slint.

A line of five talented Miriam Sage Demers—each given a specialty—adds color to the show. Benny Resch and crew back proceedings in neat style. Stan.

### El Morocco, Montreal

Montreal, June 11. Jack Carter, George Guest, Jane Johnson & Buddy Clarke orch, minimum \$2.

Jack Carter, playing his first Montreal date, the El Morocco, proves he can take the place with any of the funny boys on the circuit. His material and manner is breezy and fast. His impersonations are sometimes mellow but done with a refreshing angle.

Playing his first nightclub date after a series of hotel and theatre spots, George Guest proves very easily that he is one of the better marimbists in the biz. He handles "Flight of the Bumble Bee" as an original jump tune, and "Saire Dance," with plenty slick routine to win applause.

Jane Johnson, who in private life is Mrs. Guest, takes care of the vocals. She does "Don't Blame Me," medley from "Show Boat," and "Nature Boy" for nice reception.

With Hal Whyte of the roller band doing the vocals on two numbers, the Wally Wagner line comes holdover routine, which is over neatly. Buddy Clarke orch backgrounds superbly. Neut.

### Club Ebony, N. Y.

Charioters (5) Patterson & Jackson, Jackie Walker, Harold King, Archie Savage, Ebnettes (6), Jack Lopez Orch, Betty May & 8:30 minimum.

The Club Ebony continues to hurdle current economic trend with a smart, showmanly policy. It's a familiar type of smart entertainment with a name to attract attention and it's being played off especially since the Harinettes are finding out spot affords a good night at a reasonable price. Day trade is similarly attracted.

With the Charioters as headliners, the show values are secured.

### COMEDY MATERIAL

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FREE COPY OF "HOLLYWOOD 1942"

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NO C.O.D.'S

PAULA SMITH

200 W. 54th Street, New York 19

This is a well rounded vocal group with subtle harmonic shadings and a choice song assortment. They present a nice comedy skit with "Mummies" and hit good live grove with "Ride, Red, Ride."

Jackie Mahlen, well-known to Apollo, Harlem, theatre audiences, is a pleasant singer with a rambling and talky delivery. Garbed in show-girl garb, this snail-invoiced chirper gets audience attention for a good hand.

Paul is completed by Harold King (New Act) with valuable production assists by Archie Savage, a dancer who's been heard over the spot the opened.

The Henry Le Tang the pencils in the low-down numbers. The band, Jack Lopez and Betty May, keeps the after show dance tunes. Lopez, incidentally, backs show in hep style, as usual for a Latin comic called upon to work in live idiom.

### Esquire, Montreal

Montreal, June 10. Steve Evans, Al & Connie Fenton, Esralita Diaz, Armand Reine orch, minimum \$2.

A compact, smooth running routine is current at the Esquire. Steve Evans returns with his slick act, a comedian to win good reaction. Best routine is skit showing how funny they look to a performer. Follows with his Polish drunk takeoff. Interludes interspersed with comedy gab for nine returns.

Esralita Diaz, personable songstress, gives out with a selection of numbers sufficiently varied to please audience. She sings in English, French and, of course, Spanish. Her slow, throaty numbers are best.

Al and Connie Fenton do neatly in their terping. They have added a juggling routine to their dancing which although not very polished, gives things a pleasant twist. The Esquires reprise production for previous show with same Chinese music stand-out. Neut.

### PAR ALTERNATING SHOW

POLICY IN DET. HOUSES

The Paramount circuit will alternate its Detroit vaude operations between the Michigan theatres and the Broadway-Cajitol. Vaude will be resumed at the Michigan, July 2, with a layout topped by Billy De Wolfe.

Broadway-Cajitol recently ran off a string of three stagehouses and the Michigan is expected to have the same amount before another switch is made.

### B'way Columnists Eyed

For N.Y. Resort Circuit

Broadway columnists are being cut in the role of mountaintop performers by agents Beckman & Franksy.

Ed Sullivan, N.Y. Daily News columnist, is slated to emcee the layout at the Concord hotel, Klammer Lake, over the July 4 weekend.

Dickers are on for others.

## FORD, FASHION SHOW

## USE PRO PERFORMERS

The Ford-Motors show at the Waldorf-Astoria hotel, N. Y., which closed last night (Tues.), and the Fashion Fair at Madison Square Garden, N. Y., which ended last week added to the roster of talent employment.

The second annual Fashion Fair, impressed by Jerry Finklestein, of Leader Enterprises, had a talent unit of around \$25,000 which included models and music. Among the entertainers were Betty George, Jay Marshall, Eileen O'Dare, and the Payson Re band. Al Stillman of Radio City Music Hall, N. Y., scripted. Entire production was supervised by Leon Leondoff, senior Music Hall producer.

The Ford show went in for ballet and legit people. Display featured a sketch using non-name variety performers and a ballet with choreography by Fred Danelli, Aid of American National Theatre Academy was called in securing performers.

## Betty Hutton, Zig Elman

## Bring Vaude Back to Frisco

San Francisco, June 15.

The Golden Gate theatre, here, will restore stagehouse policy June 30. First bill toplines Betty Hutton and Ziggy Elman orch. The baton, incidentally, is fitting his new hand and Frisco date will be the breakin.

It's understood that Golden Gate will speedily use stagehouses this summer, booking names whenever available. The Road-booked house dropped stage policy last fall and since that time town has been without vaude.

## 'The Magical Mentalists'

Lucille and Eddie

ROBERTS

4th Best Engagement

HOTEL PIERRE

NEW YORK

(Until June 29)

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## Goodman, Chasins Switch to Be Feature Of Coming N.Y. World's Fair of Music

Unusual twist of Benny Goodman being clarinet soloist in a program of French symphonic music, while longhair Abram Chasins plays the Gershwin "Rhapsody in Blue" on the same program, will feature series of programs at the Grand Central Palace, N. Y., week of July 19-24. Week will be devoted to exhibits and concerts in

Dalla Dorati, conductor of the Dallas Symphony, as artistic and music director of the Fair, will conduct two or three concerts with a symph orchestra. Thor Johnson, Cincinnati Symphony conductor, will baton a brace of concerts, with Merriman as soloist. Alicia Markova, American Ballet will do an afternoon and evening dance program. Other soloists signed include Ella Fitzgerald, Robert Merrill, Russ Case. There will be two concert days, in a special theatre seating 1,800, which is being constructed for the fair.

Sponsor of the Fair is George Wienen, prez of Grand Music Corp., and Wenmar Music Corp., who claims he's sole financial backer for the project, which will involve a cost of \$100,000. Paul Feigay, Broadway legit producer, is production director. Both commercial firms and artistic organizations have signed for booths at the Fair, including General Electric, RCA, Sightingmaster, French Radio, Glynn, and the New York City Opera for College, Pittsburgh Symphony, Lewishon Stadium Concerts, N.Y. City Center, and others. Total of 75 to 100 exhibits is expected.

**Atterbury's Playhouse In  
Black for 10G, Feeling  
Crix; Investment 206G**

Albany, June 15.

Malcolm Atterbury's Playhouse, where the actor-manager revived stock here for the first time in 15 years, played to 78,101 admissions, during a 25-week season, enabling him to finish in the black for about \$10,000. Atterbury-claiming stock company circles had freely predicted his flop, revealed that his actual investment in the Playhouse (the Old-Capitol) was \$206,000, of which \$76,000 was the purchase price to W. W. Farley and the remainder being for remodeling.

Atterbury, son of the late W. W. Atterbury, president of the Pennsylvania R. R., claims funds used was money he had made during 17 years in show business, in 11 summers of which he operated the Tamarack Playhouse at Lake Pleasant in the Adirondacks—plus an investment by his wife, Ellen.

Hardies (leading lady of the Playhouse) and a mortgage which he finally obtained from a bank. No money came from his father's estate. Atterbury believes it will take years to liquidate the investment. He could have sold the theatre, for conversion into a

He will adhere to the policy of running productions for two-week periods, when the second season of 26 weeks begins Oct. 13. The first year's engagement was extended from 18 to 25 weeks. "Glass Menagerie," the closer, would have been held for a second week, but other commitments by the cast prevented this.

**'JOHN LOVES MARY' SET  
FOR SYDNEY IN JULY**

Sydney, June 8.  
Norman Krasna's "John Loves Mary" will preem here July 3 for C. W. Winston.  
June Clyde and Stewart Long—currently playing in "Born Yesterday"—will have the leads.  
"Born" hasn't been a surefire click in this spot, although the show started off at a brisk pace and looked okay for a long run. It now looks like an eight week run.  
Singer Mollie Oysner, also w.k. as a Cantor, leaves Friday (18) on a three-month concert tour of Europe and America.

Sydney, June 8.  
Norman Krasna's "John Loves Mary" will preem here July 3 for J. C. Williamson. Hartley Power,

"Born" hasn't been a surefire click in this spot, although the-





## Broadway

Metro producer Sam Marx in from the Coast.  
Dancer Ann Miller due for a Coast this week for a vacation.  
Gary Cooper in from the Coast. Sunday (13) to vacation on Long Island with his family.

Louis Cohen, prez of Jimmy Dunlop music publishing office, east brief to visit kin.

I. E. Lopert, prez of Lopert Film Studios in two weeks. European junket tomorrow (Thurs.).

Philadelphia Players will do "The Dybbuk" at Grossingers, upstairs room, June 20 and 24, while guesting.

Bernie Kamber back after a couple weeks of Coast huddles with his bosses, Benedict Bogus and Carl Leserman.

Loew booker Sid Piernowski apartment burgled Sunday (13) of jewels and movie camera of undetermined value.

Gradually, I. Sears, United Artists prez, in New York hospital this week for a checkup. Expected to improve by Friday.

Ken Englund and Lou Levy arrived in New York from the Coast over the weekend to complete plans for a legit musical.

George A. Searcy, who came to Philadelphia to serve as a California delegate to the Republican National convention, there.

Al Dorf, Universal's assistant for Europe, planned to leave the week on a two-to-three week swing through Britain and France.

Debut professional pian formation of a club to be called the Troopers, there is to be the Twelfth Night club.

Robert L. Kipley, back from a furlough, to be the guest of honor at Bantsons luncheon Thursday (17) at the Waldorf-Astoria.

Charles O. Hughes, who was released from Ellis Island last week for detention since June 19, is charged of "questionable trust."

Louis B. Mayer to be guest of honor at a dinner at the Metropolitan division of the United Jewish Appeal at Hotel Astor, N. Y., June 16.

Gast Sullivan, new executive director of Theatre Owners of America, faced at a Hotel Astor press luncheon tendered him by TOA (Thurs.).

Agent Eddie Sherman, who returned from England this week on the Queen Elizabeth, has set up plans for film production in Italy, England and India.

Samuel Schneider, Warner Bros. vice-pres, heads for London to work for the new picture with Max Milder and Joseph Hummel, company chiefs in London.

Mr. Howard (Gail) Strickling, wife of Metro's studio publicity chief, arrived from the Coast Monday (13) and sails tomorrow (Thurs.) aboard the Queen Elizabeth to her husband.

Jean Dunbar planned to London tomorrow (14) for the opening of "Les Maitis Sales."

Paul Sartre's drama which was slated to produce in New York, Pasalet in New York this fall.

S. Arthur Gibson, president of Regma Ltd. of Pasalet, producing documentary outlining vocational guidance work of the Coast.

Glison, an attorney, has already produced two other briefs for the Coast.

East and Rosemary Wilson were slated to return last night (12) for a couple weeks on the Coast, where the New York Post report was getting a new stop in Denver and St. Louis on the way back to see editors of client press.

Joseph Curtis, vesper in charge of the pictures of the Coast, is to the Coast over the weekend for huddles with execs of Columbia.

Harry Hughes, who is to produce Mary Pickford Productions to set advertising plans on forthcoming road show.

Richard F. Walsh, International Artists president of the Stage Employees prez, has asked all union members to volunteer their services for screening of "Report for Action," special two-reeler on juvenile delinquency for the Coast and the Theatre Owners of America.

## Vienna

By Emil Maas.  
Composor Paul Siegel, returning to America.

"The Lacustas" staged at Renaissance Theatre.

"Old Man Out" (Ranko) won first prize in Salzburg.

British Hall, Orchestra, under John Barbirolli, touring Austria.

Leo Hines Hayek took over job at Vienna for the MPEA.

Wilhelm Gyemes, former manager of Ronger and Femina, in from New York.

American-owned Red-White-

Red station in Salzburg celebrated its third anniversary.

Theresa-Erl and Brilberg Passion Plays in Tyrol postponed until 1950, due to lack of funds.

Baoul Helmer, 71, painter died in Vienna. Helmer was a great-grand-nephew of Ludwig.

Heinrich Hertz, author of "Hearts in Three-quarter Time," having successful run in Tiltan.

Volkstheater, managed by Paul Barnay, to have its own film studio.

Alexander Kowalewski, 60, who received a license for the Stadt Theater a few weeks ago, died.

Erle von Stroheim expected here work on "Signal," directed by Ernst Neubach.

Suburban City Theatre, to produce "Dark Victory" by George Brewer, Jr., and Bertram Bloch, directed by Richard Wiegler.

The Trial," G. W. Pabst production, to be shown at forthcoming Vece film festival, June 26, as one of Austria's outstanding.

Julius Aussenberg, representing Sir Alexander Korda, here to discuss the proposed Vienna Opera for series of limited Mozart operas.

Austria invited to July copyright conference in Brussels, will be shown at forthcoming double taxation for authors and composers.

## Paris

By Maxime de Bois.  
Elen Dosia to London for a short visit.

Borrah Minivitch back from a quick Germany co.

André Chavale signed for a year on Radio Luxembourg.

Paula Fedor given six months for detention since June 19.

Phil Romane and Terry Brent at Palais de Chaillot.

Organist Marcel Dupre leaving for his duties at the Riviera.

Bonnie Cashin, 20th-Fox Hollywood fashion expert, gangling.

Hugh Martin followed by the Shuberts to write "Polles" music, and Annabella Ross, who gets a two-year contract from Bernard Hilda.

## Tokyo

Fire alarm totally destroyed Shin Sauti New World Library studio, including its film library.

Dan Lawler, chief of the Documentary Division, of the U.S. Dept.'s Civil Affairs Division, has arrived in Tokyo for two-months.

Al George N. Reinhardt of New York, directing the Sixth Corp film cover of war in Japan, in Tokyo, married May 22 here.

Toho Motion Picture Co., engaged in dispute with its union for six weeks over its mass discharge program, announced indefinite closing of its main studio, as of June 1.

Daylight saving time, observed in Japan this summer for the first time, will be observed in Japan to Japan to extend one hour, to 1:59 p.m.

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## London

Albert Hall closed for annual overhaul June 15.

Les Compagnons de la Chanson coming to the Casino July 26.

John Hulton, who played Dempster's role in "Carissima," latter off to Hollywood.

"The Criterion" is first show to revert to post-war programming.

"Life With Father" ended a year's run at the Savoy Saturday (12) following a run of 8,300.

Robert Coote, just arrived from Hollywood, joins cast of new Syd me film, "Once Upon a Dream."

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waves by Senora de Peron, lined up music concert at Goyescas nitty.

Italian singer Alberto Rabagliati arrived from Europe for Bergamo broadcast.

Bestseller on records in Argentine market.

Planiar pianist Byron Janis' moved by autograph hounds after a radio broadcast.

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## Hollywood

Paul Nathan hospitalized for surgery.

Doris Day laid up with makeup problems.

Norma Shearer recovering from minor surgery.

Paul Hogan, who played the new film "The Man from Snowy Mountain," is Paul Hogan.

Joe Pasternak returned from his Hollywood tour.

Leon Schlesinger celebrated his 50th birthday.

Billie Holiday, who played the role of Billie Holiday, is Billie Holiday.

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## Cleveland

By Glenn C. Palles.  
Tajana Club has dropped floor shows for summer.

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## Minneapolis

By Eric Lees.  
Nick Peck and Eddie Curcio, Minneapolis setup, in Singapore.

Nick Peck and Eddie Curcio, Minneapolis setup, in Singapore.

Nick Peck and Eddie Curcio, Minneapolis setup, in Singapore.







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# EXHIBITS F-EELE TELEP

## Vauders Get the Santa Claus Urge; 'Stop Music' Set for N. Y. Capitol

The giveaway craze is spreading into vaudeville, and possibilities are that it will hit cafes next. Biggest indication that prospect of winning huge prizes is as potent a lure as top names is seen by the fact that "Stop the Music," the huge Santa Claus show on the ABC network, has been booked for the Capitol theatre, N. Y.

The layout will operate in the theatre in a manner similar to the Capitol. Theatre patrons will be called up on stage to identify various musical selections for a small prize. Winners will get a chance to catalog the mystery number, which will have a jackpot ranging to around \$4,000. There's the possibility, that the mystery tune will be changed every few days in order to prevent a too-rapid evaporation of prizes.

"Stop the Music" is by far the heaviest giveaway to hit Broadway theatres. There have been various comedy action acts, such as Liliest Kaye and Jack Allen, playing the Stem house, but the prizes given out at those shows are peanuts in comparison to the prospect. (Continued on page 46)

## Davis Reaches Nation's Capitol—The Theatre, Not Legislative Hall

Former Gov. Davis of Louisiana is finally getting to Washington and will occupy the top spot at the Capitol—the theatre, not the legislative hall. The entertaining ex-politico will be at the Capitol theatre starting July 15. Davis will front a six-piece hill-billy band, the same outfit that he's been touring to various vaude saloons throughout the country. As governor of Louisiana, Davis got \$12,000 annually. As state leader, he'll collect that amount in a fortnight. Davis starts at the Del. Club, Chicago, early July 2, where he'll get his annual gubernatorial salary in exactly two weeks.

## DINAH-CANTOR TEAM SHAPES UP FOR '49

Hollywood, June 22. Dinah Shore will rejoin Eddie Cantor next season if Milton Shaw releases her from her contract provision which bars her doing an outside nighttime show.

The Shore-Johnny Mercer-Harry James combo for Philip Morris' Tuesday night NBC "Call for Me" is on shaky ground and considered unlikely to be renewed for next season.

All hands have been asked to take deep salary cuts to get the show under \$10,000 a week, but negotiations have bogged down. It was in Cantor's program that Miss Shaw first attracted attention that captivated her to stardom.

## Chi Cab Features TV

Chicago, June 22. Howard Leiser, who has installed a tele set in the front seat of his cab. Reception is fair except in heavy traffic. A lot of duets and on bumpy streets. High channel position gets best results.

Set is a table model Motorola converted for six-volt operation off the car battery by George Fyler, a tele engineer. Fyler, with no apologies to Dick Tracy, says that video sets in squad cars might someday be used in detecting criminals and stolen cars.

## Louis-Walcott In Telecast At B'way Paramount

Broadway Paramount theatre and the Fox theatre, Philadelphia, are slated to make television history tonight (Wed.) with the first large screen theatre telecast of a major sports event when they both broadcast the Joe Louis-Jersey Joe Walcott heavyweight title bout from Yankee Stadium, N. Y.

Event is considered especially significant in that NBC, which has persistently refused to cooperate with any theatre tele operators, has sanctioned tonight's pickup. Both theatres will take a direct linefeed from the NBC airing, with (Continued on page 16)

## See Ex-Walcer's Psychic Powers Influenced Will

Seattle, June 22. Gene Dennis, whose estate is claimed that the late Gene Dennis, whose wife of the late John G. von Herberg, Northwest Pacific theatre man, used her psychic powers to influence the drawing of her husband's will, a daughter by the first marriage is attempting to break the tie. Miss Dennis for years played vaude with psychic act.

Von Herberg, whose estate is appraised at \$1,241,000, died last Dec. 18, his wife two months later. To six children by his first marriage he bequeathed \$1 each; to five children of the second, and Miss Dennis, he left the remainder in a trust fund.

The petition sets out, in part, that Gene Dennis (now Gene Herberg) was a person of psychic powers over others, establishing an ascendancy over his mind and was thereby enabled to dictate to him what he should be with relation to his children by the former marriage.

The plaintiff daughter asks that the estate be shared equally by children of both marriages.

## 'IF YOU CAN' TICK 'EM, JOIN 'EM'

American film exhibitors refuse to be left out of the television act. They're not at all certain how or where, but theatremen throughout the country are determined to have a part in show business' newest turn.

Exhibits by and large aren't fearful of video. They see it as a great threat to the boxoffice future only if they don't get into the show. Thus taking the parting giant of the entertainment industry very seriously, they're acting on that age-old principle: "If you can't lick 'em, join 'em."

Opinions of exhibitors on the relationship of television to theatres in the future show surprising unanimity. Vauxhall in the past few weeks has sounded out hundreds of theatremen, large and small, independent and affiliated, across the country, on what they think the effect of TV may be on exhibition.

Their viewpoint, in general, is summarized above. Here's a further thumbnail idea of the opinions expressed in their letters of reply: 1. Video has no chance of dam-

## TV Forcing 1-Union Idea, -The Exec Steps, Funds Likely to Stall Amalgam

After 10 years of vague conversation about "one big union" in the performer field, practical discussions on the subject are finally taking place this week in New York. Participating are representatives of the organizations concerned, including Actors Equity Assn., Chorus Equity Assn., Screen Actors Guild, Screen Extras Guild, and the Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, and the Federation of Artists and Artisans.

The sessions opened Monday (21) are being held all this week at the Roosevelt hotel. The object of the confab is to consolidate the organizations, all affiliates within the American Federation of Labor. It's figured that with a revitalized and strengthened 4A's, the various performers' groups would have greater unity and under the Taft-Hartley law, greater power.

With the 4A's as "one big union" (Continued on page 46)

## Hepburn Wants U.S. Ams For Her Viennese 'Story'

Katharine Hepburn is due in Vienna in July and is trying to arrange to appear with local American theatre in a production of "The Philadelphia Story."

The American Vienna Community Theatre will sponsor the English-language performance.

## Television Steals Spotlight From Delegates at GOP Philly Convention

Phoenix, June 22. Local reporters took a break at the police blotter Friday (18) and then did a fast double-take.

Lana Turner, the report read, had been arrested and charged with drunkenness and disorderly conduct.

Lana got off with a \$10 fine. She's a 44-year-old Sacaton Indian.

## Cafes Set Pace On Amusement At GOP Powwow

Philadelphia, June 22. The cafes are setting the pace in providing diversion for the visiting GOP delegates and their followers.

A glittering collection of floorshow talent is on hand for the conventioners each evening after they get through the arduous task of picking a presidential candidate.

The city which normally has to provide five light shows running at once, is currently without stage fare. Live talent is virtually only to be found in the groupshops. Some of the local tavernmen reasoned that the convention week was the time to put on anything, as the out-of-towners would flock in anyhow.

Heading the opposite camp was Frankie Palumbo, a member of the citizens official reception committee. The Palumbo spots went all out on the entertainment schedule. Milton Berle is playing four-and-a-half nights at Palumbo's downtown restaurant, Monday to Friday, with no other show Tuesday, and the place has been sold out for almost a week. Paul Whiteman's "On Stage America" and Tony Pastor's band greet the Republicans in Palumbo's Clink, and Frank Sinatra is committed to a one-night guest spot at the spot. The Redcaps are headlining in Giro's, another downtown spot.

(Continued on page 41)

## Tyro Thesps Ante Own Coin to Act on N.Y. FM'er

Unusual experiment by a group of young unknown actors seeking recognition is being launched via WGTN, N.Y. FM indie. Ten aspiring thespians, banded together as the "New York Film Makers," plunked down their own hard-earned coin to give themselves 13 fifteen-half-hours on the station in which to display their talents in dramatic setting.

Group leader, retired Ronald Dawson, proprietor of the Lend-Lease Scripts Library, as its director and will draw its scripts from Dawson's files.

Philadelphia, June 22. Television has moved into the news bigtime this week in Philly, GOP week on shoulder-to-shoulder with press, radio and newscasts at the Republican National Convention.

In a combination of novelty, ballyhoo and solid achievement, it has copped the spotlight from everything but the candidates themselves. Even the competitors it will soon be fighting tooth and nail for a bigger piece of the advertising dollar—radio and the press—have been watching its progress with interest and amazement.

Journalists and radio people from many parts of the nation have been assessing tele this week for the first time. Generally they have been delighted with it despite its obvious blunders and frequently court showmanship which have made some programs seem right out of the "Great Train Robbery" and crystal-set age of entertainment.

In the two or three days before the convention began and since the starting gun of the quadrennial GOP music, tele has bulled and (Continued on page 32)

## French Look for Banner Tourist Season, in Paris And at Seaside Resorts

Paris, June 15. The tourist season is on in a big way. The papers are full of ads enticing tourists to visit in every nook and corner in Paris itself. Apart from supplying a decent taxi service or enough hotel accommodation (all firstclass hotels are booked for at least two months ahead), everything points to the eagerness to catch 'em and hold 'em until they've been squeezed dry. Provided, of course, the tourists are willing to pay in dollars. Then they can get 125 gallons a month of gas for their car, getting the coupons from any branch of the Banque de France. They can even get a discount of 500 feet altitude because the Eiffel tower bar, in charge of barman Emile Roux, has reopened for them.

Summer resorts are also anticipated. (Continued on page 46)

## MORRIS STILL TRYING TO COAX LAUDER BACK

London, June 22. Bill Morris, is still negotiating with comedian Sir Harry Lauder to bring him back for a final "farewell" tour for the coming season.

Proposed deal would also costar Lauder with Bing Crosby in J. Arthur Rank's forthcoming film version of "Brigadoon."



# THE MOTION PICTURE BUSINESS

## SAG, Producers Resume Talks

Hollywood, June 22. Contract negotiation talks between Screen Actors Guild and major producers are resuming this week, after being stymied since April. Key to whether renewed huddles will lead to satisfactory conclusion is producer and actor attitudes on television and releases, points which caused original break. Meanwhile, some progress is reported in negotiations between SAG and Independent Motion Picture Producers Assn.

Results of huddles will be discussed at regular SAG board of directors meeting June 28. SAG announced it has no agreement with major producers for actors to finish any picture they might be working on in event of strike.

## WB Reported Unloading Some Houses In New England After Court Verdict

Warner Bros. is reported negotiating the sale of a block of its 42 theatres in the New England territory. Circuit is said to be unloading the houses in advance of final adjudication of the industry anti-trust suit, since they fall within the scope of provisions of recent Supreme Court decisions which makes it unlikely a producer would be able to hang on to them permanently.

If the deal is consummated, the group of theatres would be the first to be sold by a major since the court's edict. The tribunal returned the major case to the federal court in New York for final decision, but the verdicts issued by Justice William O. Douglas in the anti-industry suit and in the Schine and Griffith theatres, which came down at the same time, were clear in implying certain categories in which the lower court would be virtually forced to order divestment.

Latter include circuit conditions, such as prevails in Clinton, Mass., where WB owns both of the town's theatres, the Globe and the Strand (1,111 seats). A less restricted situation, but one that might meet court opposition, prevails in Lawrence, Mass., where WB owns the four leading houses. There are six other theatres, but all are under 1,000 seats.

WB houses in Lawrence are the Broadway (1,205 seats) and Modern (Continued on page 20)

## Metro Would Rather Chinese Worship At Its Boxoffice Shrine

Shanghai, June 17. Metro, with plans all set to start building its first picture theatre here, has been temporarily stymied by a run-in with a couple of native gods.

Company recently purchased a site on the Bubbling Well road, opposite a race track, to erect a new flimery. Seems, however, that the site contained two stone images, as their patron saint, burning incense and images of worship in Shanghai since the circulation of gossip that they were instruments of "divining" a local resident to buy a prize-winning lottery ticket.

After a winger, according to the gossip, was a worshiper who showed his gratitude by regifting the two images with about four ounces of gold. Since then, the entire district has adopted the idols as their patron saints, burning incense and incense before them in (Continued on page 18)

### Sam Schneider Gets 5-Year WB Extension

Samuel Schneider, Warner Bros. vicepres., has obtained a five-year extension of his employment contract with WB which won't take effect until Jan. 1, 1951. His present five-year term runs until Jan. 1, 1950.

Under the terms of a new deal recently inked, that pact will continue on an additional five-year basis. Schneider will be paid \$95,000 yearly for the five-year stretch. That's the same rate of compensation as Warners is paying him for the third, fourth and fifth years of his present deal. All other contracts and terms of his current contract apply to the extended period.

## 275 PICTURES BACKLOGGED

Hollywood, June 22. Film producers are in a strong position to close the Screen Actors Guild walks off the job at the expiration of the current labor contract July 31. By that time studio will have approximately 275 completed pictures in their vaults. This backlog is big enough to keep the theatres going for an entire year without the aid of releases.

Right now the film lots have 233 features completed and in the cutting rooms. In addition, 54 are ready for filming within the next month. With films already in work and those slated to start before the end of the month, a total of about 35 will be shooting when, if the strike starts. Subtracting the features pictures released in the meantime, it means a celluloid ammunition dump numbering around 275.

Heading the list is 20th-Fox (Continued on page 21)

## U.S. Insurance Cos. Nix Underwriting Shipments Of Films To Palestine

U. S. insurance companies have cancelled all policies with American film companies covering the film in Palestine as a result of hostilities there. Claims covering damage and loss of films in the area were voided when the guns were popping and has been maintained during the four-week strike. Marine Insurance is still in force for shipping of films to Palestine but the companies reserve the right to decide whether or not they'll cover individual shipments according to the specific situation.

U. S. film companies received another jolt from south-of-the-border when the American government decree that film shipments to and from that country must be insured by American domestic companies. Decree goes into effect Aug. 1 but distributors are hoping exemptions will be made.

## Small's Europe Survey

Hollywood, June 22. Edward Small trains for New York today (22) and will sail for London in two weeks for quick survey of British production situation. While abroad, Small will make tentative arrangements for later filming of "Lorna Doone."

## National Boxoffice Survey

### Cooler Weather, Rain Up Biz—'Homecoming,' 'Regards,' 'Waltz,' 'Fuller,' 'Arch' Top Field

Cooler weather in several parts of the country and some summer new product is giving a better tone to the boxoffice picture this week. Estimates for the last week of June temperatures prevailed, big picture continued to slump. In addition, except for the top picture, which is being helped by its radio group, "Hazard" (R) also shows up mildly this stanza.

"Hazard" (R) (W. Fox) (C) shapes strongest of newcomers, being smash in Philadelphia at a comparatively small house. "Belle" (Col), another new entry, teed off mild in N. Y. "Dream Girl" (Par) is being helped along to a nice figure by a strong stage layout (Phil Spitalny all-giant band) at Indiana, but it doesn't shape too well as a new film.

"Crusades," out on release, is doing sock biz in Detroit and looks fine in Denver. "On Merry Way" (UA), in for a strong round in Boston, is doing well in Los Angeles and San Francisco. "Noose Hangs High" (EL) will land stout biz in K. A.

"Ruthless" (EL) is shaping to do big week in Philly. "Paradine" (K. A. SRO) looks stand-out in Frisco.

(Complete Boxoffice Reports on pages 9-11.)

## U. S. Film Chiefs Fail to Reach Solution to British 45% Situation

### 'Escape' Clause London, June 22.

There is one big "it" as an escape clause in the new British 45% quota law. Exhibs and U. S. distributors here are counting on it as a possibility for relieving somewhat the pinch on playing time for Yank films.

The escape is the fact that any theatreowner can petition the Board of Trade for relief in his individual case if he can prove that he cannot successfully operate with British films exclusively.

## B'way Price Cuts As Storm Signal

With firstruns throughout the country now taking a shattering, cut-out-of-the-theatre eyes, current Broadway admission cuts and rumblings of others to follow as a daylong strike which may erupt elsewhere. Amusement dollar under inflationary pressure has been going thinner and increasing resistance to top-priced theatres is being felt. Big question now being watched is whether Gotham's price slashing will give customers back to the showcases.

Following the experiment started last week by the Mayfair, which it trimmed prices with a resultant boost in biz, Lowry's State plans to hike its scale beginning June 30 when "Easter Parade" world prem will set the house on a new deluxe restriction policy. Comparison of the biz hung up by the two houses in (Continued on page 20)

## SEARS GETS CLEAN BILL

Grad Sears, United Artists pres, is due for discharge tomorrow (Thursday) from New York hospital, where he has been under observation for the past 10 days. He'll be back at his homeoffice desk next Monday (28).

UA topper was given a clean bill of health. He had feared return to the occupational disease, ulcers, from which he once suffered. He left the hospital for a few hours yesterday (Tues.) to attend a meeting of the Motion Picture Export Assn. on the British situation.

Major company coppers met in New York yesterday (Tuesday) for the second time in a week in either dramatic sessions of indignation over the British situation. They set another convocation for next Monday (28) to continue their canvass of possible solutions to the 45% quota imposed by Britain last week. J. Arthur Rank's restrictions on playing time for American pic on his circuits and industry reneging and hedging by the English government on the agreement it signed with the industry last March.

Reason for the lengthy sessions, out of which little action has come, is that Yank company chieftains are up against problems for which they have no solution. They see their direct answer to the British squeeze is a repetition of the embargo they imposed last August on shipments of new films to Britain, following the passage of the 75% tax (Continued on page 19)

## BRITISH 45% QUOTA LAW UP FOR LORDS' O.O.

London, June 22. The House of Lords will consider the 45% quota law for British films (H. Bill 102), it was learned today. The House has already been passed by the Commons. It was rushed through at a midnight session last Thursday (18).

American industry's request to the State Dept. to file a protest against the quota with the British government is understood being rushed in an effort to head off the Lords' action. It is thought, however, that the American move will be effective.

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# UA

## UA Once More Has Averted Crisis on Shortage of Product

United Artists appears once more to have squeezed through a severe product shortage, which threatened to swamp the company come November, looks to be averted. Between the films now shooting or editing and those pretty much on the definite side of the future book, the company's product troubles should be allayed until next spring.

Original deadline on product, when the company hit low ebb while in the throes of a possible change of ownership last year, was set for this past May. Somehow, as in the black periods which have plagued UA throughout its 30-year history, films were scraped up out of nowhere and stretched out to carry it over the hump. When that crisis was passed, another was set for this fall, when it again appeared there'd be no pictures available for release.

This week, however, UA announced a schedule of completed or near-completed films that will carry it to Nov. 13 and at least through the end in the editing or shooting stage.

More encouraging to company members, however, are 10 films in the hopper to start shooting within the next three or four months. These include a lot more titles than that which have been announced by either UA or the producers, but they're those for which UA actually has been set. Too often in the past the distributing company has had no pictures available for release.

### MPAA Members Nip

### Ad-Pub Research; Won't Reveal Costs

Unwillingness of member companies of the Motion Picture Assn. of America to reveal the cost of advertising and publicity budgets on pictures is stymieing a proposed research project on ad-pub costs. The project, proposed two weeks ago to the Eastern Advertising and Publicity Directors Council in New York by Robert W. Chambers, MPAA research chief.

Chambers made two proposals. One was that each company take an average A, B and C classification film and figure out in detail all the expenses charged to it for advertising and publicity. These figures would then be turned in to Chambers for all the companies. Names of actual pictures would not be submitted.

Second proposal was that each company take its ad-pub expenditure for a year and divide by the number of films released. Chambers would then make an average from this. Results, it was felt, would be much less valuable than the first proposal, but might get over the unwillingness of most companies to disclose figures.

Chambers hangs in there at the moment, with the pub-ad tappers slated to let Chambers know later whether they'll concur.

### Hughes, UA Stalled

### On 2-Pic Cancellation

Negotiations between Howard Hughes and United Artists have come to a temporary stall on Hughes' efforts to force UA to accept distribution contracts for two of his films. Hughes, who recently acquired control of the company, wants the pic over to that company for release.

Two talks were held by Hughes and Grant Sears, UA prexy, on the Coast about four weeks ago. There then was no more news until then, but they are expected to resume when the films, which are being re-edited, are ready to go ready for release. Sears is demanding a considerable cash sum to cover the further costs.

Pix are "Mad Wednesday," starring Harold Lloyd, and produced by Preston Sturges and "Vendetta," produced by Hughes and directed by Mel Ferrer.

### 2 More Metros for Hall

For first time in several years, Metro will have a double one-two chance soon to win its new product at the House N.Y. following recent playing of "State of Union" and "Pirate" in succession, Paramount Gas Ryssell has booked M-G-M "Date with Judy" to follow "Emperor Waltz" now playing there. It will be followed by Metro's "Julia Misbehaves."

Metro last week also set "On an Island with You," Esther Williams-Jimmy Durante starer for Capitol preem in N. Y.

### Wall St. 'Break' After Par Report Big Surprise

Sudden sag in the market price of Paramount common stock and the break of other films listed on the New York exchange following last week's report by Barney Ballan, Par's prexy, at the annual stockholders' meet, took company members by surprise. While the Ballan statement was characterized by the financial press as bloodcurdling, the actual figures listed fact and figures cited as bloodcurdling were not.

Wall street's reaction was tagged as a surprise because it accused stockholders attending the meeting sized up the report as promising on almost any count. The actual figures made by the financial section's pundits over the possible shrinkage of capital structure, the cost orders some sort of divorcement. Paramount, on the other hand, think the shrinkage alone would mean a hefty cash return to shareholders.

Shrinkage, it is noted, would take either one of two forms. Stockholders would be asked to accept a new plan for the election of directors. (Continued on page 20)

### NLRB ELECTION WILL DECIDE UA JURISDICTION

Dispute between two white-collar unions for jurisdiction over United Artists homeoffice employees will be settled by a "union shop" election for jurisdiction. The National Labor Relations Board is holding the election before NLRB chairman Clegg's decision. The union, Arthur W. Hays Sulzberger, exes and reps of the contending unions, the United Artists Screen Office and Professional Employees Guild, is slated for early next month. The date for the elections may be fixed.

NLRB officials have been holding no date for the election for over a month to await the outcome of a precedent-making decision by the National Labor Relations Board in the Parker-Kalon case by the U. S. district court last week gave UA the right to hire and fire its employees. The National Labor Relations Board, which has not yet ruled on the Taft-Hartley act, SOPEX, may contact with UA executives on May 31, has not filed the affidavits while Local H-63, affiliated with the International Alliance of Theatrical Stage Employees, has done so.

Negotiations between UA and Warner Bros. for a new contract, meanwhile, were suspended. The further the negotiations, the more UA vice-prexy Samuel Schneider, top man of the company's negotiating committee, returns in about three weeks.

## OVERNIGHT HIT SUCCEED BY 30%

The Paramount economy axe, which swung into action in mid-1947 following the British tax tiff, drastically lopped top-echelon salaries of contract players, writers, directors and execs on both coasts and cut their overall net by 30%. It is now dissipated. In all, economies ordered by Par saved the company a total of \$3,850,000, scaling psychics for employees receiving \$20,000 or more annually, reducing the net to \$8,872,501 from a 1946 peak of \$11,985,480.

Par's action is believed to be the sharpest, economywise, of any of the majors. In the process, some 51 high-bracket employees were pinkslipped. Total of those in '47 getting \$20,000 or more was 165 against 218 the year before. Off-the-odds salaries held to about the same level, that bracket taking \$1,189,763 last year against \$1,179,000 the year before.

Top compensation was copied by Ray Milland, Par's star, who raked in \$244,000 during 1947. William Ginsberg, production topster, landed in place spot with \$244,000. John Ford added came in third with \$211,333.

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## Drive-Ins Tussle With Distributors for Same Deals, Playdates Granted Labels

### Lachman Quits Allied Job

Edward Lachman, prez of New Jersey Allied for the past two years, is retiring from the top local spot to take on the job of steering a new private venture. Lachman has notified Allied of his decision and a new prexy will be chosen at the theatre group's convention, July 28-30, in Jersey City. Lachman, a Deal exhib., has organized Carbons, Inc., with U. S. distribution rights to the French-made carbons for theatre producers.

### Wash. Chain Sues WB as Outgrowth of Sup. Ct. Verdict

First suit growing out of the recent Supreme Court decision in the Paramount et al. anti-trust case was filed in Federal court in Washington (17) by the Kogod-Burka case of indie nabe houses.

K-B filed against Stanley Co. of America, Warner Bros. subsidiary, which controls the various Warner theatres in Washington, D.C., and Warners operate, on a 50-50 basis, the MacArthur, a large neighborhood house. Suit would require Stanley Co. to relinquish its half at the book value, to K-B. Action is based on a portion of the Supreme Court decree which held that Big Five defendants must divest themselves of theatres held by independents, where the independent partner himself would be a competing exhibitor.

No partnership agreement. It is not the K-B desire to grab the whole theatre, but rather its effort to get at least a minimum of 20% lawsuit, according to its petition. Originally K-B started to build the MacArthur as a 50-50 joint venture, claims, K-B Realty Co. prepared to build another theatre, a few blocks away, but the K-B Realty Co. was forced to back out of the deal.

(Continued on page 18)

### LOCAL 306, U AGREE

### ON WALSH AS ARBITER

Rupture between projectionists Local 306 and Universal, operator of the Park Avenue theatre, was patched up by Richard Walsh, International Alliance of Theatrical Stage Employees prexy, in a mediation arbitration. The issue is the company's proposal to reduce the number of bootmen at the Park Avenue from seven to four.

Walsh, currently heading to New York City for the World Federation of Labor convention, is slated to hand down his decision this weekend. Meanwhile, Local 306, an IATSE affiliate, has been installed at the Park Avenue since the arbitration. Universal has agreed to the four bootmen, but the union is threatening to pull out IA projectionists from the theatre in New York City.

The Park Avenue has been operating at a loss, also operating prexy John J. O'Connor contends that projectionists' costs should be paid to the level of competitive theatres. Secondary questions involve the union's demand for a 15% wage increase and control over vacation replacement. The Park Avenue is the only theatre not included in the two-year pact concluded between Local 306 and the majors in March.

Number of new drive-ins springing up over the U. S. may result in a new drive-in theatre, drive-in and drive-in operators that seek to shame the most vociferous arguments between districts and standard exhibitors in recent years. Drive-in exhibitors claim districts are demanding the same rentals as they get from subsequent-run neighborhood houses in their territories. This is done despite the fact that the districts refuse to grant them day-and-date runs with the nabeys.

Districts, on the other hand, claim the drive-ins are demanding privileged runs but refuse to pay for them. With some 500 outdoor theatres now operating, drive-in operators are preparing to force the matter to a showdown.

Drive-in exhibitors who charge nearly the same admission as do the nabeys, and that if they're going to pay the same rentals, they should enjoy similar runs. Average drive-in admission price is now about 60 per cent. Districts charge that the majority of drive-in operators refuse to book film on percentage terms when the districts might rate such terms, demanding flat rentals.

Unless exact, moreover, say a majority of drive-ins don't yet charge the same rentals as they do nabeys, pay percentage terms on features and, in addition, do charge flat rentals on nabeys when the districts might rate such terms, demanding flat rentals.

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## Remember Talking Pix as 'Fad'?

An interesting aspect of the replies by theatremen to **VARIETY** on their opinion of the effect television will have on the b.o. is, that the great giant baby of show business has no chance of being fluffed off as a "fad," as were talking pictures. (See story on page 1.) As a matter of fact, in his determination that this shall not be the case and that video should be taken seriously, Truman H. Remy, president of Associated Theatre Owners of Indiana, in a report to his members on TV, went to the trouble of quoting 1928 opinions of leading industry executives on the future of sound in film.

Some of Rembusch's "don't-be-trapped-the-same-way-on-video" quotes follow:

"Major company presidents—'Talking pictures will be restricted to certain types of productions, rather than to make all pictures talk. The silent picture technique is too well established and its popularity too widespread to undergo a variation of its form.'"

"Head of a great theatre circuit—'The advantage of the silent picture is its swift action, its pantomime and its photographic beauty, combined with proper musical setting and augmented in climaxes with spoken dialog, would seem to be the form of the outstanding picture success of the coming year.'"

"A studio chief—'A passing fad. The talkies might be all very well for the moment, but the traditional silence of the silent drama will never die. When the public has had time to become fed up with this mechanical novelty, it will rally back to the old standards of subtleties and speechlessness.'"

"A well-known producer-director—'Speech will be used by those directors who do not understand the capacities of the moving picture, whereas those who do extend their mastery over their own environment through the medium of an art element.'"

"Another producer-director—'Sound pictures, that is, with dialog that runs continuously, will go away entirely with the art of motion picture.'"

Thomas A. Edison—"I don't think the talking picture will ever be successful in the United States."

## Coyne Needing Exhibitor Survey On Effect of Video on Theatres

Robert Coyne, retiring executive director of Theatre Owners of America, is out to needle exhibitors into a long-delayed facing of the television problem. Following a statement last week that theatre operators are threatened with a minimum loss of 30% in box office receipts, Coyne, this week, kicked off on a national survey of what exhibitors had to say on the threat of video.

TOA-er is seeking a cross-section of exhibitors to determine habits of television set owners in a dozen or so large cities throughout the country. Coyne has communicated with eight or nine exhibitors in various cities and asked them to push letters to him. His response has been favorable to date.

In each city, 200-300 representative set owners will be quizzed by an exhibitor. Questions will be directed mainly at the exhibitors for the family before and after acquiring a video receiver. Additionally, exhibitors are asked what type of programs on video are the favorites among those polled. Once the data is collected, TOA feels the industry will have some idea, for the first time, as to how popular video is, and how to handle it.

Tentative checkups with various telephone systems indicate that the utility would handle programs on their regular telephone cables. In short, it's probable that a telephone hookup could supply several hundreds of theatres in a city with a program feed from the television station. Exhibits, however, for a program, would be able to obtain any outside sponsor or competitor.

**Debunks 'False Ideas'**  
Asbury Park, June 22.

Not only is television the No. 1 cause of the exhibitor today, but the two theories behind which exhibitors are now hiding are false ones. Robert Coyne, retiring executive director of the Theatre Owners of America, told the TOA New Jersey chapter its first big meeting was held Thursday (17) here at the Berkeley-Carteret hotel. Coyne decided to go to the heart of the matter, one being that picture theatres were safe from TV invasion because people do not congregate, and the other that TV would never be able to pay for film production.

Herman Levy, TOA general counsel, was not so sure that TV was a vast threat to the theatres now or in the immediate future. While admitting that TV at times does do considerable damage to exhibition, he was not convinced (Continued on page 16)

## SUP COURT SETS NEW SUBS. NEW FEW

Theatre circuits' attitude—both affiliate and independent—on clearances has done an about-face since the U. S. Supreme Court's decision in the Government antitrust case. As a result, major companies now launched a nationwide downward revision of clearances following the high court's ruling are meeting no success from the circuit operators, distributants report. The change in exhibitors' attitude is widely attributed to the fact that "they see the handwriting on the wall."

The far-sweeping shift in time-lag between playdates currently under way is expected to speed playoffs of pix by some nine months. Time-honored concept that film requires 18 months before complete liquidation is heading for the junk heap. Henceforth, films should play off in less than one year. That's expected to lead ultimately to a revision of amortization by all exhibitors.

Universal, apparently, is leading the drive. Almost every situation throughout the country now is being worked by U.S. sales execs, and branch managers have been ordered to reopen areas wherever they appear longer than necessary. Other companies are also pushing in clearance-chopping on a somewhat less scale.

Limit has set a standard which now limits any first-run clearance to 60 days. No subsequent run in excess of 14 days will be permitted to the Company tomorrow, at which position on the ground that the Supreme Court decision has placed exhibitors in a predicament. (Continued on page 20)

## Min. Indies Balk On M-G's Invite to Huddle Over Earlier Clearance

Minneapolis, June 22. This territory's independent exhibitors are turning thumbs down on the invitation to huddle with officers here to bid completely for their product for exclusive showing in earlier clearance over each other in a particular area. It is the same way, he declared, has been extended to neighborhood exhibitors.

First invitation went to W. R. Frank and Paul Mann, owners of houses in the same local zone. Both turned it down. Frank, who has been a million-dollar exhibitor for the theatre in question but wanted higher costs for product, declined the invitation. He said that acceptance would be tantamount to agreeing to raise film rentals when they should be lowered.

Bennie Berger, North Central City exhibitor, also demanding equitable clearance, calls the bids a "scheme to boost film rentals."

## FITZPATRICK SHIFTING TO VIDEO-PIX PROD.

Traveling producer James A. FitzPatrick, who has developed some 200 shorts to Metro over a one-year period, will shift to television production exclusively next year. The producer feels that the industry has been neglected by most exhibitors, who use them chiefly as fillers.

FitzPatrick is considering turning out 12 shorts a year over the next year period for tele under a deal now being discussed. He retains sole right to some 70 shorts and white shorts, and these would be in the nature of a time cushion to enable him to get rolling on fresh films.

Other television news on pages 24-25.

## New Exhib Beefs Expected as WPIX Buys TV Rights to 38 More Old Pix

### Louis-Walcott Pix Morning After Fight

Following the speedup pattern established in film coverage of previous nights, RKO-Pathe expects to have prints of pictures on the Louis-Walcott fight tonight (Wed.) on route to RKO exchanges and theatres throughout the country by tomorrow (Thurs.) morning. Because of the intense public interest in the bout, RKO shorts sales manager Harry Michelson expects the demand for prints will exceed the record 1,200 on the previous Louis-Walcott fight.

Outfit will cover the event, Louis-Walcott, in a show of more than 25, including six cameramen, working under the supervision of producer Sam Kaufman. As soon as each roll of film is taken out of the cameras, it will be rushed to special messengers the Pathe lab for immediate processing.

Package includes 44 UA shorts. Features on the list for WPIX showings include, among others, "The Housekeeper's Daughter," "There Goes My Heart," "A Chump at Oxford," "The House of Mirth," "Of Mice and Men" and "Jimmy Steps Out." Latter two have already been transmitted by the video station.

Unlike the Korda deal, WPIX has bought the rights to each one on its own station. It bought nationwide rights to the Korda shorts for \$1,000,000 and then booked them to other tele outlets in 15 different cities, expecting to arrange a neat profit on the deal.

## WP Negotiating To Supply ABC With Tele Reels

Los Angeles, June 22. The raps surrounding Warner Bros. activities in the television field are being hurried forward here when it was learned that the company is currently negotiating with ABC to supply the network with its new reel for video purposes.

The 15 short films, which reportedly include meeting ABC's film program requirements down to the level of television.

ABC wants to tie up with a film company so that the pressing problem of picture programming is solved. The outfit has been actively dickered with Universal.

While all major newswires comment, except the Metro-Atlanta News of the Day, are active on the hunt for network association as a way of breaking into television, only 20th-Fox's Movietone news reel has far exceeded the 20th's news reel in the second 13 weeks of a 26-week contract with NBC.

Paramount is anxious for a steep cut in the price it's asking.

## WB Grants \$600,000 Credit to KMTB Co. Pending FCC Buy OK

Warner Bros. has gone on the net for \$600,000 in credit extensions granted to KMTB Radio, Inc., a subsidiary of The Theatre (Cal.) radio and television stations outfit which Warners has agreed to subject to FCC approval.

Deal engineered by WB with The New York Trust Co. would finance KMTB in certain customers' costs and expenses. In return, Warners is guaranteeing payment.

Four-cornered pact made among Warners, Mrs. Thackeray, KMTB and the New York Trust Co. is not exceeding \$600,000 at time to Aug. 1, 1949. Both Warners and Mrs. Thackeray are signatories. Notes are due on demand on certain conditions, among which are that the company must be acquired, under terms of incorporation, within two years as designated by the board of directors. All coin must be used for erection and operation of a Seattle station.

Completion of the deal would give 20th and subsidia a 76.75% ownership in the new station. Balance would represent proportion held by outside stockholders in Evergreen.

Running argument between exhibitors and film producers over the sale of feature films for television was expected to erupt again this week following disclosure that WPIX, N. Y. Daily News tele outlet, had bought one-year video rights to 38 old features, most of them originally released by United artists. Features on the list recently concluded by WPIX with Sir Alexander Korda, through which the TV outlet obtained exclusive U. S. tele rights to 24 Korda oldies.

New features were bought from Regal Television Pictures Corp., New York indie distrib firm which controls tele rights to them. According to Regal treasurer Leo Seligman, the pact with WPIX should not cause any trouble, as the features have already played off completely on the station. Station's contract runs a full year, he pointed out, so that any of the pix that might still be held by the studio would probably not be released to WPIX until the end of the list.

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## \$1,000,000 for Each Of 3 Tele Stations Believed Projected by 20th-Fox

Indicating that erection and operation of television stations by sublim companies will require substantial amounts of cash, 20th-Fox is apparently growing a minimum of \$1,000,000 for each of its three or more projected video outlets. Film concern has incorporated in new Washington, D. C. subsidiary, Century-Fox of Washington, Inc., intended to operate a Seattle station, with total capitalization of \$1,000,000. It follows an identical planned outfit for another subsidiary to handle a San Francisco station.

In both instances, further development of the stations depends on the granting of licenses by the FCC. It also has plans to set up a subsidiary in New York for application of a tele license in Kansas City.

Corporate structure of Twentieth Century-Fox of Washington provides for issuance of 10,000 shares at \$100 a share. Both 20th and its subsid, New York, would be clipped in \$25,000 apiece for 250 shares each. The duo are guaranteed in the venture by the new State Assets Corp., circuit through which the company is run by NY.

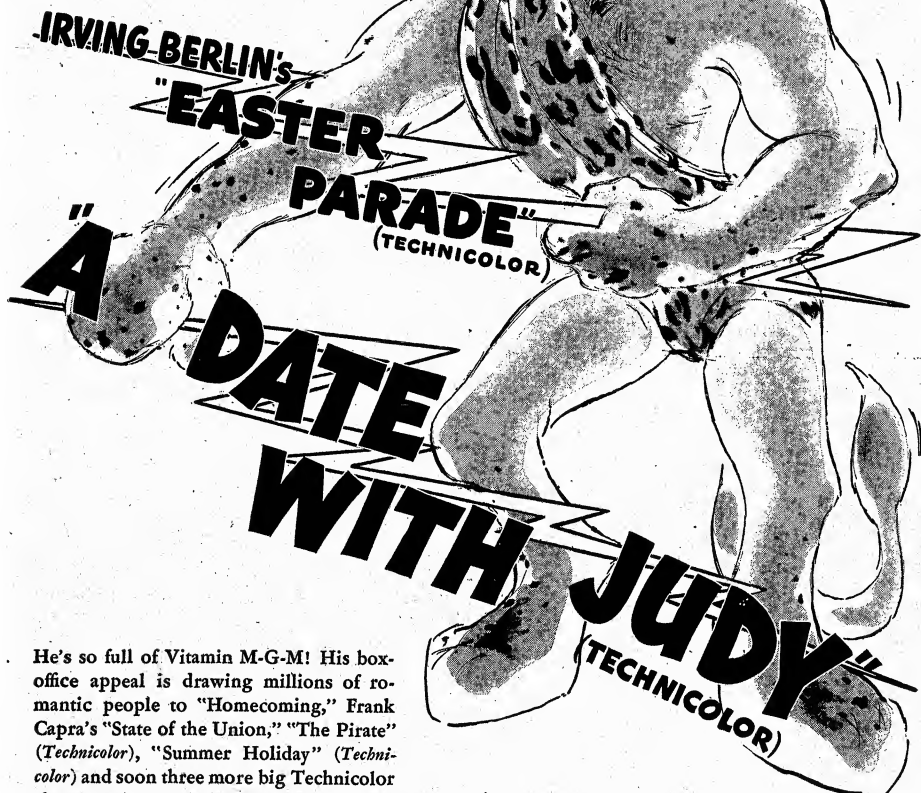
Evergreen has subscribed \$50,000 to match the 20th-NY contribution. It has received 500 shares in the new station. Both companies have also subscribed for the \$,000 shares still held in the new station.

Additional stock must be acquired, under terms of incorporation, within two years as designated by the board of directors. All coin must be used for erection and operation of a Seattle station.

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# NATURE BOY DOES IT AGAIN!

More big news from lightning Leo! While the entire industry is still raving about the trade shows of Irving Berlin's "Easter Parade" along comes another big M-G-M Technicolor Musical hit! "A Date With Judy" had its first Trade Show last week in a New York neighborhood theatre. It was sensational. See for yourself at the Theatre-Trade-Show in your territory why this picture is predicted to be one of the greatest fan attractions of the year.



He's so full of Vitamin M-G-M! His box-office appeal is drawing millions of romantic people to "Homecoming," Frank Capra's "State of the Union," "The Pirate" (Technicolor), "Summer Holiday" (Technicolor) and soon three more big Technicolor shows, Irving Berlin's "Easter Parade," "A Date With Judy," "On An Island With You" and plenty more all through the summer.

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER Cugat and his Orchestra, ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aileen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK.







# HUMPHREY BOGART EDWARD G. ROBINSON LAUREN BACALL



**A CAST AS EXPLOSIVE AS ITS STORY!**

## KEY LARGO

WITH

### LIONEL BARRYMORE

### CLAIRE TREVOR

**INDUSTRY EVENT:**

**WARNER BROS.**

**TRADE SHOW JULY 6TH!**

AND

THOMAS GOMEZ • JOHN RODNEY • DIRECTED BY JOHN HUSTON • PRODUCED BY JERRY WALD



Screen Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON As Produced on the Spoken Stage, by the Playwrights Company • Music by Max Steiner

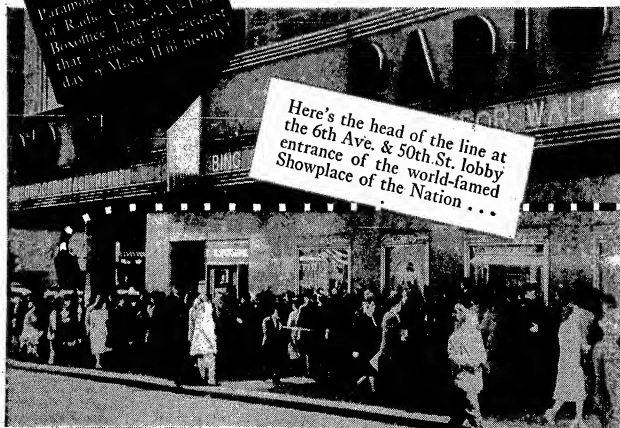


# ALL RECORDS GO *Bing!* AS "THE EMERALD CITY" HOLIDAY OPENING AND 4-DAY

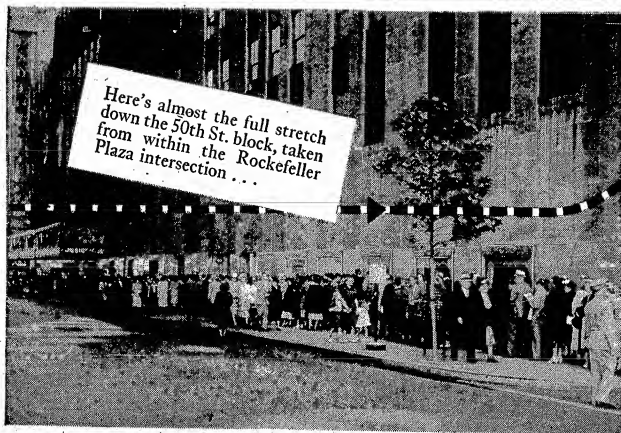
START HERE

is the  
Paramount's Golden Era  
of Radio City to see The  
Bowditch-Lewis-V-L-Line  
that launched the greatest  
day in Music Hall history

Here's the head of the line at  
the 6th Ave. & 50th St. lobby  
entrance of the world-famed  
Showplace of the Nation . . .



Here's almost the full stretch  
down the 50th St. block, taken  
from within the Rockefeller  
Plaza intersection . . .



## And The Lines of PRAISE Set A Record Too!

"Should turn the Blue Danube to twinkling gold." —*N. Y. Times*

"An entertaining picture . . . beautifully photographed in color."

—*Daily News*

"Sly . . . opulent . . . captivating . . . engaging." —*Herald Tribune*

"Just for delight, just for fun, just for the joy of living and loving there's no place right now like the Music Hall." —*N. Y. Sun*

"Fine idea, solidly and slickly treated by Brackett, Wilder and Crosby." —*PM*

"Beautifully adorned entertainment." —*World-Telegram*

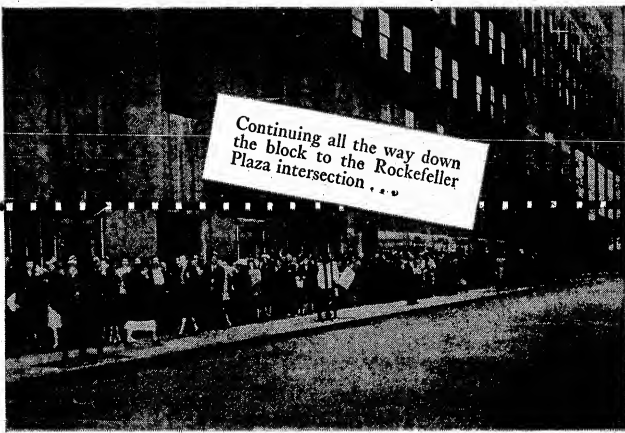
"Grand fun that goes down in the books as one of the year's delights." —*Journal-American*

"Cinematic delight. A treat to eye, ear, heart and funnybone." —*Mirror*

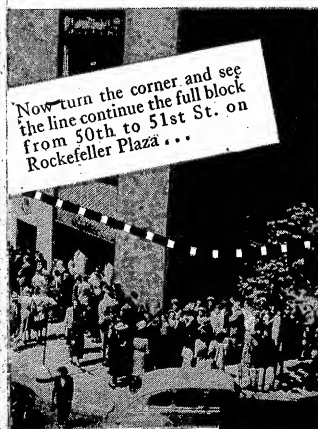
# PEROR WALTZ" SETS ALL-TIME NON-HIGHS AT RADIO CITY MUSIC HALL!



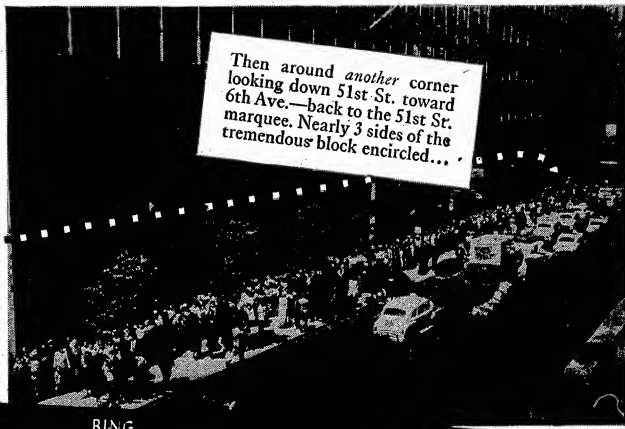
Stretching back along 50th St.  
—three and four abreast...



Continuing all the way down  
the block to the Rockefeller  
Plaza intersection...



Now turn the corner and see  
the line continue the full block  
from 50th to 51st St. on  
Rockefeller Plaza...



Then around another corner  
looking down 51st St. toward  
6th Ave.—back to the 51st St.  
marquee. Nearly 3 sides of the  
tremendous block encircled...

Number 1  
(and just one)  
in Paramount's  
Summer Hit Wave!

BING JOAN  
**CROSBY • FONTAINE**  
*The Emperor Waltz*  
TECHNICOLOR  
Produced by CHARLES BRACKETT • Directed by BILLY WILDER  
Written by Charles Brackett and Billy Wilder





JOHN EDGAR HOOVER  
DIRECTORFederal Bureau of Investigation  
United States Department of Justice  
Washington, D. C.

June 27, 1948

The street on which crime flourishes is the street extending across America. It is the street with no name. Organized gangsterism is once again returning. If permitted to go unchecked, three out of every four Americans will eventually become its victims.

Wherever law and order break down there you will find public indifference. And wherever law and order break down, there you will find the FBI meeting the challenge of the new criminal onslaught.

20th Century-Fox revealed in "The House on 92nd Street" the story of the FBI at war! Now the same studio, with information adapted from our files and with the cooperation of this bureau, brings you the story of the FBI today--"The Street With No Name"!

*J. Edgar Hoover*

## The STREET WITH NO NAME

Starring  
**MARK STEVENS · RICHARD WIDMARK**

with **Lloyd Nolan · Barbara Lawrence**

Directed by **WILLIAM KEIGHLEY**

Produced by **SAMUEL G. ENGEL**

**20**  
th  
CENTURY-FOX

## Film Exhibits Want Tele Tieup

Continued from page 1

aping the boxoffice for quite a while yet.

2. When it is felt, it will be temporary and the novelty wears off. After that, "we'll digest it, just as we digested the competition of radio."

3. We've got to find a way to use television to our own advantage. In other words, let's set video, instead of letting video eat us.

Exhibits in many sections of the country are coming out of range of the comparative handful of television stations now operating and are to first-hand knowledge of what it may do to them. They are all surprisingly aware of the new medium. Typical is Walter L. Morris, president of the Tennessee Theatre Owners Assn. He states:

"We haven't seen yet through this contest, but we are reading constantly to keep up on progress."

A great many exhibit feel that video can be put to great use in filling theatre seats, rather than "stealing" them.

New York circuit operator, takes that view. He says:

"I am confident that never will the motion picture, but can only serve as a medium for inspiring the imagination even more brightly. It can easily serve as a medium for creating greater audiences for theatre, as the video medium is the future for advertising pictures is inestimable. If there were 50,000,000 sets in use, we could sell a picture to the public overnight."

That optimistic view is widely held. It is not confined to exhibitors. One of the dissenters is Robert W. Coyne, retiring exec director of the National Owners Assn. He takes undoubtedly the most serious view of anyone in show business on the subject. He says:

"I have no consistent, but four by showmen looking for the bright side, are published herewith. In the meantime, we have dropped in about 90% of the exhibs replied received by Vannoy, and which they were: (1) that TV can be a great asset for films; (2) TV will create new audiences for films; (3) people like to congregate; (4) televised pictures are inferior; and (5) television has the 'hook' to support the screen entertainment."

"Cooperate With Inevitable"

Idea of most theatremen that they have got to get into that revolution act is typified by the approach of the Associated Theatre Owners in New York City. They say: "We believe that the only thing to do is to adopt Dale Carnegie's favorite motto: 'Cooperate with the inevitable.'"

Exactly how to go about that co-operating is, of course, what the exhibs stumped.

They are not the only ones who are stumped, however. The question of exactly how they fit in. Most of Hollywood's top production executives and New York exhibs brasshats are busily engaged in trying to find the same answer as far as the activities of their own organizations are concerned.

Some exhibs see the uses of radio in the theatre more than as a comen in the lobby—a short-sighted view as against the theatre owners who have set in their own homes. Results, so far, however, are reported to be good. Other exhibs go so far as to envision special events set up exclusively to be fed by video instead of theatre.

Following are some of the more interesting observations of theatre operators and execs of exhib organizations on the edge of TV's invasion on the future of their business.

William Berger, president of North Central Allied Independent Theatre Owners and operator of a number of his own houses in Minneapolis, says:

"I am not concerned or worried about competition with radio or television. Like all other gadgets, which television is, it will not take away from the performance and glamor of the theatre. In any significant numbers. People are going to continue to go to the theatre for their entertainment and they would do so even if they could enjoy no talent in it but only the music."

"Instead of being afraid of what

television will do to the theatre, I think exhibitors ought to take advantage of it and make it a real asset to their theatre."

Ted Mann, owner of the World, Minneapolis:

"I am sure that television will become the most serious and damaging competition that has sprung up in the motion picture theatre. While it may be a few years away yet, this opposition eventually will put a damper on the exhibition business. The attainment value of video will be substantially greater than radio. Even in the case of the theatre in operation, there is some damage being done during baseball television and more in prospect."

Jack Lloyd, operator of the Bibb theatre, Macon, Ga.:

"It is my opinion that for a period of a few years, while television receivers are more or less in an experimental stage, and programs offered are limited, television will offer no adverse effect on the business of the theatre. I believe that theatres which install television equipment may find this asset in bringing great box-office stimulant."

"However, if and when home reception apparatus reaches a mass production, and the accompanying low prices and better programs will make it a serious competitor. The time now used by radio stations, my business will suffer greatly."

"It does not seem logical that people will have to leave their homes to take up the necessary time and trouble finding parking space, pay for parking, and then go to see what they can hear and see in order to get a room without any fuss and bother."

Ray Branch, president of Allied Theatres of Michigan and operator of the Strand theatre, Eastland, Mich.:

"It will take years before a real threat... In the far distant future we can see it developed to the point where it will be a serious threat to the motion picture industry. I think that the project television shows alongside the present film productions, but that realization that undoubtedly by that time something superior, perhaps three dimensional, and this will be the end of the motion picture as a theatre stand-point."

O. L. Sullivan, president of Associated Independent Theatre Owners of Kansas and Missouri:

"If you can't whip 'em, join 'em! I don't believe it will be inevitable and I believe our industry should tie in with it wherever possible, making it a part of the place of mass entertainment with the American people and if our industry is on its toes, TV in the home will only stimulate more extensive in the commercialized amusements field."

Bob O'Donnell, head of the Interstate Circuit in Texas:

"I don't believe it is a definite mistake for any showman to close his eyes to the possibilities of television. I think it is smart to keep abreast on its possibilities when and if it is developed enough to be helpful to the exhibitor. We must try to maintain our position in providing entertainment. My personal opinion is that it will really show up in radio and, if this is true, then I believe it can be made as great an industry as the theatre business as radio has been."

Sidney Lust, operator of houses in New York, N. Y., C. Maryland and Virginia:

"We definitely plan to be active in the use of television. I don't feel it is good business to go along with new ideas instead of trying to keep up with the times. I don't think there is a place for television in theatres."

"I am not of a place is hard for me or anyone else at this point to determine but if I ignore it, I will be sure to lose out in the long run. In a word, I don't see any advantage. In fact, at the present time, I have a Colonial television set in my home. I don't think the theatre in Mr. Rainier, Mich. which shows a 7 x 9 picture—not too

"This has received much comment. My purpose in doing this is to show the public that television is not a threat to the theatre and it seems to be that it is, despite the fact that I said, the theatre is not a threat to television has been more important, I

am sure it will interest many people."

Laurie Garman, operator of four houses in Maryland:

"The film companies, whose influence largely shapes the destiny of the industry, seem to be unconsciously awake both to television's possibilities and its limitations, and to the fact that exhibitors will be alarmed or scared, but rather to be ready and willing to welcome it as a new medium which that we can benefit by doing so."

Herman Lorence, operator of the Capitol theatre, Erie, Pa.:

"At the present time the nearest television studio is either Buffalo or New York. It is not possible to get a clear picture on the screen, therefore no ill effects have been felt at the box-office as yet."

"Until such time as the sets are brought down to the size of the average individual income, no effect will be felt at the box-office. But that those who can afford the sets at the present prices are not habitual moviegoers anyway, so no effect will be noticed at the box-offices of the neighborhood theatre."

"The picture is being sold at a price that the man with the average income can afford it will be in the picture."

"If the quality of pictures are high no drop will be felt. Every city is having a radio station with its 'Main Street' and people gravitate towards it, for they like to listen to the music and the news."

"Television to cry show has hurt the take at the amusement parks in the summer months and not only will hurt the motion picture theatre except had picture."

Mary J. Wolf, general manager of the Y&W Management Corp.:

"It will be quite sometime before television will affect the motion picture industry to any great extent."

"However, I feel just as certain that in the not so distant future television will be perfected, and at that time the theatre men will find that the radio station of entertainment. I am not fearful about television. On the contrary, I believe that if it is properly worked out, it will probably help our business."

"I don't think at first, as we had with radio, but the hurt should be changed to help as time goes along."

Harry Brandt, New York circuit operator:

"Television will not reach the point of saturation for quite some time. However, long before that the important happenings, news, particularly, and sports—will be shown on television. The motion picture screens. The methods used and the payments to be made will be without a great amount to be worked out. However, since it will be good business for television, it will show up in the possible audience, and since it will be good business for television, it will be good business for television, I am certain that this can be worked out."

"I am therefore positive that television will be a great boon to the motion picture exhibition as time goes on."

J. H. Thompson, president of Motion Picture Theatres and Operators of Georgia and operator of a house in Hawkinsville, Ga.:

"Let us remember that the average person, in search of entertainment, is looking for a place where there are crowds and where they can see new people. The wide area of the exhibition is going forward with plans to install receivers in all of our theatres. Under conditions permit reception of signals."

"One thing we can be sure of, television is here and it is staying. Our problem is how can we make the most of it. We know that there are 50,000,000 sets in this country who do not patronize radio regularly. If these people get a television set, they will be able to become regular theatregoers."

Irving Levin, division manager, Fox-Warner Theatres:

"Without being too sure exactly how we will make use of TV, we will use it first as a special events advertisement. In other words, I feel that the theatre should have the exclusive rights to certain special sports events, news events or specially prepared shows."

"I believe that there will be a temporary cut-in on show business by TV, but it will be slight in its effect."

## Coyne Sees Tele's Threat

Robert W. Coyne, retiring executive director of the Theatre Owners of America, sees the threat of television to film houses as extremely serious. In reply to Vannoy's query on the effect video would have, Coyne lists the following reasons for his pessimism: "I am looking for a bright view in which to take refuge." He follows each with his own counter-opinions. Here they are:

"1. Pictures on television will be a threat to the theatre for theatres by bringing about wide acceptance of the medium."

"I believe it will bring wide acceptance of motion pictures but in the most convenient manner possible."

"They do, but most people like to congregate with a dozen close friends in a living room at night, rather than in a theatre."

"Television is a threat to the theatre. Witness the number of theatre men who see all of their movies in private screening rooms."

"Television is a threat to the theatre. Witness the number of theatre men who see all of their movies in private screening rooms."

"Television lacks the 'hook' to support live screen entertainment."

"The financial format to make live screen entertainment self-supporting on television has not yet emerged. It will emerge, however. I predict that within one year television on its own will be able to support a production costing from \$500,000 to \$1,000,000. Most of us forget that the radio has been successful in utilizing by television."

"Radio helped movies and musical record sales. Television helps attendance at sports events. The new medium will likewise bolster movie attendance."

"These parallels are not valid. Radio did help the movies. Radio is a threat to the theatre. Witness the number of theatre men who see all of their movies in private screening rooms."

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## Coyne Warns

Continued from page 7

tain about the regular picture houses being able to use an excellent medium for their business in the Louis-Walcutt camp but still retain regular patrons. The theatre owners are not sure of the baseball games. Levy felt that there always are a limited number of baseball games. The community and that they did not necessarily represent a majority of the theatre audience. He pointed out the point that exhibitors must retain their regular clientele."

"I am not sure of the effect of the voiced alarm over layoffs being made in the boxoffice by the theatre owners. I have heard of people being laid off from the theatre. I have heard of people being laid off from the theatre. I have heard of people being laid off from the theatre."

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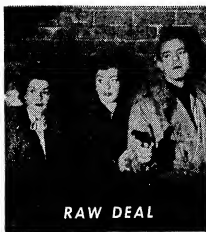
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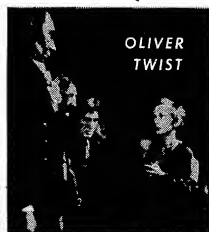
# Watch EAGLE LION

*because...*



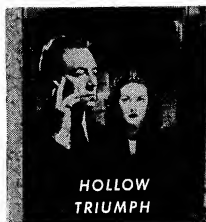
RAW DEAL

EAGLE LION has "RAW DEAL," box-office successor to terrific "T-Men." Produced by Edward Small with original "T-Men" team, it stars Dennis O'Keefe, Claire Trevor, Marsha Hunt.



OLIVER  
TWIST

EAGLE LION has "OLIVER TWIST," world-beloved Charles Dickens story. Presented by J. Arthur Rank, and brought to the screen by the men who made "Great Expectations!"



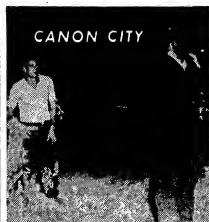
HOLLOW  
TRIUMPH

EAGLE LION has Paul Henreid and Joan Bennett, in "HOLLOW TRIUMPH," star-teamed for big box-office in one of the most powerful man-woman stories ever filmed!



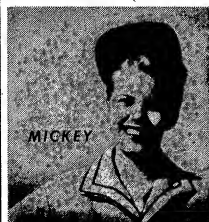
LET'S  
LIVE  
A LITTLE

EAGLE LION has Hedy Lamarr and Robert Cummings riotously together in "LET'S LIVE A LITTLE." Marquee-powered stars in the laugh show headed for top grosses!



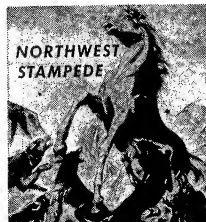
CANON CITY

EAGLE LION has "CANON CITY"—savage, factual drama of recent Colorado State Prison break. Told with the naked fury of truth. Introduces Scott Brady.



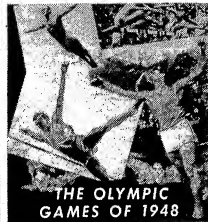
MICKEY

EAGLE LION has Lois Butler, America's new sweetheart, in "MICKEY." Filmed in Cinecolor. Her glorious voice will thrill millions in this heart-warming teen-age story.



NORTHWEST  
STAMPEDE

EAGLE LION has "NORTHWEST STAMPEDE," year's greatest outdoor action spectacle, in Cinecolor. Joan Leslie, James Craig, and Jack Oakie are starred.



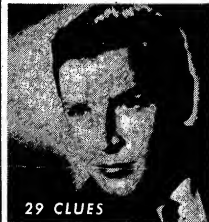
THE OLYMPIC  
GAMES OF 1948

EAGLE LION has . . . the official Technicolor filmization of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year!



TULSA

EAGLE LION has "TULSA," in Technicolor, starring Susan Hayward. Walter Wanger's production is the rip-roaring spectacle of a brawling boom town!



29 CLUES

EAGLE LION has Richard Basehart, with Scott Brady, in the much-discussed "29 CLUES." Title is tip-off to one of the most dramatic manhunts ever filmed! Top exploitation thriller!



**LULU BELLE**  
was a low-down gal with  
highfalutin ideas...

COLUMBIA  
PICTURES  
presents

**DOROTHY  
LAMOUR**

as

**Lulu Belle**  
co-starring **GEORGE  
MONTGOMERY**

with **Albert Dekker · Otto Kruger · Glenda Farrell · Greg McClure**

Screenplay by Everett Ruessler · Additional Dialogues by Karl Kersh  
Based upon the play by Charles Mackintosh and Edward Sheldon,  
produced by David Belasco

Directed by **LESLIE FENTON**  
**A BENEDICT BOGGAUS PRODUCTION**









# NBC, CBS Friday Jockeying Pits "Drama vs. Comedy in Drastic Web Overhaul; Durante's 1.4C Camel Ride

While NBC has aligned for its Friday night schedule in the fall the biggest concentration of comedy power second only to Sunday, the indications are that CBS will be content to compete against this week with two dramatic packages, one the "Ford Hour" and the other a newcomer to NBC's Friday evening lineup, "Little Remittance." Even though "Mr. Ace & Jane" is set to lead off CBS' Friday evening schedule, it will be outside the periphery of the NBC laugh barrage as the 8 to 8:30 slot, won't start until the Aes are off the air.

Niles Trammell, NBC prez, had hoped to get the Friday comedy production under way in October by inducing Cities Service to accept a Sunday matinee period. But this didn't work out, so he revised the NBC blueprint, putting Jimmy Durante into the subsequent slot for Camel and arranging to troop after him (P. 4 & G).

Camel snagged the 8:30 designation with the Schuyler, a bidding between Harriet and Eddie Nelson, Splice Jones and others. It is reported that the Cities Service, agency on Camel, put the con- vincer on Trammell by offering to transfer "The Service Club" from CBS and lodge it in NBC's Thursday 10-10:30 stretch. Camel is also reported to have paid Durante his original asking price, \$14,000, after some bickering to get it reduced to \$12,000.

As for Columbia's Friday night program link for the fall, General Foods is said to be looking with much sympathy upon "Little Immigrant," which CBS is already putting on the Coast, and there is a marked possibility that this will be the victual producer's candidate for the 8:30-9 p.m. spot. This (Continued on page 28)

## George Murphy's 'H' Wood As Benny Replacement; 'Author,' Pickens Also Set

NBC's Sunday late afternoon-evening log for the dogdays runs into final form this week with the slotting of "Author Meets the Critics" as a sustainer in the 8 p.m. half of the "Ford Theatre" hour, at 8, and "Let's Talk Hollywood" as Lucky Strike-sponsored replacement for Jack Benny.

Latter stanza, described as a sort of "Info Please" of the summer's more interesting diversions from run-of-the-mill fare, George Murphy will moderate the panel, one of the regulars of which will be Eddie Bracken. Younger personalities will make up the rest of the panel from week to week. As an Amusement Enterprises package and will take over Benny's Lucky Strike hawking July 13, continuing, of course, from the Coast. Agency is BBD & O. "Brackling" of Martin's Store, "Author," with "Mr. Ace & Jane" Pickens show, both also preme- rizing at 8 A. In the featured hour, the book critic stanza its second go at network airing, WBNC of 13th Avenue Club handled it on the web last summer. WNBC, N. Y., which has been carrying "Mr. Ace & Jane" since last summer, took this session and take a network feed on the 5 o'clock show.

## Jurgens Vice Spike Jones As Coke's Summer Show

Dick Jurgens' orchestra, with guest feature vocalists and instrumental acts, will be the replacement for the Spike Jones and Shy series for Coca-Cola, for 13 weeks, starting July 13. The series is heard on 10-30-11 p.m. (EDT) Fridays on CBS.

A climax of the summer filler will be the appearance on the show of weekly representatives of local radio and girl organizations. D. J. is the agency on the show. New Stammer will produce, Frank Willard will script and Joe King will be announcer.

## 1st Giveaway Fadeout

First casually among the new fall network lineups, the "Who-Dun-It" is slated for a fade from NBC's kiosques next Sunday (June 27).

It was short-lived, having teed off less than a month ago.

## Unity Files For FDR Call Letters

Washington, June 22. The Unity Broadcasting Corp., of New York, which is associated with the International Ladies Garment Workers' Union, filed today (22) with the FCC for the call letters WFDK for their TV station which they recently won.

FCC has received hundreds of requests for the late President's initials, but out of respect has turned them down. However, Unity has letters from Franklin D. Roosevelt stating that she has conferred with members of her family and thinks it would be a fitting tribute, due to the public service rendered to New York by the broadcaster.

Attorneys in the case feel confident FCC will award them the call letters.

## Michel Taking Over CBS Documentary Unit; May Expand into TV

In the recent reshuffle of the CBS program and public affairs divisions, the documentary unit, headed by the late William S. Paley, was moved over the slot formerly occupied by Bob Heller, now exec producer, as the new documentary unit. Michel's formal title, however, is director of production in public affairs, post which he will range over a wider field than the documentary airers. He'll continue to operate under Davidson Taylor, vice-presy over the public affairs division.

Michel's bailiwick will cover all educational dramatic shows, one-time shots for community organizations and a new type of program labelled as "actualities." Latter will be seven minutes long, wire recordings made in field investigations of current social problems along the lines of "Between the Dark and the Daylight," aired over the web at the end of last month. No changes in personnel or policy are being mapped for the documentary unit which will continue to turn out a new type of program already in the works include studies of the United States for airing early in August, national magazines and the state of mental health along the lines of "Between the Dark and the Daylight," aired over the web at the end of last month. No changes in personnel or policy are being mapped for the documentary program for the "Between the Dark and the Daylight," aired over the web at the end of last month.

## GIVEAWAY TAKEAWAY

SLATED BY WNEW, N.Y. NBC's inevitable giveaway announcement in the summer finale is about to crop up at WNEW, N.Y. The station announced it would give away a prize to the first person to answer a question they've got to plunk out more coin. The money will be used to fund various social projects.

As it now stands, the program is planned as a summer nightmer on the radio, with a variety of prizes and may feature name guest emcees. Contestants won't be competing to lose their money, however. Prizes, probably in merchandise, will be doled out. The radio has even started a bankroll for the idea. Bendix, via the "You Can Lose Your Money" show, and WNEW will contribute the prize. Stanzas tees off in 2 or 3 weeks.

## KLZ Farm Reporter

### LOWELL WATTS

Watts travelled more than 30,000 miles by plane, train and car last year to report significant farm news for the 47,000 farm families in the Rocky Mountain region.

KLZ, DENVER.

## NBC Welcome Mat Now Spread Out For New Clients

For the first time since before the war, NBC has taken down the SRO sign. Sold out for years, right up to the 11 p.m. bell, the network is at least at the moment, finds itself without a commercial occupant for the 10:30 to 11 p.m. period on Wednesday, Thursday and Saturday.

Wednesday time opens up with the airing of "The Comedy Hour" (Dante) from the segment, the client now occupying the old Pitch Syndicate Thursday night night opens up because of Pabst advertising Eddie Cantor to Friday evening. And the Thursday night 10:30 "Grand Old Opera" moves up to the 8 o'clock period being vacated by "Life of Riley." Latter show also moves into Friday.

In addition NBC has some Sunday afternoon time for the 60-minute 5 to 6 p.m. which "Ford Theatre" is vacating because of the new Saturday afternoon 5 to 6 p.m. which is a Toscanini NBC syndicate "musical" period, and 2 to 3:30 Sunday afternoon, can be had for the asking.

## A Few Gloomy Strands

### Among Silver Threads

International Silver wishes it never happened. But, for until this year its "Ozzie and Harriet" show has been going its merry way. The agency at 6 p.m. on CBS. Then it was decided to move it into Friday night at 9:30 on the same web.

Sponsor is now unhappy over a Friday showcase. It wants to go back to Sunday, but Providence has made it 6 to 6:30 "and we're doing a nice, thank you," so when "Ozzie and Harriet" return to the fall they go into the 9:30-10 Sunday night CBS berth.

## Nancy Walker Audition

### N.S.H. to CBS Execs

The audition which CBS cut of a proposed Nancy Walker show didn't go to satisfaction and the network is mulling whether to give another try or shelve the idea altogether.

Half-hour proposition, with Arnold Stanz as a guest for the audition, was submitted as a William Morris package.

## Bigger Smoke

Bert Parks, who seems to be circulating the network giveaway shows these days as an emcee, announced, found himself saddled with a couple of conflicting commitments. The week of June 27 minus the Camel Vaughn Monroes program.

Parks was announcer on Camel's CBS Monroe show. Then along came Old Gold with \$500,000 to pick up the tab on a quarter-hour of ABC's "Camp Camel," which Parks emceed.

The Camel agency said "Hark come only one. Monroe now has a new announcer."

# Mutual's Kobak Ready to Spring Surprise With Nighttime Findings

## Quaker Oats' New Show

Cowboy series built around Tim Holt, series star and son of Jack Holt, will probably take up where "Terry and the Pirates" left off for the "Holt and the Pirates" deal. The series thrashed out for the Holt strip through the Sherman & Marquette agency.

## Soap Springs

### Eternal in Chi

Chicago, June 22.

Persistent rumors that several soapers are set for return to Chicago went around last week, but confirmation was lacking at nets and agencies. It now is more strengthened by gossip columns, who reported that fall return of serials would be brought about by sponsor budgetary policies.

Quizzed on the economy angle a network chief said that nothing would prevent the hostess from about the revival of Chi as a soaper center. Current rumors are, in his opinion, tantamount to the dropping of Irma Phillips, high scripter of soapers who returned here after several years on the West Coast.

Miss Phillips apparently has been approached by an agency in search of a local show, but it was no dice because it would have required a like back to the Coast. She currently is writing a book based on her 19 years as the so-called Queen Bee of the matinee here.

## MCA, B&B Wrangle On

### New Prudential Show

#### 'Exclusive' on Guestars

Nip and tuck affair during the past week between the MCA of America and the Benton & Bowles ad agency over the latter's insistence on exclusivity on the plan slated for the new fall Prudential "Family Hour" dramatic show is apparently on its way to being ironed out.

What threatened to stymie the deal, it's reported, was B & B's demand of a clause forbidding the program's guests from appearing elsewhere during the Saturday night network airers. In a compromise finally reached in New York, Monday 21 and Tuesday 22, the network shot the stars on such stanzas as "Lux Theatre," "Theatre Guild," top comedy shows, etc., but forbade them from doing any other airer.

Resulting contract has been forwarded to the Coast office of MCA, which has jurisdiction over the final word on the deal.

Thus far, Gregory Peck, Barbara Stanwyck and Robert Taylor have been lined up, each to appear in its sequences for the Sunday CBS program. Three more guests will be packed similarly into the week series. Stanzas will be a full MCA package. Working title is the "Prudential Family Hour of Stars."

## Lombardo as Fill-In

### As OG Rides Out Time

Guy Lombardo got the nod over the week of June 27 to fill in for the commitment to stay on four more weeks on CBS. The Morgan-Amadio-Lombardo OG show did its foldup last Friday.

Nick Keesely, newly appointed head of radio for the Leonard & Mitchell agency, will produce and direct the Lombardo stanza, which will be a half-hour of the "Holt and the Pirates" deal at Virginia Beach. Pete Kewer will script. Second show will be from Ashbury.

Last two from N.Y., originating either at the Waldorf's Starlight Room or the Waldorf's Starlight Room, will be a half-hour of the "Holt and the Pirates" deal at Virginia Beach. Pete Kewer will script. Second show will be from Ashbury.

Orch presumably will get consideration as a possible fall entry for OG, since the gigette outfit is wide open for a new show.

Mutual's long-delayed report on its nationwide findings regarding Thursday night's "Big City" show the light of day before the summer is out. The network, which has been making a major study on its ears last year, with its conclusions on daytime coverage, has now made a study of the four skeins were shown to be nearly equal—has it its "preliminary" report.

The figures, of course, are being kept strictly under wraps until pressy Grand Kobak (who says he has already seen the figures in presentations to advertisers) finds the time appropriate to make a statement. He's been told, of course, that Mutual won't be able to show them anywhere near as copious as a 17-hour as it did for the daylight hours.

Although researchers and engineers in other quarters have expressed skepticism as to whether the problem of skywave survey could be solved by MBS technicians, the latter apparently have coped with the measurement to the satisfaction of web bosses. Mutual engineers are in the "cleanup process" now on their survey work and will be making a final report. The technical explanations to a simplified, brief version before the web bosses the nighttime findings.

## Mutual Can Pick Up Some Ballantine Fight Biz—If Connally Keeps It Short

There's a chunk of one-shot bill coin waiting to be picked up by Mutual if Senator Tom Connally can keep his fight with the Democratic convention next month.

Connally, who is logged for 8:30 p.m. July 12, The 15-minute title championship fight between the Williams and Benton & Bowles ad agency, beginning at 10, also from Philadelphia. The fight, which is being promoted by Thompson agency, wants to bankroll the fight.

Question is, of course, whether Connally will keep it in 15 minutes and it's considered doubtful. The web doesn't dare clip the talk. However, the fight is a 15-minute and there's a possibility, if it's still in progress when Connally signs off, that the fight will be windup. Sued out is prepared to pick up the tab for 15 minutes. The fight, from the fact of the Demo keynote arer would give the fight a variety of carryover audience, beer bottles is no little impressed with the rating picked off recently by its MBS broadcast of the Zale-Gruzanoff fight. Special Hooper tank for JWI gave the stanza a 23.6 rating. The fight, with a 55.5 share of audience. Actual fight racked up a 23.6.

## ROBINSON TO HANDLE

### 'DEEMS TAYLOR HOUR'

Maurie Robinson, associate director with NBC for the past three years, checked out of the network office last week to handle the director chores on a new "Deems Taylor Hour," formatted as a long-term variety showcase. The director's job shows such as Tommy Dorsey.

Stanza is being put together in New York by Radio Features, Walter Schweitzer's packaging affiliate of the Schwartz Radio Agency and agency of Chicago. First edition of the show will go on the air Sept. 1.

Taylor, w.k. music critic, who has often done commentaries for syndicates and has been an interpretative gab for interspersing with standard classical works.

## Sepia Ed as Dick Jack

WWRL, Queens, N.Y., indie, has annexed Dan Burley, managing editor of the Amsterdam News, to handle the show. The show, starting next Monday, 28, he'll take over the 4:30-5:30 p.m. slot. The show is created by Symphony Sid, who has moved to WBCA, N.Y.





## Pioneering in Small Test Center Yet, TV Finds Tough Going in Salt Lake

(This is the second in a series of articles by VARIETY correspondents showing how little is projecting itself around the country.)

By NAT BERLIN

When WEXIS, KIDL's video outlet, hit the air last week with the first of its regularly scheduled telecasts, it was pioneering the smallest paid-for TV station yet to have television broadcast. The effort was accompanied by plenty of failure, and the presence of the usual brass from the governor of the state down. Public interest was high, and dealers around town reported satisfactory buying of sets.

Since then, interest has dropped, and set buying has slumped along with it. Programs not up to the standards set by other pictures are blamed. WEXIS is on the air three times a week for about an hour each. Program content is a mixture of local productions and films. The film is not considered worth enough interest to keep a family's attention, and the programs are not good television. They're AM with pictures.

Difficulties encountered by the Salt Lake City station are indicative of those found by other stations opening up throughout the country, who don't have access to network shows originating in N. Y. Most of the problems according to tele officials, lies only in providing better programming fare to a small public's taste. The high pitch engendered by the pre-broadcast publicity has, however, they point out, the contrary effect of viewer interest may result in irreparable damage both to the station and to the industry generally.

WEXIS claims it hasn't as yet covered its costs. But, according to Harry Goult, director, mobile units should be available by the end of the year, and the station is a heavier schedule of outside telecasts will be used.

Two facts two main problems in the Salt Lake City area. Because the valley is completely surrounded by mountains, the potential audience, considering present population figures, is in the neighborhood of 250,000. This limits the market. In addition this area is not known for its big money and with video sets running from about \$750 up, not too many customers are going to beat the cost of the deal. In addition, there are about 200 sets in operation.

With a nut of about \$300,000, WEXIS will undoubtedly do something to make the current picture a lot brighter. S. S. Enger, president and general manager.

WEXIS is operating with a small staff headed by Goult, former theater operator and outdoor show producer. The production staff has as manager in the field, the late Keith Enger handling production, Emerson Smith announcing, and Gloria Clark taking care of scripts.

## WPX, WEI-TV'S QUICKIE CRASH REELS

Offering good indication of the news-gathering advantages of a station owner, comes the station, the N. Y. Daily News WPX last Thursday (17) night had films brought in by the airline near by Carmel, Pa., on the air within 10 hours after the accident, with WEI-TV, the Philadelphia station, requiring station, also duplicating the film.

WPX newscast cameraman Ed Clarity flew to Mt. Carmel in a New plane, lensed the scene and brought his film back immediately for development and processing. Station was supposed to have been on at 11 p.m. that night, but remained on the air with standard news and spot news telecasts until the film was ready to go at 11:40.

Spot news presentation will be a major feature of the station's programming, according to WPX producer chief, Harvey Marlowe. He declared that the station's news of major importance despite the fact, as long as our transmitter is on the air.

## KFI-TV Preems Pattern

Hollywood, June 22. Test pattern of KFI-TV was given its first trial preemption for telecasts on (21) and results proved highly satisfactory. After encountering trouble, the monospace station finally came through and filled the screen of set owners.

W. B. Ryan, program manager, said that the pattern was of sufficient clarity and definition to give assurance that transmitter and microwave relay equipment are in good working order and tests will continue until regular programming is scheduled in September.

Video station will make remote pickups from theaters and outdoor events without any attempt at scheduling until Aug. 18 when its first commercial commitment falls due with Union Oil for sponsorship of the practice session of the Rams football team.

## FCC OKAYS PROGRAM STANDARDS OF TBA

Washington, June 22. The Federal Communications Commission has adopted the updated scale of television programming for stations going on the air. The new standards, known as the Broadcasters Assn.

Paramount Pictures said that FCC retain its former rule of 28-hours a week minimum. The commissioners did not want that a hearing since all others were in agreement. New rule requires a minimum of 12 hours programming a week during the first 18 months on the air. After that, the minimum is stepped up to 16, 20, 24 and finally 28 hours a week. Stations must also meet the minimum requirement after 36 months of operation.

Some stations must be on the air at least two hours a day in any five days of the week.

## Buffalo's TV Boom

Buffalo, June 22. Two weeks after the opening of WBBN-TV, tele sets in operation in Buffalo have jumped to 2,000. Buffalo Niagara Electric on May 30 reported residential installations of 271, and commercial and additional 858 operating on display at dealers stores.

## Chrysler on the Prowl

The Chrysler group will shortly be taking a lookaround for participation in television and also a network show.

The extent of the going in either medium will be determined during the coming fall, while the latter group's homefronts in Detroit.

Hotel New York, N.Y., tees off its guest television system tonight (Wed) with a sellout on the 100 rooms in which sets have been installed. The hotel, in addition to its permanent set installations, the hotel has also wired 50 rooms for "rooming" sets, in case demand for TV exceeds the 100 permanent sets.

After a year for tele, while the latter group's homefronts in Detroit. The extent of the going in either medium will be determined during the coming fall, while the latter group's homefronts in Detroit.

Young & Rubicam has found that television film producers are completely unaided when it comes to price estimates on their own. Yet put out feelers for the filming of the G. E. House Party, audience participation show handled by Art Linkletter, for telecasting. Ad agency was paid prices from the show were being broadcast. Y&R execs related that indie producers are reluctant to make deals with agencies they have yet to find out what cost is involved in the filming.

Three enterprising ex-GIs in Bridgeport, Conn., have come up with a system of providing theater television that beats the Broadway house at taking pickup a TV show where an admission charge is made. Indie producers are reluctant to make deals with agencies they have yet to find out what cost is involved in the filming.

## Kool's 25G Tele Spots

Brown & Williamson is spending about \$200 for telecasts for Kool cigarettes on WCBX-TV, N. Y., during the run of the Republican National Democratic conventions. Deal calls for eight spots a day over a minimum of 10 days.

Ted Bates is the agency. The intake is the station's major piece of the deal, with the remainder in the form of similar bookings are being made on other TV outlets.

## Par Gives 'AA' Line Prod. Aid, Hearing Aid

Washington, June 22. Amount of help that Paramount Pictures has given Los Angeles television outlet, the center of attention this Morning News.

Par has given the station a renewed FCC hearings on applications for TV channels in San Francisco.

KTLA station manager Klaus Landsberg, under intensive cross-examination by the name of Samuel Rosenman, admitted that since KTLA lead off commercial spots in January, 1947, no Par star has appeared on any regularly-scheduled program, no experienced actor, no Par star has appeared on any regularly-scheduled program, no experienced actor, no Par star has appeared on any regularly-scheduled program.

Bob Hope, according to Landsberg, appeared on the station's opening program, but it was a promotional show, which he emceed. He's only appeared on KTLA was a recent ball game he has made for Par's "Emperor Waltz."

Rosenman also hammered away at Par's cost estimate admitted today. Original estimate, inclusive of \$75,000 for its production, was estimated at \$421,000, but was revised upward to \$493,150. Yearly operating cost, he estimated, was \$600,000. CBS engineering vicepres William B. Huddell, however, told Rosenman on the costs he believed were not included in the Par report, such as talent, production expenses, audience research, etc., all of which were searched out in the past.

Par has the most ambitious plans (Continued on page 30)

## 'Whistler' on TV

Sherman Marks' adaptation of a script from "The Whistler" radio series will be dramatized cooperation with MCA Sunday (27) via WBKB. Drama will make use of exterior shots filmed in Chi locations.

If deal falls, series of "Whistler" will be televised under the title of "Boomerang."

Operators are making a special pitch in the chance to watch tele without going into bars. Set used in a United States television production.

## Local television

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## Television Reviews

### GLORIA SWANSON HOUR

With Pat Murray. Monday, 8 p.m. Fashion Coordinator: Dick Reese. Music: Ted, 8 p.m. 5 m.

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(Continued on page 30)







## D.C. Dignitaries In Durr Tribute

Washington, June 22. Over 300 Washington dignitaries attended a luncheon Saturday (19) honoring Clifford J. Durr, retiring member of the Federal Communications Commission. Supreme Court Justices, Senate Congressmen, network vicepres, National Assn. of Broadcasters officials, attorneys and FCC employees were District of Columbia chapter of the National Lawyers Guild.

Thurman Arnold, former Justice of the United States Court of Appeals for the District, was toast-

### Plan Industry Tribute

Industry will pay a tribute to retiring FCC Commissioner Clifford J. Durr at a luncheon in the North Garden of the Hotel Astor, N. Y., Thursday, July 1. Affairs is being sponsored by friends in the industry and the radio community. Morris Novik is chairman of the arrangements committee.

Luncheon will fall on the day following Durr's exit from office.

matter. FCC Chairman Wayne Coy told of Durr's service to FCC saying that Durr was "one of those public officials who understood the faith reposed in them."

Sen. Claude Pepper (D., Fla.), a former classmate of Commissioner Durr at Alabama University, spoke of Durr's "sensitivity to public interest." He read tributes from the press, commending Durr's activities during his tenure of office.

Telegrams were received from such notables as Justice Felix Frankfurter, Harold Ickes, Sen. John Sparkman and NBC's Charles E. Denny.

Commissioner Durr, who retires June 30 after a seven-year term at FCC, said he did not like the new look in government and feared a government attempting to repress expressions of thought and belief. He said he doubted if the Bill of Rights could be adopted today, although we are fortunate that it is the basis of traditions deeply ingrained in the American people.

Chairman Coy, and Commissioners George Sterling and Rosel Hyde represented the Commission.

## WSM'S WEB FEED AS DURANTE SUB

WSM in Nashville will feed a new 30-minute program, "Appointment With Music," to NBC as summer replacement for the Jimmy Durante show beginning June 30. Staffen will draw from its 200 man talent staff for the new sustainer. Snooky Lanson will be starred with Dorothy Dillard handling the femme vocals. Music for the program will be provided by WSM's Owen Bradley and his 25-piece band, the Barefoot Philharmonic.

## Mathes Agcy. Gets Borden Coffee With Comedy Show

The T. M. Mathes Agency has snagged a slice of the Borden account, namely, its instant coffee, with a comedy situation show, authored by Milt Josephberg and John Tackaberry and tagged "Elmer and Elsie." Names of the two central characters of this script coincide with those of the much-publicized Borden cow and her mate. The half-hour event will be spotted on either NBC or CBS.

Kenny & Eckhardt has the publication phase of Borden's instant coffee. Prior to Mathes' coming into the Borden picture there hadn't been any radio for the java brand.

### Atlas' Grid Bankroll

Chicago, June 22. Pro grid games of the Chi Cardinals will be aired exclusively via WJJD here, with Atlas Brewing Co. as bankroller through Olan Agency. Kickoff comes Sept. 24.

Cardinal games last season were telecast via WBBK, but no commitments for video have been made to date.

## CBS Breeds Two

There's a lot of inner-company excitement among CBS program board execs over additions of two new shows which Hubbell Robinson brought back from the Coast last week, with board chairman William S. Paley leading the vanguard of enthusiasm.

One is the new "Hollywood Showcase" for Mickey Rooney, which means his current "Shokey Bell" series will get the heave. The other is "Little Immigrant," dramatic show dealing with the life of an Italian immigrant in the big city, which was created by Cy Howard. J. Carroll Nash has been pacted as star in the series, to probe into the life of an "ordinary Italian." Howard takes himself off to Italy this summer for a month of "research." He's also writer-producer of "My Friend Irma."

## Adam Hats Planning

### Big Spot Spurge in Fall

Adam Hats has in the planning stage an intensive spot announcement campaign for the fall which, if it goes through, will involve hundreds of stations. The manufacturers will remain out of network during that period.

Madison Advertising Agency has the account.

## Buffum's Samoa Junket

Boston, June 22. Jesse H. Buffum, editor and announcer on WEEI's New England Almanac, has been sent to Samoa by Secretary of Navy John L. Sullivan, to study Samoan natives. He will be gone two months.

## ABC's Free Ride To Non-Affiliates

ABC public affairs vicepres Robert Saudek announced a new web policy yesterday (Tues.), effective immediately, whereby non-affiliated stations in areas not covered by ABC outlets may take a feed on the net's public service programs. The ruling applies to special events broadcasts (including the current coverage of the GOP convention in Philby) and documentaries, but not to the web's regularly scheduled public service shows.

Cost to the non-affiliates will be the wire charges, "incidental costs" and a nominal program fee. While the latter fee was not announced, it was reported to have been set at \$25 per quarter-hour.

First documentary to be available to non-affiliates under this policy is the hour-long one-shot on "Communism in the U. S.," to be slated sometime in July.

## Canada's Shortwave Setup Aided By Govt.'s \$2,050,000 Building Buy

Toronto, June 22. In order to centralize the shortwave international services of the Canadian Broadcasting Corp., the Canadian government has authorized the purchase of the 750-room Ford hotel in Montreal at a sale price of \$2,050,000. This was confirmed at CBC headquarters here, with intimation that, on top of the purchase price, there will be a heavy reconversion bill in the breaking of the 750 rooms down to station departments, these covering administration offices and studios. CBC's shortwave services are beamed to Europe, South America and Australia, and will be beamed immediately to South Africa.)

With CBC insistently advertised as a non-government propaganda agency, despite Canada's national radio setup, it's pointed out that the Ford purchase sees the CBC acting only as the agent for the federal government and that the hotel will be federal property with the CBC renting space from the Canadian government.


Purchase of the hotel also ends the hope of any miniature "Radio City" in Montreal which was envisioned by city fathers who dug into the municipal coffers to buy a central site, valued at around

\$1,000,000, with the intention of donating this to the CBC if latter would centralize administration offices and studios there. Site was turned over to the CBC but has now been handed back with explanation that current building costs are too high and prevent any new construction. Purchase of Ford will end construction problem but it's reported that hotel purchase has city fathers fuming.

## 'CHAMELEON' SET AS 'MELODY HOUR' FADES

"American Melody Hour," one of the long-running Hummert musicals, goes off the air after the July 7 broadcast, to be replaced a week later by a new cops-and-robbers series titled "Mr. Chamuel." Sterling Drug is the sponsor and Bayer aspirin and Phillips magnesium will remain the products. Dancer-Fitzgerald-Sample is the agency and Frank and Anne Hummert will again produce.

Karl Swenson will play the detective title part, with Frank Butler, Julia Stevens and Cameron Prudhomme in the cast. Victor Arden, who conducted "Melody Hour," will direct the music for the new show.



**"GAVEL  
TO GAVEL"  
COVERAGE**

OF THE REPUBLICAN AND  
DEMOCRATIC NAT'L CONVENTIONS

WARNER BROS.

**KWB** 980 KC  
HOLLYWOOD, CALIFORNIA

**DIRECT WIRE FROM PHILADELPHIA  
TO CALIFORNIA**

Clele Roberts, noted national commentator, assisted  
by his Warner Bros. KFVB staff, will "take the  
people of Southern California to Convention Hall"  
for a full on-the-spot account of Democracy in Action!

**IN NEW YORK CITY . . .**

"David Harum, 13-year-old Hummert serial on CBS, shifting from 10:45 a.m. to 3 p.m., starting next Monday (28) ... Joseph Bell added to the "Harum" cast. ... Harold Huber in "Front Page Farrell" ... Pat Terry, who recently concluded 12 weeks at the Roxy, passed as featured vocalist on the Stan Shaw Show over WPIX ... Leo Miskin to be featured on "The Town" on the Comedian's Comedian show of August ... Jack Curtis, who started in radio five years ago, managing a Winston-Salem station at 17, has joined WOR as a staff announcer. He's the son of Jack Curtis, theatrical agent.

## IN HOLLYWOOD . . .

Don Thornburgh and Harry Witt, Mr. 1 and 2 at CBS, left for Washington to help the network land a tele channel in Frisco. They were crowded out of the field hearings up north and will be taken over the jumps by opposing counsel... Eddie Cantor is throwing his weight behind Billie Burke's "Meet Kitty Muffet," comedy show

now making the agency rounds. Strictly a friendship gesture despite reports of Cantor having an interest in the show...Wayne Tiss held east to discuss Hit Parade summer replacements at BBD&O. Frank Sinatra wants six weeks off Aug. 1 and Axel Stordahl, his music director, has asked relief for two weeks so he can go sailing...Metro brought in exCBS'er, Fred Levings, to direct the programs on its FM station.

Don Stauffer in town; will size up the fall prospects with Jack Van Nostrand. Don Lee will be completely moved into its new \$3,000,000 building by July 1. Third floor offices of Lewis Allen Weiss and Willett Brown will be moved into new building by July 1. Don Davis up and around after surgery and resuming production of Benay Venuta's "Keep Up With the Kids" at Don Lee-Mutual. "Scrappy" Lambert, after years of working for others, is now agenting for himself. He will be in town for the first time since he left to join Pacific Coast football conference meeting in Missoula, Mont. Networks hopes to have a big stake in collegiate football this fall, doubly so with television training at the leash. . . Happiest gal in town in two weeks is the wife of a CBS executive who is in town with CBS. She's so fed up that if you say co-op to her, start running.

## IN CHICAGO

Transmitter of WNBQ, NBC's forthcoming video venture here, arrived last week... Tom Clark, ABC account exec, leaves July 1 to manage the Chl office of Popular Science Monthly... Illinois National Guard citing WGN and news chief Bob Hurlbush for missionary work

Guard taking work and news chief Bob Harnleigh for missionary work... Gil Johnson, formerly of KMOX, St. Louis, has joined CBS Radio Sales here... Chuck Acree, emcee of "Hint Hunt," drawn into the "Smilin' Jack" cartoon strip by his chum, artist Zack Mosley... Scripter Douglas Stone shifting from WBMM to WGN... "Mac and Bob" (Les MacFarland and Bob Gardner), blind singers of the WLS Barn Dance, planned to N. Y. over the weekend for their spot on tonight's (Wed.) "Meet the People."

Ernie Simon out from the last tickle weeks in columnist Dale Harrison's reader poll of favorite Chik chick jokes...Alfredo Antonini, CBS symphonic conductor, in from N. Y. July 7 to baton two concerts in Grant Park. Johnny Betts back at the keyboard on WGN as summer replacement for Dr. Preston Bradley... "Welcome Travelers" and "Breakfast in Hollywood" renewed on ABC by Procter & Gamble, effective July 11... Nelson Bros. bankrolling Fahey Flynn's new weekly radio show, "The Nelsons," on WGN... "The Nelsons" on WGN... Mac-Donald (21)... Kraft Foods enters 18th year as an NBC entity July 22... Herb Livingston, mag writer, now scripting WBMM's "Billy Beach Show"... Commentator Paul Harvey started fifth year on WENR Sun-

day (Hunt) originating in Charlotte, N. C. week of June 27.... Oliver Morton, midwest chief of NBC spot sales, vacationing in Pennsylvania mountains.... Milly Romano, of WIND promotion, studying lines for featured role in "Charley's Aunt" staging by Chicago Stage Productions.... Gus Van, vaude veteran, spotlighted on the Wednesday (6) hearing of WGN-TV's "Club Television".... Chi Theatre of the Air originates in Moline, Ill., Saturday (26), marking town's centennial celebration.

## ABC's Two Half-Hour Daytime Strips Seal

## Whiteman's Disk Fate

### Demise of the Paul Whiteman

full-hour disk jockey show, which grossed the net \$5,000,000 in its four-way sponsored run during the past season, became official this week with the web's slotting of two half-hour cross-the-boards to take over the Whiteman time the first of next month. Net simply couldn't get the maestro's bankrollers (National Biscuit, Camels, Nestle's and Wesson Oil) interested in another go-around.

Nor has the web succeeded so far in wooing bankrolling for the two new stanzas, although both are in the current giveaway groove and one has had a notably successful tour on a local station. The 3:30 p.m. time segment will be

taken over by "Second Honeymoon," a WAAT (Newark) show which varies the honeymoon-in-N.Y. format by showering gifts on long-married couples. The 4 o'clock period goes to "Get Rich Quick," a Johnny Olsen-emceed giveaway session using studio and phoned contestants in games for cash prizes.

Whiteman, whose "On Stage, America" show is still around, may again have a second air stint on

the web. He has sliced an audition platter of an idea called "The Human Side of the Record," a once-weekly half-hour devoted to little known stories about w.k. personalities. No decision on it yet, however.

## Radio Reviews

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## Radio Reviews

Continued from page 26

easily and with little to block listener interest. Stan Gee does an acceptable job tying in the talent with Jim Orgill's script blending the stanza neatly.

Henry Pildner is always easy on the ears. Reg Merridew, vocalist; the Kendall Sisters and the Benedict Range Riders have long established their accredited wares in this community. Transcribed commercials are used during the show, but they are not long nor distasteful enough to hamper the 60 minutes. Winner of station's amateur show "Audition Ambition" also appears on the program to show his ability.

Clock watcher is Bill Mayer. The moment the clock rings all program activity, including reading of commercial, halts while winner is acclaimed. *Mark.*

**Dallas**—W. A. Roberts, commercial manager of KRLD here, and with the outlet for nearly 20 years, has been elected prez of the Dallas Advertising League, the first radio man to hold such a post.

## Luckies

Continued from page 25

indications, however, are that that factor won't be much of a barrier if Lucky can within the near future find the type of bigtime show it is looking for and decided that this is the thing it wants for national coverage.

In line with its discrimination to restrict program coverage any further to an eastcoast network Lucky has made it clear that after this fall it will not use any substantial networks for football broadcasts. The preference thereafter will be for small regional links or simply local broadcasts. As it was last season Lucky this year will have the most extensive lineup of televised football in the medium. It has already contracted for 29 games, and expects to have a roster of at least 50 college gridiron meets by the time it begins its season.

### Fri. Jockeying

Continued from page 22

would serve as a replacement for the Danny Thomas show.

**'Ford Theatre' 9 to 10 CBS**  
Definitely set to take over the 9 to 10 stretch is "Ford Theatre," NBC in this instance being the loser. As far as CBS now knows, Philip Morris will retain the succeeding half-hour, but with a replacement for Phil Baker, and Coca Cola will keep the Spike Jones-Dorothy Shay inning in the 10:30-11 p.m. period, unless the network can in the meantime come up with an earlier segment.

The plumping of "Ford Theatre" in mid-Friday evening displaced International Silver's "Ozzie and Harriet," and CBS' plans for this show is to provide it with a Sunday evening half-hour that will be satisfactory to all concerned. No provision has as yet been made for Old Gold, the past season's occupant of the period prior to the Nelsons', but the network looks to the cig account's return in the fall with a talent setup still to be de-

Additional of Duranto to its radio payroll gives Camel a roster of five network shows, the others being besides "Screen Guild," Vaughn Monroe, Bob Hawk and "Grand Old Opry." Decision as to which one will be dropped is still at the weighing point and probably won't be announced until some time in August. When queried on this point yesterday (Tuesday) some one at Esty pointed out that Camel had recently saved itself a substantial purse on pulling out of the deal for a new show, the cancellation of the Paul Whiteman show (ABC) participation and it is quite possible that this money will be used to keep both Hawk and the Monroe shows going.

## War of Nerves

Continued from page 23

network quickly reversing such a sequence amounts to "dreaming in spaces" nevertheless NBC has seen the writing on the wall. In a campaign of jitters and counter-maneuvering, its recalled executives are now plotting an ambitious plan for the teleoff of "Ringside" and came near grabbing the rights to the show. It also went after *Texaco*, but didn't land it until much later in the season. The network is now paying a high percentage in carrying out its "paper maneuvers" and that's what might be concealing a trump card in "Ringside," "Duffy" and "D.A.," from NBC's new lineup.

It's inevitable that it should start out with a bang. "Ringside" isn't disturbed about losing "Ozzie & Harriet" for it's reported that the show will be a major mover from Friday to Sunday night on Columbia. But the web is also worried about the British import, "The Mayor of the Town," in the ABC Wednesday lineup. NBC is also worried about the British import, and also hears reports that Philco, and Ring Crosby want to buy the rights to the show. NBC is also worried about the British import, and also hears reports that Philco, and Ring Crosby want to buy the rights to the show. NBC is also worried about the British import, and also hears reports that Philco, and Ring Crosby want to buy the rights to the show.

# THANK YOU JACK BARNETT

**For writing the greatest chunk of material I've done since "Inka Dinka-doo."**

## "ANY STATE IN THE 48 IS GREAT"

**P.S. With you writing my special songs I know "I Got a Million of 'Em."**

# JIMMY DURANTE







## Television Reviews

Continued from page 24

stanza on the web, incidentally, points up one advantage of TV network when the main studio in the key web outlet is cluttered up with sets from one program, and possible to follow immediately with another big production merely by cutting in to another studio.

**ONE STRIKE—YOU'RE OUT**  
With Rex Marshall, Joe Bolton  
30 Mins.; Sat., 9 p.m.

**WFLX, New York**

It's a pretty safe bet that this program won't work itself up to the rating of a Saturday night "must" for viewers. "One Strike—You're Out" neither offends, nor does it excite. It follows the original circuit groove of pitting one guest against another and adding up deducting points as the members of either side answer or flunk. The only difference here is that most of the queries are illustrated or acted out.

In this instance, each side has five players. A wrong answer counts as a strike and an out, and right response figures a hit and the advance of a runner to a base. The side that gets the most correct answers wins. It's as simple and innocuous as that.

Rex Marshall goes in as a baseball uniform and pitcher's glove to preside as quizmaster and he peppers his five players with baseball terms, while Joe Bolton, also apparently attired as a baseball player, the contestant. A blonde cutie also assists on the pictorial side by moving the camera and the baseball-bat-played when required.

Teams for the program's first half were drawn from the New York Daily News' circulation and advertisement departments, at hardly any point did they show more than a casual interest in the proceedings.

**JUNE MOON**  
With Sidney Brees, Margaret Kirkwood, Charles Flynn, Rosalind Treadwell, Howard, Arthur Green, Fred Smith, Vera Ward, Tom Ventris and Joe Wilkins, Via Gosholtz, an announcer

**Producer: Benish Zachary**  
**Director: James H. Tully**  
100 Mins.; Sun., 8:30-10:29 p.m.  
**STROMBERG-CARLSON**  
**WKBK, Chicago**

(Jones Frankel)  
"Teletesting of 'June Moon,'" the Ring Lardner-George S. Kaufman comedy of Tin Pan Alley in the 1920's, came off surprisingly well as a routine shot for Stromberg-Carlson Sunday (20). Flanigan is deserved all around. The cast, except notably one supporting player, hit the mark. The sets, costumes, camera work and, with some reservation, the audio. And in dusting of the show, James Taylor managed to root out antiquities without damaging the period flavor.

All of which is not to say that lensing of full-length is the final dramatic form for video. It so happens that spatial limitations of the medium at this day and at some points conform with spatial limitations of the stage and are used judiciously but effectively for transitions and scene setting in the production of the play. The tele-dramatics possibilities not open to legit. Nor is legit open to the tele-dramatics and camera effects.

As for time limitations tele will

take its cue more readily from radio rather than legit. "June Moon" ran about 40 minutes, with two five-minute intermissions possible by commercial and music. This expedient served to leg-stretch in the pioneer period when network tele had big money playtime commissions will vanish.

Play will be tailored to the exact time slot, with resulting impact on form and content. Richard and his band, who were photographed play is to tele with a photographed play is to motion picture with network tele and big money playtime commissions will vanish.

Commercials used Stromberg-Carlson (radio-phonograph), with the tele screen as the center for switches from play to commercials. Announcer combined the sales demonstrator and host roles in play style. Exit.

## Tell Follow-Up

Second edition of "Texas Star Show" is a promising preselling belief that vaudeo at the moment is one of the safest bets. Still declining the show, the performer, former Rose, through the William Morris agency, came up last week with another, more well-tailored to this upcoming

In fact the vaudeo's perfection as an entertainment format is so well established that technical developments, hitherto regarded as superior to programming technique, is now a few notches behind in shows of this type. Having established the efficacy of the vaudeo type entertainment, it's noted that the camera work under the circumstances in which this show is given, is unable to do full justice to group acts or to turns that have a wide sweep of motion.

The early part of last Tuesday's (15) show made it evident that methods of fully recording these types of group acts is in need of improvement. For example, the precision accuracy work of the Costello Twiss was not completely captured. The camera, for example, in several spots panned between both girls thus catching a portion of their bodies. The impact of their act was lost when there was a sizable gap separating them. Although some of their values were missing, the act still has sufficient interest to have warmed up the screen for succeeding turns.

The Cabanode (4) got several technical spots in which the camera could not pick up their members of this quartet. Again, this group's comedy instrumental work is of such caliber that its humor and general all-around excellence were not

Whether wide-angle lenses or long shots would correct these errors is problematical. The degree of distortion through wide-angle lensing is not the same as that generally comes with long shots may not offer sufficient compensation for the technical difficulties in present pickup.

The second Texas layout had a different character. During the first show, with Harry Richman a last-minute sub for the aging Mil

ton Berle, show took on a swiftness and glib character. Richman, who legated the proceedings with a smooth line of chatter that gave the show more polished

Again, the session ran a bit overtime, but in this instance, instead of being considered as a blunder, the blurt by the elimination of his bit, the Salia Puppets got the go-by. Richard did his usual safe and vaude cheer, clicking nicely with top piano and a rapid pace. The show that brought him to big-time attention a couple of decades ago.

The talent collection was of similar top cut. Headliners Willie Brown and Bill Hopper, who praised their vaude and cafe turns in an exciting manner. Howard Hughes, who succeeded in punctuating Howard's wit. The French lesson is as effective as ever in this medium. Rolin, a personable taps similarly hit the applause jacks.

Johnny Betty Bently needed a little more time. Her two numbers registered well, but needed more time to catch the excitement.

Valerie Bettis of "Inside USA" teamed with Duncan Noble failed to hit full impact because of more mistakes in the camera work which failed to get the full movement of the act.

Some of the best in this medium. In fact response to this type of show has been sufficiently strong to warrant the retention of a writer to provide Stone with more material in this direction.

Russ Case, as usual, showed keenness.

**"The Swift Show" (WNEB, N.Y.)**  
swung its mood around to mirror the mood of the audience. On only (17) and the result was a charming show that must have met sympathetic response.

Living room viewers. Tying in with the program, the program, the Fresh Air Fund campaign, the program pitched the going within a set resembling the social ball of a summer camp and around a gang of kids. What followed was a refreshingly entertaining mixture of community singing, led by Lanny Ross, and a variety of other acts. The show was a well-timed, well-handled by an unblemished but skilled performer and some amusing links between the acts. The show was a well-timed, well-handled by an unblemished but skilled performer and some amusing links between the acts. The show was a well-timed, well-handled by an unblemished but skilled performer and some amusing links between the acts.

## BUZZ CHAPIN, OTHERS

### IN ABC RESHUFFLE

Appointment by ABC this week of television "Buzz" Chapin, a cast member of "The Tonight Show" of Steve Allen, as a new organizational shuffles this month in the web, topped by John H. Norton, who transferred to the successor to Edwin R. Borroff as Central Division vice.

Clarence L. Doty, sales manager of WJZ, N.Y., last week was spotted in a new post as executive assistant to Murray Grabhorn, vice president of over-owned-and-operated stations. He'll continue his WJZ duties, but some of the duties of the new Grabhorn, whose responsibilities have been multiplying with the approach of ABC tele station openings.

Otto Brand, manager of ABC station relations, has taken over the duties of the late Brand, who died as vice president of this department. Brand's title, however, for the present remains the same.

Chapin, who has been an executive, will report to Red Throver, vice sales vice president and Brand report to exec vice president Richard E. Kintner.

## Nebraska Station, Ranchers Plan Station

The Nebraska Radio Station has been incorporated to "secure a statewide radio voice for Nebraska."

The group was formed to establish a station owned by farmers and ranchers, with the persons listed as incorporators.

Seattle's Bob Ferris, who does the wire-recorded "The Show" on KJR, is taking off for Hawaii to do the duties of the late Ferris, who left the group from the Univ. of Washington here, and will record interviews, spots, etc., and will make the trip and also with former Seattleites in Hawaii.

Ferris will go over to the carrier Borneo and return by plane.

## Inside Stuff—Radio

Franchise fees for several smaller talent agents have been reduced on the Coast by the American Federation of Radio Artists from \$50 to \$25 annually. Move was in response to a plea from agents for a representative union, which claimed that under present conditions in commercial radio, the full AFRA fee was a hardship for some of the less-active performers. According to members of the AFRA national board, the union is particularly anxious that the smaller outfits should continue in the agent field.

Understood the AFRA national board in New York has voted a similar aisle in franchise fees for certain agents.

Two of the top awards in the art world, the Art Directors club gold medals, were given to a husband-and-wife team last week for the first time. They are Bill Golden, art director of CBS, and Cipe Pineles (Mrs. Golden). CBS-TV picked up the Art Directors club in N.Y. last Tuesday (17) with the award.

However, N.Y. indie WQXR, picking up the show by air the following morning broadcast on the dialist member, but Golden was conspicuously bypassed—because of his CBS affiliation.

With the idea of spreading employment among more actors, Bill Barrett, who produces recorded spot announcements for Northeast Airlines, is using four people to handle the filter-like flight announcements. He usually cuts about 40 minutes in a single four-hour session, using the same actor. However, he'll hereafter use four actors for an hour each. A cast of actors is also regularly used for the spots.

Dick Stark is the commercial announcer for the series. Pedlar & Ryan is the agency.

## Frisco

Continued from page 24

any of the five applicants for the remaining two channels, planning to operate 30 hours per week. It was brought out during the telecast, however, that KTLA, with an average of 35 hours of weekly programming, employs a staff of 75, whereas Par plans to staff its station with a smaller operation with only 45.

Par attorney Karl Smith objected to the application to KTLA, claiming that it is discriminatory against Jews and Catholics, and will file a statement of protest, according to Hudes, but feels the passed bill is better than nothing and little more can be done now. During the committee's 15-month campaign, Hudes produced nine half-hour and 18 quarter-hour shows. Final one, "The Man With a Cause" starring Henry Fonda, was aired by more than 800 stations.

Lillian Barsal, who was associated with Hudes at CDCP and previously for five years at OWI, has joined him in the package firm.

First to take the stand was Don McKee of Television California T.C. and Radio Diablo are protesting award of channel 12 to Stockton, and McKee tried to prove interference to anyone getting channel 11 in Frisco.

T.C. said they could cover 4,833 square miles with a 500-foot antenna and 50 kcs. Attorney Vincent Welch, representing the 20th Fox, jumped on that one, declaring 20th's survey in the same locale and under similar conditions brought an estimate of 1,210 square miles, a substantial difference.

Welch provided most of the life of the session yesterday, when he questioned KROW's engineer, Joseph A. Walschmidt, at length on additional financial exhibits. Judge Roseman joined Welch and it was obvious they are trying to jump the Commission hurdle favoring local stations wherever possible. KROW has applied for one channel in the San Francisco Bay area, serving Oakland and other outlying towns, while all other bidders are planning to be in Frisco proper. CBS and 20th would like to prove KROW cannot afford operation of a station and thus eliminate one rival for

## HUDES TO PACKAGE

### NON-COMM. SHOWS

Citizens Committee on Displaced Persons is being disbanded as a result of Congress' passage last week of a DP bill. The committee's radio director, Ted Hudes, whose franchise for production of the group won wide station acceptance, is going on his own with what he believes to be the first radio-telepackage firm in the country to non-commercial public service shows.

CDCP group isn't at all satisfied with the DP bill enacted, feeling it is discriminatory against Jews and Catholics, and will file a statement of protest, according to Hudes, but feels the passed bill is better than nothing and little more can be done now. During the committee's 15-month campaign, Hudes produced nine half-hour and 18 quarter-hour shows. Final one, "The Man With a Cause" starring Henry Fonda, was aired by more than 800 stations.

Lillian Barsal, who was associated with Hudes at CDCP and previously for five years at OWI, has joined him in the package firm.

## WCPO Day in Cincinnati

Cincinnati, June 22.  
For WCPO's 11th birthday as Cincinnati's first news station, Mortimer C. Waters, chief, continued his annual custom of guesting children born on June 19, 1937, during the airing of an ice cream and cake party Saturday (19), proclaimed as WCPO Day by Mayor Albert B. Cash.

Started as 100-watt WFBF in 1922, the station jumped to 250-watts and changed to the present call letters in 1935 when it was purchased by Scripps-Howard Radio, Inc.

The two remaining Frisco channels, along P. Hearse, KROW station, who came in over the weekend from Frisco, seemed confident at the before-mentioned hearing, but following to Welch's questions several times,

## 27th Year of Radio Leadership in Utah

## ...and now TELEVISION!

KDYL's station, WKXS, is now on the air with regularly scheduled rebroadcasts—proving the way for commercial television soon to be inaugurated.

WABC

AM-FM-TELEVISION

National Representative

JOHN BLAIR & CO.

"Yes, without Wheaties it would be remarkable!"

## Playtex E. T. Caters To Giveaway Reflex, While Nixing Edwards Stunt

Besides killing off a stunt that Bud Edwards had jotted down on his cuff for next season, the recorded "Laughing Lady" announcement has worked out so well for International Latex Corp. in its current campaign on Playtex girdles and bathing suits, that the account is planning to extend the idea to other products. The first stunt, which has to go into the air every week to four and is spread over 150 stations.

It's a case here of an advertiser cashing in on a current craze for trying to identify sounds without obligating himself for prizes. The premise upon which the recording had been based was that all an announcer these days has to ask following a series of recorded sounds, "Who is the . . . ?" and the listener will respond to the challenge with concentrated attention. The theory, judging from early dealer reports, was confirmed away beyond expectations.

As for the Playtex recording, the "Laughing Lady" entails no guessing. The query which precedes the laugh is merely a conceit. After the announcer repeats the challenge, a woman's voice cuts in to say, "Why, girls, it's you, yes, you, if you'll wear Playtex."

For the "Laughing Lady" campaign under an odd coincidence, Edwards revealed day-and-date that when he returned his "Truth or Consequences" program to NBC in the fall his opening stunt would be a "Laughing Lady." In fact, the Compton agency, which supervises "T or C" for Procter & Gamble, subsequently inquired of FITC as to the originating circumstances of the Playtex c.t.

Pittsburgh—Roger Kelly, former WJAB announcer, has been appointed publicity director and sales contact man for Pitt's only exclusive FM station, WKJP, which expects to begin operations middle of August. After leaving here, he worked on Paramount's TV setup in Hollywood for a time.

## WHCU's Hanna to Plead Reporters' Sources Case

Syracuse, June 22. Argument that radio newscasters will be barred in proposed New York State legislation enabling reporters to protect their sources of information, will be supported by Michael R. Hanna, general manager of WHCU and director of the N. Y. State Law Revision Commission. Commissioner is slated to meet next Tuesday (29) at the Bar Assn., 42 West 44th street, N. Y. Hanna will be accompanied by E. R. Vadebonco, vicepres. of WSVR.

## Landi Trio's CBS Show

Landi Trio, one of the airwaves' best vocal outfits, has been packed for CBS to return to the web's ether starting next Monday (29) in a five-a-week morning half-hour preceding Arthur Godfrey's Chestfield show. Time spot, opened up by transfer of two soaps, "Hilltop House" and "David Harum," to other periods, is expected to give the Landis "Sing Along" sequence a strong sponsor appeal.

Trio's format and cast will be the same as when that show went off CBS in November, 1946. Carol Ames will be female vocalist, Johnny Cole pianist and Chet Kingsbury organist. Audience participation quiz, "Sing for Silver," with cash and merchandise giveaways, will be revived. Jack Carney will produce and Phil McHugh direct.

Commitment isn't expected to affect the trio's spot on the Bob Hawk NBC show Thursday nights, Landi's last stanza of their own was aired by Mutual.

## WOIC Breaks Ground

Washington, June 22. Washington's fourth television station, WOIC, Bamberger Broadcasting Service, plans to be on the air October 1. Ground breaking ceremonies for the transmitter building were held last week at the site where a 300-foot tower and antenna already have been erected. WOIC, owned by WOR-TV, New York, will be connected to New York station by coaxial cable.

## Dopey Music

Chicago, June 22. Dr. Edward L. Cornell, Chi olesetrian, reports that patients inclined to race their motors while on the operating table. Combo for use in operating rooms was developed by Zenith Radio and installed in a hospital here several months ago. Set has earphones and a loudspeaker and doesn't generate static electricity, which can explode anesthetic gases.

One of Dr. Cornell's patients arranged a special musical program on an FM station to fill her during a 90-minute Caesarian operation. Patients can bring their own platters, says the doc, or select them from albums at the hospital. The anesthetist controls the volume and tunes the set.

## N.Y.'S O'WOR GROOMS IRISH TENOR IMPORT

Irish tenors are in season at WOR, N. Y. Mutual key in mid-July will import Michael Duffy from Dublin on an exclusive contract and build two weekly shows around him. He was "discovered," as far as WOR is concerned, by the station's traffic manager, Barney Boyle, who is himself blossoming out as a purveyor of Irish folk songs. Celtic Records, N. Y., has just waxed a four-side album of shamrock ditties played by Boyle, who is belted on the platters as Barry Boyle.

Duffy, whose name will be changed by WOR to Michael O'Duffy, records for HMV, British affiliate of Victor, and has a NBC show called "Archaic Melodies." He's a 29-year-old native of Ulster county and recently was rated a 25-A Review, an Irish publication, as second only to Beniamino Gigli as top-ranking singer among Irish audiences.

Station signed Duffy after hearing recordings brought back by Boyle from a trip to his native Ireland.

## Tele Will Supplement Radio, Not Supplant It: RMA Prexy

### B.B. Ande Still Loyal To Radio, Not Tele, Is Claim

Editor, VARIETY:

I have just taken a survey of our control room engineers and found all of them listening to the baseball game on WHN. None was watching TV. Such a controlled survey is just about as partisan as the Pulse television-radio survey of baseball reported in Variety last week which is based on interviews. I believe, only about 40 television-equipped homes.

Fact of the matter is that baseball's radio audience in the New York area has not diminished but grown, based upon these same Pulse ratings for May, 1948 over May, 1947. The combined three-station baseball audience averaged 11.4 this year against 10.5 last year, an increase of possibly 150,000 listeners a day. These figures certainly don't support your conclusion that "sponsors will obviously pull out of radio" into television. Here at WHN the SBO sign is still out; we still have a waiting list of advertisers anxious to sponsor sports features, shrewd enough not to relinquish a great and growing medium.

It is fallacious to assume that all television viewers are coming out of the radio audience. While undoubtedly some of them might otherwise be listening to their radios, others would not be listening at all. They might be reading, playing cards, doing their housework, going to films or going to the game itself. Television's gain is not radio's loss alone.

Director of Advertising and Promotion, WHN.

Cincinnati—As a builder-upper for both him and the station, WKCY is booking Fred Holt.

Chicago, June 22. Max Balcomb, prez of the Radio Manufacturers Assn., which held its 24th annual convention here last week, predicted that television would jettison make AM and FM radio obsolete. "Television," he said, "is just an addition to radio. I don't see any chance of television washing out radio."

In odd contrast to this statement the four-day meet spotlighted two significant trends within the last six months: (1) radio receiver production is tapering off while (2) television receiver production is shooting upwards.

Balcomb estimated that radio receiver production for 1948 would fall 5,000,000 short of the 1947 all-time high of 19,500,000. Pipe lines empty throughout the war are now filled to overflowing, he disclosed, especially in regard to table models. Demand for console radios had been reduced, he said, because heavy cash outlays are directed to tele.

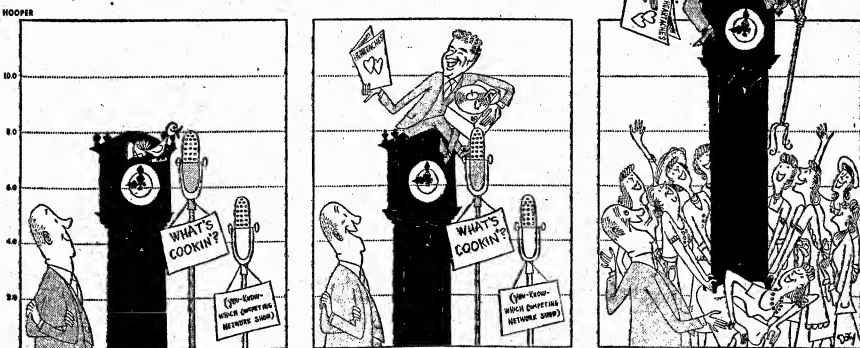
Speaking for parts manufacturers J. J. Kahn estimated there would be 600,000 tele receivers in use by the end of 1948. 2,470,000 in 1949, 5,270,000 in 1950, 9,000,000 in 1951, and 13,500,000 in 1952. But for parts manufacturers will continue brisk, he said, because tele sets require more components than radio.

## P&G DENIES ANY BIDS TO SPONSOR WINCHELL

Cincinnati, June 22. Contrary to reports, Procter & Gamble is not negotiating to take over sponsorship of the Walter Winchell series Sunday nights on ABC next season. According to William M. Ramsey, radio director, the soap firm is not in the market for the commentator and is not considering any additional major program bids.

P&G policy is generally against sponsorship of controversial shows.

## WBT has a good time...



WBT averages an 8.0 Charlotte Hoopering from 9:00 to 10:00 a.m.—.57% better than the nearest competitor (a top network show)! That's good in any league.

But on WBT—where the average of all daytime rated periods all week long is a 12.8 rating—beating the best by only .57% isn't good enough. So we built a new 9:00-10:00 a.m. audience participation show for housewives. Called "What's Cookin'?" With guests, give-aways and gimmicks. Starring Kurt Webster, whose solo feat of reviving "Heartaches" created a national sensation and sold more than 5,000,000 records.

...and makes  
the most  
of it

And look what you will have now: a nationally-known, locally-idolized personality...with a top-notch show...in a period where WBT already outrates all competition. On 50,000-watt WBT, serving 3,500,000 people in 98 Carolina counties. So...if you're looking for a good time—and want to make the most of it—grab a share of "What's Cookin'?" before it's all gone.

M. E. Hooper—Oct. 1947-Mar. 1948. \*Size T-V, March 19 and 24, 1947

JEFFERSON STANDARD **WBT** BROADCASTING COMPANY  
CHARLOTTE, N. C. • 50,000 WATTS • Represented by RADIO SALES

# GOP Hopefuls Ditching Convention's Hubbub in Favor of Hotelroom Tele

By FLORENCE S. LOWE

Philadelphia, June 22. — The GOP Presidential aspirants aren't bothering to leave Convention Hall. They all have television receivers in their hotel suites and camped headquarters, and they're taking in the proceedings from comfortable armchairs. It's an entirely new twist on political power and a hint of things to come.

The delegates, for instance, aren't getting to much of their favorite candidates. Sen. Arthur Vandenberg's backers brought him in last night (Mon.) in an effort to stampede the convention, but it didn't work.

Indication also of the growing impact of TV was gained from many convention spectators, who were able to come to the hotel after watching it on tele. But many of them also said they'd decided to go back to their video screens, from which they could look on with more convenience and comfort.

The TV boys are fretting about the quality of some of the sound pictures, and they blame AT&T, which came to the convention after watching it on tele. But many of them also said they'd decided to go back to their video screens, from which they could look on with more convenience and comfort.

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Consensus among the video crowd is that the quality of the pictures is not as good as the sound. Robert Taft and Gov. Earl Warren

62,000,000 Aud

Philadelphia, June 22. — A U. S. radio audience of 62,000,000, the largest ever to listen to a session of a political convention, last night (Mon.) heard the proceedings at the keynote session of the Republican National Convention in Philadelphia, it was announced today (Tuesday) by the research department of CBS.

are proving most vidogenic among the White House crowd.

Radio gabbers-turned-videorecorders are shoving twice daily and keeping their clothes and hair in tip-top shape. They're not bothering with make-up.

Washington staff of Newsweek is working closely with DuPont's tele unit. While there is no such thing as a free lunch, it's believed a portion of a possible future working arrangement such as Life may be gained with NBC tele.

Pre-convention programs came over well, with a good picture of the growing excitement being projected across the country. Best bet was the information last-minute studio shows with whatever star could be located. On the eve of the convention it was all about the stars, rather than the mobile unit pickup, which clicked.

Clare Booth Luce interview by WCB's Margaret Arlen made news with the ex-Congresswoman's colorful declaration "I'm Vandenberg. Through the tele camera's door little for the attractive Mrs. Luce, whose voice and manner made the dramatic make it a stand-out telecast on the eve of the big day, thus steering by Mrs. Arlen helped.

Successful Combo

NBC's 10-30 pre-convention inaugural was a successful combo of studio and mobile unit telecasting. While the latter was the best, o'clock gavel which brought the convention to order and set the TV stage in operation. It did a competent roundup job. Surprisingly straight commentary by pick-up of Sen. Gruener and John Swartz more colorful than the pickup, which was intended to supply the human interest element. Two newscasters photographed well, though Gruener's heavy beard shadowed the face for the camera.

Personal chatter between the two newscasters should have registered well with that portion of the audience which has been fed politics diluted with a little humor and sideglances. Question of whether the serious and the light would go for this can be raised, but there's plenty of the serious stuff, with the light come as the convention proceeds.

On the other hand, a bigside view of the route to the GOP headquarters at the Bellevue-Stratford to Convention Hall—a natural tele-play—would be a dull parade of tall buildings and empty streets.

The NBC-Life chain breaks

rate attention. They suggest the possibilities of video commercials which would come of the picture. AM. Format of these, arranged by the staff, is effective—a special GOP cover of the picture screening of a recent highlight. Effect of seeing an unrelated event mildly felt, but less of a break in the continuity than the ordinary radio.

The first day of the pool arrangement, allocated to ABC, ran smoothly with inevitable interruptions which have yet to be ironed out. The sidetrack interviews by Bryson Raich took up the momentum of the running story, and gave the necessary local touch. Effectiveness varied with the interview, with Raich's job being complicated by the fact that the candidate was not in the hotel and headquarters on the initial day.

Yankees of the running tele proceedings is shown up as they actually are—brief spots of high excitement with wide oases of dullness and monotony. Biggest mistake was the use of a preceding post-advertisement telecast after the morning session, of an empty stadium, and such things as the second shot of a newspaper on a chair. Five minutes of this might have been better.

The use of the 20-second breaks of Life commercials, the se, rebroadcast set up of the net for use by the audience, and the use of the Hi-Damroth board, and a series of special bridges ranging from 10 seconds to 20 seconds, connect switches and help continuity. Also being developed by the Y&R group are the 20-second breaks of Life commercials, the se, rebroadcast set up of the net for use by the audience, and the use of the Hi-Damroth board, and a series of special bridges ranging from 10 seconds to 20 seconds, connect switches and help continuity.

The Hi-Damroth technique is being used on a large scale for the first time. A visual aid in the form of a black fabric covered board to which cardboard drawings, symbols, charts and figures are attached is the nearest thing to film animation yet tried on tele. Technique is being used in the opening of the proceedings which might make dull, involved narration, much in the manner of the old methods, as well as for background scenes.

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After covering the convention, Hofstede will make a brief tour of the country. Unit cost was about \$25,000.

Video on the Hoof

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Station has mounted large photo projection receivers on three jeeps to enable the mobile unit to make a mobile club and has them traveling from curbside to curbside throughout the city.

IT'S A BET

Philadelphia, June 22. — Richard L. Hofstede, a Washington news analyst at the convention, says it's so difficult to make a bet on the outcome of the GOP will nominate that he's making only one.

His guess will put or take a thousand. He says that Joe Martin is the favorite, but he's not sure. He says the number of the round in which Jersey Joe Walcott will knock out Joe Louis.

## Unsung Heroes

Philadelphia, June 22. — Perhaps the unsung heroes of the GOP convention were the technicians, engineers, electricians, etc.—the men behind the scenes who set the stage for this mammoth operation, and made the whole communications picture possible.

It was probably the most intricate setup of its kind ever assembled. Delegates marveled at the ability to extract copies of the continuity of the endless miles of wiring, agreeing it was one of the greatest technical feats of the history of special events. That it all went off without a hitch was the major riddle of them all.

## Y&R Evolving Mass Coverage Pattern Via GOP

Philadelphia, June 22. — Young and Rubicam Inc. distinction of being sole agency staff radio-tele at the GOP convention, setting a precedent which may well become a pattern for mass coverage.

The veteran Y&R staff, headed by Dave Levy, is working hand in glove with the NBC-Life video operation. Of course, are regular agents for Life.

Special bullwark of the agency group is the 20-second breaks of Life commercials, the se, rebroadcast set up of the net for use by the audience, and the use of the Hi-Damroth board, and a series of special bridges ranging from 10 seconds to 20 seconds, connect switches and help continuity.

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## Convention Highlights

Philadelphia, June 22.

Convention City is also Radio City, with net and station reps spread all over the place. In addition to suites convention headquarters, studios and work rooms on four different floors of the Bellevue Stratford, GOP headquarters, staffers are housed throughout the city. ABC and CBS have taken U. of P. students with house mothers and breakfast. NBC is spread over at least 15 hotels. MBS, says a tele staff, and therefore the smallest in number of the nets here, is concentrated in three hotels and the University Club. Plans of accommodations was copied by NBC's Syd Elges and his press staff, who live in luxury on a rooftop suite at the Sheraton, with Elges boasting a canopied bed. Tom Koode, director of NBC

## Her First Love

Philadelphia, June 22. — The marriage of tele and motion pictures is still a thing of the future in the mind of the GOP convention video staff.

Listening to Edward R. Murrow on CBS' "People's Platform" broadcast, one of the staffers served a single of admiration towards the handsome commentator. "He's too handsome for television," he ought to be in the movies.

press dept., is busy reuniting with his old pals from D.C., his former campaign group. Dito for Dave Levy, Y & R exec here who can't open an Life-NBC prep.

Everybody's doubling up. Even topsters like NBC's Nerys Trammell, who was a sight to behold, are eyeing the cameras with sleeves rolled up directing the final touches to the NBC layout at the Convention Hall.

The way directors are pinch hitting to makeup artists for studio tele work, and the way the cameras are set up, is a sight to behold. The way directors are pinch hitting to makeup artists for studio tele work, and the way the cameras are set up, is a sight to behold.

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every phase of the work, including tele city. Albert Warner, fresh from the GOP campaign, was named as the liaison between the two parties. What price glory.

The preview broadcast done by the entire MBS technical staff was a real test of the new equipment. Al Bryant and Sam Smith, who are running the MBS operation, are the first four U. of P. students whose sole job in taking the job is to handle the new Convention Hall. NBC commentators have set up a pool arrangement, instead of their usual method of working independently, with all items funneled through a news clearance desk under supervision of William Brooks and Frank McCall. CBS Newman compares the new setup with the one of the '44 vintage, which weighed 40 pounds, with another 40 pounder trailing it.

Mrs. Louis Weiss, wife of the MBS chairman of the board, arrived here from the Coast with her own camera and a camera operator. The suite arranged for her by local staffers was a single room with top. Quality of the "live" broadcast was a single room with top. Quality of the "live" broadcast was a single room with top. Quality of the "live" broadcast was a single room with top.

Key Campbell, assistant to Ted Church, CBS news director, leaves his eye on the cameras. He has completed her convention chores. Another post-convention work is the MBS. The ABC television producer, who moves to L.A. to become program manager for the network's stations. Morgan Betty's first act on arriving here was to lose his camera. Engineers looking for George McElrath, NBC manager of operation, found him busy with a script.

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## Television Steals GOP Spotlight

Continued from page 1

shouldered its way to attention here in wondrous manner. When Pennsylvania's big delegation met last Sunday night (20) to decide whether the two opposing factions would fight, the Kist and setup had a video camera planted in the center of the caucus room, with floodlights burning and crew ready for action. Video interviews, too, Jim Dineen, the one faction, and Senator Ed Martin, leader of the other. Tele saw the full impact of the drama which culminated in a truce. It sent the story out—just as it happened—over the radio and newspapers had the news on the street, and more completely and accurately than the sound radio.

Tele paraded big, portable sound equipment through Philadelphia, and parked them on the pavements outside Convention Hall to carry that angle of the convention story to the nation.

Sidekick interviews with prominent personalities in the nation's life were one of the features of the pool's mixers. ABC, NBC and CBS all showed the highlights of these looking like a glass-bubble enclosed airplane fuselage.

Inside the Convention Hall, the cameras played on the scene from various angles, with the networks running days in and out of the combined shows. Some of the tele staff came through in exciting fashion. One of the most interesting in this type of show was extremely dull, but always it attracted a crowd.

On the balcony floor of the Convention Hall the Pennsylvania radio has set up a lounge and snack bar for newsmen. How after during the day and evening sessions.

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## MPCE Jobs Set Divvy Plan Stirs Up Storm: Toppers 'Sitch' Whole Idea

Music Publishers Contact Employees union director has been the subject of controversy among its members Monday (21) morning when it was suggested that working cardholders contribute percentages of weekly salaries to the union's coffers. So great was the resentment against the idea, which exploded among the members, that a luncheon meeting by Bob Miller, secretary of the MPCE, Joe Santy, secretary of the Professional Music Men's relief committee (PMCM), and Rocco Vocco, prez of PMCM, called the whole thing off. It seemed there was no need for the tap.

Idea was sponsored by a resolution passed by the MPCE Council. It called for MPCE cardholders making \$75 or more per week to contribute 3% to the PMCM and those under \$75 weekly to kick in with 2%, with a limit of \$25 weekly. Idea was to boost the union's relief fund, which is the unusually high number of contact men who work wouldn't run the industry dry by taking \$250 in relief they're entitled to if they're in dire circumstances.

Miller's letter asked the members to attend a meeting tomorrow (Thurs.) evening to vote on the proposal and to discuss the matter. The members were to be asked to deduct the coin from salary checks and remit it to the union if the employee agreed. This angle riled paper men, who have enough piled up in connection with the union. It riled many others because they too, despite being owners, hold MPCE cards and were asked to kick in.

Idea heated up contact men who hold jobs, too. Many pointed out that in 1940 there were less than 300 members of the MPCE (then called FIMI), and now, because of the expansion of the industry, are over 600. It was pointed out that many jobs are Johnny-come-lately and relief money isn't needed by working co-unions. It was good many were only wartime stopgaps.

At any rate, the idea didn't last long. The turn MPCE men did was to convince the executives there weren't so many of the 70-odd men out of work who deserve help and that the current treasury could take care of their needs.

## Thompson Gets Both Music, Disk Rights To 'Happiness' in Can.

An unusual deal was worked out recently when Canadian rights to both sheet music and records of the pop song "My Happiness" went to one firm, Gordon V. Thompson Ltd. Arrangements for sheet sales were made with Louis Bessie, publisher of record rights with Danamon, both of Kansas City. Pressings of the record made by Ion and Sonora Records are being sold in Canada from stampers furnished by Danamon, and Thompson will handle the disk under the Danamon name. "Happiness" is backed by "They All Recorded to Beat the Band." "Happiness" has sold over 750,000 records in the States and is 13th among record favorites in Canada in its second week of issue.

## DISKS, LIKE POSIES, NOW CAN BE SPOKE BY WIRE

Chicago, June 22. Record albums will be ordered by wire, similar to sending flowers and candy. Newly formed Naxos record delivery system is set up an idea where patrons can order disks in any part of the world and have them delivered anywhere.

Promotions are planned to the 12th national holidays, similar to those made by the other industries. All record companies agreed to co-operate, writing the route as means of saving money and less delivery and breakage charges.

Program, previewed at the National Association of Music Merchants Convention here last week, will go into operation Sept. 7.

## Warren Music's Folderol

Harry Warren Music Co., subsidiary of Robbins Music, will be deactivated for the present. Firm was claiming that it was the recent revival of "Don't Blame Me" until the end of the song's run, and the company took neither until the sales dip blows over.

Charles Warren, now in New York, is the beneficiary of the company's songwriter brother's name will return to the Coast.

## MPCE Sets Meet On Peatman Log

Music Publishers Contact Employees Council, which has been trying to rid the music business of the performance measuring service conducted by Dr. John Peatman, has asked for a meeting with the trade papers on the subject. MPCE wants to discuss the surcharges from all but one or two of the major firms that they are discontented with and the organization is now seeking to induce the trade papers to discontinue printing the weekly tune performance ratings, which is the basis for Peatman's (Thursday) in New York.

Although the MPCE men claim to be at odds with the trade press in getting publishers to drop the Peatman log, the one or two who are in the picture are adamant against dropping the log system. Major opponents of the plan is the Shapiro Bernstein firm. Louis Bernstein, its head, points out that all major industries are using the Peatman log in getting and circulating production figures (which is what the Peatman log is for) and that it would prove nothing to black out all performance charts.

Bernstein asserts that the Accurate Reporting System, which supplies the data for the Peatman log, concerning N. Y. plugs, will remain in business and that to eliminate Peatman will simply force publishers to put girls to work to compile individual performance charts, which ultimately will be delivered weekly to radio producers. In the end, he points out, the exploiting of songs will again be reduced to adding up the number of plugs a publisher secures weekly, which will bring back with it many of the evils which have plagued the system of evaluation, based on Peatman ratings.

The other hand, there are equally as powerful publishers who agree with what the MPCE is trying to do. Herman Starr, head of the Warner Bros. publishing firm, is behind the contact group. He's behind the idea that the MPCE should take all sheets with all music business.

## CBS Spanks Berlin For Parody Stance, Bars 'Parade' Plugs

CBS last week rejected a bid from Feist for a plug for "A Fool with an Umbrella" on the network's Saturday night giveaway show, "Sing It Again," because of Irving Berlin's personal stance about having his other works parodied on the program. "Parody is the essence of the 'Easter Parade' score (M-G).

All efforts of the web to induce Berlin to let the program do a double twist (straight and parody) on Berlin songs have proved of no avail and CBS advised Feist that he would have to make good enough for Berlin's other tunes it will have to do without Berlin material.

Chappell publishing group had previously assumed a similar policy in connection with its show tunes but now they are now well off from works of such writers as Oscar Hammerstein II, the late George Gershwin, Cole Porter and Richard Rodgers and the late Lorenz Hart.

## De Luxe Sues Apollo, Charges Artist 'Stolen'

David Braun and George Furst, trustees under a reorganization plan for De Luxe Records, filed a \$15,000 damage suit in New York federal court last week against Apollo Records, charging the defendant illegally used the services of Richard A. Richardson, a recording artist. An accounting of profits is also sought.

De Luxe and Richardson, according to the complaint, entered into an exclusive contract in 1946 calling for options until 1952. It's claimed that Apollo, aware of the artist's deal with De Luxe but nevertheless induced him to breach and violate the pact by recording for the defendant.

Since Apollo's alleged takeover of Richardson, De Luxe charges that he has deprived of his services. Under the plaintiff's original contract with Richardson was paid scaled from \$20 a side up to \$100 a side in 1952 and '53 in the event the option was exercised. Braun and Furst were appointed De Luxe trustees by a New Jersey district court last April.

## Pubs See Fertile Field in TV For 'Stories' on Tunes

"Scope of possibilities in the use of pop and standard songs by television is the all-around picture about a completely new sideline to music publishing—the writing of brief stories or synopses of the thought that inspired the tune and the action which its lyric covers. Louis Bernstein, head of Shapiro Bernstein, is so convinced that music publishers will in the future find it mandatory to transcribe and produce with ideas in which to dress song performances that he has incorporated the idea in outlining the lyrical stories told by both pop and standard material in his company's catalog.

Songwriters get ideas for songs in many and varied ways. Sometimes it's a remark overheard; sometimes it's a phrase that comes out of a situation. Whatever the basic reason for the birth of a song, Bernstein feels that the percentage of the causes will supply material for a synopsis leading from the outline to the actual story. He felt that in this way video producers will have something to build upon. They will anticipate a pop or a standard before tele cameras and while in the majority of cases production budgets would prevent too close attention to a lyric story, at least food for thought would be provided to help avoid run-of-the-mill performances.

Publishers are well aware that many of the incorporated stories valuable to tele producers, and they expect many standard songs will be used to give other that reason. However, it's also anticipated that this obvious requirement of new tunes will give rise to a new type of song writer. That lyrics of the future will be written by the idea man rather than the lyricist will be fitted to tele action.

Chicago, June 22. National Assn. of Music Men's convention here last week opened and closed on a blue note. From one end of the new music business very little was accomplished by the conventioners except beef about the new music business. Attendees seemed to blame most of the dipping public response to the new music on the low quality. It's stated that kids are still buying the majority of sheet music but the new few of the current crop of tunes appeal to them.

There was concern over the effect the disk ban has had on sheet and disk sales. Conventions of the music industry are a pretty good percentage of buyers are not in action due to their belief in the new music.

Released due to the American Federation of Musicians embargo.

## LOTS OF SQUAWKS AT MUSIC MEN'S POWWOW

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## Heavy Rains Put Damper on 1-Mile Band Dates' Boxoffice in East

## Glaeser's Expansion Plans

Hollywood, June 22. Joe Glaeser is disclosing that his new 1-Mile Band, a recording promoter who hadn't, on the average, been reaping very strong box office results in the last season, is under way, a handful of early starts were turning in good figures and the band is expected to be picked up a bit in anticipation of good conditions. The 1-Mile band, however, the optimism was washed away in the ruined dates, canceling that many offers received, often on short notice, etc.

As it stands now, there is enough sales being made by the band, but few of the dates are doing more than average, often losing money. Guy Lombardo is claimed at the moment to be perhaps the only band consistently selling into percentages. Lombardo's eastern one night performances, Tommy Dorsey has been spotty; little stage shows, Guy Lombardo's midwest; Tex Beneke has ranged from good to fair. These bands are the ones that are doing the gate on the standard dates, with the exception of Dorsey, who is doing a lot of business with the agency men do not blame them too much for their failures in the current conditions.

However, promoters still condemn the prices being asked in guarantee for top and medium level acts. Some of the promoters are the maestros at whom the promoters aim those price beads are in line with the market.

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## Oberstein Plans 39c Disk Revival

Eli Oberstein intends hanging a 39c tag on one of the two new labels he will soon begin marketing. Oberstein has the idea of the labels by his new Wright Records Co. That's a cutback to prevent the 39c price tag from recording industries trying to guess how much coin he'll lose on every disk pressed. In view of current production costs, it says "won't lose."

There's still no indication of exactly where Oberstein will tie the material to press, although he figured a good portion of it will come from England. Oberstein will be releasing the new labels next week or so in this connection and in behalf of the Atlantic Sound Co. Oberstein's plan is to supply labels musical backgrounds made to order to fit certain singers.

Oberstein's said he is now discussing his 39c disks with coin machine operators in the past few months. He has a record that would wholesale to them for 28c, goes without saying, but coin machine business is being off more than 60%, and a record that would cost them almost half of what established coin machine probably could get a break.

## N.Y. Diskers Ape His Animal Disks, Carroll Charges in Filing Suit

Eugene F. Carroll and Stapleton Industries filed suit in N. Y. federal court last week against Wand Records Inc., and Sterling Records Inc. They ask an injunction to restrain defendants from producing and selling records embodying Carroll's ideas, which he incorporated in his sold as Animal Records.

Action states that Carroll, formerly of the music business of Gene and Glenn, recorded a number of records for the period prior to June, 1947. The plaintiffs were sold under the Animal Records label and heard of the suit until last February, when he granted Stapleton the right to wax his records.

Last April, it's charged, Band and Sterling came out with a similar series of disks, copying Carroll's style. Plaintiffs also ask an accounting of profits.

## Shipping of Films O'neas Adds to Harry Fox Woes

Harry Fox, music publishers rep in licensing terms for recordings and films, is having a rough time currently because of the number of films being shipped overseas. Due to the war, music publishers of these films was not properly licensed since it was owned by Germany.

Harry Fox is endeavoring to secure the licenses and many foreign pubs, he says, seem of the opinion that the music business is around in the streets of the U. S. induced apparently, by war relief efforts. This new music business has had plenty of trouble securing licenses at fair prices.

Constant rains which have drenched the east all through the spring, especially on weekends have created a gloomy picture for promoters who hadn't, on the average, been reaping very strong box office results in the last season, is under way, a handful of early starts were turning in good figures and the band is expected to be picked up a bit in anticipation of good conditions. The 1-Mile band, however, the optimism was washed away in the ruined dates, canceling that many offers received, often on short notice, etc.

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However, promoters still condemn the prices being asked in guarantee for top and medium level acts. Some of the promoters are the maestros at whom the promoters aim those price beads are in line with the market.

## Klenner, Hoffman Reach Settlement in Royalty Coin Tiff With Vogel

Boston, June 22. John Klenner and Al Hoffman settled their long running tiff with Jerry Vogel over the royalty coin machine operators in the past few months. He has a record that would wholesale to them for 28c, goes without saying, but coin machine business is being off more than 60%, and a record that would cost them almost half of what established coin machine probably could get a break.

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## NAME BANDS ARE OUT AT TOTEM POLE, SEZ GILL

Boston, June 22. Roy Gill, operator of the Totem Pole ballroom in New York, is steadfastly clinging to his decision not to use name bands because of the high prices the fair rejected the overtures of all agencies to sell him toprane comedians and dancers for the season with Al Donahue's 25-piece band, which, he says, is building up a good name. Donahue has been at the spot since last fall, at first with a 15-piece band.

Gill contends that name architects "do not place his public" and that he is not interested in high prices. He explains that his patrons want to dance, which can be done with a 15-piece band for the major number of the more expensive combos. And if they don't dance, he says, it's no matter what the admission price is pegged at.

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# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**VARIETY**

**WEEK  
ENDING  
JUNE 12**

Weekly chart of the records on this jockeys' programs as "most requested" by the radio community. The chart is compiled by the National Association of Broadcasters, Inc., and is based on the results of a poll of 100 leading radio stations. Ratings are computed on the basis of 10 points for No. 1, 9 for No. 2, 8 for No. 3, 7 for No. 4, 6 for No. 5, 5 for No. 6, 4 for No. 7, 3 for No. 8, 2 for No. 9, 1 for No. 10. The chart is designed to indicate those records rising in popularity as well as those on the decline. The chart is based on the results of a poll of 100 leading radio stations. The chart is designed to indicate those records rising in popularity as well as those on the decline. The chart is based on the results of a poll of 100 leading radio stations.

Pos. Pos. No. Last Week This Week Artist Label Song

Pos.	Pos. No.	Last Week	This Week	Artist	Label	Song
1	1	1	1	Paul Brownlee-WALT	Decca	Walt Brownlee-WALT
2	2	2	2	Bill Evans-WGN	Decca	Bill Evans-WGN
3	3	3	3	Bill Evans-WGN	Decca	Bill Evans-WGN
4	4	4	4	Bill Evans-WGN	Decca	Bill Evans-WGN
5	5	5	5	Bill Evans-WGN	Decca	Bill Evans-WGN
6	6	6	6	Bill Evans-WGN	Decca	Bill Evans-WGN
7	7	7	7	Bill Evans-WGN	Decca	Bill Evans-WGN
8	8	8	8	Bill Evans-WGN	Decca	Bill Evans-WGN
9	9	9	9	Bill Evans-WGN	Decca	Bill Evans-WGN
10	10	10	10	Bill Evans-WGN	Decca	Bill Evans-WGN
11	11	11	11	Bill Evans-WGN	Decca	Bill Evans-WGN
12	12	12	12	Bill Evans-WGN	Decca	Bill Evans-WGN
13	13	13	13	Bill Evans-WGN	Decca	Bill Evans-WGN
14	14	14	14	Bill Evans-WGN	Decca	Bill Evans-WGN
15	15	15	15	Bill Evans-WGN	Decca	Bill Evans-WGN
16	16	16	16	Bill Evans-WGN	Decca	Bill Evans-WGN
17	17	17	17	Bill Evans-WGN	Decca	Bill Evans-WGN
18	18	18	18	Bill Evans-WGN	Decca	Bill Evans-WGN
19	19	19	19	Bill Evans-WGN	Decca	Bill Evans-WGN
20	20	20	20	Bill Evans-WGN	Decca	Bill Evans-WGN
21	21	21	21	Bill Evans-WGN	Decca	Bill Evans-WGN
22	22	22	22	Bill Evans-WGN	Decca	Bill Evans-WGN
23	23	23	23	Bill Evans-WGN	Decca	Bill Evans-WGN
24	24	24	24	Bill Evans-WGN	Decca	Bill Evans-WGN
25	25	25	25	Bill Evans-WGN	Decca	Bill Evans-WGN
26	26	26	26	Bill Evans-WGN	Decca	Bill Evans-WGN
27	27	27	27	Bill Evans-WGN	Decca	Bill Evans-WGN
28	28	28	28	Bill Evans-WGN	Decca	Bill Evans-WGN
29	29	29	29	Bill Evans-WGN	Decca	Bill Evans-WGN
30	30	30	30	Bill Evans-WGN	Decca	Bill Evans-WGN
31	31	31	31	Bill Evans-WGN	Decca	Bill Evans-WGN
32	32	32	32	Bill Evans-WGN	Decca	Bill Evans-WGN
33	33	33	33	Bill Evans-WGN	Decca	Bill Evans-WGN
34	34	34	34	Bill Evans-WGN	Decca	Bill Evans-WGN
35	35	35	35	Bill Evans-WGN	Decca	Bill Evans-WGN
36	36	36	36	Bill Evans-WGN	Decca	Bill Evans-WGN
37	37	37	37	Bill Evans-WGN	Decca	Bill Evans-WGN
38	38	38	38	Bill Evans-WGN	Decca	Bill Evans-WGN
39	39	39	39	Bill Evans-WGN	Decca	Bill Evans-WGN
40	40	40	40	Bill Evans-WGN	Decca	Bill Evans-WGN
41	41	41	41	Bill Evans-WGN	Decca	Bill Evans-WGN
42	42	42	42	Bill Evans-WGN	Decca	Bill Evans-WGN
43	43	43	43	Bill Evans-WGN	Decca	Bill Evans-WGN
44	44	44	44	Bill Evans-WGN	Decca	Bill Evans-WGN
45	45	45	45	Bill Evans-WGN	Decca	Bill Evans-WGN
46	46	46	46	Bill Evans-WGN	Decca	Bill Evans-WGN
47	47	47	47	Bill Evans-WGN	Decca	Bill Evans-WGN
48	48	48	48	Bill Evans-WGN	Decca	Bill Evans-WGN
49	49	49	49	Bill Evans-WGN	Decca	Bill Evans-WGN
50	50	50	50	Bill Evans-WGN	Decca	Bill Evans-WGN
51	51	51	51	Bill Evans-WGN	Decca	Bill Evans-WGN
52	52	52	52	Bill Evans-WGN	Decca	Bill Evans-WGN
53	53	53	53	Bill Evans-WGN	Decca	Bill Evans-WGN
54	54	54	54	Bill Evans-WGN	Decca	Bill Evans-WGN
55	55	55	55	Bill Evans-WGN	Decca	Bill Evans-WGN
56	56	56	56	Bill Evans-WGN	Decca	Bill Evans-WGN
57	57	57	57	Bill Evans-WGN	Decca	Bill Evans-WGN
58	58	58	58	Bill Evans-WGN	Decca	Bill Evans-WGN
59	59	59	59	Bill Evans-WGN	Decca	Bill Evans-WGN
60	60	60	60	Bill Evans-WGN	Decca	Bill Evans-WGN
61	61	61	61	Bill Evans-WGN	Decca	Bill Evans-WGN
62	62	62	62	Bill Evans-WGN	Decca	Bill Evans-WGN
63	63	63	63	Bill Evans-WGN	Decca	Bill Evans-WGN
64	64	64	64	Bill Evans-WGN	Decca	Bill Evans-WGN
65	65	65	65	Bill Evans-WGN	Decca	Bill Evans-WGN
66	66	66	66	Bill Evans-WGN	Decca	Bill Evans-WGN
67	67	67	67	Bill Evans-WGN	Decca	Bill Evans-WGN
68	68	68	68	Bill Evans-WGN	Decca	Bill Evans-WGN
69	69	69	69	Bill Evans-WGN	Decca	Bill Evans-WGN
70	70	70	70	Bill Evans-WGN	Decca	Bill Evans-WGN
71	71	71	71	Bill Evans-WGN	Decca	Bill Evans-WGN
72	72	72	72	Bill Evans-WGN	Decca	Bill Evans-WGN
73	73	73	73	Bill Evans-WGN	Decca	Bill Evans-WGN
74	74	74	74	Bill Evans-WGN	Decca	Bill Evans-WGN
75	75	75	75	Bill Evans-WGN	Decca	Bill Evans-WGN
76	76	76	76	Bill Evans-WGN	Decca	Bill Evans-WGN
77	77	77	77	Bill Evans-WGN	Decca	Bill Evans-WGN
78	78	78	78	Bill Evans-WGN	Decca	Bill Evans-WGN
79	79	79	79	Bill Evans-WGN	Decca	Bill Evans-WGN
80	80	80	80	Bill Evans-WGN	Decca	Bill Evans-WGN
81	81	81	81	Bill Evans-WGN	Decca	Bill Evans-WGN
82	82	82	82	Bill Evans-WGN	Decca	Bill Evans-WGN
83	83	83	83	Bill Evans-WGN	Decca	Bill Evans-WGN
84	84	84	84	Bill Evans-WGN	Decca	Bill Evans-WGN
85	85	85	85	Bill Evans-WGN	Decca	Bill Evans-WGN
86	86	86	86	Bill Evans-WGN	Decca	Bill Evans-WGN
87	87	87	87	Bill Evans-WGN	Decca	Bill Evans-WGN
88	88	88	88	Bill Evans-WGN	Decca	Bill Evans-WGN
89	89	89	89	Bill Evans-WGN	Decca	Bill Evans-WGN
90	90	90	90	Bill Evans-WGN	Decca	Bill Evans-WGN
91	91	91	91	Bill Evans-WGN	Decca	Bill Evans-WGN
92	92	92	92	Bill Evans-WGN	Decca	Bill Evans-WGN
93	93	93	93	Bill Evans-WGN	Decca	Bill Evans-WGN
94	94	94	94	Bill Evans-WGN	Decca	Bill Evans-WGN
95	95	95	95	Bill Evans-WGN	Decca	Bill Evans-WGN
96	96	96	96	Bill Evans-WGN	Decca	Bill Evans-WGN
97	97	97	97	Bill Evans-WGN	Decca	Bill Evans-WGN
98	98	98	98	Bill Evans-WGN	Decca	Bill Evans-WGN
99	99	99	99	Bill Evans-WGN	Decca	Bill Evans-WGN
100	100	100	100	Bill Evans-WGN	Decca	Bill Evans-WGN

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# Jocks, Jukes and Disks

By Ben Bodec

**PEEY Lee**—"Bubble-Loo, Bubble-Loo," "Why Don't You Do Right" (capitol). Miss Lee and her Harbour try hard to make something important out of Hoagy Carmichael's wailing and sound the sentimental interest, if any, will focus on the rendition of the torch song which she cut with Benny Goodman about six years ago. Columbia may have taken the edge off it, even that possibility by re-

## My Favorite Five

By **FRED JACKSON** (WWEZ, New Orleans)  
**"Serenade in Blue"** (Glenn Miller).  
 "In the Blue of the Evening" (Tommy Dorsey).  
**"Night That Makes the Sunset"** (Frank Sinatra).  
**"Trumpet Blues"** (Harry James).  
**"Chattanooga Choo- Choo"** (Glenn Miller).

releasing the Goodman-Lee collaboration on "Do Right" several weeks ago.

**Desmond**—"P. S. I Love You," "I Wonder Where My Baby Is Tonight" (M-G-M). Desmond goes so long without a hit as Victor. He's a much better singer than this fristle under the M-G-M label, but he's a high jumper. Perhaps it's the choice of tunes, or the thin instrumental band (piano, cello and bass).

**Vaughn Monroe**—"Cool Water," "Legend of Tahiti" (Victor). Monroe, with the Sons of the Pioneers in support, rides to glory on Bob Nolan's western refrain. "Water" makes pleasant harmony. "Tahiti" keeps Monroe out of the rough, but the lyrical impact here is not quite as engaging. Good stuff for ballroom in a program that's pitched in a subdued mood.

**Johnny Johnston**—"I Don't Care If It Rains or It Shines," "A Boy from Texas" (M-G-M). Johnston's piquant style and ability to sell a song are powers that have made "Rain," and the side has a slick chance of capturing attention. He even does up the belated "Texas" in shipshape fashion.

**Stan Kenton**—"How High the Moon" (Mercury). (Capitol). With Jerry Lichting on to the lyric in fetching style, "Moon" is added to a typical Kenton application of tonal fusion. Coupled instrumental travels in a far less hectic orbit and accords the spotlight to Kenton dignity. One of these creative distinctions in the jazz idiom.

**Dorothy Shay**—"Makin' Love, Mountain Style," "Finishing School Was the Finish of Me" (Columbia). Two numbers of Miss Shay's nitery repertoire that should leave ownership a pleasure for her fans. The lyrical "Makin' Love" isn't exactly for family circle, but even with the jockey's mischievous will to sell the song. Cutie on the reverse side is an ideal match.

**Art Lund**—"The Sad Cowboy," "I Long To Belong to You" (M-G-M). Lund's recital about "The Sad Cowboy" will have little sympathy for either the singer or the subject, while "Long's" tone, as set in the marriage background under Johnny Thompson.

## Platter Pointers

**Bill Russo's Experiments in Jazz** (Universal) packaged in four discs should give quite a kick to the jazz cognoscenti. "The Chorus" is intent, like Stan Kenton, toward developing jazz forms. **Tony Pastor** (Columbia) whips "Windshield Wiper" into an instrumental local and caterbawls of dissonance. **Harry James** (Columbia) carves a quality assortment of rhythmic and melodic upshot out of "Hankerin'" and rides "Don't Care If It Rains All Night" with a brassy tempo. **Casey** Cavanaugh Trio hawks dillies in a pair of briskly snatched "The Hot Spot" and "Fish and Chips." "Air Mail" should do heavy duty as a perkier upper on the general run of program spinning events. The harmonic embellishments for melodic in "I Must Be True" but return to the native health with the reverse side's "Cute Talka."

## Receding Floods Enable

### Jantzen Beach Reopening

Portland, Ore., June 22.—Jantzen Beach ballroom will re-open July 2. Flood waters have receded, the pool, owned by Jantzen Woolen Mills, figures it is now bled in big, with repairs effected in three weeks.

Recently when flood was at its crest here, June bookends of Leigh-on-Sea, Henry Busse and Charles Earle bands were cancelled and booking agencies in effect told to prepare to call off all dates through summer. It was feared ballroom would be so badly battered by Columbia River torrents it could not get into operation again until next year.

But by July, among others, are Charlie Barnett and Les Brown bands, one week each, with Harry James pencilled in.

## Decca May Revive Brunswick Label

Decca Records is considering reviving the old Brunswick label now that it has completely sidetracked the plans the company had for having the regular Decca label and they'll sell, it's said, at the same 75c.

Decca negotiated for Majestic for weeks before the label. One of the reasons the deal fell flat is the numerous delays caused by Majestic's attorneys. Plus which, the sales slump took a sharper dive during the purchase conversations. Decca came to the conclusion that it would be the wrong time to invest in anything, although there's no denying that it would like to secure more sales before the deal with Eddy Howard and Rose Murphy, Majestic's two prize artists.

If and when it dies regarding Brunswick go through, it's very probable that the disks will be reissued under independent distributors instead of the owned and operated branches which handle the regular Decca label. And they'll sell, it's said, at the same 75c.

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## Top of the Tops

Retail Disk Seller  
 "Nature Boy"  
 Retail Sheet Music Seller  
 "Nature Boy"  
 "Most Requested" Disk  
 "Nature Boy"

Seller on Cash Machine  
 "Nature Boy"  
 British Best Seller  
 "Galaxy Bay"

## ASCAP's Renewal

### Radio Talks Due

As soon as Herman Finkelstein, resident composer of the American Society of Composers, Authors and Publishers, returns from Brussels, where he is attending the annual meeting of the International Music Society, ASCAP intends cleaning up the new radio contract situation. Renewal of ASCAP's current nine-year deal with radio has been hanging for weeks on the threat of a few unsatisfactory, and upon Finkelstein's return the Society's reigning faction and members of its radio committee, now to meet with the broadcasters' negotiating committee and set the stage for the signing of the renewal.

Once the radio item is out of the way, ASCAP will set about erasing the television-scale problem from its agenda. This, too, has been hanging for some time. ASCAP heads are anxious to get it out of the way. Nothing can be done regarding the radio, however, until the basic AM and FM radio contract is disposed of. Meanwhile, television has had the use of ASCAP music on a token agreement in exchange \$1 a year.

## Ballroom Spices Terp

### Lure With Fashion, A.O.

Akron, O., June 22.—Something new has been added—a weekly "bonus for dancing"—at the Summit Beach amusement park ballroom. Last Thursday (17) in addition to dancing to Ross Holm's orchestra, the program included a 15-minute fashion show with beach wear and evening gowns displayed by models, plus a search for the hands and shoes.

Four amateurs are given a chance to perform with the final winner to be given a chance for a professional career. Dale Laines, park publicity director, holds auditions at the park each Sunday afternoon.

## Long-Playing Disks Prove Point At

### Unveiling; Extra Costs a Problem

## Pub. Contact Gof Tourney

### Is Set for Aug. 18 or 19

New York function of the Music Publishers' Contact Empire has been marked Aug. 18 or 19 as the date of its annual golf tournament. A fair is to be held again this year at Bethpage State Park, Long Island, on the Red and Blue courses, and it's to be a one-day tourney, as last year. Previously, the contest was a match play affair that took weeks to finish. It was to make allowance for rain the first day.

MPCE is already seeking the usual handout and other major contributions for prizes in the various class categories. Bob Miller, pres., is handling.

## Peggy Lee Nixes

### British Backings

Hollywood, June 22.—Capitol Records has started having new tunes dictated by English disc jockeys, along with other major waxes, but Peggy Lee, firm's top-selling warbler, has refused to have her voice for dubbing purposes.

It is understood that Miss Lee has turned down the offer, stating he will not record unless his long-time pianist, Carl Fisher, works with him, and of course, not without, being an AFM member.

Capitol's recording chief, Jim Conkling, still is in London having new U. S. hit tunes etched by British hands and shipped here, for vocals to be woven in. M-G-M, RCA-Victor and Columbia, for their smaller labels, have started regularly using the over-the-Atlantic route to beat the bus.

Capitol's recording chief, Jim Conkling, still is in London having new U. S. hit tunes etched by British hands and shipped here, for vocals to be woven in. M-G-M, RCA-Victor and Columbia, for their smaller labels, have started regularly using the over-the-Atlantic route to beat the bus.

Columbia Records introduced its new LP (long-playing) Microgroove records Friday (18) at the Hotel Waldorf-Astoria, N. Y., at an early afternoon cocktail party to which more than 100 newspaper and industry men had been invited. Originally, the company had intended withholding all mention of the new disk until its second annual dealers' conference, which convention at Atlantic City, which ended yesterday (Tues.), but premature release of the recordings took a major amount of the edge off the unveiling.

Edward Wallerstein, chairman of Columbia's directors board, handled the explanation and demonstration of the new disks, as well as, as one of a number of speakers. Others included CRC pres. Frank White, CBS Radio's Dick Martin, and James H. Carmine, Philco vice-pres. But none of the conversation they brought up bore much as much as two stacks of recordings, spotlighted on one side of the speakers platform. The first one of the two angles CRC is emphasizing is the new disks. These stacks consisted of 4 1/2-inch mid 10- and 12-inch Microgroove disks, each with a 10-inch hole, music contained in a stack of 10 and 12-inch four and five-record sets, with a 10-inch hole, and most eight feet, alongside. The comparison was conversation apt.

Wallerstein demonstrated the fidelity of the disks, first on high-fidelity equipment, then on a standard hi-fi set. The disks were to be sold at \$29.95, to enable the buyer to make a comparison with the old 7-inch 45's. The new HPM record-players will not reproduce them since they spin at 33 1/3 rpm. The disks are available on console. There's no question but that the disks were of fine quality; the sound was excellent.

**Special Equipment Needed**  
 That Microgroove sides cannot be reproduced on standard hi-fi equipment, however, may be regarded, particularly in view of the fact that the new disks are not yet available. Whether record buyers will want (Continued on page 41)

## Col. Records' Stress

### On Development of Its Own Tunes Paying Off

Columbia Records' decision recently to place more emphasis on developing its own, rather than to depend on appropriate those developments, has been paying off. In getting its own tunes, the company has found of indie folkies, Columbia stacked out five songs which it was certain that no other major or minor recording company had recorded prior to the AFM ban. Some had already been released to its distributors, and some not. But exploitation was designed to highlight the new tunes.

Of the five tunes cited there are well on their way toward hitting the charts. In the only swifter around the Walter Lantz film cartoon character of the same name, as a result of the AFM ban, Lantz is completing a deal whereby by Leeds will publish all tunes recorded from the company's cartoons.

Remaining songs on which Columbia is concentrating, on the theory that it is the only swifter around the Walter Lantz film cartoon character of the same name, as a result of the AFM ban, Lantz is completing a deal whereby by Leeds will publish all tunes recorded from the company's cartoons.

Song is published by Leeds Music. It was recorded by Kyser only a few days before the disk ban went into effect on the swifter around the Walter Lantz film cartoon character of the same name, as a result of the AFM ban, Lantz is completing a deal whereby by Leeds will publish all tunes recorded from the company's cartoons.

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## VARIETY 10 Best Sellers on Coin-Machines Week of June 19

1. WOODY WOODPECKER (4) (Leeds)	Key Kyser..... Columbia
2. YOU CAN'T BE TRUE DEED (11) (Billmeyer)	Griffin-Wayne.....Rondo
3. NATURE BOY (10) (Burke-VH)	King Cole.....Capitol
4. MY HAPPINESS (6) (Blasco)	Jon & Sandra Steele.....Damon
5. LITTLE WHITE LIES (15) (BVC)	Dick Haymes.....Decca
6. WM. TELL OVERTURE (3) (P. D.)	Tommy Dorsey.....Victor
7. TOOTIE OOLIE DOOLIE (9) (Chas. H. Harris)	Spice Jones.....Victor
8. CUCKOO WALTZ (13) (Chas. Hansen)	Andrew Sisters.....Decca
9. LOVE SOMEBODY (1) (Kramer-W.)	Vin Griffin.....Continental
10. BECAUSE (7) (Chappell)	Perio Griffin.....Rondo
	D. Day B. Clark.....Decca
	Perry Como.....Columbia

## Coming Up

PUT EM IN BOX (Remick)	King Cole.....Capitol
HEARNS WIN (Miller)	Petty Trio.....Universal
IT'S MAGIC (Wittmark)	Dick Haymes.....Decca
HAUNTED HEART (Williamson)	Doris Day.....Columbia
BLUEBIRD OF HAPPINESS (Remick)	Perio Griffin.....Capitol
YOU CALL EVERYBODY DARLIN' (Mayfair)	Perry Como.....Victor
BLUE SHADOWS (Santley-Fr)	Art Mooney.....M-G-M
FOR EVERY MAN A WOMAN (Melrose)	Al Trace.....Regent
DICKIEY BIRD SON (Robbins)	Bing Crosby.....Decca
MAYBE YOU'LL BE THERE (BVC)	Tommy Dorsey.....Victor
HEARTBREAKER (Leeds)	Freddy Martin.....Victor
TELL ME A STORY (Laurel)	Larry Clinton.....Decca
SERENADE (Leeds)	Gordon Jenkins.....Decca
I HATE TO LOSE YOU (Leeds)	Andrew Sisters.....Decca
	Perio Griffin.....Rondo
	Sammy Kaye.....Victor
	Ames Bros.....Decca
	Buddy Clark.....Columbia
	Andrew Sisters.....Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

## Inside Orchestras—Music

American Society of Composers, Authors and Publishers recently resolved any possible disagreements or jealousies among its four department heads by reducing the salary of Dick Murray from \$35,000 annually, to \$25,000. Murray moved over from Paramount Pictures, where he was head of that organization's music firms, three years ago next Jan. 1, on a three-year contract calling for the \$35,000 yearly.

This was done to provide an assistant to the late John G. Paine, one ready to step into his shoes in the event Paine went. After Paine's death, his duties were split among Murray, Herman Pinkelstein, Herman Greenberg, and George Hoffman. Since this is the way it worked out, and none of the other three are getting more than \$25,000 annually, Murray willingly agreed to the reduction to avoid dispute.

Charlie Barnet's present situation with Apollo has nothing to do with the payment of royalties due him. Under his deal with Apollo the last was required, by May 1, to pay him a guarantee of \$25,000 on 13 masters and if the label failed to do so the bandman could elect to assign the masters elsewhere. Apollo has been notified by Barnet's lawyer that the company has, because of failure to live up to the specific financial terms of the contract, forfeited its rights to the masters. So far there has been no transfer of the masters from Apollo. Meanwhile the label is supposed to not press any more Barnet platters, that is, none beyond the 30,000 copies it had on hand when it got the notice of forfeit.

### Spike Jones' Auxiliary Biz (Souvenirs, Etc.) Big Payoff on Road

Hollywood, June 22. Spike Jones doesn't miss a cent angle when he hits the road with his "Musical Depression" revue. Today, a majority of bands sell on one-nighters and other dates various types of books written around the history of the combo involved, but not always are they dispensed by the bandleader himself; established companies do the job, paying the maestro a royalty. Jones does this himself, however, and adds a few sales gimmicks of his own.

Jones recently completed a 11-month tour with his combo, playing to 400,000 people. In addition to those admissions, he got rid of 120,000 souvenir programs, approximately 10,000 Sat-O-Puns and some 300 cases of Spike Jones bubble-gum. Those items turn up plenty of additional revenue.

Jones finishes a two-week run tomorrow (Wednesday) at the Flamingo, Las Vegas, and comes back here for his final Coca-Cola broadcast until he resumes Oct. 1 for the same spot on the radio, going to Hawaii on his honeymoon (the married Helen Greco July 18).

## LAUREL A STORY

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New York

TOMMY VALANDO

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McHUGH TUNE

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DOWNAGIN,  
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### Mills Gets U.S. Rights To 'Suzy,' Italian Waltz Hit

Mills Music has closed a deal with Editions Musicioli Carlo, Milan, Italy, for the U. S. publication rights to the current Italian waltz, "Suzy," tune is by Pilibello and Klement.

In Britain "Suzy" is being published by the Athenaeum Music Co. Ltd., and a drive on the number there will coincide with release of the song here.

## Campbell, Porgie Splitup Imminent

Nicky Campbell and Al Porgie, partners in the Campbell-Porgie publishing firm, in all probability will end their partnership within the next few weeks. Two have had a disagreement of an undisclosed nature, and, unless the split is patched up, will fold the firm they established in 1946 with a financial arrangement with Broadcast Music.

Music business originally suspected a split between Campbell and Porgie last month, when the former left his New York office, his place in Hollywood and returned to New York. Porgie at that time denied any dispute with his partner and still says it did not occur until after Campbell got back to N. Y.

At any rate, if the two do split, BMI says it does not know whether both or either will separately establish a publishing business. It has had no overtures from either man for financial backing for individually operated firms. BMI has simply been advised by the firm's A. A. disagreement between the two and a breakup of the firm is imminent.

### GI Effect Wearing Off In England, Sez Loss

Boston, June 22. Fred Cole, WHDH disc jockey, pulled a new stunt when he interviewed Joe Loss, British band leader, via trans-Atlantic phone from London. Bit was fitted into Cole's "Carnival of Music" show and in all probability was the first stunt ever pulled.

Loss told Cole that the effect of the American GI on British musical taste, which at one time had the British music public jazz and swing conscious, has just about worn off and styles are back on the subdued and strictly sweet side. Loss also pointed out that disc jockeys and jukeboxes are an unknown quantity in England.

Murray Nash, Mercury Records hillbilly head, signed Benny Hess, Texas cowboy crooner, to the label. Hess cut 12 sides on his own before the ban. Mercury bought them.

## Bands at Hotel B.O.'s

Band	Hotel	Covers	Total
Weeks	On the		
Weeks	On the		
Xavier Cugat	Waldorf (400; \$2)	3	3,475
Bob Crosby	Pennsylvania (600; \$1.50)	1	1,700
Elliot	New Yorker (400; \$1.50)	7	1,475
Johnny Pineapple	Lexington (300; \$1.50)	84	900
Boyz n the City	Boyz n the City (150; \$1.50)	14	1,450
George Cavallaro	Antar (700; \$1.50)	5	4,200

\* New Yorker, ice show.

### Chicago

Chuck Foster (Boulevard Room, Stevens; 650; \$3.50 Min.-\$1 cover). Music conventioners hooked here. Boff 5,000.

Les at Philharmonic (College Inn, Sherman; 650; \$3.50 min.). Poor 1,650.

Ray Morton (Mayfair Room, Blackstone; 300; \$3.00 min.-\$2 cover). Kay Thompson opened (18; 3,000).

George Olsen (Beachwalk, Edgewater Beach; \$1.00-\$2.50 min.-\$1 cover). Rain cut down outdoor spot attendance, but still good 5,000.

Eddie O'Brien (Empire Room, Palmer House; \$50; \$3.50-\$10 cover). Home of the National Assn. of Music Merchants, who swelled gross to \$4,900.

### Los Angeles

Miguelito Valdes (Ambassador; 900; \$1.50-\$2). Strong 2,600 tabs.

Jan Garber (Biltmore; 900; \$1.50). Heavy 2,800 covers.

### Location Jobs, Not in Hotels

#### (Chicago)

Gay Clarkie (Blackhawk; 500; \$2.50 min.). Doing better each week; next 3,000.

Marty Gould (Chez Paree; 500; \$3.50 min.). Joe E. Lewis typical condition; tender; some 2,000.

Henry King (Arizon; \$1.15-\$1.50). Slipped off to 11,000.

George Winslow (Trianon; \$1.15-\$1.50). Local lad faring well with 14,000.

#### (Los Angeles)

Les Brown (Palladium B, Hollywood; 3rd wk.). Good 9,300 calls.

Charlie Barnet (Casino Gardens B, Santa Monica; 3rd wk.). Weak 790 takers.

### Music Notes

Howard Hughes signed David Austin to clear score for "Vendetta".

Serge Walter's tunes, "Beloved," "Lucy Star" and "Wake Up, It's Time to Go," will be sung by Patricia Morrison in Film Classics "Sofia".

Nellie Lutcher set for fortnight Hollywood Club here, starting July 20. Page Cavanaugh "Two open spot July 5".

Bob Wells looking for Hollywood site for western-style band to add to chain he's trying to build up throughout state. The crew leader last week bought Aragon, Sacramento, and Elsa Lanchester, leader, via trans-Atlantic phone from London. Bit was fitted into Cole's "Carnival of Music" show and in all probability was the first stunt ever pulled.

Loss told Cole that the effect of the American GI on British musical taste, which at one time had the British music public jazz and swing conscious, has just about worn off and styles are back on the subdued and strictly sweet side. Loss also pointed out that disc jockeys and jukeboxes are an unknown quantity in England.

Murray Nash, Mercury Records hillbilly head, signed Benny Hess, Texas cowboy crooner, to the label. Hess cut 12 sides on his own before the ban. Mercury bought them.

### Randall Heads NAMM

Chicago, June 22. Hugh Randall was elected president of the National Assn. of Music Merchants and Manufacturers at the annual convention last week.

Ray Erdanson, San Antonio, was chosen pres., and Russell Wells of Denver, secretary. E. D. Turner, San Francisco, was elected 4th treasurer.

Convention shifts for the first time since 1936 from Chicago to New York next year.

## A GREAT RHYTHM BALLAD CONFESSION

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WEDDING

BELLS

(Are Breaking Up That Old

Gang of Mine)

Now a New Top Record Hit

14th STREET BOYS (Me-Lo-De)

JACK BERCHE-Magnante Trio (Regent)

EDDIE McQUEEN (Rainbow)

EDDIE McQUEEN (Rainbow)

LARRY VINCENT (Pearl)

MILLS MUSIC, INC.

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America's New Instrumental Hit!

fiddle

fiddle

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

National Rating		Week Ending June 19		This Last wk.		wk. and Publisher	
1	2	1	2	1	2	1	2
1	1	"Nature Boy" (Burke-VB)	1	2	1	1	1
2	2	"You Can't Be True" (B.K.Harris)	2	1	6	3	1
3	4	"Toile Coolie Doodle" (C.L.Harris)	4	6	4	10	7
4	12	"Woody Woodpecker Song" (Leeds)	3	8	3	4	8
5	3	"My Happiness" (Blades)	5	2	2	5	3
6	3	"Now Is the Hour" (Leeds)	4	2	2	6	4
7	6	"Little White Lies" (Bovons)	6	7	2	10	8
8	5	"Dixie-Bird Song" (Robbins)	5	9	10	9	3
9	8	"Baby Face" (Remick)	3	8	9	6	2
10	10	"Hummed" (Remick)	10	6	5	3	7
11	7	"Sally Dance" (Leeds)	10	6	6	6	7
12	11	"Love Somebody" (Kramer-W)	10	5	10	5	13
13	11	"Tell Me a Story" (Laurel)	10	9	8	9	10

New York, G. Schirmer, Inc.  
Chicago, Lyon & Healy  
Detroit, Grinnell's  
Kansas City, Jenkins Music Co.  
Los Angeles, Morse M. Pressman  
San Francisco, Peacock Music Co.  
Boston, H. N. Hovener  
Indianapolis, Pearson's  
St. Louis, S. L. M. Music Supply Co.  
Seattle, Capitol Music Co.  
San Antonio, Southern Music Co.  
Minneapolis, Schmidt Music Co.





# Salt Lake Row with Fair Pad Sizzles; Court Nixes Deal for Midway

Salt Lake City, June 22. The Utah State Fair board took it on the chin last week, when a Third District court ruled its contract with Beehive Midway, Inc. was void, and city and state health officials sent a report to the governor calling for a nine point sanitation improvement program.

The contract with Beehive was announced last year by Intermountain Theaters, Inc., Uptown Theaters, Inc., Salladale Amusement Co. and Covey Gas and Oil Co., operators of the Coconut Grove, on grounds that part for operating the midway at the fair grounds exceeded the Fair board's authority. It was stipulated was the fact that the board had agreed to furnish labor for removal of buildings from the grounds, without cost.

Judge Clarence E. Baker, in his decision, said the pact inked by the board with Beehive was void in that the board was actually granting a franchise, not a license, and was exceeding its powers. Beehive had been given five years exclusive rights to the midway with a five year renewal option. The Fair board, the State Department of Publicity and Industrial Development, and Beehive, named as defendants in the suit, are conferring with the Attorney General's office over the possibility of an appeal.

Voiding the Beehive contract was the second victory scored by the amusement industry in its battle against the Fair board. In a decision of the Attorney General's opinion on the percentage contracts between the board and "Hollywood On Ice," resulted in rewriting the pact and switching from a percentage deal to a flat rental.

Second blow to the board came from the Salt Lake City and Utah State departments, who sent a report to Gov. Herbert B. Maw, stating a nine point sanitation program has to be undertaken at the fair before it can receive a clean bill of health. Maw is attending the national governors conference and was not available for comment on the report. Sheldon Brewster, manager of the fair, said some of the improvements were under way, but the others would require legislative appropriations.

Three Wiles sailed on the Queen Elizabeth last week, on open at the Casino, London, June 28.

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of  
Song

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Foremost  
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## London Palladium To Resume Xmas Pantomime

The Palladium theatre, London, will resume pantomimes for the Christmas season. The latest, "The Fair Lady," will be on before the pantomime, Panto. House has already booked W. West and McGilvy for the holiday shows.

## Walters in Accord With AGWA Ruling On Niterly Telecasts

The American Guild of Variety Artists' rule that acts participating in simultaneous telecasts of cash shows must be given a full week's notice, for such slants will not go to the advantage of cash operators as well as acts, according to Lou Walters, operator of the Latin Quarter, N. Y.

Walters, who has made an arrangement for N. Y. Daily News columnist Ed Sullivan to telecast from his spot via WPX, declared he would never consent to a simultaneous videotape of his LQ shows, on the grounds that he would not pay for what they can get for free. He sees no percentage in giving acts regular cash shows, and thus possibly cut down on the attendance at his spot.

His fight with his has a tale audience sometime surprising that at the arena or stadium, his shows slant, for such slants will not go to the advantage of cash operators as well as acts, according to Lou Walters, operator of the Latin Quarter, N. Y.

Acts will similarly benefit from the full-week salary rule, it's felt, making the prohibitive cost of simultaneous videotapes, acts will achieve their normal run at niterly shows, and some time rule will be instrumental in spreading employment of talent.

Walters feels that telecasts of outside talent from his niterly will help attendance. With Sullivan, he is running a batch of top names for the video shows, even if some of this kind are attended to be better than "Celebrity Nights" which have been a potent lure for many acts.

## Chorister Drowns, 4 Hurt When Collision Sinks Boat

Cincinnati, June 22. Kitty Wing, 22, N. Y. chorister, drowned while 11 persons with whom she had been aboard the cruiser of Louis "Steepout" Levinson, part owner of Glenn Reservoir, were in Newport, Va., were rescued Saturday (19) afternoon after that craft collided with a tugboat, sank in midstream of the Ohio River. Miss Wing joined the Dorothy Aronson Dancers at the Glenn Reservoir.

Injured in the crash were Marjia Flynn, 24, New York; Ann Squire, and Millie Avery, 24, Detroit; minor bruises, but also members of the chorister line. Levinson, who was piloting his boat, left leg sprain; his wife, Mrs. Mildred Levinson, a cut over the right eye and shock.

Reaping injury were Bob Evans, violinist, on the bill at the Glenn; Levinson's 12-year-old son, L. J., who was on a surfboard; and the 11-ft.-tall craft when it was hit occurred; Levinson's brother-in-law, and non-pro friends of Levinson.

The body of Miss Wing was not recovered until to Sunday (20), the recovered still retaining drowning victims for 72 hours. Her brother, Joe Wing, arrived here by plane Sunday from New York.

Niterly Dates  
Chandra Kalik Dancers, Jerry Cooper and Pupi Campo began the opening show at the Chelsea hotel, Atlantic City, July 2. Bath and Tully at Atlantic City will open July 1 with the De Castro sisters, Jackie Small and Mattie Callahan.

## Some Spots Escape Doldrums in Mpls.

Spotlines of business here has local amusement industry pined. Downtown first-run trade is pretty stiff, but neighborhood business continues to hold up relatively well. While most night spots are suffering, the Hotel Commodore, Minnesota Terrace is keeping on in with the Dorothy Lewis Lee show, and the new Club Carnival, offering name bands and acts, also is pulling heavily.

Wayne King at the RKO-Orpheum, featuring the Hotel Commodore, also playing a one-night concert-revue date at the Auditorium last Saturday night, did poorly. At the Auditorium a few days previous to Monroe, the Willie Pep-Miguel Acevedo non-stop heavyweight bout grossed a huge \$28,000 or \$19,000 net after deducting taxes.

Week before last at the Lyceum "Carouse" hit \$33,000 for six weeks. The Lyceum is considering the lateness of the season, this was respectable takings.

## College Trade Hypoing Biz In N. Y. Cafes

Majority of N. Y. cafes have been doing good business during June. Proms and larger number of acts, because of summer engagements in N. Y. colleges have spilled tears to the Gotham hotels. Top business is expected to continue because of the influx of out-of-towners in for the Louis-Walcott fight, held at the Madison Square Garden last night (Wed.). A major event like this fills midtown hotels for a few weeks, but usually hypotes niterly grosses.

Beyond that, niterly operators are not too optimistic about prospects. A larger number of cafes are slated to shutter until the fall. Scheduled last week is La Ruben Blue, with Blue Angel and Coltrane, and the Hotel Pierre also expected to close until autumn.

The Palladium lined up another smash show with Duke Ellington and his Monday's (21) opening of sandeaters, Duke Ellington, singer Pearl Bailey and the dancing Nicholas Bros. Hitt of the show were the Nicholas Bros. with Bailey also scoring a showstop.

The Duke was enthusiastically received, was overshadowed by the singer and dancers. Current Palladium show is the first in which Negro performers had a section of the bill to themselves. Second half of the show was devoted to the three performers, with Ellington conducting the house band, which was moved up on stage for this occasion.

Trips replants Tony Martin, who closed Sunday (20).

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., June 22. Many thanks to Sophie Tucker for her good wishes and greetings from London to your columnist and gang.

N. Y. State Chapter of National Assn. of Postmasters held three-day convention here. Special entertainment was staged for them at the Pontiac theatre and Durgan's niterly.

Jack Clancy, former Rogers X-ray technician, mastered operation in N. Y. C. and recuperating at daughter's home in Astoria, L. I. Victor (AUSA) Gamba, born recent setback and recuperating at the Rogers' hometown.

Kitty Bernard may resume the cure here.

Allan Curry back to N. Y. C. after two-week vacation here with baby. Tom Curry (Radio City Music Hall) who gets his go-home person soon.

Dean Stewart (Mrs. Bill West), who received her medical O.K., will summer at her camp on Lake Keweenaw.

Raymond J. Bowman, congressman from Maine, and Virginia Vale, in to handle funeral arrangements for William Chase. Benny Resner, former entertainer and active in local charity work, went back to bed with a setback. Marie and Veronica Lalis and Marie Timkhauser planned in to visit Bill Decroli Lalis.

George Goldsmith in to chat with Peinow and his family. (Write to those who are ill.)

# Brit. Vauders Need Only Top U.S. Acts; Have Plenty Fill-In Supporters at Home

## Crabbe Water Show Mild 35G, Toronto

Toronto, June 22. "Aqua-Parade of '48," with Buster Crabbe, did only a fair business for his per for a niterly (15-16), at Maple Leaf Garden (12-50) seated at \$2.50 top, and extra Saturday matinee arranged. Part explanation is that the weather is the first of the season here since before the war; but word-of-mouth hypotes B. for last three performances.

## AGVA Rep's Plan To Nominate Spot Tucker For V.P. Boomerangs

A good-will gesture to put Sophie Tucker's name in the AGVA nomination for vicepres of the AGVA, the Child of Vaudeville, boomeranged when some of the membership protested on grounds that the solicitation for signatures was done by an AGVA employee at the union headquarters. AGVA rules forbid employees to take part in the union's political affairs.

Miss Bernstein, an AGVA organizer, was put in charge of getting the necessary 20 signatures by Dewey Hartz, of AGVA-A's committee, and was well on his way to filling quota when several who had signed withdrew their signatures.

Basis for withdrawal by some was because of Miss Tucker's one-time loyalty to Ralph Whitehead, who in 1939, was performing as lead of the defunct American Federation of Actors. Others objected to the method of solicitation.

Miss Tucker had no part in the controversy, inasmuch as she's been playing the Casino Royal in London, and had not been consulted on whether she would accept such nomination.

## Duke, Nicholas Bros., Bailey Palladium Socks

The Palladium lined up another smash show with Duke Ellington and his Monday's (21) opening of sandeaters, Duke Ellington, singer Pearl Bailey and the dancing Nicholas Bros. Hitt of the show were the Nicholas Bros. with Bailey also scoring a showstop.

The Duke was enthusiastically received, was overshadowed by the singer and dancers. Current Palladium show is the first in which Negro performers had a section of the bill to themselves. Second half of the show was devoted to the three performers, with Ellington conducting the house band, which was moved up on stage for this occasion.

Trips replants Tony Martin, who closed Sunday (20).

British theatres are retrenching in their buying of medium-priced U. S. acts. Operators and agencies such as Danny Kaye, Olet but plenty of playable acts in their native health, there's little necessity of importing talent can get plenty of American topliner is obtained.

London theatres have been doing smash business with headliners such as Danny Kaye, Olet but plenty of playable acts in their native health, there's little necessity of importing talent can get plenty of American topliner is obtained.

This action is said to have been taken to forestall any beef by British acts who might feel their places on variety bills are being usurped by imports.

Until foreign traffic in acts was resumed after the war, English theatre owners had been forced to repeat native talent too frequently. Buying of American talent gave British theatres a new air in the arm and virtually every U. S. act became an attraction. Once top talent started playing there, U. S. agency men claim that English operators could not return to the era of performers when top names are available.

It's felt that once the cream of the U. S. talent crop is skimmed, British theatres will be faced with the same problems that have been besetting American houses. But then, that's the nature of the business, is all that a British house needs.

## Ink Spots, Adams Set For Hollenden H., Cleve

The Hollenden Hotel, Cleveland, is resuing its name policy. Summer shows booked so far, include the Ink Spots, starting Aug. 5, and Gory Adams, Mark Plant and Tony Canzonero, going in immediately after.

Erny Kilby, head of General Artists Corp. safe dept., who set these acts into the room, is expected to start permanent booking assignment.

Chinese comics, Ming and Ling, have been signed for the Dallas Light Opera production of "Fitt the Deck," July 28.

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## WEEK OF JUNE 23

**NEW YORK CITY**

Edna Olek Henderson	Bob (rey Grace)u) Garcias	Mogull, Jacob Schild filing paper in Albany.
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Maria  
 Perry Thomas  
 Cardinal  
 Wick Henderson  
 Minnie Flower  
 Bill Kerr  
 Bob Grey  
 Graceful Garcian



## Changes in Conn. Strawhat Scene; Atterbury Leases House to Coaster

r); Playhouse about four years ago















NEW YORK **Herald Tribune** LATE EDITION  
 MONDAY, JUNE 21, 1948

"Phil Spitalny's new revue stands out as the most pleasant musical experience ever witnessed by this writer on the Paramount stage..."

JAMES S. BARSTOW, Jr.

**THE HOUR OF CHARM**

ALL-GIRL ORCHESTRA AND CHOIR

*under the direction of*  
**PHIL SPITALNY**

*currently*

**PARAMOUNT, NEW YORK**



# FILMS

# RADIO

# VIDEO

# MUSIC

# STAGE

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VOL. 171 No. 4

NEW YORK, WEDNESDAY, JUNE 30, 1948

PRICE 25 CENTS

# 1.0-THEATRE CULT FOR

## Godfrey's \$4,500,000 Billings Pull

Starting Aug. 30, when he picks up two more sponsors for an additional half-hour morning cross-the-board ride on CBS, Arthur Godfrey will single-handedly account for \$4,500,000 of the network's gross billings. That makes him the No. 1 boxoffice puller among personalities on the four nets, with Godfrey himself pocketing close to \$500,000 as his share of the take.

Godfrey's Monday night 15-minute "Talent Scouts" show brings in \$700,000 in annual gross billings to the web. His half-hour, five-times-a-week Chesterfield program accounts for another \$2,500,000 gross. In August National Biscuit Co. and Goldseed Glass Wax are planning for \$300,000 each for 15-minute segments, in the 10:30-11 morning stretch. Chesterfields has 11 to 11:30.

## Dems Study Radio-Tele 'Bugs' of GOP To Give Facelift to Own Convention

By HERMAN LOWE

Philadelphia, June 29. Republican National Convention here proved a test tube to teach both radio and radio how to do better next time at this kind of a show. Not only the networks were interested in catching "bugs" in the operation for correction later on, The Democratic National Committee kept the GOP show under constant watch, to see what could be improved for their own big thing, which opens July 12 in Philly. Jack Redding, publicity director of the Democratic National Committee, and Ken Fry, the committee's radio-tele expert, were on hand to watch developments in both radio and video.

One thing they discovered was the necessity for timing the convention better, providing better staging and eliminating clumsy timepans and general sloppiness shown on the platform. They say experience here resulted in some poor impressions going out via television. The Democrats are anxious to correct these as much as possible. The Republican National Committee sent out information sheets to its delegates.

## Slack of 802's Record Fund to Finance N. Y. Musical Therapy Test

An experimental month-long program of musical therapy will be launched July 7 by New York Local 802, American Federation of Musicians, in association with the N. Y. Department of Hospitals, to aid children and adult psychiatric patients at the Kings County Hospital. Project will be financed, according to 802, by AFM record and transcription royalties.

Under its free music program, local members have performed for a number of settings in schools and civic institutions. However, this is the first time psychiatric patients will receive such treatment. Jazz will be played for the juvenile inmates and semi-clinical for adults. Concerts are expected to provide a basis for studying music's influence on various types of mental and emotional conditions.

## Leatrice Joy Returns To Pix After 20 Years

Hollywood, June 29. Leatrice Joy, married and in retirement for 20 years, resumed her film acting in "Red Stallion of the Rockies" at Eagle Lion.

As a star of silent pictures, Miss Joy's last appearance was in "The Bellamy Trial" at Metro in 1928.

## 50% Tix-Buyers Influenced By Film Reviews

Nearly 50% of all film audiences are influenced for or against seeing a picture by newspaper reviews, according to a survey made last week by researcher Albert E. Sindlinger as a revision of a figure of 38% which caused something of a tumult in newspaper and picture industry circles when it was released last year.

Entire question of what makes people see some films and not others is reopened by Sindlinger's reversal. The critics' low estate has been harped on ever since film

## CANTOR SIGNS MOPPET AS AIR-SHOW REGULAR

Toni Harter, nine-year-old Negro youngster whose recording "Columbia Records" of "Candy Store Blues" has become a CRC bestseller, has been signed by Cantor. Comedian will use the youngster on his Pabst radio show when it resumes in the fall.

Cantor was one of the discoverers of the moppet. She worked with him and Bob Hope on a broadcast last Xmas. Just about that time she was brought to the attention of Columbia Records and the "Candy" song, owned by Leatrice Joy, was cut before the AFM's disk ban went into effect.

## 20TH-FOX PLANS FOR VIDEO CHAIN

The \$10,000,000 rate for major prize fights seems now a more immediate realization. Following the successful demonstration of its full-screen theatre television at the Fox theatre last night, 20th-Fox is making definite plans to install similar TV stations in its affiliated theatres throughout the country. In Philly the Fox theatre televised the Louis-Walcott fight Friday to set the pace for its expansion plan (details of fight on page 2).

Although no 20th once would permit an official quotation, some admitted privately their conviction that the time is ripe to establish a tele network of their theatres, through which as many as 1,000 houses could transmit sports events simultaneously. Question remains, of course, of building enough equipment to operate theatres and to connect them.

While 20th's large-screen system was developed in collaboration with RCA and Warners, RCA's tremendous manufacturing plant will be available to speed up the process.

Houses would be connected, for the most part, by microwave relay units, which were used successfully Friday night by 20th in picking up the fight. First interlocking system will probably be set up in Los Angeles, where 20th owns more than 200 theatres in the metropolitan area via its Fox-West Coast subsidiary.

## All-Time High Rating for Fight

NBC's telecast of the Louis-Walcott fight last Friday night thrived on the greatest Hooperating, for either radio or video, in the special check meter by Hooper in the N. Y. metropolitan area gave the heavyweight bout a 7.6, topping by 7.6 the record Hooper of 7.0 clocked by President Roosevelt's withdrawal to the people on Dec. 9, 1941, car.

## Jessel's Video Exit Linked to 20th-Fox Nix

George Jessel cancelled out of the July 6 stanza of the Texaco Star Theatre over NBC-TV. Reason ascribed to withdrawal is orders to report back to the 20th-Fox lot.

However, it's been known that 20th-Fox, along with other major studios, has forbidden Jessel to appear on television. While Jessel is a 20th-Fox producer, it's believed his overall order would apply to him also.

## WW's Scallions for Britain Seen Too Odorous for Lever Sponsorship

### Laehr Explains

Bert Laehr explained in New York last week why he hasn't had many film parts recently: "I've been typed ever since I played the 'Slim' Lion in 'The Wizard of Oz' for Metro in 1939. And you know how few 'Slim' Lion parts there are in films these days."

## Skelton Tours U. S. to Learn Dialers' Wants

Dallas, June 29.

Red Skelton is here on a cross-country personal survey, finding out what the people want, whether his program, in whole or part, is offensive in any way, and jotting down suggestions for improvement. Next season when he goes on the air for Procter & Gamble, listeners will get what they want as never as he can give it to them.

Traveling leisurely in a station wagon, equipped for sleeping if desired, he is accompanied by Lou Borzage.

This is the first time an actor or radio star has made such a trip so far as he knows, said Skelton. They're too lazy or too contented to stay home by the swimming pool.

"That's the trouble with show business today," stated Skelton. "They've thrown away their little black books. We used to keep 'em when I was in minstrels and tabloids. They're too lazy or too contented to stay home by the swimming pool."

## \$1,500,000 FOR BERLIN LIKELY VIA 'PARADE'

Songwriter Irving Berlin stands to make about \$1,500,000 from his music and co-production stint on Metro's "Exotic Parade." In addition to the \$600,000 flat sum he received, Berlin will get 12 1/2% of the gross. Berlin expects "Parade" to gross at least \$5,000,000 in the domestic market alone.

Prior to getting the biggest exploitation campaign of any Metro picture since "Gone With the Wind," Berlin has already appeared on more than 20 top radio and television shows, in films on the 60th birthday and 40th anniversary in show biz, and he also plays "Parade" at every opportunity.

The possibility that Lever Bros. may latch on to sponsorship of Walter Winchell when the latter picks company with Jergens next Jan. 1 is something that particularly intrigues the trade. Although ABC network execs acknowledge that the Lever outfit is interested in picking up the Winchell tab (which would give it the coveted Sunday at 9 slot), others believe the WW-Lever parlay is one of those things that cannot take place, at least under existing circumstances.

They point to the almost violent anti-British attitude Winchell has assumed on his Sunday night broadcasts and say, in effect, how can you reconcile that with the fact that Lever Bros. is a British organization.

While Charles Luckman, the L.B. exec, as a sharp merchandising man, would not get an okay from the Hooper payoff from such a deal, it's pointed out that Luckman would never get an okay from the British bosses.

Who gets Winchell and for how much may be the question after July 1, when ABC says it will move to radio.

Lever, it's reported, has already had experience with the second-hand experience of the angle angle in this country, via its Lux Radio Theatre Monday night show on CBS.

On the few occasions when Lux Theatre has chosen a British job adaptation or starred British personalities, letters of protest have been received. It's claimed, asking "how come?" when there is so much American product and talent available.

## H'wood Brings Inflation In Nigeria Wife-Buying; Teaches Value of Love

The cost of buying a wife in Nigeria has gone up from £10 to more than £50—and American films are to blame. This is the report of the Rev. Peter Moore, missionary priest, who arrived in New York last week from the African colony.

Inflation in the price of a mate has been brought about by Hollywood's exploitation of the idea that love can be all-important in the choice of an husband. Before that, the natives used to buy their wives for a few dollars. But that angle, according to Father Moore, is only one thing that matters. The big money (£20 to £70) category, when apparently love is overruled by the girl's old



# Louis-Walcott Both Box to Lunch Of Theatres Televising Title Fight

By HERB GOLDEN

By BOB STAHL

Fears expressed by fight promoters on what theatre television might do to their gate have plenty of basis, judging from results of the Louis-Walcott title fight on the screen of the Paramount theatre, N. Y., last Friday (25) night. The fight was high priced and, with the fighters in full scale on the theatre's regular 20-foot screen, the fight was a subtle grimmer of their faces missed. Undoubtedly, anyone beyond the seats, now in the Yankee Stadium saw no details to compare with what was visible to the Paramount audience. Seeing the battle, such as it was, in the theatre had its advantages.

If, however, television is given fans a better action view than a ringside seat, then the best possible seat is in a theatre. The fact that screen projection telecast, with full-screen projected telecast, has been the Fox theatre helped make TV history by bringing the twice-postponed Louis-Walcott championship fight to a packed house of screaming enthusiasts. Reception of the telecast, reproduced on a specially-processed 19x20-inch screen, was remarkably good, with clarity and definition equal to practically any home tele. Most important consideration of Friday's demonstration is the fact that this was the first large-screen industry telecast. Success of the showing proved it's possible—and possible right now—for a chain of theatres throughout the country to offer a major sports event on their live screens simultaneously. (Twentieth-Fox already has ambitious plans along those lines. See story on page 1.)

Second important feature of the showing was the audience reaction. Demonstration was with-

outstanding. The fight was fought on a 20-foot screen, which is 25 feet wide and 12 feet high. The fact that screen projection telecast, with full-screen projected telecast, has been the Fox theatre helped make TV history by bringing the twice-postponed Louis-Walcott championship fight to a packed house of screaming enthusiasts. Reception of the telecast, reproduced on a specially-processed 19x20-inch screen, was remarkably good, with clarity and definition equal to practically any home tele. Most important consideration of Friday's demonstration is the fact that this was the first large-screen industry telecast. Success of the showing proved it's possible—and possible right now—for a chain of theatres throughout the country to offer a major sports event on their live screens simultaneously. (Twentieth-Fox already has ambitious plans along those lines. See story on page 1.)

**34th WEEK!**  
**KEN MURRAY'S**  
"BLACKOUTS OF 1948"  
El Capitan Theatre, New York, Cal.  
Now Playing Nationally  
"BILL AND COO"  
Special Academy Award Winner

**\$4,000,000 to Pix**  
**Via Foreign Aid**

Washington, June 29. President Truman signed the \$6,000,000,000 foreign economic aid bill yesterday (Monday), out of which the film and publishing industries will profit to the extent of \$10,000,000. Measure provides that the Government will reimburse the industries for that extent for coin issued abroad. It is expected that film producers will get a good deal of money. It is designed to encourage them to send their product into countries out of which they can get no coin, but with which the State Dept. feels it would be advantageous to keep familiar with the American way of life. Producers cannot be reimbursed because their actual out-of-pocket expenses for sending pix into the countries.

## DENIES B'WAY PALACE WILL AGAIN GO VAUDE

"You don't try to walk on your head when it is easier to walk on your feet." That was the answer this week by Malcolm Kingsberg, RKO theatre topper, in reply to reports that the Palace on Broadway would return to two-day vaude. Kingsberg was emphatic that no changes in the Palace's double-feature grind policy were contemplated. Also that no switches in management or ownership were in the wind. It had been reported that the Brands were endeavoring to make a deal with RKO by which they would take over operation of the Palace for two-days in return for giving control of the Mayfair and Globe on Broadway to RKO. Kingsberg said no such proposition had been presented.

## Services for Earl Carroll

Hollywood, June 28. Final services for Earl Carroll, who died last week in a Pennsylvania plane wreck, will be held yesterday (Mon.) at the Church of the Reformation in Forest Lawn. His remains were cremated and laid to rest in an urn beside that of actress Beryl Wallace, who was killed in the same crash. A. A. Memorial In New York Thursday (24), a dozen friends met in the offices of agent Miles Ingalls in the Astor hotel for an informal Earl Carroll memorial service. In addition to Mr. Ingalls, present were a physician in N. Y., and Ingalls, those present included Herbert Strock, Lou Walters, Abe Olman, Samuel Reiter, Ed McGowan, Joe Jacobs, Jack Pulaski and Chris Scatle.

## N. Y. to Eurppe

Alice Faye  
Clifford G. Fischer  
Phil Harris  
Joey Howard  
Hedy Lamarr  
L. Audie Murphy  
Nancy Livingston  
William A. Scully

# Two Alternative Plans Bringing One-Union Idea Closer into Being

## Greta Gynt to Hollywood

Greta Gynt, British actress, has been slated to a five-year contract by producer Robert Siodmak, who is slated to roll with her first picture in November. Miss Gynt's ticket permits her to make one film a year in England.

Accession planned to England Monday (28) but will return to the U. S. in August.

## British 'Orchids' Gets UA Brusheroo as Too Censorable for U. S.

United Artists, which had been considering "No Orchids for Miss Blenheim" for U. S. distribution, has given up the idea. It considers the British film too likely to run into widespread censorship problems from the standpoint of both sex and brutality.

Picture is the British idea of an American laughter film, with the clichés of the Bog-tan era. It has become something of a cause celebre in Britain, with great critical voice of it in Parliament and by the press. It has been a surprise, however.

While UA, which has been screening "Blamish" for its execs recently, is passing it by, it is believed very likely that an indie distributor will pick it up for American release. According to UA execs, "The picture is all right for a distributor who wants to book it into theatres which don't want to do anything about their relationship with the P. C.," in the manner of the Humphrey Bogart-James Cagney-Edward G. Robinson tradition, goes in hand for gunplay and brutality that no longer meets with current interpretations of the industry's production code, in relation to its sex angles, in UA's opinion, would be more than being released in England by Rank. Productions. Jack LaRue and Hugh McDermott are starred.

## L. A. to N. Y.

Neill Agher  
Fred Astaire  
Lucille Bannister  
Hannah Beech  
Don Belding  
Joseph Bernard  
Johnnie Burt  
Scott Brady  
Carol Brandt  
George Burns  
Frances Cabot  
George C. Scott  
Buddy Clark  
Jerry Colonna  
Dennis Day  
Howard Dietz  
James Dillon  
Ed Dwyer  
Al Freeman  
Edward Golden  
Lee Graham  
Tom Harper  
Nancy Hawkes  
Helen Hayes  
Milton Krass  
Cal Kuhl  
Frank Langford  
Sonja Levien  
Johnnie Lister  
Harold Lloyd  
Joan Loring  
Lionel Lincoln  
Adolphe Menjou  
R. H. McCullough  
Joseph M. Kelly  
William Nassour  
Larry Parks  
Johnnie Phillips  
Charles M. Reagan  
Edward Sherman  
George F. Skouras  
Jo Stafford  
Rhys Williams

## Europe to L. A.

Leonard Bernstein  
Vitor Borge  
Jack Buchanan  
Samuel Chotzinoff  
Samuel Dushkin  
Clifford G. Fischer  
Abe Green  
Jack La Rue  
Nancy Livingston  
Pierre Montal  
Walter "Chic" Palumbo  
Nancy Livingston  
Arthur Hays Sulzberger

Amalgamation of all performer unions into one-card set-up was several notches nearer realization as a result of the five-day conference last week at the Roosevelt hotel, N. Y., at which the representatives of the Actors and Artists of America, the Screen Actors, and the Musician's Union agreed to put the one-union idea into effect.

The conference worked out a plan to achieve the amalgamation on a regional basis and another on a national basis. The national plan calls for the creation of a Board of 25 representatives from all the 4A companies with national headquarters in New York. There would be subsidiary regional boards in each of the 10 major cities of Chicago which can institute legislation for national consideration.

Under the regional plan, boards in the three major areas would be elected with membership in those leagues. Dues would be the same for all members of each union. Under the regional set-up there would be a board of 25 representatives from all the regional members to pass on all legislation.

Under both plans there would be a fund for treasury, uniform basic agreements and uniform collections. Dues would be based on the earnings of individual performer. Central housing would ultimately take place.

## Initiation Fee Set

On the question of initiation fees, conference decided upon the highest initiation fee of \$150 for new members. The fee would be able to work in all fields. Under present arrangements, initiation fees vary. The American Guild of Variety Artists has a \$50 scale; Actors Equity, \$100, and Screen Actors Guild, \$150. The new fee would get working in Equity would pay \$50 additional, which would permit him to work in each field at any time. When he would not screen work, he'd pay an additional \$50. The fee would be permitted to work in any 4A field.

It's planned to have a referendum on the question of the various unions select the plan to be put into operation. The adoption of a "one union" plan will also be put up to the board.

The major consideration for amalgamation purposes was the Taft-Hartley Law, which forbade members of one 4A group from coming to the aid of another in the event of a strike. Under the T-H legislation, such action would come under the category of a secondary boycott. Thus, if Equity members joined the union, it would be illegal for SAG, AFTRA or other unions to provide Equity with help. However, under the confab was the essential realization that television under the present set-up might bring about a battery for the interdiction of that medium.

## Truman Picks Capra as UNESCO Delegate

Washington, June 29. Film director Frank Capra has been given a recess appointment by President Truman as an alternate to the United Nations Educational, Scientific and Cultural Organization meeting to be held in Paris. The meeting place has not been set.

## N. Y. to L. A.

Ed Begley  
Arthur Bergh  
Jack Coon  
George F. Skouras  
Wally Croft  
Maurice Kallis  
Bill Mena  
Irwin Margulies  
Joseph McConville  
Al Merton  
Abe Montague  
William Perlberg  
Irene M. Selznick  
A. Schneider

## The Paramount System

Here's how the Paramount intermediate film system of theatre television works, as demonstrated in a pickup of the Louis-Walcott title fight on the screen of the Broadway Paramount theatre last Friday (25) night. The fight was recorded on film off the face of a cathode-ray tube, then by means of a specially-developed camera. Film is then fed into a sound head, which develops and prints program. From there it is sent directly into a 35mm projector. The film is then fed into a standard 35mm projector and flashed on the full theatre screen. The system utilizes the sound-on-film technique, so that the fight was recorded simultaneously. According to Par execs, the complete time for the moment the first images are recorded until they flash on the screen is about 60 seconds. The camera, because telecast at the rate of 30 frames per second and 35mm film at 24 frames, the camera must "drop" six frames every second without showing a flicker. Through the use of a cathode-ray tube, the intermediary between tele and theatre screen, Par can store images and use them at a later time if the TV show interferes with the regular theatre program. It's also possible to edit the film, something which can't be done, of course, with simultaneous direct projection.

not only over being in the park itself, but over seeing it on home television. First advantage was the obvious one of size. There was no eyestrain, no effort in seeing a standard feature.

Second advantage was that Par did take the fight off the air, but piped it into the house from the stadium via coaxial cable, so there was no distortion whatsoever. This was made possible through a deal with NBC, Gillette, the video and radio sponsor, and the 20th Century Sporting Club, which promoted the bout. Par's projection booth, which was in the stadium, had a direct line to the nominee Thomas E. Dewey's acceptance speech at the Philadelphia Convention in Philadelphia piped in by coaxial. This was via an arrangement Par had with WFIX, the N. Y. Daily News station. Although Par's deal to carry the fight had been set for a week, according to Paul Raitz (Continued on page 21)

## UJA FETES MILAR FOR PHILANTHROPIES

Louis R. Mayer, production chief for Metro, was presented last night (Tues.) with an illuminated scroll in recognition of his public service and philanthropic activities and in recognition of his film leadership. The ceremony was headed Mayer in a fund-raising testimonial dinner tendered by the United Jewish Appeal at the Hotel Astor, N. Y. Affair was attended by over 1,000 show business, sports and financial notables. Mayer was introduced by Eric Johnston, pres of the Motion Picture Assn. of America. Other speakers were Bert Lytell, Louis Lerner and Major Reuben Dufail of the Red Cross.

Twentieth originally planned to project the fight to a specially-invited audience, including Republican party delegates, both Wednesday and Thursday. That plan had already been obtained from both NBC and promoter Mike Jacobs, 20th Century-Fox decided to pick up the telecast without cost. Following the two postponements, however, the theatre management threw its doors open to the public Friday, turning the fight in with a regular show.

As a result, 20 was forced to pay an undisclosed sum for the rights to Jacobs and Gint, which was shared with the radio and regular screenings. The fight was projected via a new direct system developed jointly by the 20th-Fox engineering department, under the supervision of Earl I. Sponable; RCA and Warner. Pictures were transmitted through Philco's monobeam relay from (Continued on page 21)

# WEEKLY PICTURE NEWS

## The Strike Threat

The current contract between the Screen Actors Guild and the major studios expires July 31. Negotiations between the two groups for a renewal have been frequently desultory and indecisive. The threat of a strike hangs over the industry. That's a strike that must not happen.

Reasons are many and obvious why a walkout in any industry is unfortunate. There's a prevailing reason applying to films at this time, however, that both the producers and actors should keep strongly in mind as they go about their negotiating. That's the nation's present low esteem of Hollywood public relations-wise.

A strike by actors, with accompanying picketing, is the most obvious possible news copy. It will be played up in millions of words and thousands of photographs by the press and radio of the world. And every word and every picture will be another black eye for the American film industry.

The black eyes of the past—previous labor troubles, the Thomas committee allegations of communism, the questionable moral conduct of some Hollywood names, and a host of other items—are already being felt at the boxoffice. A highly-publicized walkout of actors now could only add to the decline in grosses.

The picture industry is already faced with severe economic hardships through actions, such as that of the British government, which it cannot control. It should avoid, at all cost, harmful actions which it can control. A strike at this time can do only cumulative harm to the pocketbooks of the actors themselves, the producers and the more than 200,000 other persons in the United States whose livelihood depends on films.

## UA's British Theatre Circuit Project Must First Lick Pix Supply Hurdles

Two complications are holding up United Artists' decision to go ahead in its endeavor to establish a fourth national theatre circuit in Britain. If present exploration shows these can be licked, UA will give the green light to Sidney Bernstein and other British executives who have been working to go along with the scheme.

First of the headaches is ascertaining that enough British independent production will be available to the new circuit to permit it to comply with the 45% quota. Later means that a minimum of 24 pix will have to be needed—which is more, than British producers outside the J. Arthur Rank and Sir Alexander Korda folds can turn out.

Second complications is getting assurance from American companies that they will provide sufficient product to keep the houses supplied with first-run pix the other 28 weeks of each year.

In light of the stringent restrictions being imposed by Rank on playing time for Rank pix in the Odéon and Gaumont-British circuit, that second complication seems easy of disposal. It's not quite that simple, however. For one thing, the American companies which do business with the Rank circuits (20th-Fox, RKO, Paramount, Universal, and Eagle Lion) are chary of making quarrels.

## Schlaifer Resigns AMPA In Protest of Youngstein Rap at Industry P.R.

The fuse lit recently by Max E. Youngstein, pub-d veepee of Eagle Lion, that he was not before the Associated Motion Picture Advertisers as its incoming prexy has exploded into open field over the industry's public relations. In an exchange of communications it is being from Youngstein's bombardment over the way the film biz is being sold to the public, Chas. Schlaifer, ad-pub top-pper for 20th-Fox, slapped AMPA in a curt note this week when he resigned from the organization.

Schlaifer, erstwhile chairman of the eastern committee of publicity heads formed last year to push public relations, addressed his resignation to Evelyn Kay Kolenman, AMPA secretary.

While I am not questioning the right of any group or person to speak out on any subject, I am resigning because it was my understanding that it was not the function of AMPA to engage in attacks upon the motion picture industry," (Continued on page 21)

## Natalie Schafer's Par Pic: London Legit Mebbe

Natalie Schafer, who went to Europe on a theoretical two-week holiday with writer Katherine Breslin but stayed two months, heads for the Coast next week on a Paramount assignment.

Miss Schafer, who got to N. Y. yesterday (Tues.), on the Queen Elizabeth, is reading a play which Emily Litvak wants her to do in London.

## Indie Producers Shaky as 20th-Fox Execs Meet in L.A.

Indie producers making "B's" for 20th-Fox release may not be too comfortable when renewal dates arrive. Studio instead may take over production field. Also a possibility is that 20th-Fox program may be dropped entirely.

Eastern execs here this week confab on subject are expected to get underway although they're delayed due at this time. The studio is dissatisfied with general product indies have been making. Execs, however of photographic picture, Execs hope something can be worked out for continuance of the "Archival" chore as it is added to Fox's duties at U. A. Indies and dropping others.

## MATTY FOX NAMED U.S. REP FOR INDONESIA

Matty Fox, veepee of Universal Pictures and board chairman of the American Film Institute, United World Films, has taken on an important non-film biz job. Fox is now U. S. purchaser for motion pictures for the Republic of Indonesia. As such, he is handling millions of dollars worth of American goods and is grooved to that newly-formed successor to the Dutch East Indies. Archival chore is in addition to Fox's duties at U. A. He is also directing hand of Vitavision, Inc., manufacturer of photographic materials for tri-dimensional pictures. At various times Fox has been interested in such diverse things as Bubalon, plastic balloons, and World Wide Import Co., an export-import firm.

## WOULD BE EVER ON 45% QUOTA

J. Arthur Rank, who has announced as his aim the restriction of American pictures to less than 40% of available playing time on his vast English circuits, may soon find himself with no U. S. product at all. Principal plan being discussed by Rank industry toppers to counter Rank's recent moves calls for an embargo on sales to him.

Plan envisions putting the squeeze on the Briton's 560 houses by selling around him and providing product only to independent theaters and the Associated British Circuit. Rank's Odéon and Gaumont-British chains would thus be pushed into an almost impossible competitive situation.

Further discussed is a method of accomplishing the lever on Rank—which, it is thought, might also cause the British government to relent on the new 45% quota—establishment of a single organization through which the product of all Rank companies would be sold and distributed in England. New method be similar to the one in the Motion Picture Export Assn. or might be a subsidiary of it.

One of the setups would be to gain power for the American industry by giving it centralized control of its product. It would be able to choose the weaker product or more companies breaking the embargo by selling to Rank or any other.

## Rocky Mountain Allied Thinks It's Good Biz To Be Good to Worker

Denver, June 29. Be kind to the workman. That's the advice given to its theatrical members by the Rocky Mountain Allied. No altruism is involved. It's just good business. There is a green sent out by the organization, because, while "the owner of the theatre will more apt to be found at the country club," his employees are frequent filmgoers. "The more you pay and treat your employees, the more they will work for you," is the message. "First because movies are an almost universal interest," it says.

## National Boxoffice Survey

Heat Sloughs Biz in Many Keys—'Waltz', 'Apache', 'Regards', 'Seas', 'Fuller' Set Pace

Torrid weather, first of year in several seasons, is wilting the boxoffice generally this stanza, but is not holding back many of the big players. "Empire Waltz" (C-M), taking a commanding lead as No. 1 boxoffice champion this week, supplanting "Homecoming" (M-G) in the No. 2 position after the Turner-Columbia star had held top position for four weeks in succession. "Fort Apache" (RKO), which had lagged in recent sessions, pushed ahead to top spot Sunday.

"Waltz" not only is grabbing top spot but has a new high in Denver, is stuck in N. Y. for second week at Music Box, smash in San Francisco, big in Los Angeles in Philadelphia and okay in fifth L. A. round. This week goes to "Give My Regards to Broadway" (20th) largely via the weight of numerous players. "Empire Waltz" is in only a few keys. "Romance on High Seas" (WB) is climbing into top position after a week of "Circus" (M-G). "Circus" continues fine to land fifth place. "Frustrated Man" (UA) will wind up in sixth groove. Remainder of biz is widely split up, with "On Merry Way" (UA), "Best Years" (RKO), "Silver Riv-

## Record No. of Unreleased Pix Finds Some Studios Shuttering for Summer

### Researchers Go for Baby Talk in Juve Pix Poll

In the first systematic attempt to discover what are the needs and wants of the juve trade, the National Children's Film Library Committee is launching a research project among kids eight to 12 years old on their reaction to so-called "recommended" films.

Committee, composed of prominent women's clubs, parent-teachers' associations and preview groups, will withhold all suggestions to producers until authoritative information is available.

## Other Changes Due at UA As Lazarus Ups

Further top-notch exec changes at United Artists are expected to follow the promotion this week of Paul N. Lazarus, Jr., publicity-advertising chief. It is the second part of executive assistance to presy Gray Sears. Howard LeSueur, controlling public director, has been upped to Lazarus' former post.

With Lazarus' promotion designed to relieve Sears of some of his duties in connection with supervision of sales, the new uppy may well lead to changes in that department, it is understood. Uppling of the public director to the new post was not unexpected. He has worked closely with Sears (Continued on page 21)

## RKO GOES HOLLYWOOD FOR STOCKHOLDER MEET

Hollywood, June 29. Time in time in corporate history, RKO will hold a directors meeting here. Session, slated for June 30, indicates that new management, the Gower street lot really is going Hollywood. "The new management is doing a great deal in about six weeks, when representative of Howard Hughes, the new controlling owner, will be elected to the board.

Hollywood, June 29. Virtual shutdown of a number of major company studios during the summer and a sharp decrease in the number of pix to go before the cameras in others is regarded here as the inevitable result of a record number of unreleased pix in company vaults. Production is therefore expected to dip to a low level for the month of July, August and September.

The fact of the matter is backing up pix through the lot, for one, will shutter Aug. 1 for six-to-eight weeks. RKO has only two films being lensed at the current time and plans only one starter in the next eight weeks. Other companies with peak backlogs are thinking along the same lines.

The fact of the matter is backing up at a fast pace is the chief reason for lagging production, and possibility of a strike by the Screen Actors Guild, which could catch some films half-made before the summer. Also is the possibility of red-lighting studio activities. SAG past expires July 31 and there is no word at the moment as to time (Continued on page 25)

## In the Doghouse, But Mary Pickford Sees UA Emerging OK

Current outlook for United Artists as well as the entire industry is particularly favorable, according to UA's co-owner, Mary Pickford, who sailed from New York for Europe last week aboard the America accompanied by her husband, Charles (Buddy) Rogers. "We're all in the doghouse," she said.

As far as UA is concerned, Miss Pickford's opinion is that the company will be 30 years old next January and in its existence had never been in such a bad position. She is confident that it would continue to weather its problems. In a two-month business trip (Continued on page 21)

### VARIETY

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## Nat'l Allied may Hang Up Gloves As NCA Fox Peace Plan Gains Support

West End, N. J., June 29. What may prove to be a spectacular after-battle by National Allied, the personnel distributor in exhib-distrib relations, is strongly indicated here at the annual convention of New Jersey Allied. Nationwide adoption by Allied units of the conciliation plan put through in Minneapolis by Ben Berger, prez of North Central Allied, and Andy Smith, sales chief for 20th-Fox, is apparently in the works. Such a move could avert the end of name-calling and court visits in favor of an inclusive arbitration system for the industry.

It is obvious here that the Berger-Smith accord has received a favorable reception from all members. Edward Lauchman, retiring prez of this local unit, in his year's report, intimated that his group will seek to put through a parallel system. He also backed an extension of conciliation to every Allied unit in the country. Since William A. Morrissey, National Allied's new prez, is attending the convention, it is likely that Lauchman is reflecting members' views. At any rate, a closed meeting of Allied members which will discuss the business of the convention tomorrow (Wed.) will take up the question. Regional officials will also talk about the innovation.

The Berger-Smith plan, now coming to Minneapolis, is the latest in a series of moves by exhib-distrib relations, provides for creation of a six-man board made up of exhib and distributor members appointed by Berger. They are to consider any question which arises and put forward recommendations and make every effort to rectify abuses.

Some 500 exhibs are in hand at the Hollywood hotel which houses the convention. Besides Lauchman, exhibs have been briefed on television by Paul Rabinow, Paramount veepee who heads his company's video activities. Rabinow, appearing yesterday (Mon.), struck an optimistic chord when he disclaimed the industry's fear that television will cut sharply into theatre grosses. Rabinow maintained that video will help better return rather than cripple them. Exhibs were urged by him to cooperate with the new medium rather than being the enemy.

### 'Miracle' Title NG

#### For B.O., Bogeans

#### Change Ups Biz

Effect of a picture's title on its b.o. draw was perhaps never more clearly demonstrated than in the case of the amended *Bogart*, *My Merry Mary*. Formerly labelled "A Miracle in the Desert," pic being handled by United Artists, had three openings under the old tag. It did miserably in Detroit, but flopped disastrously in New York and Philly. Producer and distributor, as a result, decided to pull while they figured out the reason. Since it had plenty of name marquee value (Paul Douglas, Burgess Meredith, James Stewart, Mary Kay Dolan, Dorothy Lamour, Fred MacMurray and Victor Moore, in addition to a host of secondary players), it was decided that the title must be at fault. That the word "miracle" was probably causing people. They didn't know whether it was a religious picture, or what. As a result, they decided to change "miracle" in a title is like building a fence around the theatre.

That was apparent in the answer for the film has had about 15 dates under the new tag since June 5 and has done much better. The title of extra-special, but the film looks like it might gross around \$100,000 domestically. The change from \$100,000 was made for under the old tag. Ad campaign has been virtually the same as when released in its first time.

### John J. Jones Confirms

#### 'Screen Guild Quitting

Hollywood, June 29. John J. Jones announced his resignation as Screen Guild Prez, confirming Yessary story of a month ago, which was denied at the time. He's bowing out to devote all his time to requirements of his outside business interests.

Robert L. Lipsett, ex-veepee, succeeds him, with second veepee Arthur Lockwood moving into Lipsett's post. Jones, head of Jones, Linnick & Schaefer theatre chain Chicago, keeps his SGI franchise holdings in Chicago and Indianapolis and also remains on the board of directors. He's been prezxy two and a half years.

### 20th-Fox, NCA

#### Work Out Trial

#### Mediation Plan

Minneapolis, June 29. Members of North Central Allied will hold off on threatened suits against 20th-Fox, and probably against all other distributors, pending the tryout of a Minneapolis mediation plan conceived by Ben Berger, the organization's president, who said the plan succeeds by.

Designed to eliminate friction and bring peace within the industry has been the subject of a threatened force of litigation. The plan calls for a North Central Allied mediation committee to conciliate exhibitor-distributor disputes around the conference table. Over the last week to work out the plan with Berger, Andy W. Smith, 20th-Fox general sales manager, has been the plan's spokesman. Berger hopes to prove a pattern for adoption by the rest of the industry in its application. A trial and, if found practical and proved successful, will be established on a permanent basis, Smith and Berger announced.

The mediation plan is non-partisan in its application, was explained. The grievance committee will meet at scheduled periods to hear any complaints which any exhibitor in the Minneapolis territory may have in his relations with 20th-Fox. "Only such complaints as the (Continued on page 18)

### MAJORS SETTLE SUIT

#### WITH THEATRO IN S.F.

San Francisco, June 29. Pushing its strategy to cut down as much as possible on costly anti-trust suits, the major studios are court appearances by film lengthy and lawyers, the majors have agreed to a permanent basis, Smith and Berger announced.

The mediation plan is non-partisan in its application, was explained. The grievance committee will meet at scheduled periods to hear any complaints which any exhibitor in the Minneapolis territory may have in his relations with 20th-Fox. "Only such complaints as the (Continued on page 18)

It demanded an order requiring FoxWest Coast to sell its Ritz and Parkside theatres and be barred from buying any other houses west of Twin Cities. The settlement recognized that those questions would be decided in the Government action.

Named as defendants, among others, were 20th-Fox, Paramount, United Artists, Warner Bros., Metro and Columbia.

## THE CASES

New crop of anti-trust suits filed against the eight majors in the past 10 weeks has broadened the scope of potential damages up to figure of \$47,500,000. At the same time, legalists who expected a deluge of treble-damage actions brought by exhibs immediately following the U. S. Supreme Court decision, nor believe theatre operators are lay-

### Delay Goldman Hearing

Philadelphia, June 29. Hearing on William Goldman's motion for an order directing Warner Bros. and other major companies of their theatres in the Philly area to be postponed until the fall.

This course was agreed upon after a discussion in Federal Judge William B. Karkpatrick's chambers today (Tues.) between William A. Grant, Goldman's lawyer, and Morris Wolf, reping for the defendants.

### ing back to find the final word of the statutory court.

In all, eight majors have plunked out \$6,500,000 to date in damages from those suits already tried or settled. That is in addition to the punitive relief obtained on clearance and run, with the most dramatic of that type handed down in Chicago on the Jackson Park picture.

Picture for distrib is not altogether a dark one. Recent developments in the market do demand have brought about a change of rentals. One of the anti-trust settlements—that in the most recent in Dallas—won not only a dismissal for the majors but also payment of \$100,000 to the exhibitor.

Four actions were filed within the past week. Most important was the Philadelphia suit.

(Continued on page 23)

## Cole Abdicating Texas Allied Role

Dallas, June 29.

Moving to abdicate what he termed his "one-man" rule of Allied Theatre Owners of Texas, Col. H. A. Cole has informed the studio directors that he would serve as head of the exhibi organization after the next annual convention. Cole said the present setup of Texas Allied has left many members cold and urged greater participation of directors and members in the group's activities. He offered to continue as Texas rep on National Allied matters and as Texas rep before national boards.

Insinuating a new election procedure, Texas Allied officials will be named by directors who will be elected as heads of districts. Preparations for the November election were begun with the naming of Phil Isley to be chairman of initial activities and to preside at the convention. Rubin Frels was appointed finance chairman and C. C. Loon, entertainment chairman.

### Janet Blair Winner In

#### Billing Brush on 'Fuller'

Hollywood, June 29. Federal Judicial panel in New York issued a restraining order enjoining Columbia Pictures and Eddie Sklar from putting out further publicity material on "Fuller Brush Man," unless Janet Blair's name appears on the same size type as Red Skelton's.

More is pending trial of \$250,000 suit brought by the studio against Columbia and Sklar last week.

## Last Unorganized Outpost of Pix Capitulates as Salesmen Win Election

### McDonald Thompson

#### Aide to Newman

Charles McDonald, NRCO division manager in New York, has been named assistant to Major Leslie Thompson, labor relations ex-ec for the RKO theatre circuit.

Theaters formerly in McDonald's charge will be taken over by other N. Y. division managers.

### CBS Pushes Plan

#### To Sell Scripts To

#### Pix as NBC Blows

CBS is continuing its efforts to sell Hollywood the rights to some of the thousands of radio scripts it owns, while NBC has all but dropped a similar project. Neither net has sold anything to pictures since the large-scale combing of their properties for the Coar purpose was begun.

Figuring that picture sales could be made on the spot rather than via major companies' New York story departments, CBS recently hired Harold (Her) Mannheim as its Hollywood sales rep. Mannheim formerly handled the peddling of literary properties to films for the William Morris agency in New York.

William A. Halpern, assistant to the prez of CBS and in charge of the project, has been putting the story department in a more desirable form for films. He has a staff headed by Arthur Heinemann, picture assistant story editor of Columbia Pictures, choosing the most likely yards from the stockpile and selling them for almost amounts to film treatments of them.

Martin had drawn up plans for staff about 100 people to cull the NBC properties and prepare preliminary film translations of them, but there has been no activity on the project recently.

CBS staff, as well as looking into the studio's own properties, is considering suitability of the old scripts for video adaptation. It's believed NBC will not pull out of the score, even if it doesn't go ahead with film plans.

### REPUBLIC IN STUDIO

#### DEAL WITH WELCH

Second deal has been closed by Republic for use by an indie producer in studio space. The agreement is with Howard Welch, who will produce a picture "Belle" in Republic process.

Welch's arrangement is similar to that made by Republic with Stromberg, except that "Belle" will be released by Republic. Stromberg's space occupancy will be distributed by United Artists.

Deals are identical in that they call for deferment by Rep of charges for the use of the studio space until the picture is in processing of final shooting as well as release prints. Rep will advance the balance of the cost either film beyond payment to it of its fees, which it gets after the picture has been paid off their bank loans. Studio and lab charges will amount to between \$150,000 and \$200,000 on such film.

Rep's aim in the deals is to bring down studio overhead by spreading space occupancy to the maximum and to keep its lab busy.

The last important unorganized sector of the film industry—the 1,600 film salesmen operating in the available territory—have come into the union fold as the Columbia and Fox Salesmen new hands down in bargaining elections at all of the major companies today (25). Challenging 12 film companies before the National Labor Relations Board, Colosseum was asked only by salesmen at National Service Center, who voted 32 to 19 to reject the guild.

Butressed by a powerful show of support in the majors, Colosseum execs are pressing to hit the industry with a sweeping series of demands when contract negotiations are begun. Talks were slated to open in about a month, since the NLRB Washington office has to certify election results in a procedure that takes three to four weeks.

Salaries of the salesmen is the level of their take-home pay. According to allegations made by Colosseum members, exhibitors' salaries have remained virtually static during the past 10 years while the average wage has risen to inflationary movement. Average wages of salesmen, it's claimed, range between \$7,500 to \$10,000 or no chances of promotion to better-paying posts.

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### Schaefer in Switch

#### As Exclusive Ent Rep

#### To General Indie Sales

George J. Schaefer, v.p. in charge of general indie sales, is switching from exclusive rep in the east for the unit to general indie sales, adding that he will have one more picture to be delivered by Ent under its releasing deal.

Looking toward taking over eastern representation of other indies. The new arrangement with Metro does not give the unit the right to approve all exhib connections under Ent's deal. Therefore, the services of Schaefer's organization will no longer be available to Metro, however, to supervise liquidation of Ent's A unit.

When an act up by Enterprise will stick together as an independent unit in handling their connections under Ent's deal is finished, Schaefer said. The deal, Herman J. Lorber, who is to become a consultant about a year ago to become a consultant manager, and Fred Polansky, Ent's eastern rep, said.

Schaefer's deal, with the David Low-Charles Einfield unit calls for a new supervising sales. The deal, William F. Rodgers, Metro's head of charge of distribution, will have the last word on sale of Ent pic.



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## FUSSIN' AND A-FIGHTIN'



Screenplay by D. D. BEAUCHAMP from his Collier's Magazine story • Directed by GEORGE SHERMAN • Produced by LEONARD GOLDSTEIN





## Auctions as B.O. Threat

Trenton, June 29. New Jersey exhibitors, bogged down in the hot-weather doldrums, find that they have a new lead to carry in their attempts to keep boxoffices in the black. A rash of open-air auctions is spreading through northern Jersey, drawing traffic from every main artery of the webbing the state. Public is going for it in heavy numbers with a consequent increase in theatre revenues.

Peculiar, new gimmick being worked is to invite people to bring along their wares in their personal effects to these outdoor auctions. Since inflation has boosted demand to unprecedented levels, public is avidly shopping among these vendors of the second-hand. Besides, considerable showmanship is being displayed by fast-talking auctioneers, and Jersey families like the give-and-take of competitive bidding.

These auctions are just one more lure in this state to keep people from theatres. Night games of all sorts are an added factor heavily concentrated throughout the state. Besides which there is the comparatively new threat of television, installed in practically every bar in Jersey.

## U. S. Film Industry Encouraged By Likely Czech Deal Despite Red Influence

Despite extension of the Iron Curtain around Czechoslovakia, critics of that country will probably go on seeing American films. That was the report sent to the board of the Motion Picture Export Association in New York last week by Irving Mass, v.p. and general manager, who is now in Prague negotiating a new agreement with the Czech film monopoly.

The new pact, it is understood, will not be so favorable as the one which expired last November, but industry execs are encouraged by the apparent willingness of the Czechs to make a new agreement since they came completely under the Russian influence during the past year. Neither the quantity of films nor the percentage paid for them will be as high as in the early days, Mass has informed the board.

The former contract called for 80 films to be distributed in the year ending last November. Pictured in popular areas were long runs, however, that there are still a few new ones being played.

Mass has been shuttling back and forth to Budapest in recent weeks to complete an agreement with the Hungarian film monopoly. He goes (Continued on page 27)

## 5 Coast Reissue Houses

### Beef on Sale of 38 USAs

### Oldies for Television

Exhibitor reaction to the group of 38 United Artists oldies being put for television last week by WPX (N. Y. Daily News) erupted as expected this week. A protest filed by the five Academies-of-Proven-Film reissue theatres in New York. Date was set for a June 6 hearing in New York federal court, mentioning the fact that the film by Film Classics association—Alexander Korda's London film production company—earlier had granted exclusive TV rights to 24 Korda oldies to WPX. According to the statement, Nicholson, co-owner of the Coast reissue chain, sale of the pix to tell will reissue houses, declared that many of the UA pix sold to WPX were played in his theatres less than a year ago. He declared a strong potential gross. Five houses, he said, pay \$150,000 in rental on reissues. He charged producers with accepting a few dollars for TV rights in place of long-run money, which would eventually net them more.

In the PC action, the distributor's right has obtained a show cause order to have Hechtia Corp., also an indie distrib, produce its own contract to distribute it and Korda. That pact was signed July 3, 1946, giving Hechtia 24 Korda pix sold to WPX. Hechtia later signed a pact with PC, giving it the right to distribute the distribution rights. According to PC, the Hechtia-Korda contract clause prohibiting sale of the pix to TV within two years after the date of the contract.

## RANK 'READY' FOR 12 MONTHS

London, June 29. If major U. S. film companies still much longer before embarking into commercial production of pix for television exclusively, they may find the field empty by the time their old rival, J. Arthur Rank. After two years of test productions of telepix, Rank's Cinema-Television, Inc., is now ready to push out on a full commercial program of this video fare for all parts of the world. As a result, a fullscale invasion of the U. S. market is expected within the next 12 months.

With the American producers experimenting but not yet ready to supply Rank televisions, British magnate feels he can get the jump in meeting instant demands for a film diet by the nets. He is prepared to make a variety of shorts, serials and pix intended for children.

Rank toppers are currently working out two problems which should be settled in short order. First, whether to produce the films to be handled by separate units overseas created for that purpose or by those once channeling his regular theatrical product. Second, the old puzzle: whether to market films specifically aimed at the international market or stick to the British scene and plot, and then on quality along to send these video films abroad.

On the distribution poser, no problem is presented, since since it has already been decided that United World Films, Universal's subsidiary, will take the UWF, it is said, has been urging that Rank give his telepix a thorough international test on any feel they are British.

## DEMILLE, ARGOSY, ROBERTS IN VIDEO

Hollywood, June 29. Hopping on the video wagon, or threatening to hop thereon during the last week, were three film producers—Cecil B. DeMille, Argosy and Roberts Productions.

DeMille announced a setup for making television films apart from his motion picture activities at Paramount. John Ford and Merian Cooper formed Argosy's television unit. Rob Roberts, John Ford and Abraham Polonsky announced that they formed the last week, a telecast 26 half-hour subjects, to be financed by the profits of the motion picture, "Body and Soul."

## Levathes Defends Fox Reels as Distinct Units

Twentieth-Fox hasn't lost a single exhibitor account for its theatrical newreel because of its telecasting unit, according to 20th shorts sales manager Peter Levathes, who's in charge of newreels generally not only aren't fearful of refutation of recent industry reports that many exhibitors, angered at what they considered unfair competition, were canceling their 20th contracts and switching over to other major studios.

Referring to VARIETY's story last week to the effect that exhibitors generally not only aren't fearful of refutation of recent industry reports that many exhibitors, angered at what they considered unfair competition, were canceling their 20th contracts and switching over to other major studios.

Other television news on pages 30-31.

## Dim View of Tele's Effects Taken By Allied Execs: Others See Video as Boon

### IA Outscores IAM In Techni Election

Hollywood, June 29. The International Alliance of Technicians in an NLRB election to determine who would rep the workers. IA got 108, IAM 22, five workers voting for no union.

There are 58 former IAM members at the station, indicating 36 voted for IA affiliation.

## Chances Brighter For Directors To Pact with Prods.

Hollywood, June 29. Screen Directors Guild got together with representatives of the producers for the first time since last year's last April and reported an agreeable meeting, with a fair chance to settle their problems before the deadline.

Chief complaint of the directors against the studios is the indiscriminate use of the title "director" in credits. Idea is that the director has the chief responsibility for the film product, and that there can be only one director. Financially, SDG demands that the film producers pay up to \$50,000, ranging up to \$100,000 for a picture with budget of between \$250,000 and \$500,000. Beyond that budget the salary would be subject to individual negotiation between the director and the studio. On weekly contracts, SDG wants a minimum of \$750. Another demand is the right to approve reject loanouts to other studios.

SDG contract with the majors expires last March 15 and has been continuing under an interim agreement based on the old pact signed in 1939.

### Tele Study Sounds Optimistic Note In Actor-Studio Tiff

Hollywood, June 29. First move to break the deadlock between the Screen Actors Guild and the film producers was the appointment of a joint sub-committee to study the problems of television in relation to film production. The actors are represented on the committee by Ronald Reagan, Walter Pidgeon, Robert Taylor, Laurence Olivier, Paul Douglas, Jr., and Charles Boren.

Separate list of the television issue from the other negotiations was a partial victory for the actors. Because of the cause of the break in negotiations last April was the refusal of the producers to accept the actors' proposal that sub-committees be appointed by each side to examine the television industry.

First meeting ended with a promising note of optimism and indicated at least a hope that a new contract may be signed without resorting to a strike.

### SEGEL'S CENTURY AD POST

Myron Siegel will take over as ad-pub director of Century City, Inc. after the company has taken the latter steps out tomorrow (1). Siegel formerly worked at it as act as well as ad man. He was also as ad as Fred Schwab, Century's ad man, in various industries and projects.

Schreiber, who has held the job for two years, will leave the business out of the film industry.

The generally poor view of most can mean the end of the television question—that it is more likely to be a digestible thing than a home-fronted entity too bright to suit Leo F. Wolcott, board chairman of Allied-Independent Theatre Owners of Iowa-Nebraska.

Wolcott believes "that television is the most destructive of motion picture theories." To this belief he hinges an important if and when it reaches live perfection, and depending on the position and action of film producers and distributors.

"By the position and action of producers and distributors I mean whether they will furnish entertainment for tele," Wolcott writes. "That material can be either film or flesh—which is an important point because Hollywood controls most of the important drawing personalities. If they are going to furnish entertainment, it will be impossible to compete successfully with such television programming."

Other communications to Yarny this week saw tele move from the "not a threat" to "not a threat." Not Le Roy Johnson, manager for the Liberty theatre, Seattle, believed spot releases of school events shown in theatres via a large-screen will help draw folks staying at home. Dan Daz of Seattle's Sterling theatre opines that the long run tele will work out.

New Stars. Dams that video will build new stars and find them—thus lessening top name values. Tele will mean that houses of school events, while its detrimental impact will fade as the public becomes used to it.

Goldberg D. Goldberg, head of the Ralph circuit in Omaha, holds the view that "the movie business is going to ruin us, but it isn't a benefactor by any means."

Television is a "weakness" (Continued on page 23)

## New Theatre Tele Screens Applicable

### To Film Projection

A new improved theatre screen developed by 20th-Fox engineers for theatre television is also revealed as applicable to regular motion picture projection.

Through directional-lighting, the screen has a light intensity twice that of the average screen now in use, meaning that theatres installing it ostensibly will be able to save electric power and light bills as well.

Screen was devised under the leadership of chief engineering chief Earl L. Wagoner. He declared that it represents a development of both variety and variety in the German film industry that was the war. Spanable declined to estimate the cost of the screen, but would be declaring that would depend on the methods used for production. It is believed, however, that the raw materials involved cost only a fraction of those used for standard theatre screens.

Screen is composed of a material with minute modules spaced in both vertical and horizontal lines. Modules reflect the light in a directional beam back into the theatre audience.

Of the light intensity is lost. According to Siegel, it was possible to confine the angle of reflection on the theatre floor screen space in such a way that very little light is lost.

Twenty-four to 30 degrees horizontally and 60-degrees vertically. The screen has a width, however, to provide for uniform vision from all parts of a theatre.

"Twentieth to date has no plans to put the screen into mass production. It is a new development, however, that the company will turn them out first for its own use in expanding its theatre floor space.



The Trade Papers All Have  
A Name For It!!!!!!

"'High-Powered Grosses' Street!"

—M. P. Daily

"'Double-Barreled Boxoffice' Street!"

—Variety

"'Smash Boxoffice Thriller' Street!"

—Hollywood Reporter

"'Sure-Fire Hit' Street!"

—M. P. Herald

From the files  
of the FBI

**The STREET  
WITH NO NAME**

Starring

**MARK STEVENS · RICHARD WIDMARK**

Directed by **WILLIAM KEIGHLEY**

Produced by **SAMUEL G. ENGEL**

4-Theatre World Premiere Now  
**CHINESE · LOEW'S STATE · LOYOLA · UPTOWN**  
..... Los Angeles

**20<sup>th</sup>**  
CENTURY-FOX

# 'Frier-Vaude Ch Clean-Up, \$65,000, 'Ranchero'-Stage Oke OG, 'Blandings' 'Builds' Heat \$23,000, '4 Faces' 10G

Chicago, June 29.—Whether it was curbing of Balaban & Katz matinee prices, the return of stagehands to work, or the seven new films, this week's box is soaring upward. Biggest ticket sale in the history of the business that Chicago is doing at present scale with Billy DeVolve heading "Stage Hands" (2d wk), Brush Man "Shapes to Look 565," and also on the strong side of "Mr. Blandings" with neat \$23,000 in first week at State-Lake. Duo bill of "Bill and Coo" and "Cage of Nightingales" at World is headliner for \$25,000.

Oriental should do average \$40,000 with "Gay Ranchero" and Tex Williams and George Givot top billing. "Rooster" (2d wk) with "Wallflower" looks medium \$17,000. Apollo with "Four Faces West" also is fairish at \$11,000. Carriak has "Big Punch," and "Whispering City," stage \$8,000 looming. "Arch of Triumph" at the Woods, in third week. Second weekers are light excepting "Crusader" and "Man-Eater" on release, which will hit an excellent \$17,000.

**Estimates for This Week**  
Atlanta (B&K) (1,400; 50-98)—"Four Faces West" (UA), Fair \$10,000. Last week, Lina Kamenitz (20th) (2d wk), light \$8,000.  
Chicago (B&K) (3,900; 50-80)—"Feller Brush Man" (Col), by Paul DeVolve on stage \$23,000, \$65,000 in eight days. Last week, "Prizefighter" (B&K) (2d wk), stage \$12,000.  
Garriak (B&K) (50-85)—"Big Punch" (WB) and "Whispering City" (WB), light \$8,000. Last week, "Will It Happen Again" (Indie) and "Argyle Secrets" (FCI), stage \$12,000.

Fighting Father (1,500; 50-80)—"Fighting Father Dummer" (RKO), "Light 7500" (WB), stage \$12,500.  
Oriental (Tessens) (3,400; 98-100)—"Gay Ranchero" (B&K) (2d wk), Williams and George Givot headlining vaude. Average \$40,000. "Rooster" (2d wk), Williams plus Louis Jordan orch on stage 4th wk, \$41,000.  
Palace (RKO) (2,700; 50-98)—"All My Sons" (U) (2d wk), Mild \$14,000. Last week, "Crusader" (B&K) (20th; 50-98)—"Wallflower" (WB), So-so \$17,000. Last week, "Seeds" (20th) (2d wk), \$11,000.

State-Lake (B&K) (2,700; 50-98)—"Blandings" (RKO), Neat \$23,000. Last week, "Crusader" (B&K) (20th; 50-98)—"Wallflower" (WB), So-so \$17,000. Last week, "Seeds" (20th) (2d wk), \$11,000.  
United Artists (B&K) (1,700; 50-98)—"Crusader" (B&K) (20th; 50-98)—"Wallflower" (WB), So-so \$17,000. Last week, "Seeds" (20th) (2d wk), \$11,000.  
Woods (Indie) (1,037; 98)—"Arch of Triumph" (UA) (3d wk), Solid \$20,000. Last week, So-so \$20,000. "Crusader" (B&K) (20th; 50-98)—"Wallflower" (WB), So-so \$17,000. Last week, "Seeds" (20th) (2d wk), \$11,000.

**River Fast \$7,500, Omaha**  
Omaha, June 29.—Open air spots are in demand for musicals, and the Brandeis with "Silver River" being the exception. "Orpheum" is only fair with "Reckless" plus the Ray McInnis band and the Modernaires.

**Estimates for This Week**  
Brandeis (RKO) (2,000; 50-98)—"Silver River" (WB) and "Trapped by a Monster Blackie" (Col), Pine \$7,500. Last week, "Silver River" (WB) and "Trapped by a Monster Blackie" (Col), Pine \$7,500. Last week, "Silver River" (WB) and "Trapped by a Monster Blackie" (Col), Pine \$7,500. Last week, "Silver River" (WB) and "Trapped by a Monster Blackie" (Col), Pine \$7,500.

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## Broadway Grosses

**Estimated Total Gross**  
Last Week (16 theatres) \$64,300  
Last Week (16 theatres) \$66,000  
(Based on 16 theatres)

## Waltz Smooth \$34,000 in Frisco

San Francisco, June 29.—Big news here this week is a pack session being registered by "Empire Waltz" (2d wk), which is doing \$34,000. Crosby being a special favorite in city. Louis-Walcott light pictures are helping lift the General. "The Arch of Triumph" is doing well in solid money. "Tarzan and the Jungle Girl" (2d wk) is doing well. "The Arch of Triumph" being the dual combat there. "Coroner Creek" is getting no pace at the Orpheum. "Letter from Unknown Woman" looks strong at United Artists.

**Estimates for This Week**  
Golden Gate (RKO) (2,844; 60-85)—"Tarzan Mermals" (RKO) (2d wk), \$20,000. Last week, "Tarzan Mermals" (RKO) (2d wk), \$20,000. Last week, "Tarzan Mermals" (RKO) (2d wk), \$20,000.  
Fox (FNC) (4,651; 60-85)—"Silver River" (WB) (2d wk), \$12,000. Last week, "Silver River" (WB) (2d wk), \$12,000.  
Warfield (FWD) (2,656; 60-85)—"The Pirate" (MGM), \$21,000. Last week, "The Pirate" (MGM), \$21,000.

**Estimates for This Week**  
Paramount (Par) (2,646; 60-85)—"Empire Waltz" (Par), Smash \$34,000. Last week, "Empire Waltz" (Par), Smash \$34,000. Last week, "Empire Waltz" (Par), Smash \$34,000.  
St. Francis (Par) (1,400; 50-80)—"The Arch of Triumph" (UA), \$12,000. Last week, "The Arch of Triumph" (UA), \$12,000.  
Theatricals (Blumenfeld) (2,448; 50-85)—"Coroner Creek" (Col), \$12,000. Last week, "Coroner Creek" (Col), \$12,000.

**Heat-Wave Hits Cleve,**  
**'Forest Droopy' \$10,000,**  
**'Holiday' Light \$15,000**  
Cleveland, June 29.—Everything is nosediving here during first terrific heat spell. "Summer Holiday" is going very slowly at State while "Another Part of the Forest" pushed Hipp into the cellar. Releases of "Flowing Gold" and "Gods Country and the World" (WB) are going very well for Palace, with help via Walcott-Louis.

**Estimates for This Week**  
Allen (RKO) (3,000; 50-70)—"Bring 'Em Back Alive" (RKO) (2d wk), \$12,000. Last week, "Bring 'Em Back Alive" (RKO) (2d wk), \$12,000.  
Hipp (Warners) (3,700; 50-70)—"Another Part of the Forest" (U), Willing to \$10,000. Last week, "Another Part of the Forest" (U), Willing to \$10,000.  
Laker (Warners) (3,700; 50-70)—"Another Part of the Forest" (U), Willing to \$10,000. Last week, "Another Part of the Forest" (U), Willing to \$10,000.

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# 'ALIVE' BRINGS 'EM IN IN PROV., NICE \$15,000

Providence, June 29.—Jupe Music made his first return engagement to give this spot another in a long series of rainy Sundays and kept working motorists at home. Biz is leveling off. State getting steady. "Great take with 'On Merry Way' but strongest showing is being made by 'Bring 'Em Back Alive' at the Albee on release.

**Estimates for This Week**  
Albee (RKO) (2,300; 40-100)—"Bring 'Em Back Alive" (RKO) (2d wk), \$15,000. Last week, "Bring 'Em Back Alive" (RKO) (2d wk), \$15,000.  
Broadway (WB) (1,400; 44-60)—"The Arch of Triumph" (UA), \$12,000. Last week, "The Arch of Triumph" (UA), \$12,000.  
Carroll (FNC) (1,400; 44-60)—"The Arch of Triumph" (UA), \$12,000. Last week, "The Arch of Triumph" (UA), \$12,000.

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# Visitors Boost B'way; 'Regards' Plus Andrews Sis-Martin & Lewis-Icshow Now 125G, 'Apache'—Horne Stage 16G

End of school term, with release of "Apache" (2d wk), plus the influx of out-of-towners are boosting Broadway grosses. "Regards" (2d wk), \$11,000. "Apache" (2d wk), \$11,000. "Apache" (2d wk), \$11,000.

**Estimates for This Week**  
Broadway (WB) (1,400; 44-60)—"The Arch of Triumph" (UA), \$12,000. Last week, "The Arch of Triumph" (UA), \$12,000.  
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Ducks New Orleans (RKO), same.

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Ducks New Orleans (RKO), same.

**Radio City Music Hall** (Rockefeller) (1,945; \$42,400—"Empire Waltz" (Par) (2d wk), \$42,400. Last week, "Empire Waltz" (Par) (2d wk), \$42,400. Last week, "Empire Waltz" (Par) (2d wk), \$42,400.

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NEW **WARNER** EXCITEMENT—A STAR-LOAD OF IT!

**HUMPHREY  
BOGART**

**EDWARD G.  
ROBINSON**

**LAUREN  
BACALL**

# ***KEY LARGO***

**LIONEL  
BARRYMORE**

**CLAIRE  
TREVOR**



AND  
THOMAS  
**GOMEZ · RODNEY**  
DIRECTED BY  
JOHN HUSTON · PRODUCED BY  
JERRY WALD

Screen Play by Richard Brooks and John Huston  
Based on the Play by MAXWELL ANDERSON  
As Produced on the Spoken Stage, by the  
Playwrights Company • Music by Max Steiner









# ROOTIN', TOOTIN' TRADE PRESS WHOOPS IT UP FOR RKO'S MIGHTY ACTION SHOW!

"A super Western."  
—M. P. HERALD

"The most all-inclusive Western to sprout in Hollywood's extensive sagebrush patch in 101 these many months!" —BOXOFFICE

"An orgy of villainy that will project devotees of violence on the screen into 'seventh heaven'."  
—M. P. DAILY

"Rousing Western adventure replete with what it takes... Good quality buy."  
—FILM DAILY

"Will measure up to all demands of the outdoor action fan."  
—VARIETY

"If you're looking for a Western strong enough to head the bill, here she is, pardner."  
—SHOWMEN'S  
TRADE REVIEW

"Has the angles... plenty of shooting, hard riding, and the benefit of good casting."  
—THE EXHIBITOR

"A Western that's got just about everything to make the wicket spin a merry tune."  
—INDEPENDENT  
FILM JOURNAL

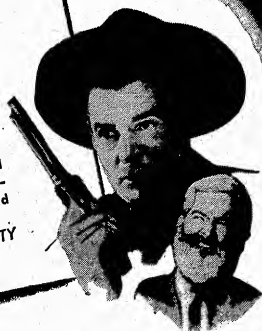
"None surpasses 'Bad Men' for action, suspense and all 'round sock values."  
—DAILY VARIETY



## RETURN OF THE BAD MEN

starring

RANDOLPH SCOTT · ROBERT RYAN  
ANNE JEFFREYS  
GEORGE "GABBY" HAYES  
JACQUELINE WHITE



Produced by NAT HOLT • Directed by RAY ENRIGHT • Screen Play by CHARLES O'NEAL • JACK NATTEFORD and LUCI WARD



# HOWARD HAWKS' "RED RIVER"

...should be one of the top grossing pictures of all times!

—BOB O'DONNELL



EXECUTIVE OFFICES

INTERSTATE CIRCUIT INC.

☆ Majestic Theatre Building, Dallas, Texas ☆

May 24, 1948

Mr. Fred M. Jack  
United Artists Corporation  
1915 Elm Street  
Dallas, Texas

Dear Fred:

Have just had an opportunity to once again screen RED RIVER, and you will recall that we had an opportunity to screen this picture of Mr. Howard Hawks' last December.

At that time I advised you that in my opinion it was one of the great Western pictures of all times and was of particularly great importance to us here in Texas, being based upon the Saturday Evening Post story CHISHOLM TRAIL. My opinion of this picture is increased even beyond my first outstanding thoughts due to the fact that the picture has been tightened up and should be one of the top grossing pictures of all times.

My sincere compliments to Howard Hawks and to your organization for developing this great attraction.

Yours sincerely,

*[Signature]*  
R. A. O'DONNELL

Red Hot from UA









**Terrific as T-MEN!**

EDWARD  
SMALL  
presents

**RAW DEAL**

**"To repeat box-office  
performance scored by T-Men!"**  
— MOTION PICTURE DAILY

**"Solid box office...across-  
the-board customer appeal!"**

— Variety

**"If action's what audience  
wants, they'll get it here!"**

— Film Daily

**"Will pay off largely at box-  
office! Follows T-Men!"**

— Daily Variety

**"Hits hard...strong woman's angle!"**

— M. P. Herald

**"A solid item!...Should keep all  
audiences in a state of excitement!"**

— Independent

**"Good music to any exhibitor's ears!"**

— Showmen's

**"Should clean up! Names will  
insure good business!"**

— Boxoffice

Another  
hit for the  
BILL WEINEMAN  
DRIVE!

EDWARD SMALL presents **"RAW DEAL"** Starring DENNIS O'KEEFE • CLAIRE TREVOR • MARSHA HUNT  
with John Ireland • RAYMOND BURR • CURT CONWAY • CHILI WILLIAMS • Directed by ANTHONY MANN • Written by LEOPOLD ATLAS  
and JOHN C. HIGGINS • Suggested by a story by ARNOLD B. ARMSTRONG and AUDREY ASHLEY • A Reliance Picture • An EAGLE LION FILMS Release

# 'Home' low Films at Admits Prices Big in Maritimes

St. John, N. B., June 29.—Home film shows, 16m, are taking epidemic form through the maritime provinces here, both at weeknights as well as Sunday afternoons and nights, for admission "free" and "silver" can be had. All started with the silver handouts, but the promoters found too many "free" penetrate above nickels and dimes, hence now only a few adhere to the collections. The admissions range from 25 to 10c, inclusive.

The only complaints have come from neighbors who fear the licentiousness or collapse of houses with floors and beams taxed beyond repair. In many instances as many as 300 persons are jammed into a couple of rooms, many smokers among them. Operators of the projection and sound equipment, mostly amateurs, and semi-pros. What they don't know about the equipment is plenty.

A case of professional neighbors forced a slowdown at one spot, where, on the second floor of a small dwelling house, the neighbors had been doing turnaway business Sunday afternoons and nights, and a sign was posted at 25c per night. There are two shows at night. None of the promoters has been successful in demanding what some of the equipment is owned, and in other cases is rented, as well as the films.

The home shows came into circulation last fall and have been popular in audience and attendance ever since. Particularly appealing are Sunday shows, since they are shut down on Monday and the entertainment schedule is almost nil.

## PAR ASKS RESHUFFLE IN 'G-CHISEL SUIT'

Paramount is asking for a shuffling of defendants in its \$750,000 motion picture piracy suit, *"G-Whistle"*, against Harry Brandt, 165 corporations and 96 theatres now pending in the United States Supreme Court. The firm applied to drop eight defendants mistakenly included and add another seven who had been recently excluded.

Motion picture elimination of Leo Goldman, Raymond W. West, Alton Ansell, Mangood, Bogel and Richie Amis, companies and Lenoire Operating Corp., Inc., and supplemental summonses against A. M. Rapp, Michael Rudin, Milroy Amis, Corp., Bell and Berman, Operating Corp., R. M. M. Operating Corp. and 62 Delancy Street Theatre Corp.

Allocation is set for Monday (6) hearing.

## MPAA, Producers Team Vs. Distributors on Shorts

Motion Picture Assn. of America's program of propaganda shorts has collided with its first major policy—control of the producer battle over the number of pictures which should be released by the major motion picture makers. The MPAA are holding out for 13 briefs annually while distributors are holding out for 10.

At a New York meeting of distributors last week, proposal for 13 releases was raised. It is still uncertain what factions of the producer allies to MPAA and its producer allies to push for the larger number. MPAA's first offer, a three-month release pace will make the publicity program more effective.

Distributors voted down the proposal after noting that producers had overruled the fact that it takes 12 months to play off one of these shorts. Since that is so, before the year is up, the shorts will be taken down and circulating through the theatres. To use the number to 13 would mean that major distributors are distributing more than one MPAA short at the same time.

Van Vupp's Fisher Book Hollywood, June 29.—Virginia Van Vupp, former Columbia to 20th-Fox to script a musical biography of Fred Fisher, the songwriter, with George Jesse producing.

## PHILLY TEST GETS FARM FOR HANDICAPPED KIDS

Philadelphia, June 29.—Leo Popt, retired indie exhibitor, donated his 80-acre farm near West Chester, Montgomery county, to the Variety Club, Tent 13, which is used as a summer home for handicapped and needy children. The Variety Club plans to begin work on camp soon, repairs being made out of \$40,000.

The proposal for a summer camp for the needy, with full medical care, was approved by the board, and was approved by Tent 13 as a permanent charitable project. The club is a branch of the National Variety Club, which has been the aid of the Philadelphia Daily News into annual fund-raising, with the newspaper as co-sponsor.

## Albany Test Picks Smakwicz

Charles A. Smakwicz, acting zone manager of Warner theatres, was selected here last night by the Variety Club's Heart Fund committee to head the Albany test. Smakwicz, former chief barkeeper, replaces C. J. Laika, who was transferred by WFL from here to England.

## Heidt Closes Dates for Variety Club

San Francisco, June 29.—Albe Blumenthal, president of the Variety Club of Northern California, Tent 32, which he heads, announced here last night that two appearances by Horace Heidt and his orchestra, including the "Baby's Nursery," Heidt is slated to appear at the club's annual fund-raiser here, Aug. 1 at Oakland Auditorium Arena.

## 2 UA Pic in Middle Of B'way Dispute On Union Jurisdiction

Two United Artists pictures showed on Broadway last night at the Globe and "Time of Your Life" at the Mayfair, are being held in the middle of public leaflet barages set down by two rival unions contesting control over UA. Theaters, Screen Office and Professional Employees Guild, whose contract with UA expired July 1, are in a bitter dispute, urging boycott of the two films on grounds that the company is carrying out a union-busting campaign. UA refused to sign a new pact with SAG because it further refuses to file an affidavit under the Taft-Hartley law.

Paper campaigner from SOEPG's rival, Local H-63, is blowing letters to the theaters, and is telling theater-shoppers "it's okay to see the two UA pic. Signed by the union leaders, it's okay for workers, leaflet charges SOEPG with being a "Communist-dominated union" and not to speak for the company employees.

Conflicting claims of SOEPG and Local H-63, which is affiliated to the International Alliance of Theatrical Stage Employees, will be settled at union shop elections to be conducted by the National Labor Relations Board. Arthur Brown, NLRB director, is holding a meeting of the unions and company this week to settle a date for the election.

SOEPG and Screen Publicists Guild, meanwhile, are giving furor to the matter with UA, offering companies, which have the two CIO gulls express their support for the union. Monday (28), both unions affirmed their determination not to comply with the Taft-Hartley law, and the industry hints that no negotiations for new pacts will take place until after the election.

## 56 N.Y. RKO Flacks Get Pay Increases

Following pattern set at other major film companies, 56 flacks at the home office of RKO and RKO Service Corp., have received pay hikes ranging from \$20 for senior flacks to \$50 for juniors, effective retroactive to Sept. 27, 1947. Salary boosts stemmed from a dispute about the company's flack union. Publicists Guild which was articulated under the guild contract's "no strike" clause.

Final arbitration case involving the SPG is currently taking place with Paramount before the American Arbitration Assn. Decision, which is expected in August, will affect the other companies, is stated for next week.

## Anti-Trust Suits

Continued from page 1

William Goldman, Philly exhibitor, who already had won a \$375,000 verdict in a previous suit, Goldman is suing the Federal court to compel Warner Bros. and other major distributors there to surrender ownership of their houses in the Philly area.

Goldman maintains that the suits are to eliminate the threat of competitive bidding makes disavowment the only corrective measure. He asserts that the alternative, he wants an injunction barring the defendants from cross-subsidizing to each other in Philadelphia.

In the Federal court of Vicksburg, Miss., Joseph Applebaum and Bertram E. Stimmus, Greenville exhibs, filed against the eight majors and others seeking \$600,000 triple-damages. Plaintiffs charge conspiracy and claim unreasonable overcharges. They assert their houses were forced to follow Paramount theatre in Greenville by 60-90 days.

Third action was brought by Alvin Amis, Co. in the Federal court, Brunswick, Ga., for \$21,000 and an injunction against alleged violations of monopoly in anti-trust suits. Defendants are Warners, 20th-Fox, United Artists, Eagle Lion, Republic and Monogram. Besides L. A. Stern, competitor in Alvin, suit claims plaintiff was unable to better prices. The suit was bought for \$522,000 in Indianapolis by Central Avenue Theatre Corp.

## Indpls. Nabe Files Suit Vs. Six Major Distributors

Indianapolis, June 25.—Central Avenue Theatre Corp., operator of Zaring, northside nabe, filed suit against six major distributors in Federal court here last night (\$24) against six distributors operated in the city. Theaters, charging conspiracy to monopolize film releases and its admission to suit against the major set-up, charging monopoly is created by exclusive trusts in Indianapolis and the management of St. Clair and Uptown, northside competitors. It charges the suits were set at \$14,000 each, April 1, 1947, at Zaring because of situation.

Distributors named are Loew's, 20th-Fox, Paramount, Columbia, Universal and United Artists. Other defendants are American Enterprises, Inc., operator of St. Clair, Uptown, Strand and Oriental, local nabe, and the Youthville Amis, Co., Louisville and Greater Indianapolis Amis, Co., joint operators of the Indianapolis Strand and Keith's. Loew's also is listed.

## Foreign Pix

Continued from page 11

foreign pic since the end of the war due to their bookings in nabe theatres. Before the war, when foreign pic were confined to a few theatres, the foreign picture showings didn't care one way or another how much "realism" they had in the picture.

Showing of these same pic in family theatres, however, have created a new standard of public morality. Large part of the blame for the "hard-boiled" picture, which has been placed on the sensational type of advertising used to promote the picture, is seen in the cases, false advertising claims have caused to completely distort the picture in the audience's mind.

Chief danger of the practice of turning a fast dollar by sharp advertising is seen in the fact that all foreign pic will be judged guilty and be forced to produce honest.

Indie distributors of foreign pic, however, are only mildly afraid of the censorship raps just so long as they can get the picture. In some cases the raps are welcomed as additional "pull" for the film. The "hard-boiled" picture in the nabe house has fallen off as a result of the heavy censorship and exploitation houses buy the ones with the most notorious reputations.

It was named in the last seven months by the J. of D. include "Passionate," "Voyage," "The Girl in the Red Coat," "The French," and "Torrent," the Swedish import.

# N.Y. Indies Won't Cut Admission Prices Despite Current B.O. Dip

## Enough Biz for All, Hobbitzle Warns

Dallas, June 29.—According to Karl Hobbitzle, president of the Dallas Independent Theatre Owners, there is enough biz in exhibition for all, and no theatren need make any sacrifice to get the picture. Hobbitzle and R. J. O'Donnell, v.p. and general manager of the Dallas Independent Theatre Owners.

We are going to fight for business, and fight hard, but it will be done with clean hands, and we want you exhibitors to fight just as hard in the same manner," said Hobbitzle.

Analysing this year's grosses to date, Reade disclosed that in the Dallas market, the week would usually be one month and the previous and one month would be lower than the previous. Reade said the bottom apparently has been reached. He opined that television had cut into the theatre's keeping people away. However, the case added that it's hard to know if the theatre's week would usually be one month and the previous and one month would be lower than the previous. Reade said the bottom apparently has been reached. He opined that television had cut into the theatre's keeping people away. However, the case added that it's hard to know if the theatre's week would usually be one month and the previous and one month would be lower than the previous.

## Labor Chief

Continued from page 4

enforced in the first few years due to a shortage of British production. "The authorities," he said, "will have to turn a blind eye to a number of irregularities if we do not want our cinemas to close."

Defending the Anglo-U. S. tax agreement, O'Brien said that the 75% tax was spelling disaster for the British industry. When the U. S. failed to give the confidence both on the production and exhibition end. As a result, O'Brien said, banks and investment companies refused to risk their money for finance because they didn't know the costs of production in Britain. He disclosed that out of 100 British employees in the studios, 2,000 were laid off.

O'Brien also put the quietus on British hopes over the Anglo-U. S. pact to the effect that American producers would use frozen funds to expand their production in the U. S. The facts, according to O'Brien, state that all the major studios at Denham, Twickenham, Pinewood and Shepperton are controlled by J. Arthur Rank, Sir Alexander Korda and the Associated British Co.

Between 80 and 90% of Britain's studio today are producing British films," O'Brien said, "against only one American studio in Britain."

## Tale's Effects

Continued from page 1

Goldberg declares, "You can't tell television newsreels. If your camera is taking the Yale game, you can't grab Kate Winslet. Filmed newsreels are related to give you the highlights of all the games of a particular Saturday, and I mean that's important. Television, moreover, can never equal films in the excitement of a complete action. I've flown over you. You take video as it comes and it's bound to come badly out of the picture."

Most exhibs in the New Haven area take the middle course, Van Meter's correspondent there reports. "The picture is sold in Connecticut feel video would definitely dent grosses under certain conditions, but it has had compensating possibilities in educating the public to a wider range of entertainment possibilities. An example of this line of reasoning is the effect of radio on the picture business. It is argued that the best music in the world is heard on the radio, but rather than being a deterrent, this factor has served to boost concert attendance."

## Radio Comparison

Wolcott doesn't think the industry can absorb the shock of life as easily and as quickly as it did radio. "At last," he says, "we have now felt the impact of radio for a full three years, never fully realizing until sound pictures came in."

"If producers and distributors were to be guided by the same theatre customers and if we ourselves can be given the opportunity of presenting television on large screens in our theatres, we have a very good chance of coming through. I believe the production is as simple as that," Wolcott writes.

Despite generally poor business, several independent circuit exhibs have emphasized that cuts in admission scales definitely would not be resorted to in an effort to stimulate attendance. Exhibs in some out-of-town situations were reported to have taken such a step.

"We will try to hold the line on admission," declared Walter Reade, Jr., of the Reade chain with some 42 houses in New Jersey and upward. "The theatre's week of rising costs has frankly stated that he did not know how prices could be cut. 'Business in our situation,' he said, 'has leveled off, but as yet we have not noticed an uptrend.'"

Analysing this year's grosses to date, Reade disclosed that in the Dallas market, the week would usually be one month and the previous and one month would be lower than the previous. Reade said the bottom apparently has been reached. He opined that television had cut into the theatre's keeping people away. However, the case added that it's hard to know if the theatre's week would usually be one month and the previous and one month would be lower than the previous.

Convincing, general manager of the 37-house Century loop in Brooklyn and Long Island, Reade said that the theatre's week of rising costs has frankly stated that he did not know how prices could be cut. "Business in our situation," he said, 'has leveled off, but as yet we have not noticed an uptrend.'"

David Weinstein, proxy of the 100-house United Artists theatres in Connecticut, New Jersey and New York, also feels that cuts in admission prices will not help in existing prices. An upsurge in attendance, he emphasized, would not be the result of a price cut. A sharp improvement in quality, better pictures are the solution he sees. "Ours are the best in the more and more discriminating in their film tastes."

## Young America Elects

Electing a field last week the annual stockholders and directors meeting of Young America Films, Inc., held at the Waldorf Astoria, New York, Godfrey M. Elliott as a board member as well as speaker. He's been with the company for three years as editor-in-chief, in charge of research and production.

## UA-Rank

Continued from page 4

makes the American firm's legal position in the U. S. very strong. Despite its shareholdings in London, Rank has refused any play in the U. S. market. Rank is giving playing time, although limited, to other U. S. distributors. Rank is giving playing time, although limited, to other U. S. distributors. Rank is giving playing time, although limited, to other U. S. distributors.

Some of the UA directors fear that Rank's shareholdings in London, Rank has refused any play in the U. S. market. Rank is giving playing time, although limited, to other U. S. distributors. Rank is giving playing time, although limited, to other U. S. distributors. Rank is giving playing time, although limited, to other U. S. distributors.

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# "I, Jane Doe"

starring **RUTH HUSSEY** **JOHN CARROLL** **VERA RALSTON**  
 with **GENE LOCKHART** • **JOHN HOWARD** • **BENAY VENUTA**  
 and **ADELE MARA** • **JAMES BELL** • **JOHN LITEL**  
 A REPUBLIC PICTURE

## PRE-SOLD

### COAST TO COAST

### THROUGH RADIO'S MOST POPULAR SHOW

## RALPH EDWARDS' TRUTH OR CONSEQUENCES

An audience of more than  
 60,000,000 heard the  
 nation-wide search for  
 "Miss Jane Doe" in three  
 weeks of smash publicity.

THE WINNER

Mary Ruth Wade of Lake Charles, La.,  
 selected from 15,000 entries.

She will soon be seen in  
 Republic's "The Murderers."

Screen Play by LAWRENCE KIMBLE    Adaptation by DECLA DUNNING.  
 Associate Producer-Director— JOHN H. AUER



# TRAILERS

are your  
**BEST BUY**  
in  
**ADVERTISING!**

because they  
**Cost  
Less...**  
and  
**Sell  
More!\***

\* Trailers draw 31%  
of your Patrons...  
according to Woman's  
Home Companion's  
1947 Motion Picture  
Survey!

NATIONAL *Screen* SERVICE  
MEMBER OF THE M.P.S.E.







## Arabian Oil Buys ABC News Show, But Agency Wants To Gander Plugs

The Arabian-American Oil Co., apparently concerned over the bad press it has been getting in connection with developments in the Arab-Israel war, is turning radio on its ear. It has bought a 15-minute weekly news show, with Earl Godwin, Washington correspondent, on ABC. Stanza will tee off next Sunday (4) at 6:30 p.m.

Odd enough, the program will take over the first 15 minutes of the half-hour being vacated for the summer by the Godfrey-sponsored "Greatest Story Ever Told," which dramatizes Biblical stories set in the Jerusalem of 2,000 years ago.

Order for the Arabian-American deal was placed via the Kuder agency, which also handles "Greatest Story." But the agency, up to yesterday (Tues.), claims not yet to have been advised by the sponsor as to the nature of the commercials, if any, to be aired on the program. Agency owners insist on dealing with company reps Monday (28) and expect to confer with them again today (Wed.).

Inasmuch as Arabian-American, however, has no products on sale in the general public, it's expected the pitch will be to spread propaganda on the Arabs' side of the Arab-Israel trouble. Company is American-owned and operated firm closely allied with a number of Arab states for the purpose of oil resources.

Godwin's A-1 stint can't occupy the 15-minute Sunday slot longer than 10 weeks, as "Greatest Story" is slated to return Sept. 1. The oil company's order calls for all-network coverage for the newscast.

## Mutual Fails To Unearth Maxwell 'Treasure Chest'

### Amid Lots of Hush-Hush

There's a great deal of hush-hush around Mutual offices about what happened to the Maxwell kid show which was to have premiered the first of last week. In fact, mutual executives are preceding "Superman," another Maxwell show.

New show, titled "Capt. Tim's Treasure Chest" and highly publicized by the web's flackery as a family extravaganza for youngsters, was ditched at the 11th hour and a hastily whipped up juve show, "Jockey Stunts with Bruce Elliott" spinning platters and anecdotes, was run in its replacement. It succeeded a pretty well regarded kid strip, "Adventure Parade."

"What snafued 'Treasure Chest'?" If reports are correct, it wouldn't seem cause for the mum stashed about by MBers when asked about it. It appears the show utilized a gimmick which webbers felt too greatly resembled one used on another show. Maxwell insisted on retaining it, a dispute arose, and Mutual just called the deal off.

## PHILIP MORRIS BUYS TORME AS DINAH SUB

Hollywood, June 29. Comedy show with music, similar to the Dennis Day show, has been bought by Philip Morris as summer replacement for "Call For Help" by Fuchsberg, with Dave and Dean Elliott, program is headed by Mel Tormé, Janet Waldo and Nancy Miller.

Deal negotiated by Frank Stemple is for 13 weeks with a continuing option into fall.

## WOR's Luncheon at Sardi's To Get Mutual Web Ride

WOR's (N. Y.) "Luncheon at Sardi's," noonday show, the border from Vince Sardi's 44th street showbiz hangout, is going into Mutual's 3 p.m. slot on Sunday through Fridays, replacing the first half of Martin Block's exiting disk jockey hour.

Web teccot of the luncheon bag session, which Bill Slatr encozes, isn't rated, however, it'll average Aug. 1. WOR editing, rated 1:13-30 and is being recommended and participating commercial aired out for the net version.

WOR's tapping of the Slatr show is motivated by a prominent bankroller's interest.

## Calling All Doctors

Washington, June 29. Those hurry-up calls from the network for doctors to be soon be made by radio. FCC last week okayed a construction permit for a one-hour experimental radio station to Telephonaphone of N. Y. to test the feasibility of a broadcasting service for medical.

System would involve a one-way transmission to contact doctors carrying small portable receivers. Each doctor would be assigned a code number, which would be repeated at intervals by a fixed transmitter until he responded by telephone. Telephonaphone now uses regular telephone service for its locating.

Experimentation will be conducted in the 72-76 mc. portion of the spectrum, providing it doesn't interfere with television channels 4 and 5.

## WNBC's 30% Hike In Race Tele

WNBC, N. Y., the flagship station of the NBC network, is 30% higher in the race tele than last month in percents in billings. In addition, the station's bid at the half-hour mark for 48 is at the high.

While this is significant in itself, which makes it doubly so that it comes in a year when the network's counterpart in television WNBC, the TV channel, has started to hit the commercial big time, with probably the largest share of the TV audience. It's revealing to radio in general, for it's the first absolute longrange evidence of TV billings in advance (instance WNBC) are not being siphoned off the sister All station's business, but represents supplementary income for the web.

## DOKE'S TEXAS SHOW

San Antonio, June 29. The San Antonio Coca-Cola Bottling Co. has signed by KGOB for two 15-minute programs each week.

The programs will be in Spanish.

## Summer Network Premieres (June 30-July 10)

Wed., June 30  
"Tex and Jinx," with Tex McCrary and Jinx Falkenburg ("Duffy's Tavern" replacement); Bud Myers ("Young and Rubicam"; NBC, from N. Y.; Wed., 8-9 p.m.); "Appointment with Music," with Henry Bradley, actor, vocalist Olmstead and vocalists, including sustaining; NBC, from Nashville; Wed., 10:30-11 p.m., EDT.

Thurs., July 1  
"Armed Services Review," with Frances Meredith, Roy Shielder (Charmers' replacement); "Aldrich Family" (renewal); sustaining; NBC, from N. Y.; Thurs., 8-9 p.m., EDT; "Appointment with Music," with Gary Merrill, Audrey Christine ("F.B.I. in Peace and War"; NBC, from N. Y.; Thurs., 8-9:30 p.m., EDT).

Fri., July 2  
"Sports Newsweek," with John Garfield, Frank Sinatra, William Powell, Errol Flynn, Suecette George (Bill Stern replacement); Colgate-Palmolive Presents (Sherman and Marquette); NBC, from N. Y.; Fri., 10:30-11 p.m., EDT.  
"Col. Stoenagard's Academy," comedy quiz information; replacing: Mutual; Fri., 9:30-9:55 p.m., EDT.

Sat., July 3  
"Buddy Wed, Jr.," Gene Hamilton, vocalists; Blazing (renewal); food products (Torchey agency); NBC, from N. Y.; Sat., 8-9:30 p.m., EDT.

## Delivers the News BOB PETRE

KLZ does an exciting job of gathering and exacting the news for the Denver area, then turns it over to veteran newscasters like Bob Petre to deliver it to listeners over the air.  
KLZ, DENVER.

## 'Mass Trailers' In CBS Agenda

Something new in "mass trailer" of new network shows to whip up pre-airline enthusiasm within the trade is taking place at CBS' web in N. Y. tomorrow (Thursday). Program chief Hubbell Robinson has slated the 5 to 5:45 afternoon period for a preview of audition clips of a flock of upcoming CBS shows.

The net is particularly excited about "The Little Immigrant," the new Mickey Rooney "Hollywood Showcase" program (which replaces the current Rooney vehicle, "Shorty Bell" starting next week) and the situation comedy series, "Our Miss Brooks."

Network wants the trade world to get in advance that it's got something worth crowing about and wants to invite suggestions for hyping the net in advance if the trade press boys come up with their own ideas.

AFRA Wage Hike at WFIP  
The Potomac Broadcasting Co., operating WFIP in Alexandria, has signed a staff contract with American Federation of Radio Artists, calling for wage boosts and extra fees for commercial shows.

## FCC's Clamp

Washington, June 29. The FCC yesterday (28) announced a special temporary order to keep the net out of the number of standard stations operating at nighttime on s.t.a.'s was interfering with the night service of fulltime stations. Exception is made for actual emergency. FM should decrease the need for operating on s.t.a.s, commission pointed out.

In a position to maintain higher, though perhaps less remunerative, standards.  
Editorial was prompted by the new ethics code going into effect July 11. It calls the "a gesture toward the self-regulation and improvement of the industry," but which in its present form will mean little to the average listener.

It's pointed out in the editorial that part of the industry isn't in a position to class itself under such circumstances, it's impossible to improve standards. Editorial cites statement of John W. Nab, president of the National Association of Broadcasters, who said that many of the network operators, now finding the going tough, would be expected to go into business by "exaggerated estimates of broadcasters' power" issued from government sources.

Wilson Exits 'Top This' Due to 'Name' Conflict  
Ward Wilson, announcer, found himself last week in the unhappy position of having two shows on the air with the same name. Under the rescheduling of NBC's "Can You Top This?" for 9:30 Saturday night and "What's My Name?" also is on.

Wilson, whose the latter show, aired by ABC.

## BBC Operation Faces Full-Dress Parliamentary Inquiry This Fall

### 'SO PROUDLY WE HAIL' Web Means To Huddle With Miller As New Code Becomes Effective

Significant huddle of top brass of the four major networks with NAB president, Justin Miller regarding the provisions of the new NAB code is slated tomorrow (Thurs.). The code becomes effective at night tonight (Wed.), subject to contracts in effect as of May 19, 1948, but in no case later than May 19, 1949.

Code's curbs on giveaway shows are expected to get careful scrutiny, among other things. Also, it's expected that some attention will be given to the possibility of reviving existing contracts to conform to code provisions.

Uniform and continuing improvement in American radio was advanced by adoption of the new Standards of Practice for U. S. broadcasters. Miller said last week. Although 85% of all stations on the air have members, they are copies of the Standards will be available to all broadcasters, and non-members will be expected to follow it. Late additional copies will be available at a handling-charge.

Judge Miller denied a charge that members have resigned in protest over the code. "It's a matter of fact, our applications for membership have increased markedly since we joined the association," he said. "In some cases, new applicants have stated that they were joining the association because the Standards had been adopted," he stated.

## Min. Star Asks Ceiling on Stations

Minneapolis, June 29. Slapping FCC for "going on spawning radio stations" while the nation's economy is in a slump, the Minneapolis Star editorially calls upon the commission to limit stations in a community to a number that can reasonably be expected to keep their programs heads above water. Only then, the editorial asserts, will the FCC be able to operate.

## Summer Workshop Season Preems; KMOX, Adelphi College Lineups

St. Louis, June 29. School marauds and college students are expected to be in the fourth annual Teachers' Radio Workshop, a two-week affair here to provide elementary and advanced training in radio broadcasting. The number of registrants is larger than any of the three previous workshops.

The project, sponsored by KMOX, was planned in co-op with the University of St. Louis, Lincoln University and the St. Louis Public Schools. Midwest experts (Continued on page 36)

## STANDARD OIL OF IND. SETS FALL GRID SKED

Chicago, June 29. Football season and college sports are expected to be in the fourth annual Teachers' Radio Workshop, a two-week affair here to provide elementary and advanced training in radio broadcasting. The number of registrants is larger than any of the three previous workshops.

The project, sponsored by KMOX, was planned in co-op with the University of St. Louis, Lincoln University and the St. Louis Public Schools. Midwest experts (Continued on page 36)

## A full dress Parliamentary inquiry into the operation and organization of the BBC is scheduled for the fall.

Wing Commander A. G. Geoffrey Cooper, M. P., is also demanding a public inquiry into the work of Herbert Morrison, Lord President of the Council, is now considering the matter.

Cooper, who was responsible for last year's probe into graft allegations in the BBC, was told that attacks finally resulted in the recent anti-grafting agreement between the corporation and news publishers, is asking Morrison to bring BBC administration "into the public eye" and to "show the most honest principles of Socialism." He wants an organization of which the nation can be proud.

Ordinary radio listeners will probably be asked to give evidence as to the quality of their radio reception and the quality of the broadcasting policy.

On the report of the investigation, the government will set conditions under which the next BBC charter is granted, when the present BBC's charter expires in August of next year.

The corporation's two pre-war charters covered 10 years, but because of unsettled post-war conditions, only a five-year charter was granted in 1945.

The next charter is likely to be for another 10 years and will direct the broad outline of the manner in which Parliament considers British broadcasting should be run. It will also set out the special attention to future television policy.

Investigating committee will question BBC governors and departmental officials and will hear witnesses from all sections of broadcasting and also from a typical cross-section of the listening public.

The committee will also have to consider whether the BBC should be given an increased grant in the form of a special fund for possible services, and whether financial aid for other government subsidies or increased radio licenses.

## Summer Workshop Season Preems; KMOX, Adelphi College Lineups

St. Louis, June 29. School marauds and college students are expected to be in the fourth annual Teachers' Radio Workshop, a two-week affair here to provide elementary and advanced training in radio broadcasting. The number of registrants is larger than any of the three previous workshops.

The project, sponsored by KMOX, was planned in co-op with the University of St. Louis, Lincoln University and the St. Louis Public Schools. Midwest experts (Continued on page 36)

## STANDARD OIL OF IND. SETS FALL GRID SKED

Chicago, June 29. Football season and college sports are expected to be in the fourth annual Teachers' Radio Workshop, a two-week affair here to provide elementary and advanced training in radio broadcasting. The number of registrants is larger than any of the three previous workshops.

The project, sponsored by KMOX, was planned in co-op with the University of St. Louis, Lincoln University and the St. Louis Public Schools. Midwest experts (Continued on page 36)

# LET'S GO TO THE TOP

## 'Music's' 2-Way Top 15 Parlay

ABC's "Stop the Music" hit the Hooper jackpot this week. The show is in both second and fifth places in the new Top 15, for the June 15-21 period. It is perhaps the most spectacular climb in rating history and certainly one of the few times, if not the first, that Hooper has picked up two spots on the Hooper hierarchy.

Another ABC property, Walter Winchell, is back on top of the rating heap, giving the network its first 1-2 ride in the Hooper sweep.

The runnerup position was copped by "Stop the Music's" final quarter-hour, which Old Gold signed only last week to sponsor until Smith Bros. on the tab Sept. 5. Ciggle outfit also bankrolls the opening 15 minutes of the show. Spelled Co.'s \$30.45 p.m. segment grabbed the No. 5 spot in the Hoopers.

The ratings: Winchell, 16.4; Stop the Music (OG), 13.5; Stop the Music (Spelled), 12.5.

Sale of the giveaway stanza by quarter-hour slices, resulting in the 15-minute periods being rated as separate shows, makes it conceivable that the show may, if it continues its spectacular climb, ultimately occupy four of the Top 15 brackets.

## ABC Thrown for Heavy Sponsor Loss, But New Pillsbury Biz Helps

ABC did a fast wrapup with Pillsbury Flour to fill the billings gap opened up by the loss of the tab of a couple of weeks ago on the Golden Grate show and 15 minutes of "Breakfast in Hollywood." Milling outfit, which also bankrolls "Grand Central Station," was inked by the network (Times) to take over the two cross-the-board ABC segments, starting Sept. 1.

ABC, which for months has battled of greater billings under (percentages) than any other web, has been thrown for a net loss of two and a quarter million commercial time lately, despite speedy wrapup of full sponsorship by Pillsbury. "Stop the Music" There's no indication the web won't catch up, come fall sponsor pacting time, but otherwise recent show axings has cut an appreciable dent in the current billings figure.

At the same time, there's no evidence that the cancellations are attributable, in general, to anything more than a season-end stockpiling by sponsors, which is in the market for new vehicles by fall, or a tightening of ad budgets in several fields, notably footfalls, where the free-spending era is playing out. While other webs have been affected by the same trends, including long solidly sold NBC, ABC seems to have caught the brunt of the slashings.

Latest to snip the pursestrings on an ABC armer is American Oil, which will let sponsor quit out as of July 17. The Saturday night stanza will fade with the loss

(Continued on page 34)

## W&R Miffed in Howard Deal

Young & Rubicam has protested to CBS the network's intention to use writer-director Cy Howard on "The Little Immigrant." This is the show created by Howard, which, on the basis of a first quarter-hour, ready excited client interest and has provoked virtual handover of the top level position, including board chairman William S. Paley. Howard's time and talents will be dispersed thereby to the possible detriment of "The Little Immigrant." The CBS package show sponsored by Lever Bros. and handled by Young & Rubicam.

Protest put CBS in an awkward position since Howard had been signed exclusively by Young & Rubicam, not exclusively to "Irma." At the same time, because of the excellent potential of "The Little Immigrant" in its first season, the agency was hardly free to pull the convention agency or Howard.

Howard is meantime journeying to Italy for a meeting and a searching of background material for "The Little Immigrant" with CBS picking up the tab.

## FOUR WEBS

### MUSIC'S REPORT

It looks as though C. E. Hooper, ever wary of challenges and potential challenges to his predominance in the rating field, has decided to launch offensives, simultaneously, on several fronts—all at once under battle not only with his old arch rival, A. C. Nielsen, but also with the Broadcast Measurement Bureau and CBS' instantaneous radar measurement system.

This month Hooper made a bid to match the impressive statistical outpourings of the Nielsen Index by issuing his long-heralded U. S. Hooperatings report, 61 pages long. It seemed to some trade observers that Hooper was taking a page from Nielsen's sales book. Hooper subscribers got a free "limited edition" listing only the 108 programs of advertisers who are Hooper subscribers. But the Complete Report, covering 268 shows, was made a thing apart, for sale to agencies and advertisers for a sum equal to their monthly fee to Hooper and to networks at a price at least 10 times that amount.

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## Fraternity

One of those rarities of a research man buying another's services, C. E. Hooper subscribing to A. C. Nielsen's new electronic audience, sampling device.

It's strictly on a month-to-month basis. Hooper is planning to study the Nielsen rating method and analyze it in his Complete Report and compare it with a Nielsen rating. Nielsen, how and if it could be integrated into future measurement.

Sindlinger is springing his "Records" on Philadelphia audiences before launching it nationally.

nearby 30 agencies and advertisers had sent in their checks, ranging from \$200 to \$1,000 each. But the network didn't look as though they would. Hooper wanted \$15,000 each from NBC and CBS, \$10,000 each from ABC and Mutual. NBC claimed to be "mulling" the offer and no final decision made. CBS, reportedly planning to drop Hooper service entirely, definitely wasn't interested.

Cities Flock of Takers

But Hooper claimed not to be daunted. He pointed out that the list of takers for the Complete Report, which he described as containing "more network radio audience 'know-how' than has been acquired previously by any radio advertiser, agency or network in the 23-year history of network radio."

Blow and Buchanan agencies.

(Continued on page 34)

## CAMPANA BACK IN FALL ON SAME SHOW & TIME

Campagna, sponsor of "First Nighter" on CBS, has had a change of heart and is back in the fall with the same show, same time, Thursday night at 10:30.

When the show returns to the air, Campagna intends to combine the best features of "Lux Radio Theatre" and "Theatre Guild of the Air."

## Gulf Wants 'Out' on Duplication

### Of People's as AM Rating Tumbles

Pittsburgh, June 29. As far as Gulf Oil is concerned, television is a rich man's toy. Since the company has been sponsoring simultaneous telecasts of the radio series "We, the People," the radio rating has tumbled from a Hooper of 92 to 51. Gulf has notified the Young & Rubicam agency that it wants out.

Oil company execs believe the chief factor in the rating drop is the loss of radio listeners to video viewing—they could take that, since they're still registering their commercials with the same size audience, though at a greatly increased cost. The principal reason for the listener fall-off, it figured, is that the necessarily slower pace of television has forced the radio to assume the same small-crawl. By ear dialers find the result a dull show, and are tuning out other programs. Particularly for a vaudeville-type comedy, the slow, lethargic pace is fatal, the oil men think.

Young & Rubicam says "We, the People" will revert to straight broadcast, but presumably it will come up with an offer of Sunday night, the idea of finding a different series for tele. Like most radio bankers, they're not likely to eventually switch almost entirely to video.

## Lum n' Abner Fizz for Alky After 7 Years

Hollywood, June 29. The Jot 'em Down storekeepers, Lum and Abner, will clear their heads of Alka-Seltzer before seven years of being star salesmen for the fizz tablets. The duo, who have been promoted by a combination of circumstances, Chief reason is that Chet Lauck and Nevada's chief are firing the daily grind and will do what they've been threatening for years—one half hour of Alka-Seltzer.

Rural comedies have also been a little unhappy with the present setup, having been denied a Hollywood outlet for the past few years because of the couldn't clean time. Other situations have also ranked them. Teamed for 17 years with changing partners, they are yielding to an impulse that has plagued them since Amos 'n' Andy.

Alka-Seltzer is planning an extension of its daytime radio activities and has been talking a deal with CBS for the takeover of the 3:15-3:30 afternoon cross-the-board slot. A-S also sponsors "Queen for a Day" on Mutual.

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## 'FORD THEATRE' DUE FOR FALL FACELIFT

"Ford Theatre" not only gets a new network time lease next season, when it moves from NBC Sunday afternoon to CBS Sunday night, but the 60-minute dramatic show is also due for a format face-lift.

When the show returns to the air, it will have a new format, which will go in for more stars, with a hike in the budget to \$150,000 a week. The new format will combine the best features of "Lux Radio Theatre" and "Theatre Guild of the Air."

Whether George Zachary reports as producer of the show is still undecided, according to reports.

Skippy Peanut Butter, which bankrolls a transcribed "Skippy Theatre" show on various stations across the country, has shifted its account from the Garfield & Guild to the Young & Rubicam.

Outlets carrying the half-hour "Skippy" drama: WBNC.

## Silver Threads

### Its Way to NBC

International Silver plans to cut its ties with CBS and is negotiating with NBC for a new contract. The "Silver Threads" comedy show over to NBC on the Saturday night at 8 o'clock.

International Silver, unhappy with its 9:30 Friday night segment on CBS this season, is anxious for an earlier time slot to build up its audience. CBS could only do so with an offer of Sunday night 9:30, but the client refused to settle for that, finding the NBC Sunday night time to its liking.

Originally, NBC had planned moving "Silver Threads" up from 10:30 Saturday night to 8, but R. R. Reynolds (Prince Albert), sponsor of "Opry," decided to stay put.

## GE PLANS TIME SWITCH TO STRENGTHEN SPOT

General Electric, which sponsors Fred Waring "Monday nights" at 10:30 on NBC, is negotiating a deal with CBS for a new contract. The program is to Thursday night at 10:30 in the spot being vacated by Eddie Cantor's "The Colgate Comedy Hour" on 17:45 in the fall.

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**THREE FOR THE MONEY!**  
With Bud Collyer, ensemble: Mark  
Warshaw arch, Harry Belafonte, Bill  
Kenny, Stardusters Quartet.  
Director: Jack Rubin.  
30 Mins., Ed Wood, Fri., 10-11 p.m.  
60 Mins., Sat., 9 p.m.  
Sustaining.

**Time was when, by the mere** turn of a dial, you could hear a continuous flow of Bing Crosby records through the day and night, and from one station to another. Virtually the same situation applies in radio today to the telephone.

Take, for example, the Saturday night situation, when you can go back slotting (though on different weeks) of 120 minutes of cash payoffs CBS 2 to 3, 10-11 p.m., and now Mutual's 9 to 10 "Three for the Money." The sponsor that some day a saturation point will be reached, that day obviously has not arrived. The sponsor, the agency man and the network exec, alerted to listeners' taste, have reached themselves to the fact that, in this year of grace, 1948, the radio cannot compete with a refrigerator, or 100 bucks in cold cash.

Latest listening entrant, Mutual's "Money" preened last Saturday (26) and in contrast to the home-slanted giveaway, it's worth sticking around to see how, if you can get a chance. For here, in a sense, is the giveaway to end all giveaways, a crack bang around the time the phone rings, with not even the slightest suggestion of what's involved. It's 100% chance, and that's giving it away in space.

"Money" goes to the entrant, Mark Warshaw's arch plays a tune. A contestant is called and qualifies to play by answering an innocuous query about the tune. Bud Collyer, in essence, lets three contestants to be played by the talent lineup (Warshaw's arch, Mary Small, Bill Kenny, Harry Belafonte, quartet). If the at-home participant guesses how many times the tunes line up-numbered three, four, five, six, seven, eight, nine, ten, he gets \$300, plus at a second round, he gets three times, a. If he guesses the second lot, there's an additional \$100. If he can hang around for the third grouping which he can accurately guess, he gets \$200 plus the previous \$300. A lot of coin for guesswork.

Unavoidably happens, however for at least did on the initial broadcast, is that the participant who wins the time in the first round and hangs up \$100 richer, which he can use for anything he wants to call. (It would be interesting to estimate how much coin the phone contest is harvesting for the network from the multiple array of giveaways.)

To the credit of the Mutual slant is that, in between phone contests, there's a lot of entertainment being tossed around as the Warnow-Small-Kenny-Stardusters combo work the bracket of three times as designed, and the content being the backyard line-up.

CBS is glib and on a par with the other phone boys. Rose.

**SING ALONG**  
With Landi Trio, Carol Ann.  
Producer: Jack Carney.  
Director: Phil McIntosh.  
30 Mins., Mon. thru Fri., 10-10:30 a.m.  
Sustaining.

This is one of those shows that help local listeners to snag a fair share of the limelight, and the celebration for dock jockey broadcasts. It's also as bald a giveaway as any other radio device. The format is studio and dialer rating. Imagine, as so lacking that at one point, in the initial broadcast, when a cedar chest was to be handed to the winner, the announcer drew the title of a tune via the reading of lyrical lines (which contained the title) speller from a list of "we have to have some reason for giving this thing away."

Later in the show, there's another type of giveaway idea. This time, the sponsors are the audience reaching into a bowl of silver coins, grabbing a handful and, if the estimate is correct, are scooped up within 15 seconds, the number is double. It's not to get to keep his grab and the next day's fast-track award is tripled. In return, the coin is given to the audience asked to sing a melody. That's the simplest method of doling out coin that the audience radio could possibly have devised for its listeners to be giving it to the audience from the stage.

When one can forget the painful truth, the idea, this can't be. The Landi Trio and Carol Ann, with standard melodies, "I'm for Me and My Gal," "I May Be Wrong," etc., and the audience frequently worked into the thing via a community sing idea.

**SECOND HONEYMOON**  
With Bert Parks, standie contest.  
Music: Harry Belafonte, announcer: Ross Rice, organist.  
Writer: Mort Lawrence.  
30 Mins., Mon. thru Fri., 3-3:30 p.m.  
ABC, from New York.

ABC, from New York. This quiz show, which dropped in last March, however) and kicked back to the air, has found its placement for the first 30 minutes of the Paul Whiteman (26) live broadcast. It did all right—especially if Bert Parks stands at the head of the parade. As he says, as he has heavy chores, including the high-flying "Second Honeymoon" Bank. Johnny Olsen was initially slated as the "Second Honeymoon" spot, but he is also carrying a load of dance chores, and Parks was asked at the last moment.

Parks really sparked the getaway proceedings. His effervescence gave a hilarity in the studio which gets across to dialers. He is, in essence, a neat technique which some contemporaries could envy, namely, a strong moment of impish, intimate manner which enlivens the show. He's one of the best things that could happen to a quiz show.

The quiz on "Second Honeymoon" is a negligible ingredient in the show. It's a current floor of it, serving as a current floor of the show. The "quizzing" contestants for the "second honeymoon" competition, correct, a wrong moment. Wrong, got her prize anyway, and was assured by Parks was "breathe in and out." Having thus qualified, she was the first of the "second honeymoon" contestants. The announcer tells her she wants a second honeymoon, and at the window a car, correct, a wrong moment. Winner. Later, and her husband was the first of the "second honeymoon" contestants. The announcer tells her she wants a second honeymoon, and at the window a car, correct, a wrong moment.

The show offered a refreshing change, a strong moment of impish, intimate manner which enlivens the show. It's a current floor of it, serving as a current floor of the show. The "quizzing" contestants for the "second honeymoon" competition, correct, a wrong moment. Wrong, got her prize anyway, and was assured by Parks was "breathe in and out." Having thus qualified, she was the first of the "second honeymoon" contestants. The announcer tells her she wants a second honeymoon, and at the window a car, correct, a wrong moment.

Depositing so little as it did on the point of the show, it was a success.

With many giveaways, however, "Second Honeymoon" will have to ease up on the product. On ear-softening softness, the idea is to get much identification.

**BLUES FOR FRIDAY**  
With Phyllis Marshall, Bill Brady.  
Producer: Dick Glick.  
Director: Dick Glick.  
30 Mins., Mon. thru Fri., 10-10:30 a.m.  
Sustaining.

With Phyllis Marshall, Bill Brady. Producer: Dick Glick. Director: Dick Glick. 30 Mins., Mon. thru Fri., 10-10:30 a.m. Sustaining. This is a very imaginative program. The idea that the pickup should be distant and not right on the mike. On ear-softening softness, the idea is to get much identification.

Here is a thrifty and easy voice with perfect phrasing control and a clear, strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

Miss Marshall opens the program with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

**THIS CHANGING WORLD**  
With Harrison Wood; Edwin Reel.  
Music: Harry Belafonte, announcer: Ross Rice, organist.  
Writer: Harrison Wood.  
Producer: William Warwick.  
30 Mins., Mon. thru Fri., 10-10:30 a.m.  
ABC, from New York.

Not much doubt, judging by the second edition of this quarter-hour, that Harrison Wood, who has won this spot as a fairly bright opportunity to strike a chord with the audience, is a good thing. His style is reminiscent of the Paul Whiteman (26) live broadcast. It did all right—especially if Bert Parks stands at the head of the parade. As he says, as he has heavy chores, including the high-flying "Second Honeymoon" Bank. Johnny Olsen was initially slated as the "Second Honeymoon" spot, but he is also carrying a load of dance chores, and Parks was asked at the last moment.

Wood's delivery is of the clipped, rapid-fire variety. He is a good thing. His style is reminiscent of the Paul Whiteman (26) live broadcast. It did all right—especially if Bert Parks stands at the head of the parade. As he says, as he has heavy chores, including the high-flying "Second Honeymoon" Bank. Johnny Olsen was initially slated as the "Second Honeymoon" spot, but he is also carrying a load of dance chores, and Parks was asked at the last moment.

Freuhagen gave its middle commercial to a plug for motor truck transportation. The announcer mentions the sponsor's name, but does not mention the application of its own product in the slogan.

**MYSTERY CHIEF**  
With John MacPherson.  
15 Mins., Sat., 7-8:45 a.m.  
WBNC, New York.

This is a familiar program which has been heard for years at various spots on the dial, but now has the honor of being a regular feature on Saturday mornings. Maybe people actually are up and around the house at that time, and they are in the humor to listen to a straight talk. Presumably this will tell.

For last Saturday's (26) program, the announcer had prepared for two of the three available spots. They are Campbell's "The Story of Elizabeth Ross" and "The Story of the Church & Dwight's baking soda." The commercials are in the folksy manner, with the Myrtlewood record, and the announcer reading what sounds like personally-prepared copy.

Despite his radio experience, the announcer has a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

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**WE LOVE AND LEARN**  
With Barbara Weeks, Arthur Vincent, Lillian Hurst, and  
Sue Read, Joe Helgeson, Charmie Allen, Dick Dunham.  
15 Mins., Mon. thru Fri., 10-10:30 a.m.  
Director: Cliff Gierlach.  
30 Mins., Sat., 9-9:30 a.m., EDT.  
MANHATTAN SOAP CO.  
NBC, from New York.

Under the same title, "We Love and Learn," of another odd suds suds, Manhattan Soap Co. now sponsoring a daytime serial on NBC, in the sun of New York. The new show, which has been offered around the ad agencies, is a soap opera with a different tag. It is about a foreign-born New York milliner and her staff and patrons. For the audience, the routine of the interest is a small-town schoolteacher who's trying to become a model. Even by daytime soap standards it seems mild.

Besides the central character, supposedly French but played by Barbara Weeks with an incredible accent, the show features a purportedly suave lawyer-broker, Sarah Burton is the milliner's assistant, and the boss, Ann Thomas is an outspoken model. Sue Read is the secretary, and the show is a good thing.

The previous "We Love and Learn" went the air four or five times a week, but now it's a regular feature on Transamerica General Foods, through the New York children's program, originally called "As the Twig Is Bent, So Shall the Tree." The show is a good thing.

For this stanza the Sweetheart country, it can't be at least so far, comparatively restrained. Fold.

**MYSTERY PLAYHOUSE**  
With Robert Martin, Edgar Stahl, Anne Seymour, Inge Audebrand, Steve Chase, Inge Audebrand.  
Director: Merv Koplin.  
30 Mins., Sun., 7 p.m.  
NBC, from New York.

The story of "Elizabeth Ross" is a good thing. The story of "The Church & Dwight's baking soda" is a good thing. The story of "The Story of the Church & Dwight's baking soda" is a good thing. The story of "The Story of the Church & Dwight's baking soda" is a good thing.

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**BILL HENRY AND THE NEWS**  
15 Mins., Mon.-thru-Fri., 9:55 p.m.  
Sustaining.  
NBC, from Washington.

Mutual started warning up this last Monday night to 80 for John Hanneville's tenancy around the house. After Bill Henry's manly August 1st, he will be at the Olympics. For Henry the summer season is a long one, but the network alliance since CBS brought him to New York from the Coast about seven years ago to fill the same news capsule job across the board, John Hanneville took over in 1942, and it would have been too late to change the station's policy. He decided to drop the capsule on the station that it had "outlived its usefulness."

During its run on CBS John Hanneville was considered a "top" of the best buy in radio. The above-the-board cost the account around \$750,000 a year, giving the building supply output point nightly ratings, which when multiplied by the station's audience, was a fairly during the peak span of news interest, among the top level of the station's audience.

Henry's easy-flowing, even-toned delivery, which has been changed in the slightest through the years, Editorizing with him has been a pleasure. He has been away from terse, graphic characterization, something akin, but not too closely, to the style of the magazine. Through the years he's been a good thing.

For this stanza the Sweetheart country, it can't be at least so far, comparatively restrained. Fold.

**NATURE SKETCHES**  
15 Mins., Mon.-thru-Fri., 9:55 p.m.  
NBC, from Denver.

Under a summertime standby on NBC, the show is a good thing. The story of "Elizabeth Ross" is a good thing. The story of "The Church & Dwight's baking soda" is a good thing. The story of "The Story of the Church & Dwight's baking soda" is a good thing.

Despite his radio experience, the announcer has a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

With Phyllis Marshall, Bill Brady. Producer: Dick Glick. Director: Dick Glick. 30 Mins., Mon. thru Fri., 10-10:30 a.m. Sustaining. This is a very imaginative program. The idea that the pickup should be distant and not right on the mike. On ear-softening softness, the idea is to get much identification.

Here is a thrifty and easy voice with perfect phrasing control and a clear, strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

Miss Marshall opens the program with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice. At such and honest manner comes over the airwaves with a strong voice.

With Phyllis Marshall, Bill Brady. Producer: Dick Glick. Director: Dick Glick. 30 Mins., Mon. thru Fri., 10-10:30 a.m. Sustaining. This is a very imaginative program. The idea that the pickup should be distant and not right on the mike. On ear-softening softness, the idea is to get much identification.

# Jane Pickens



## THE JANE PICKENS SHOW

Starting Sunday, July 4

8:30 p.m., EDT

NBC Coast-to-Coast

\*  
Television Shows Now in Preparation

\*  
Exclusive RCA Victor Recording Artist

RADIO PROGRAM

Produced By ROBERT M. ADAMS

Directed By EDWIN L. DUNHAM

Written By EDWARD FAGER

Personal Management

M. GALE

Patrons

MUSIC CORPORATION OF AMERICA

Concert Tour Direction

NATIONAL CONCERT and ARTIST CORP.



## 'RYND TIME' NO TIME FOR 'GET RICH QUICK'

Who's referred to around ABC as "Rynd time," being the daylight-saving schedule of tape-recorded playbacks worked out by vespee Charles E. Rynd, snafued the week's department plan to run in a "Get Rich Quick" giveaway as one of two 30-minute replacements for Paul Whiteman's afternoon hour. Quite involves phone calls to listeners and Coast dialers, listening to the show on a delayed playback, consequently would be cut out of competition.

There's a possibility the stanza will be skedded, however, as a nightmarer, when it may be possible to feed it live to the Coast. Meantime, a musical show out of Chicago test off Monday (29) in the 4 p. m. slot. The 3:30-4 period, as initially planned, was taken over by "Second Honeymoon."

Later show, scripted by the Charles King Productions office and directed by ABC staffer Jack Cleary, is being emceed temporarily by Bert Parks. He may not continue, as he already has a heavy emceeing sked, including "Stop the Music" and "Break the Bank."

## Bob Buckley to B&B

Robert W. Buckley, formerly senior account executive with Dancer, Fitzgerald & Sample, joined Benton & Bowles Monday (28). He is slated to replace Ted Steacie in the business management of B&B's radio department.

Steacie, a v.p., who has been manager of the agency's radio operations for seven years, has been assigned to take over for B&B on the Coast Aug. 1.

## Dismiss AFRA-WCKY Suit

Cincinnati, June 29.

Suit by the American Federation of Radio Artists against L. B. Wilson, Inc., operator of WCKY, over a labor controversy was dismissed last week when U. S. District Judge John H. Druffel refused the appeal of the union's Cincy Local 1159 from the court's recent ruling of dismissal.

## Client Wants Live Show

On Upper N.Y. State Web

Joe Weed, of Weed & Co., has advised a group of upper New York stations that he has a client for a live show on a regional network if they can get together and furnish the lines. Al Godwin, of WDRB, Syracuse, is heading up the inter-station discussions on Weed's proposition.

Group would include WBET, Rochester, and WEZR, Buffalo. Mutual affiliates, which Weed represents in the selective radio field. Stations interested have come up with three periods, all of which have been, according to Weed, okayed by the unnamed client, and the next move is for the outlets to work out a line cost sharing arrangement.

## WOR'S 50G GIVEAWAY 'PRESIDENTIAL KITTY'

A \$50,000 cash (in savings bonds) giveaway with an election-year slant is getting serious gandering from WOR, N. Y.

Stanza, called "Pick the President" and owned by a Jackson Heights, N. Y., resident named William A. Jones, involves phone calls to listeners on which an event is recalled, or an old song played, etc., and the dialer asks to guess who was President at the time. A \$20,000 "Presidential kitty" and a \$30,000 "Presidential purse" (both sums in bonds) would be posted and \$100 bonds divvied out of the kitty each week to listeners answering correctly.

On election night next November, or during election week if the show didn't air that night, entire balance in the purse and kitty—something in excess of \$30,000 worth of bonds—would be awarded to a lucky listener.

Houston—Duncan Coffee Co., is sponsoring a new quarter-hour series each day Monday through Friday which originates from the studios of KPBC here and carried by member stations of the Texas Quality Network. Programs are titled "Coffee Shop" and m.c'd by Jim Sanders.

## Phantom Sponsor

Springfield, Ill., June 29.

Wilford J. Kramer is doing his "Upon Reflection" gab on WCYS here for a twice-a-week sponsor who has gone out of business, at least temporarily.

Bankroller is the John Bremer Co., Springfield department store, whose establishment burned to the ground May 2. Store won't reopen its doors until at least next January—but has extended Kramer's contract through 1949.

## Leighton, Nelson Wrangle On WSNY (Albany) Control

Following Agency Splitup

Schenectady, June 29.

The Leighton and Nelson Agency, formed in 1936 by two men who had been WGY's first commercial managers, dissolved last week (23). George R. Nelson opening his own advertising concern and Winslow R. Tyny) Leighton assuming operation of six-year-old WSNY.

Nelson announced that he would contest before FCC Leighton's taking control of the 250-watt independent station. He has engaged former Judge Daniel H. Prior, of Albany, as attorney. WSNY, which Nelson managed, has been a consistent profit producer, according to local radio circles.

Leighton appointed Wally Duncan, one with WGY and later with WHEW, as general manager of WSNY. Ed Flynn resigned as program manager to go with Nelson; so did Bob Craig, onetime WGY assistant farm director, and oldest employee of Leighton & Nelson.

## 'Better Half' Expanding

WOR's (N. Y.) "Better Half," starring Tiny Timmy, will debut on the Mutual web Aug. 19 for a month's warmup prior to its sponsorship by Volupite, Inc., manufacturer of compacts.

Show will take over the 8:30 Thursday spot currently occupied by "Talent Jackpot." Volupite will pick up the tab Sept. 16. Agency is Hirsman-Garfield.

## NAB Blueprints Series of Workshops

As Highlight of District Meetings

Washington, June 29.

The National Assn. of Broadcasters plans workshop sessions on programs, sales, employee-employer relations, research, music and legal problems this summer and fall at district meetings.

NAB staffers will include: Harold Fair, program department director; Richard F. Doherty, employee-employer relations department director; Don Pettig, general counsel; Hugh M. P. Higgins, broadcast advertising department assistant director; and Dr. Kenneth H. Baker, research department director. President Justin Miller, executive vice-president A. D. Willard, Jr., and secretary-treasurer C. E. Arney will attend some sessions.

Divided into two series, the first meetings will begin July 26 for District 4 at the Greenbrier, White Sulphur Springs, W. Va. The rest of the schedule is District 3 at the Bellevue-Stratford hotel, Philadelphia, July 29-30; District 1, Somerset hotel, Boston, August 2-3; District 2, Hotel Sheraton, Rochester, N. Y., Aug. 5-6; Districts 7 and 8, French Lick Springs, French Lick, Ind., Aug. 8-10; District 9, Palmer House, Chicago, Aug. 12-13; Districts 1 and 12, Meunlebach hotel, Kansas City, Aug. 16-17; District 11, Radisson hotel, Minneapolis, Aug. 19-20.

Available details on the second series are: District 14, Mammoth hotel, Yellowstone National Park, Wyo., Sept. 8, 9, 10; District 17, Davenport hotel, Spokane, Wash., Sept. 13-14; District 15, St. Francis hotel, San Francisco, Sept. 16-17; District 16, Los Angeles, Sept. 20-21.

Meetings will be interrupted by the NBC affiliates session at Sun Valley, Ida., week Sept. 26, and resume Oct. 4-5 in District 13, Blackstone hotel, Fort Worth; District 6, Buena Vista hotel, Bloxi, Miss., Oct. 11-12; and District 5, Biltmore hotel, Atlanta, Oct. 14-15.

Winners of this year's competition, recently concluded, were dispatched to the Republican convention in Philadelphia last week to vote-record and put together, as they saw fit, a half-hour documentary stanza for WOR. They'll do the same at the Demo convolve next month.

## TRIB-WOR AWARD MAY PROVE GLOBAL JUNKET

N. Y. Herald Tribune-WOR (N. Y.) Annual High School Journalism Award contest may develop a four-way One World Flight next year. Plans are in the talk stage between the station and newspaper to send the four 1949 winners (selected from graduating classes of New York City public and parochial schools) on a globe-circling junket. They would send back articles for the Herald Tribune and wire-record material for WOR broadcasts.

Winners of this year's competition, recently concluded, were dispatched to the Republican convention in Philadelphia last week to vote-record and put together, as they saw fit, a half-hour documentary stanza for WOR. They'll do the same at the Demo convolve next month.

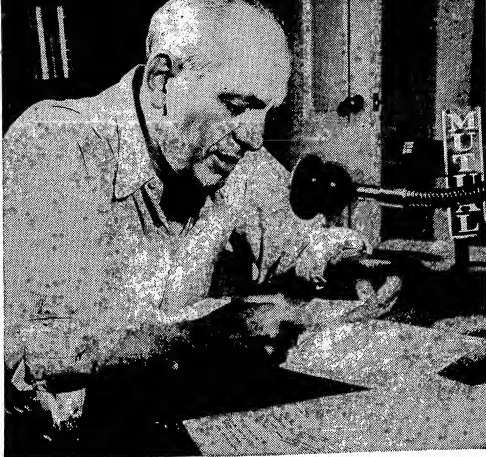
Says Variety: "Heater... one-man topdrawing card... with the upcoming 5-times-a-week program... it's estimated he's in line for an audience of additional millions."

Gentlemen, we're not selling. We're telling. "Gabriel Heatter's Mail Bag", live, 12:45 to 1 daily, won't need fancy selling. Still, if you'd like to chin about it, the number is LOngrave 4-8000.

—heard by the most people where the most people are mutual

# WOR

# GABE in a new hit in person. in the daytime.





## CHICAGO

Rochester, N. Y.—WARC, local ABC outlet, has signed a contract with the American Federation of Radio Artists, covering staff announcers and singers, effective June 15.



## Inside Stuff—Radio

The section in the new CBS presentation on relative network listener costs which seems to have made quite an impression on agency men in the one showing the shift of local audience toward network radio stations. For this work CBS staked out the station shares of audiences in the Nielsen Radio indices from January, 1947, through February, 1948, during which 200 new outlets came on the air, and found that the stations collectively that didn't lose out to non-affiliates were those on the CBS roster.

Here's how those station shares of total listeners stood:

	Jan. '47	Feb. '48
NBC	28.4	25.7
CBS	26.6	26.6
ABC	17.8	16.4
MBS	13.0	12.7
Unaffiliates	17.2	28.7

Taint so that WNEW, N. Y., with its upcoming "You Can Lose Your Shirt" show (which contestants initiated the idea of a charities-benefiting "takeaway," reports John S. Hayes of WINX, Washington, D. C. Hayes (ex-WQXR, N.Y.) reports Jay Owen is emerging a WINX stigma called "Anything Goes," which listeners, called on the phone, have to send him a gift if he can't answer any question they ask. So far he's contributed two truckloads of stuff to the Salvation Army.

In rebuttal, WNEW's point out that "Anything Goes" happens to be the title (and has for months) of Reubens & Finch's early a.m. show on the N. Y. radio, and that, "any last March, F&H ran a "takeaway" which netted them 1,500 gifts from dialers.

Joseph A. Moran, vice-president of Young & Rubicam, who got into the radio business because of his phenomenal record as a slogan-consultant winner, has been debunked in his own household. Recently, when he told his children, Tony and Joan, 11, and his wife, that he was a man's test, Mrs. Moran suggested they enter a contest themselves. After some discussion, it was agreed that the whole family would compete.

Result: Tony won an Indian arrowhead for identifying Indian head-dresses and tribal marks; Nikki collected a Dagwood sandwich (an ABC Musical Index) for coloring a Black and White picture distributed by a film house; Mrs. Moran (actress Thelma Ritter) won six months' free Radio Registry service for a 50-word version on same, and the vice-preses had to get even honorable mention in a slogan contest.

Mutual sales boys are making sure prospective bankrollers and their agencies heard an ear to the web's new "Three for the Money" giveaway. Hal Coulter and other briefcases last Saturday (26), during the show's first hour, and seven N.Y. radio agency execs were on the phone and engaged them in a little side game of three-for-the-money.

The prizes consisted of fountain pens, golf balls, table lighters, etc. Every one of the contestants won something—natch.

Many ABC affiliates burned the wires last Thursday (26) when the net failed to carry the second ballot of the GOP presidential nominations. Instead of "Alabama casts nine votes for Dewey and five votes for Taft," ABC listeners heard Paul Whitman's platter chatter. Situation was aggravated by the fact that the three other nets were all pouring it on from Philly. Whitman was highly expensive, claimed ABC station managers, since his disk session was set for Friday (25) cancellation.

Broadcast Measurement Bureau estimates that between January, 1946, and January of this year, the number of U. S. radio-owning families rose from 33,998,000 to 37,623,000, a gain of from 90.4% to 94.2% of the total population.

Massachusetts leads the states, percentage-wise, with 98.9% radio ownership. New York is on top numerically with 4,001,700 sets. A new accurate count of radio families will be available until the U. S. Census in 1950, and not then unless the Census Bureau agrees to include the question in its survey, which it hasn't yet. BMB and other industry groups are urging it.

WNCB's (N.Y.) program director Tony Provost was both puzzled and amused last week by a telegram received from Mary Jane Morgan of Cedar Rapids, Ia. Wire read exactly as follows: "I hereby give WNCB permission to broadcast song I need a loving man for limited time without remuneration."

Checkup showed no station request for permission to use such a song. It looked to WNCB's as though the Iowa femme had cooked up a novel way to call attention to her ditty.

## Bumper Crop

Hollywood, June 29. Johnny Appleseed is a hit sound like something off the farm, but to Dennis Day it spells big business. Booked twice on Carnation program at guest fee of \$5,000 to sing the character number he did for Walt Disney, NBC preempted the time on both broadcasts for the political.

The tab was on the network as Day did his turn for the studio audience while the miles stood cold.

## ACKERMAN IN LANDRY SPOT ON PLANS BOARD

William C. Ackerman, director of the CBS reference division, is now sitting with the program plans board, acting as secretary but so far without the title. This is the title recently and temporarily held by Robert J. Landry.

Chairman of the board is William S. Paley and present members include: Grex Frank Stanton, Joseph Beam, Davidson Taylor, William F. Friedman, William C. Ackerman, James M. Seward, Robert Man, Hubert Robinson, Robert P. Heller, Jack Van Volkenberg and Oscar Katz.

## J&J on the Prowl For Labor-Management Show

Robert Johnson, prez of Johnson & Johnson, manufacturers of gauze and other medical supplies, want to bankroll a radio program which would bring labor and management leaders together to discuss their mutual problems toward reaching a better understanding.

He's talking such a deal with WOR, N. Y., tentative idea being for J&J to sponsor a 15-minute cross-the-board program. Details not yet set, however.

## Monitoring the Foreign Countries

(Following is news of radio in various nations as monitored from their official broadcasts by the U. S. Government.)

Washington, June 29.

Japan: Japan will set up its own Federal Communications Commission, according to U. S. monitors; the bill has been sent to the National Diet. A committee of five will be appointed by the Diet subject to approval by the Diet. Terms will be for five years. Consent of the committee will be required for the license or construction of new broadcasting stations. The commission is divided into two categories, public and private. The bill provides for a special corporation, Japan Broadcasting Corp. with president and vice president appointed by the committee.

The Broadcasting Corp. carries on public broadcasting, and at the same time the international broadcasting, and collects its listening fees from those having the equipment for receiving broadcasts. The corporation is prohibited from broadcasts for business enterprises. The present corp. is to be dissolved and succeeded by a new one.

Private broadcasting must receive the permission of the committee which examines applications and grants stations only when their legality has been recognized. Private broadcasters cannot collect the reception fees, but will be run solely on advertising fees.

The broadcasting bill limits the term of validity of permits for broadcast stations to five years.

Belgium: The radio commission of eight members which met recently in Brussels have reconvened at Copenhagen. The meeting opened last Thursday (24) and is an international conference in charge of the distribution of medium and

shortwave lengths for European stations.

Argentina: The first Inter-American Congress on radio broadcasting will convene in Buenos Aires (tomorrow 30).

Chile: The Ministry of Interior has named a commission to study some changes in the present rules on radio transmissions. These services are no longer under the jurisdiction of the Secretary General of Government, and in the future will be subject to new rules.

## Heater Talent Scouting For WOR 'Magic Curtain'

Gabriel Heatter's yen to emcee an amateur hour show is so keen that he's going to devote his upcoming vacation to final prep of the "Magic Curtain" talent audition stage final in the works at WOR, N.Y.

Richard Dubois, a magician by profession, is working as talent scout for the show and auditions are being conducted on a daily basis. Trial games of the show to cut an audition platter is slated to be run off July 7. Stanza may hit WOR either late in July or early in August.

Philadelphia—Michael Rittenhouse resigned as night manager of WIP recently to accept a position handling sales promotion in this area for the Nesco Vending Co., theatre refreshment concession outfit. Contrary to a previous report, Boyd Lawlor was not appointed as Rittenhouse's successor, but stepped in temporarily to assist WIP in production during the convention. Lawlor has since left for Detroit to become production manager of WXYZ.

## ★ CONCERTS ★

PARAMOUNT  
NEW YORK

CIRO'S  
HOLLYWOOD

CHEZ PAREE  
CHICAGO

TOWN CASINO  
BUFFALO

PEACOCK CLUB  
JACKSONVILLE, FLA.

JOINS'

## THE VAUGHN MONROE SHOW

FOR CAMEL CIGARETTES

Listen Every Monday Evening on CBS Beginning July 5

★ ★ ★

Signature Records

"YOU MADE ME LOVE YOU" — "WILL YOU STILL BE MINE"

July 1st Release

"WHAT HAS HAPPENED TO JOE" — "AH, BUT IT HAPPENED"

"DARK TOWN STRUTTER'S BALL" — "LITTLE BOY BLUES"

★ ★ ★

Personal Management: GEORGE "Bullets" DURGOM

GAC

GENERAL ARTISTS CORPORATION

## ST. LOUIS SPONSOR TO BOOST TYRO ATHLETES

St. Louis, June 29. Feld Chevrolet Co., Maplewood, St. Louis County, will bankroll a new type of sports program over WKLF, local Mutual outlet. The 15-minute program every Sunday (P.M.) will be devoted to boosting amateur sports in St. Louis and the adjacent counties. Johnny O'Hara, WKLF's sports gabber, will interview outstanding tyro athletes. Middle commercials will be eliminated.

## KONO Bigtime Talent Hunt

San Antonio, June 29. According to Lew Fay, director of the KONO "Talent Parade" which is heard on the outlet for a quarter-hour each week day Monday through Saturday, more than 200 young boys and girls have been showcased on the program, one each week. Program is not an amateur hour program but is aimed to uncover available local talent. Deal has been arranged with Larry Herman, orchestra leader to spotlight outstanding singers with his stand when he appears at various night clubs. Fay has stated that similar deals are being arranged with other local bands.

Pittsburgh—The local Mutual station, KQV, has renewed its staff contract with American Federation of Radio Artists. The pact is for two years and calls for general salary raises.

## I Like It Here' Legiter

### As Radio-TV Package

Radio and tele rights to A. B. Shiffnir's comedy, "I Like It Here," have been acquired by Arthur Ehrlich and Scheel O'Malley, who are packaging it as a series of radio and television commercials, who created the leading part in the Broadway production two seasons ago.

Shiffnir himself adapted the piece for radio and television. He and William Tozman offered it around the agencies.

## Cincy's 7th Set For Preem

Cincinnati, June 29.

Greater Cincinnati's seventh AM station, WNOP, Newport, Ky., is slated to start daytime airings July 15 with Tri-City Broadcasting, Inc., as the operating name and Dick Nesbitt, vet WKRC sportscaster, as president and general manager. Stations are owned by Nesbitt as Jack Baker, program director; Ray Gilligan, Paul Laumann and Paul Cowley, announcers; Dick Adams, chief engineer, and Don Hulse and Al Clary, engineers.

Board of directors is chaired by the county sheriff, James G. Lang.

Dallas—Don Peters has joined the staff of enterprisers on the WFAA "Early Birds" program.



# Nature Boy Suit Stakes Draws

## Arnstein as Added Starter; Asks \$3,000,000 from 11 Defendants

Songwriter Ira B. Arnstein, filed suit against the publishers of "Nature Boy." Arnstein entered action in N. Y. supreme court against Eden Ahbez, writer, King Cole, Crestview Music, Burke-Valen Heusen, Morris Music, American Society of Composers, Authors and Publishers, Music Publishers Protective Assn., Deems Taylor, as ASCAP press, the two released weeks back by Fred Ahlert), Louis Frohlich and Herman Pinkelstein, NRCAP general and resident counsel, and Sigmund Spaeth, tune detective employed by J. J. Kammen, publisher of yiddish music, who is also suing the publishers of "Nature Boy."

Arnstein asserts that "Boy" is an infringement of an operative work written by him under the title "A Song of David," copyrighted in 1934 by Leelan Hall, Town Hall, and Madison Square Garden, N. Y. He wants an injunction, \$3,000,000 and \$1,000,000 from the "Boy" publishers as well as \$1,000,000 from Taylor, Frohlich and Pinkelstein. In his papers, Arnstein got rather nasty in giving his opinions of Taylor and Spaeth. "ASCAP and NRCAP have been drawn into the suit in search of performance and mechanical and synchronization royalties earned by "Boy."

Incidentally, Lee Eastman, attorney for Burke-Valen Heusen and Eden Ahbez, sued by Kammen, conducted an examination before trial of plaintiffs at his N. Y. office last week. Kammen, who is suing Ahbeloff contended Ahbeloff lifted the melody and lyrics of Ahbeloff's "Papiprossen" operetta.

# Signature's SUE For New Lease

Signature Records expects to deposit \$100,000 Friday (29) in federal court, New York, and achieve confirmation of an arrangement previously made with creditors, and to be discharged from chapter 11 of the Chandler Act within 15 days thereafter. It has secured the \$100,000 needed and has it on deposit in a N. Y. bank for transfer to the court.

In the event that the procedure works out and the company resumes operation uninterrupted by proceedings involving creditors, the latter will receive immediately all liabilities incurred since Dec. 13 last. On that date, the company has arranged with creditors to accept \$100,000 on the dollar, 50% paid in cash immediately and the rest over 18 months. There were alternative plans, involving the company in lieu of cash and many Signature artists as well as have taken this opportunity to wipe out royalty sums owed them.

# LOUIS ARMSTRONG'S OVERSEAS FALL TOUR

Louis Armstrong's small combo, which has been having unusual success since it was formed more than a year ago, may go overseas the first week in September. Armstrong's Associated Booking Corp. has received numerous bids for the outfit from European promoters since it did its first tour, Jazz Festival, Nice, France, and in Paris earlier this year, and in all Paris territory Glaser will accept them.

While no itinerary has yet been laid out, Armstrong would go into France, Italy, Czechoslovakia, Switzerland, Belgium, Scandinavian countries, etc. He'd be gone three months at the least.

# Rush Ankles RCA-Victor To Concentrate as 10c%

Hollywood, June 29.—Art Rush ends 10 years with RCA-Victor Aug. 1, resigning his latest portfolio as head of artists relations in Hollywood. He'll devote his full time to his own corporation, which handles among performers Roy Rogers and Nelson Eddy, the latter for radio.

Walter Heebner moves into the Rush post to deal with his duties as recording director.

# Leeds Comes Out On Top in Suit On 'Sabre Dance'

Leeds Music's suit against United Music over the right to the "Sabre Dance" song was settled Thursday (24) when Justice Bernard Boden entered a permanent injunction in N. Y. supreme court. Final disposition of the suit came, which spared considerable controversy several months ago, was arranged via discussions between the two companies. It prevents United from ever again exploiting or selling music under the "Sabre" or "Sword Dance" titles and to refrain from interfering with Leeds in their exclusive ownership of the tune, which sprang from Aram Khachaturian's Gayne Ballet.

Leeds entered its suit against United early in the spring and it was due to come to trial June 7. Discussions toward the settlement had already begun when the trial date came up and the case was sent pending a final agreement. Leeds feels that the disposition of the case will have the effect of settling it, held on "Sabre" from further encroachments. Though the tune has just about run its course as a pop hit, during which it reached good sales proportions, it is a valuable standard.

# Porgie Setting Terms On Buying Out Campbell; Looks Acceptable to BMI

Al Porgie and Nick Campbell, partners in Campbell-Porgie, have just about completed arrangements under which their partnership will be broken up. Porgie is buying out Campbell's share in the company's stock and will continue to operate the publishing firm Campbell-Porgie plans are established, he says.

C-P is affiliated with Broadcast Music and of course the latter had been for some time in Porgie made BMI a proposition covering his activity as a solo publisher. Campbell is currently in a Top-accepted. BMI states that Campbell has not spoken with his executives since he became a publisher in his own and has not made him any offers (BMI does not go looking for contracts in the way Porgie will listen to propositions, but does not press for any).

Campbell-Porgie originally started, by the way, as a three-man partnership. It was first called Campbell-Porgie & Porgie. Jazzy tunes were bought out by the other two a couple years after founding. Now Porgie buys by

Teitel Phillips band drew 2,400 people to Penny Park, Omaha, at \$1.75 per. Gross of \$4,200 is the net. Porgie is not for a band under the top layer.

# MUSIC RIT FEELS SILENCE, RIT FEELS SILENCE

There is considerable agitation among individual major and minor label publishers over the failure of the music business to get its collective set and do something about the dipping sales. As to sales totals begin to skid, the inclination of all is to lay down and wait rather than try to do something about the situation. It's pointed out by executives, who tempo their blood pressure in so doing, that the music industry as a whole has never made even a faint attempt to develop new merchandising methods as a means of stimulating sales.

For years music publishers and jobbers have followed the identical pattern, changed only by shifting the artists' performance exploitation. It's a simple question of getting songs played or recorded by the best artists available and then wait for the public to buy copies. It's pointed out that since radio came into being, the sole practice of signing salesmen at large retail counters, who in the old days were the main responsibility for launching a tune into national

(Continued on page 53)

# Col. Records Bruts Its Talent Roster For A.C. Powwow

Atlantic City, June 29.—Convention shows come to go here, but one put on by Col. Records last Tuesday (22) at the Ambassador hotel, for almost 700 CIO distributors and salesmen was agreed by the local press, etc., to be one of the best ever staged. In fact, CIO executives had to call upon A. C. police to ride herd on several hundred outsiders who attempted to crash the affair, urged by the name artists present. Even the Ambassador's kitchen staff and waiters and waitresses stole away from their jobs elsewhere in the history to take it in.

Show climaxed a two-day meet of Columbia disk-salesmen, which also the manufacturer in the neighborhood of \$50,000 (Tuesday's) dinner alone set the company back nearly \$8,000, the hotel getting \$11 per plate for over 700 guests. Main item on the agenda was the demonstration by CIO of its new P-V microgroove disks which had been shown to radio and press people in New York the previous week.

In fact the LP disks were the basis of a skit CIO staged as part of the Monday evening show. Professional radio actors were brought here from N. Y. by CIO. The skit was a comedy put on a script show titled "Century of Music," the theme of which was the new disc. It was a one-year of continuous music if CIO's LP disks were inserted in the new disc. The show featured players, which can spin 400 sides without repeating. Gene Krupa's orchestra and a list of CIO artists filled out that evening.

Tuesday's affair, however, was the one launched by Tom Pastor's orchestra in an hour or more of entertainment during dinner. The lineup consisted of m.c. Arthur Godfrey, Charlorette, Christopher Lynch, Hazel Scott, Joanne, Dave, and Leonard Gould, Richard Tucker, of Met Opera; Tony Harper, Eddy Duchin, Isaac Brown, and Cleveland Tom Clark, who flew from the Coast for the shindig. Strangely enough, the show was a comedy skit. The show was carried and laid out by Marie Sachs, CIO artists head, Ben Selvin, and Harry A. CRC music act director, who conducted for the acts.

# Near-Riot Breaks Up N. 802 Meet As Prexy McCann, Others Take Walk Claming Rivals 'Packing' Session

## Marjorie Hughes Cannot Travel, Out of Carle Band

Hollywood, June 29.—Marjorie Hughes, vocalist with Frankie Carle orchestra, will leave band after crew winds month starting July 16 at Casino Gardens. Miss Hughes, Carle's daughter, has medical orders not to travel. After eight-month hospital siege, chirp rejoined orchestra in early April.

Band heads set, starting Sept. 1 in Omaha, playing chiefly the dates until its return to Penn hotel, New York, Dec. 29.

# Pubs Can't Make Up Minds Over Peatman Dispute

Music Publishers Contact Employees union is continuing its campaign to secure the removal of Dr. John Peatman's method of measuring radio song performance, from music trade papers. Union insists that it has gotten the approval of 11 major music publishers. The idea, and has convinced them to cancel their subscriptions to the service. Not all of the publishers the union names, however, however. At least one claim to have had a change of heart.

MPCP lists the Warner Bros. Records, Metro's Big Three, Mills Music, Santly-Joy, Bregman, Voco, Com; Sam Fox, Irving Berlin, Broadcast Music, J. B. Marks, the Dreyfus combine, Jewel Music, Laurel Music, Paramount, Bourne, and Morris as those who agreed with the idea of dropping Peatman. Tommy Valando, who recently established a Laurel assets, he will not drop Peatman, and so does Leeds, which says it has changed its mind and will continue accepting the compilation.

Meanwhile, the gist of thought in the music business is that it is useless to drop the Peatman sheet and allow the Accurate Reporting compilation to remain in business. (Accurate logs plus emanating from New York City, and is given over to Peatman for incorporation into the latter). It's pointed out that dropping the Peatman sheet and retaining the Accurate log would serve no purpose. And it would be worse for try operation without any sheet at all, since the music industry needs some kind of keeping tab on pop song performance.

# AFM Rules Only Cuff Broadcast for Treasury If Played in Off-Hours

American Federation of Musicians last week issued a new ruling relative to the performance of Treasury Department broadcasts, apparently following complaints. In future, the AFM will allow only one free broadcast a week by Treasury, and will continue to do so outside regular working hours. No limit has been placed on those shows performed during working hours.

In the few years, since the AFM executive board permitted members to do Treasury shows while the new broadcasts were occurring during afternoons and early evenings. This meant musicians' time was being used to report for broadcasts during off-hours.

Growing bitterness, between the reigning Blue Ticket and the contending Infidelity Party, will culminate at next December's election of officers, erupted Monday (28) at the most disorderly member meetings New York Local 802 of the American Federation of Musicians has ever held. Near riot occurred when president Richard McCann, secretary Charles Iucci, and other officers walked out of the meeting, claiming again that an attendance "packed" by the rival party made it impossible to control the confab. Unity men, in turn, assert they will attempt to expel truculent officers at a future meeting.

Current bad feeling between the two parties, which has been in existence for years, was sharpened more than a month ago when the blue officers removed Al Mann, Henry Maccaro, Max Arons, and Herman Tivlin from minor local jobs. After that, McCann and his ticket walked out of a Palm Garden meeting and the Unity counter-attacked by walking out of the local's exchange floor for June 14. At this meeting, the Unity group threatened to prevent the executives from distributing from Oct. 1 and Dec. 15, money from the fund allotted 802 by the AFM from the latter's recording and transcription royalty fund.

Mann and his associates complained to James C. Petrillo that the June 14 meet was "illegal" in that it was called by the blue ticket and objected to the passing of the McCann motion, and also that the exchange floor was an illegal site of the meet. Petrillo advised 802's leaders that the meeting must be called by legal means, but construed as McCann's objections to the motion.

McCann's objections were that 802's executives had a perfect right to call a meeting, but that, from their jobs in the event it was for they were not doing that during the week. McCann's distribution of recording money between the designated periods of time, which would benefit from, especially who would benefit from it, is just before Xmas.

All these factors came to a head Monday (28) when the Palm Garden meet convened with 1,000 members in attendance and when McCann and his men couldn't achieve order, they walked out.

# Duchin Back As Future Leader

Eddy Duchin intends returning to the industry, mastering this fall. He has been deemed by 25 weeks at the Hotel Waldorf-Astoria, N. Y., with a 11-piece band organized by Duke Ellington, by Hank Ross, saxist who before the war, was known for musicians for Columbia Records.

Duchin opens Sept. 30 and runs the band, returning the hotel's downstairs. He opens the hotel's the season. He returns March 31, 1949. He will be in the 25 weeks working theatres or other type band dates between the two Waldorf runs is undisclosed.

# LEWIS TO CUT NITERY ROUTINES FOR GALA

Chicago, June 29.—Joe E. Lewis will lead a band, signed last week with Gala Records to do six sides of his history routine. Lewis will be in the band when Lewis appears at the Copacabana, New York. Lewis is also supposed to be set for bi-histro-background picture for Eagle Lion.











**Y**ou Remember the SMASHING SUCCESSES of  
 "CLOVER" and "BABY FACE"  
**and NOW**... EVERYBODY'S PICKING ART MOONEY'S  
 LATEST AS ANOTHER SMASH HIT...!

# Bluebird of Happiness

Vocal by Bud Brees and The Galli Sisters  
 Poem Recitation by Art Mooney

Backed by  
 SUNSET TO SUNRISE  
 (ART MOONEY'S THEME)

THANKS-  
 DISC  
 JOCKEYS



# ART MOONEY

*and his ORCHESTRA*

- THE DISK JOCKEYS PICK:  
 1. BLUEBIRD OF HAPPINESS... Art Mooney... MGM 10207
- THE RETAILERS PICK:  
 3. BLUEBIRD OF HAPPINESS... Art Mooney... MGM 10207
- THE OPERATORS PICK:  
 2. BLUEBIRD OF HAPPINESS... Art Mooney... MGM 10207

ON MGM RECORD  
 No. 10207

**M-G-M RECORDS**

THE GREATEST NAME IN ENTERTAINMENT

## Ireland a Pushover For Jock Idea, Says

### Backer of Lone Show

Ireland's top push among women and hobbyist listeners is a disk jockey from the States, Eamon Andrews is the pianist-spinner. His sponsor, Louis Spiro, of Inco, Ltd., Dublin cleaning and dyeing outfit, currently visiting the U. S., said last week that, judging from the reaction to Andrews, disk jockeying could become a big thing in Ireland if such programs could get records ahead of release dates.

One of Spiro's missions over here is to buy a large stock of American records for his show on Irish, Eamon, Dublin, which, though Government-owned, allows two hours a day of its time for sponsorship. What Andrews has been against so far, according to Spiro, is the small library with which he's had to operate. Record companies in London aren't inclined to cooperate on the pre-release level and the only way Spiro can give Irish listeners things that haven't already been played over BBC is to import disks from the States.

No account today, Spiro related, has gone in for live production on his show and it's his hope to be the first in that direction by importing still another bit of radio America, the audience participation show. Spiro intends to do it up brown by emanating the show direct from his first-rate, serving studio audiences tea and arranging with Irish manufacturers to contribute products as prizes, and working up eventually to the giant jackpot.

With the idea also of expanding into the soap opera and cop-and-robbers field, Spiro is also scouting around on his present trip for transcribed rights to a soap and a crime show that have been hits in American radio. His biggest handicap in making a deal on this angle so far has been the fact that it's so tough to take dollars out of Ireland.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

National Rating		This Week		Last Week		Title and Publisher		New York, G. Schirmer	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins	Los Angeles, Morse M. Pressman	San Francisco, Pat Cost Music Co.	Boston, H. N. Ingersoll	Indianapolis, Pearson	St. Louis, S. L. Mayerson	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	Cleveland, Grossman Music Co.	TOTAL POINTS		
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	
5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5
6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	
7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	
13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	

## Week Ending June 26

This Last wk. wk.		Title and Publisher		New	Chit'd	Entered	Kramer	Loe	San F.	Boston	Ind.	S. L.	Seatt.	San A.	Cleve.	TOTAL
1	2	"You Can't Be True" (Giltmore).....	2	1	2	2	1	1	2	5	4	2	1	3	1	100
2	1	"Nature Boy" (Gordon).....	3	1	1	1	2	5	5	5	2	1	2	1	2	139
3	3	"Tootsie Oodles" (C.K.Harris).....	4	5	4	6	9	1	6	10	5	5	2	7	57	
4	5	"My Happiness" (Blanco).....	.....	3	3	3	.....	1	1	3	4	1	6	.....	58	
5	4	"Woody Woodpecker" (Leeds).....	.....	2	5	9	4	3	3	8	5	5	.....	5	54	
6	7	"Little White Lies" (BVC).....	.....	6	10	3	8	6	7	7	3	7	5	4	48	
7	6	"Now Is the Hour" (Leeds).....	.....	4	4	4	3	.....	4	.....	4	.....	2	3	38	
8	A	"Baby Face" (Remick).....	.....	3	6	5	.....	.....	.....	4	8	4	3	.....	36	
9	B	"Dickey Bird Song" (Robbins).....	.....	5	.....	7	7	4	.....	8	6	6	9	3	36	
10	13	"Tell Me a Story" (Laurel).....	.....	.....	.....	5	8	9	.....	7	10	8	23	.....	35	
11	10	"Hallelu" (Hearst) (Williams).....	.....	7	10	5	.....	10	.....	10	9	13	.....	.....	34	
12	11	"Love Somebody" (Kramer-W).....	.....	10	7	.....	5	11	3	.....	.....	.....	.....	.....	33	
13	12	"Sabra Dance" (Leeds).....	.....	.....	.....	10	6	6	9	9	.....	.....	.....	.....	31	
14	.....	"Put 'Em in a Box" (Remick).....	.....	.....	.....	.....	.....	.....	2	2	.....	.....	.....	.....	29	
15	14	"Blue Shadows Trail" (Santy-Joy).....	.....	7	.....	.....	7	.....	.....	.....	.....	.....	.....	.....	28	

### Seattle Boosts Music Fund

Seattle, June 26.—Budget of local Park Sunday for this year is \$10,000, with American Federation of Musicians local donating approximately a like amount from recording and transcription fund. Last year's Park budget was \$7,500; musicians' donation \$9,480.

Jane Pickens has been signed to a term contract by RCA-Victor one of the few artists, vocalist or otherwise, to be put under contract by a recording company since the start of the disk ban.

### New York

Sketch Henderson orchestra, which opened at the Pennsylvania hotel, Monday (28), to be handled by the summer, Sunday (29), when the spot goes into a straw-poll policy until late August. Mickey Golden shifts his music publishing activities to California for good next week.

Sigmund Spaeth singles out Louis's Mayfair and the Spalding 1948 contribution to standard tunes, in the APN's International Balloting of American Society of Composers, Authors and Publishers members received as incumbent members of Appeals Board, including Peter de Rose, Al Boer, Douglas Moore, writers: Max Mayer, John Sengstack and Sammy Siegel, pub members: Peter Kent orchestra began 12th year at New Yorker hotel, N. Y. Harmonia Records took over S. representation of Ukrainian Amko label.

### Hollywood

Tex Beneke orchestra playing at Steel Pier, beginning July 14, then to Eastwood Gardens, Detroit for two weeks, commencing July 23. Connie Jordan has broken up his combo and will single. First date is on the July 14-15 bill at Million Dollar theatre, which Ray McVea orchestra will headline. Jack McVea combo will headline Nello Litcher at Million Dollar week of July 7. Also bill will be Joe Wong, who just closed out a long stretch in Ken Murray's "Blackout" Bill. La-Salle orchestra set for four weeks at Utah hotel, Salt Lake, starting July 16. King Cole Trio at Balboa Beach ballroom Aug. 7.

### Chicago

Del Courtney orchestra into Roosevelt hotel, New Orleans, for five weeks—July 7. Billie Holiday asked for a concert at Kansas City and, July 5. Favorite disk jock poll by Date Harrison's (Chi Trib) column closed last week with Al Boston uniting in the lead. Ray Pearl into Schroeder hotel, Milwaukee, for four weeks early in August. Heavy exploitation set by Capitol for Peggy Lee, who opens at Chicago theatre July 2. Danny O'Neill at Look-out House, Covington, Ky. Disk jock Del Courtney set for a new two-hour Monday through Friday show on WJLB, starting on July 2 (Tuesday). Seah will sign-on at 2:00 a.m.—Red Allen orchestra, with J. C. Higgenbotham, con-

## On the Upbeat

continues at Silhouette through July 11.

### Kansas City

E. Ernie Hochberg orchestra a new comer to the Terrace Club, Muehlebach hotel... Winkey Fisher combo at Crown Room, LaSalle hotel... Playhouse, local night spot, has an all music show, with Tito Cavalero, Myra Taylor and Lillian Russell with Curtis Foster's band. Anita O'Day, saxet, with Max Miller, back at Teehee's Mayfair and the Spalding. Band returned to El Casbah ballroom where crew holds long run record. Hui Mohr orchestra played one-nighter at Plator ballroom Saturday (26) with starchy advance sale. Julia Lee and Baby Lovett back at Milton's Tap Room after theatre and radio dates in the east... Larry Bernstein orchestra outfit picked up in Dram Room, President hotel. Hank Loeb orchestra has summer assignment at Wildewood Lake, eastern Jackson County outdoors, spot.

### Wakely Sues Sterling For Misuse of ARA Sides

Outstar set Jimmie Wakely filed a \$15,000 damage suit in New York federal court last week against Sterling Records, Inc. He charged the defendant with reproducing recordings of four masters he had made for the defunct ARA Records without his knowledge or consent.

Sole and exclusive rights to press the quartet of masters, Wakely claims, reverted to him after ARA's demise. Disputed sides are "If You Can't Go Right, Don't Go Wrong," "Cool Water," "Suggets in My Pocket" and "Saddle Pal." An injunction and an accounting of the profits are also sought.

## MUSIC PUBLISHERS! MUSIC WRITERS! ARE THESE ANY GOOD?

I can understand why legitimate publishers can't accept them and I won't send them to song sharks. So for several weeks I will run a different lyric here to see if any publisher or music writer thinks they have any value. I do not write music; I have hundreds of lyrics; naturally I have picked what I think best, but they may not be.

### "SO EASY TO SAY, SO HARD TO DO"

Verse:

I know that you use me  
Fool me, abuse me  
At times mistreat me, do things to me that I wouldn't do  
And then you are so tender  
I can't help but surrender  
I guess that you love me, but not the way that I love you

I swear I'll forget you  
Forget I ever met you  
It's so easy to say, but so hard to do.

Chorus:

It's so easy to say, but so hard to do  
Gonna put love away, forget about you  
It's so easy to say, just fashion the words  
Just like a lay, is easy for birds  
Seems so simple to say, try carrying thru.  
I pass by a rose, it reminds me of you  
I watch the day close, the stars in the blue  
Come twinkling thru, so lovely too

It's so easy to say, but darling I know  
Whatever I do, wherever I go,  
I won't forget about you,  
It's too hard to do.

P. S. STALLINGS — BOWIE, TEX.

NOTICE: This ad, title and lyric are being copyrighted.

## Dambman, BMU Gen. Sec., Quits; Union Internal Dissension Rumors Rear

London, June 29.—A communique circulated to all branches of the British Musician's Union cites the resignation of Fred Dambman, union's general secretary. Branches have been instructed by the Executive Committee to summon special meetings by July 24 to receive nominations for the vacant post. If more than one nomination is received, an election will be held.

Union emphatically denies that Dambman's resignation is in any way connected with rumors of a split in the union over the impending strike of all orchestras as of July 1.

Dambman, 68, has been associated with the BMU for 46 years, and he has been considered a leading force for over a year. He stayed on at the special request of the Executive Committee although the union's retiring age is 65. Difficult strike negotiations have told heavily on him and he said: "The time has now come when I feel I must retire. The work in the past few years has become increasingly heavy, and I feel that while I am able to get about I should have the opportunity of being able to relax."

Dambman will continue his duties until a successor is found, over, which is likely to be early September. His present chief assistant is Harrie Ratcliffe.

Happy Godel, Leeds Music vice-president, was aboard the Super Chief, which crashed in Winslow, Ariz., yesterday (Tuesday) morning. His way east by train for the first time in three or four years; the usually commutes by plane. Godel was only bruised in the smash.

## TELEPHONE STORY

LAUREL MUSIC CO.

1619 Broadway  
New York

TOMMY VALANDO

Wakely Sues Sterling

For Misuse of ARA Sides

Outstar set Jimmie Wakely

filed a \$15,000 damage suit in New York federal court last week against Sterling Records, Inc.

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Sole and exclusive rights to press the quartet of masters, Wakely claims, reverted to him after ARA's demise.

Disputed sides are "If You Can't Go Right, Don't Go Wrong," "Cool Water," "Suggets in My Pocket" and "Saddle Pal."

An injunction and an accounting of the profits are also sought.

The Sultry Side of the Beat  
**MISS BILLIE HOLIDAY**  
Currently BLUE NOTE, Chicago  
Strand Theatre, New York  
(Starting July 16)  
Decca Records

ASSOCIATED BOOKING CORP.  
JOE GLASSER Pres  
745 Fifth Ave New York 22  
203 No WOODIN  
Chicago  
PL 9-4600

# Tavern-on-Green (N.Y.) To Test Name Band Policy With Blue Barron Date

Blue Barron's orchestra goes into the Tavern-On-Green, Green, Central Park, N. Y., Oct. 12, for four weeks, to test the value of a name band policy at the spot. Tavern is in a most unusual position in that during the summer it doesn't need the lure of entertainment to draw capacity big due to the natural draw of its outdoor restaurant and bar, set in the Park surroundings. In colder weather, however, it does need extra bait. Barron's four weeks will determine the value of a name band (he will have wins). Nothing has been set for immediately following. Richard Hinner played the Tavern this past spring.

## Music Notes

Mel Tormé bought by Latin Quarter, New York, for two-week stand, starting July 18, at \$1250 per frame. James Bulleit purchased 40 masters from indie labels, Wonder and Laurel, for his Bulleit Records. ... Joe Kaper will do music score for "Act of Violence," at Metro. ... Adolph Deutsch set as music director for M-G's "Take Me Out to the Ball Game." ... Letha Stevens scoring "The Countess of Monte Cristo" at U.I. Chorus of 40 male voices will backdance six ice skating sequences in the Sonia Henie starrer with three Jack Brooks-Saul Chaplin tunes, "Count Your Blessings," "Do You Believe in Santa Claus?" and "The Friendly Polka." ... Frank Yon set as music director for Greek theatre's series of light comedies which bows July 5 with "The Merry Widow," starring Anne Jeffreys. It will be his second season with group. Paramount, San Francisco, booked King Cole Trio at \$4,500 guarantee, week of Aug. 12. Nellie Litcher inked for week of Aug. 20 at Ciro's Philly, at flat \$1,750 for Fran Smith. Stevens makes Hollywood Bowl debut directing Gerahvin Memorial Concert July 17. Stevens is U.I. musical director. Metro signed Melio Herb Brown and William Katz to do song number for Ava Gardner to warble in "The Bride of David Rose" inked by Hollywood Bowl as guest conductor for a "Symphony Under the Stars" program July 31.

## "SLAP 'ER DOWN AGIN, PAW"

CHOICE MUSIC, INC.

Carol Runners, Prof. Mgr.  
8910 Sunset Blvd., 1570 Broadway  
Hollywood 46, Cal. New York, N. Y.  
Cableview 1-3254, Columbia 2-1858

The Nation's  
Biggest Request Song  
I'd Give  
A Million  
Tomorrows  
(For Just One Yesterday)

OXFORD MUSIC CORPORATION  
1619 Broadway, New York

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

### Week Ending June 26

This Last wk.		Artist, Label, Title	New York	Chicago	Detroit	Kansas City	Los Angeles	San Francisco	Boston	St. Louis	Seattle	Minneapolis	Omaha	Indianapolis	Nashville	TOTAL
wk.	wk.															
1	2	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True, Dear"		5	7	2	3	2	1	1	5	5	1	2	7	91
2	3	RAY KYSSER (Columbia) "Woody Woodpecker"		3	1		10	3	2	3	1	1	3	3		80
3	4	DICK HAYMES (Decca) "Little White Lies"		2		4	4	5	3	5	9	2		6	4	66
4	1	KING COLE (Capitol) "Nature Boy"					1	6	1	1	1	4	2		8	64
5	6	SPRUE JONES (Victor) "William Tell Overture"				2	3				8	3	3	5	1	44
6	5	JON-SONDRA STEELE (Damon) "My Happiness"				4	4		6		4	7	2			30
7	8	D. DAY-B. CLARK (Columbia) "Love Somebody"														
8	5	ANDREWS SISTERS (Decca) "Tootsie Dollie"				8								7	7	26
9	13	ELLA FITZGERALD (Decca) "My Happiness"											6	1		22
10	7	FREDDY MARTIN (Victor) "Dixie Bird Song"				7			7			9		9	10	16
11	14	TEX BENEKE (Victor) "St. Louis Blues March"						7				7	4			15
12		PATTI PAGE (Mercury) "Confess"														
13A	11	PEE WEH HUNT (Capitol) "12th St. Rag"														
13B	10	PERRY COMO (Victor) "Became"														
14A		BLUE BARRON (M-G-M) "You Were Only Fooling"														
14B		ELLA FITZGERALD (Decca) "Tea Leaves"														
14C	9	ART MOONEY (M-G-M) "Baby Face"														
14D		MEL BLANK (Capitol) "Woody Woodpecker"														
15A	7	GORDON JENKINS (Decca) "Maybe You'll Be There"														
15B		FRED PIPERS (Capitol) "My Happiness"														
16A		FELIX KNIGHT (Decca) "Blue Bird of Happiness"														
16B		STIVE GIBSON (Mercury) "Wedding Bells"														
16C		EMIL COTE (Algonie) "Tea Leaves"														
17A		DICK HAYMES (Decca) "Its Magic"														
17B		AL TRACY (Regent) "You Call Everybody Darling"														
18		ART MOONEY (M-G-M) "Blue Bird of Happiness"														

### FIVE TOP ALBUMS

1	2	3	4	5
PROGRESSIVE JAZZ Steve Kerton Capitol	SONG HITS OF OUR TIMES (7 Albums) Decca	THE PIRATE J. Garland-G. Kelly M-G-M	INSIDE U.S.A. Rex Lillo-L. Holy Victor	MASTERSPIES Glenn Miller Victor

### Ray Dorey a Maestro

Boston, June 28. Disk jockey Ray Dorey, who has branched out into the band leading field. Opened last week at Moore's local dance hall, on three-night a week stint fronting a 15-piece band. Deal was set by promoter, Vaughan Munroe's manager. Dorey has been disk-jockeying in Boston for months. He once was vocalist with Benny Goodman.

### Joe Whalen Setting Up Can. Music-Disk Distrib

Chicago, June 29. Joe Whalen, Chi manager of Bregman, Voco, & Conn for the past three years, has resigned to establish a Canadian musical distribution office for disks and sheet music. Offices are to be in Toronto. Whalen has been in the music publishing business for the past 25 years. Joe Bennett takes over the BUC Chi branch.

### Goodman-Hanna Schism

Benny Goodman and Mark Hanna, his personal manager for the past couple years, have split. Hanna and Goodman decided to end their association due to the fact that the maestro intends returning to the Coast in the fall and will spend the majority of his time there while Hanna must stay in the east. It's emphasized that this is the sole cause of the parting, that no differences caused it.

## Associated Withdraws From Transcription

### Battle With Petrillo

Standard and Langworth Transcription companies are proceeding with the complaint made to National Labor Relations Board that the American Federation of Musicians recording ban violates federal law, but Associated Transcriptions has withdrawn its gripe. Firms filed the charges in mid-May, backed up by a "Right to \$46,000 war-chest allocated by National Assn. of Broadcasters. The NLRB is proceeding. Final decision will be made at NLRB top level in Washington.

## Dechish in 'Dig You Later' Suit to Come Along Later

Two-day trial of an infringement action brought by Irving Weissman, writer of "Hubba Hubba," against RCA-Victor, Robbins, 20th-Fox and 20th Century Music Co. wound up in N. Y. federal court last week with Federal Judge Simon H. Rifkind reserving decision. "Case was heard by the court without a jury."

Weissman sought an injunction against the defendants to restrain them from using a tune called "Dig You Later," advertised as the "Hubba Hubba" song and featured in the 20th-Fox film, "Doll Face." He testified that prior to 1942 he wrote "Hubba Hubba" and copyrighted it in 1945 when he had promotional plans for the number. Any benefits he might have had from his own composition were killed, Weissman charged, when the defendants came out with their "Dig You Later." Defense counsel, Julian T. Ables, produced as a witness musical authority, John Tasker Howard, who stated that the form used in both songs is common. Another authority, conductor Charles Lichter, who testified for the plaintiff, held otherwise.

Norman Cogan orchestra opens at the Seven Gables Hotel, Greenfield Park, New York, Friday (2) for the summer.

25TH ANNIVERSARY  
IN JUNE  
PLAY A  
McHUGH TUNE  
Music by...  
JIMMY McHUGH

ON AN ISLAND  
WITH YOU  
TAKIN' MISS MARY  
TO THE BALL  
MILLER MUSIC CORPORATION

# SOMEBO

KRAMER-WHITNEY, Inc., 1650 BROADWAY, N. Y. 19

Ed McCaskey  
New York

Wally Brady  
Hollywood

## 30-Wk. Route Attracts Many Standard Acts to Veterans Hospital Circuit

The prospect of 30 consecutive weeks playing time is attracting many standard acts to the Veterans Hospital Camp Show Circuit. Many acts are willing to take less cash for these dates because of the steady work and goodwill aspects.

Most turns find they're financially ahead at the end of the tour despite working at sliced salaries. VHCS circuit pays all traveling expenses, and majority of other costs, so most of the salary is clear.

Among acts currently working VHCS are Jack Powell, Jean, Jack & Judy, Bobby Walters, Sam Hearn, Frankie Conville, Joe & Janice, McKenna, Tommy Trent, the Bala-banows, George Church & Marilyn Hale, Paul Le Pail, Jack Waldron, Eleanor Sherry, the Kennys, Joe Termini, Three Rays, Harry Martin and David Powell.

VHCS plans to change its shows around September. Some units will be withdrawn at the end of July and will be replaced with new ones. These will have completed 30-week tours.

Casting for the new units is slated to start shortly. The bookers committee, made up of talent pacers for the top vaude houses will again act as advisers, and producers for the Broadway vauders will routine the units. Ben Permon, talent booker for VHCS with Bert Whist new assistant, will handle the talent for the Purple Heart circuit.

In addition to standard acts, it's planned to have top names play a round of hospitals as a contribution to soldier entertainment.

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AMERICAN GUILD OF VARIETY ARTISTS  
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## Latin Quarter Releases Torm for Ciggie Airshow

Mel Torme has been released from a date at the Latin Quarter, N. Y., in order to do a radio show for Philip Morris. Torme was slated to open July 1, but was given an out when the airshow cropped up.

Cross and Dunn will substitute.

## Era of High-Priced Fights Seen Ended

With Louis Retiring

By JACK PULASKI  
With Joe Louis' official retirement from the ring the era of high-priced fights is seen coming to an end. During the 11-year stretch that the colored punching star established rule, the price of another Jack Dempsey or Louis is developed it is likely that professional boxers will be able to put on the price slip again.

Indications were clear last Friday (25) night at the Yankee Stadium that the \$50 top for the scrap was too much, for the gate for the match between Louis and Jersey Joe Walcott was way under expectations. Fight itself was on the verge of being the flaxo of the second Louis-Billy Conn affair, which was a \$100-per-ticket bustero. Recent \$300 top for the Tony Zale-Rocky Gracian event for the midweight title was no wonder of a boxoffice draw in Jersey either.

Except for a few seconds in the third round, when Walcott belted Louis to the canvas, last session of sock was very tepid, until the champ went into action in the 11th when it was apparent for the colored Cammie. That Walcott always was a second-rate star thus verified. Most sports fights seemed to forget that fact, doubtless because Jersey Joe stayed 15 rounds with Detroit Brown Bomber at Madison Square Garden last winter. But when he came in the ring for the second encounter were unmistakably not of class calibre.

Instead of coming to the champ as a real challenger should, Joe for Jersey, side-stepped, moved and danced and occasionally threw a counterpunch, mostly jabbing, because of which ringriders gave him an edge on points. He always had an edge on Walcott, but in the first fight Walcott floored the champ twice.

Walcott's end this time approximated \$125,000, as against double that for the champ.

When the fight was postponed from Wednesday, then from Thursday to Friday, all because of the rain, hundreds of tickets held by a lot of towners were refunded. Ticket sale had slowed down so much that at the Stadium on Monday night \$5 got the customer a \$20 or \$30 ticket, \$35 tickets were cut to \$15, and there still were vast empty spaces in the ballpark.

Bars and restaurants with television sets did a landoffice business, and in some spots the doors were closed because of the crowds.

## BEN BLUE EXTENDING AUSSIE VAUDE TOUR

Sydney, June 23.  
Ben Blue, American comic, a rare here on the Dave Martin Travoli tour, winds up a two weeks run June 26, then heads for Melbourne, Adelaide at the Majestic, swinging over to Toowoomba, July 12, with "The Star Spangled Banner" after a so-so seven weeks' span for Martin.

Blue may play more dates for Martin if prior U. S. commitments can be set back.

## Phil Regan to Open Democratic Convention

Phil Regan for the third straight time has been named by the Democratic National Committee to open its nominating Convention July 12 with "The Star Spangled Banner." Regan did so at the 1940 and 1944 convales.

At the same time, Regan goes into the Latin Casino for six days, day-and-date with the Convention.

## Fight Fans, College Kids Hypo N.Y. Niteries, Hotel Biz to Top Coin

New York niteries had one of their best weeks of the year as a consequence of the two postponed fights of the Louis-Walcott fight Friday (25) and continued revenue from college kids on post-prom dates. In many spots, it was difficult to tell which contributed more business, although it is computed that the fight fans were better spenders.

Spots such as the Copacabana, Versailles, Latin Quarter, Diamond Horseshoe and the Riviera at Ft. Lee, N. J., did near-capacity business every night. Cafe ops con-

ceded that it wasn't the headliner who brought in the money. It was just the converging of entertainment-hungry mobs.

Cafes did terrific business despite the fact that hotels reported a huge number of checkouts Thursday and Friday. Many could not hang around until the weather permitted the fight to take place. There were comparatively few checkouts the day of the bout.

The hotel business from college kids is causing bonifides to wonder whether the niteries are supplanting the hotel spots as after-prom rendezvous. The niteries have had the greatest revenue from that source during June. Bonifides declare that they're good spenders, too.

## Fla. Bistros In Stiff Competish For Slim Trade

Miami Beach, June 29.

Niteries are going all out to attract the as yet sparse trade vacationers here during the "off" season. With more spots open this summer than in previous years and with not as many tourists as expected, all sorts of stunts are being employed to lure trade.

Five O'Clock club is featuring a midnight broadcast with live music, led by the master by the name, Nini Yacovino. Club Ball has its broadcast in the ayem with Harvey Bell, host-operator, at the mike. Clover Club is installing a disk jack and interview show from the new Vagabond room featuring Jack Williams, WCBS' chief announcer, and Jay Jayson, the club's controller.

Even the smaller clubs and restaurants have their jockey-interview shows. Barry Gray, who introduced that type of show to this area with great success, though burned out of the Copacabana, is holding the fort from the WKAT studios until the club is rebuilt, mixing many offers to go into rooms around town.

## AL WILSON TAKES OVER EDDIE SMITH AGENCY

Control of the Eddie Smith agency, N. Y., has been sold to Al Wilson, who for many years has been associated with the agency. Smith, who has been in ill-health for some time, will retain his seat in the office but will not be as active as formerly.

The sale of agency is expected to raise some interesting problems with the American Guild of Variety Artists.

According to AGVA regulations, once an agency's management changes hands, acts desiring to obtain a release from their pact with that outfit. However, in the case of Smith, the AGVA may find that this rule will not apply.

It's been known for some time that Smith's illness kept him in Arizona and New Mexico for long periods at a time during which Wilson was in charge of the office and negotiated most of the talent deals. Wilson may rule that there is no change in management of agency despite sale.



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"KEN MURRAY'S  
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# Buck & Bubbles-Nazarro Pact Held Valid; Way Still Left Open for Suit

Personal management pact between Buck and Bubbles and Nat Nazarro was ruled valid this week in the N. Y. supreme court when Justice Hiecht enjoined Ford Lee Washington (Buck) from breaking his pact with the act. Simultaneously Justice Hiecht ruled against Bubbles (John W. Sobotta) in his suit to get an injunction forbidding Nazarro from intervening in his affairs.

Suit attracted wide attention in the theatrical world because it sought to establish the inequities of a pact which called for the performers to surrender 40% of their earnings in management and booking fees. The entertainers declared this to be in violation of the general business law of New York. It was further argued that under terms of the contract, Bubbles obtained a \$100 weekly guarantee each for 28 weeks, and Nazarro collected \$250 a week and all disbursements. Nazarro claimed it was in his right to make collections inasmuch as his guarantee of an annual salary put him

in the employer class. Court upheld this contention on the ground that as employer it was within his province to do so. Justice Hiecht found that there was "mutual responsibility" with the current contract. The contract has two years to run.

However, Justice Hiecht left the way open for further litigation when he declared that issue would have to go to trial if defendants wanted to pursue their contention that Nazarro didn't exercise his best efforts to procure work for them.

Court stated: "Despite the disparity between the guaranteed income provision and the alleged earning capacity of the defendants, the mutual promises are good considerations for the contract. The court will not interfere with the suit, but will place upon its terms less there is some showing of overreaching and inequitable conduct at the time contract was made."

## Hildegard May Desert Bixby For Longhair Concerts

Chicago, June 29. Hildegard may desert the Bixby circuit after next year if test concert to be given Sept. 18 in her home town, Milwaukee, is a success. Chantosee has been remarking hereabouts, that she would like to do something in the more serious vein and would like to do more classical planning.

Concert will be at the Milwaukee Music Auditorium, which seats 6,000 people. First half will be vocal, and second, piano. She'll be backed by an augmented orch and Salvatore Gioe, her piano accompanist. Incidentally, it's her first appearance in hometown, in 11 years, previous time being a theatre date.

**Doubling Taxes Martin's Pipes; Out of N.Y. Copa**

Doubling can be pretty strenuous on a vocal act as Dean Martin's Jerry Lewis learned last week. Duo were doubling between the Roxy theatre and the Copacabana, N. Y., when Martin developed a case of laryngitis. Henry Youngman was rushed into the breach at the Copacabana and Lewis rerouted his act at the Roxy so that the headlining Andrews Sisters took over some of Martin's songs.

Martin returned to show Monday (29) but will remain out of the Copa until pipes are stronger.

**Thomas' Chi Date**

Danny Thomas has been booked for the Chicago theatre, Chicago, starting Sept. 3. It's not yet set whether he will play any other theatre dates.

Prior to vaude date, the Chez Paree, Phil Stryker sings at the Chez Paree, Chi.

## Minevich's Multi-Plans

Paris, June 29. Borrah Minevich, whose Harlequin Rasputi tour has been extended in England until August, may continue in other local activities. He has recorded some new native talent; he may take over the management, grillroom of the Hotel George V or Les Ambassadeurs for an American-type niterly, with a show of fireworks, in view of the French prohibition for the American idea.

He also is planning to make local television shows with Parisian talent with an eye to video's upsurge in America.

## 'Blackouts' 7th Yr. Sets New Record, \$5 Million Gross

Hollywood, June 29. Ken Murray's "Blackouts of 1948" keeps up its long run moving into its seventh record year last Thursday with approximately birthday ceremonies of a gross of estimated \$5,000,000 behind it. Seventh year saw the show's 10th anniversary with eight new acts woven in with the old ones.

Birthday marked the 3,233rd performance and the 34th consecutive week of the long run record for the legitimate. Last Thursday ceremonies at the 17th day party saw Milwaukee, a success. Murray gifted his comedienne, Marie Wilson, with \$5,000 in bonds for her support in the show since its inception in 1942 as part of birthday ceremonies.

New acts in keeping with the "Blackouts" standard of plenty of variety, line up as follows:

Alphonse Biceps, lightning draper, who returns after four year absence; George Andre Martin and his dancing fingers; Harry Ford and his comedy dance; Al Marano and his unintelligent, canny three Oxford; Impassioned act featuring basketball on bicycles; Nick Lugan, standstuffer; D'Yankee, a singing, standstuffer; and Marie Wilson's line of eight moppet "Babylones" dancers.

## BETTY HUTTON UNIT SET FOR GOLDEN GATE, S.F.

Hollywood, June 29. Betty Hutton and her new vaudeville troupe will open tomorrow (Wed.) at the Golden Gate theatre, San Francisco, with future bookings in Atlantic City and Detroit.

Unit, in addition to the star, consists of Ziggy Elman, the Lelolakis quartet, the Laphan Four, a juvenile acrobatic act, and an orchestra of 18 pieces.

## Calloway's Small Band (4) Into N.Y. Roxy July 14

Cab Calloway has been set at the Roxy theatre, N. Y., with a quartet instead of his usual band. Maestro of late has been playing dates with an abbreviated crew, but this quartet will be the smallest number of men he's taken into the theatre. Starting date is July 14, on same bill with Jackie Mitton and Vivian Blaine. Carol Lynne, Three Brakes and Arnold Sholia will be in the ice section of the show.

Dick Haynes is slated to top the midnight trio and Tommy Trent have also been signed for that layout.

## Cliff Fischer in N. Y.

Clifford C. Fischer is back in his Paris residence for a month's maintenance in New York, taking his wife back to France until September when both return with Edith Piaf. Chantusee returns to the Versailles, N. Y., in the fall for 12 weeks at \$4,000, minus from \$3,000. She did the niterly's peak business during her previous engagement there, following the closing of the U. S. legat tour for which Fischer had imported her.

Edith Piaf's 12 weeks calls for an additional eight weeks' option.

# L.Q.'s Bid for Abbott & Costello at 15¢ Cues Talent Splurge in N. Y. Cafes

## Judy Canova Troupe Easting for 1-Nighters

Hollywood, June 29. Judy Canova, after a test tour of four West Coast towns, led her vaudeville troupe out of town on an eight-week tour of one, two and three-night stands in theatres, ball parks, sports arenas and fair grounds from coast to coast.

Unit is headed by Miss Canova, her brother Zeke and her sister Anne. Rest of the troupe is made up of Bert Henderson, emcee; Robert & Rene, trombone act; Five Taylors, juv. acrobats; Victor Blaine's Trio, dancers; Joe Mole, cyclist; Pansy the Harp; Eight Ann Curtis, female and 12-piece orchestra directed by Frank Konoy.

## Litigation, Stock Deal May Delay Opening Of New Copa, Miami

Miami Beach, June 29. New Copacabana, to be built on site recently destroyed by fire, may not open until late winter if current troubles cropping up are not cleared by Murray Young, operator and owner, within the next month.

Though insurance claim was speedily adjusted, the settlement did not come as high as the \$200,000 claimed. Odd note came from Barry Gray, who was featured in the swank spot, since shifted to studios at W.K.A.T. told his radio audience on Friday night (25) that the Copacabana management was offering stock at \$100 per share to the public. Goal, according to Gray, was \$100,000, with the stock buyers to be a "pure" crowd for all Copa openings and shows. Sales, however, are limited to 10 shares per person at 6% interest and 10% bonus on recall.

Estate which owns the property has been in litigation but which was clarified this week when circuit court ruled that Mrs. Fred Evalyn Ford was mentally competent when she deeded the Copa property to a corporation. Attorneys involved told the court that the lease to Weinger is to be attacked as "overreaching." Windstod that the rental is \$8,000 years with another 17 years to go. Figure is probably the lowest in the area for a property of this size and location. Weinger, however, is confident of judicial sustaining of the agreement if any attempt is made to break the lease is made.

Meantime, Weinger, who was one of the first to bring his name here in the postwar years, is continuing consultations with Norman Geddes-Gordon on design for the new Copa. With current sky-high construction costs in this area, he estimated that the new building will cost a half-million dollars.

A booking rivalry approaching that of the Florida cafes during the winter season is seen coming in New York. The Latin Quarter and the Harlem are expected to shell out the heaviest sums in Gotham niterly history during next fall and winter. A deal is on for the Latin Quarter to play Abbott & Costello sometime in January at the highest price ever paid in a N. Y. niterly for an act. It's reported duo will get \$15,000 weekly.

The Harlem, now closed for the summer, is expected to summer with other top-flight attractions without regard to salary. This spot during the past season booked the Ritz Bros. at \$12,500, which was the top price ever shelled out by a Broadway bolte.

The Abbott and Costello show will probably follow the same layout which starts early October, and will thus give the L.Q. a headliner. Setup includes the "Harem" N. Y. Harris is not expected to capitulate to Lou Werber's hopes in that respect and consequently, a major booking battle may develop between the two. Until the Ritz Bros. booking, top (Continued on page 48)

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# Dulzell to Retain His Non-Salary Equity Treas. Post to June '49

Although he has withdrawn as active head of Equity, executive secretary Paul Dulzell will retain the treasury of the actors' union—a non-salaried job which he intends to retain until the end of the elective term next June 1. He was prevailed to continue as president of the Associated Actors and Artists of America but is not participating in the Four A's efforts to fuse all talent groups into one union.

The executive secretaryship is a salaried, appointive post. But because of his health and wariness by his doctor, Dulzell felt unable to act with the Equity committee now negotiating with the managers for numerous contract changes, because of arguments run by the latter with the managers. Dulzell intends coming to his office several days weekly but may not have check-in at his home, feeling that after a delayed rest he may be able again to take at least partially active in Equity's interests.

Dulzell's compensation was comparatively modest, approximately \$6,000 salary annually. Several years ago he was offered an increase to \$10,500, which he refused to accept, and he also more recently declined full salary for the rest of his days. He is entitled to a pension, amount to be fixed by Equity's council. Small weekly sums are generally granted from pension funds but he expected an exception will be made for Dulzell.

Burt sought to keep Dulzell's resignation secret, for some reason, when it was proffered June 26 but following Dulzell's withdrawal was known in Hollywood, before the office staff was aware of some of the reasons. Dulzell didn't seem to know what it was all about. Not until word was received from the Coast was it clear that Dulzell was withdrawing.

## Agents Protest League Plan for a Outside In Goodwill Campaign Plea

In addition to the League of New York Theatres special fund to combat environmental threats to the present method of limited partnership taxation, additional money is being raised for an outdoor goodwill publicity campaign. Publicity work is supposed to start this summer and the campaign plans have been announced by a protest from the Assn. of Theatrical Agents and Managers and the support of the proposal that a public relations specialist outside of show business be engaged.

ATAMs contends that by so doing the League would be in violation of the basic agreement between the two groups. Unlucky points out that the pact stipulates that any and all publicity for legit attractions should be handled only by ATAMs. Some showmen are known to have favored obtaining the services of an outside agency. It is argued that such procedure is illogical, since those not in show business are only superficially acquainted with theatricals. Whoever handles the goodwill campaign must have the support of agents and managers on the road, something a so-called "public relations counsel" may not readily secure.

Goodwill campaign fund is being raised by doubling the dues to \$20 weekly from \$10 for the next two years. According to the plan \$10 to the League for the administration costs and the equal amount to the publicity campaign. It's been said that \$500 to \$600 a week should be available by autumn for the proposed new department, headed by the head press agent and staff, the amount estimated as necessary approximating \$30,000 annually.

## TORONTO MUSHROOMS WITH STRAWHAT SETUPS

Toronto, June 29. Toronto summer resort area is mushrooming with strawhat setups. Most ambitious is that of Brian Debergh, who has now created a "wheel" in which he'll have four companies continuously rotating in four resort spots. They'll use town halls, dance pavilions and high school auditoriums.

For greater novelty, the city fathers of nearby Midland started producing some weeks ago to feature in a summer theatre organization, with Jack Blacklock, director of drama at the Bill College, Toronto, taking over the chore. Blacklock is financially backed by the mayor's chamber of commerce and parks commission, these sponsoring the project as a tourist attraction. The troupe will play in an outdoor theatre.

With Ernest Weaver dropping his annual summer season at the Royal Alexandra, Toronto, last night, Stanley Bell has jumped into the breach. He has secured a lease and has taken over the Royal Ontario Museum basement theatre area, which seats 600. He will have a troupe of company men bring in guest stars. Director is Peter Boyne.

## 'Okla!' For D. C. Swan Song

Washington, June 29. "Oklahoma!" will be the national attraction in Washington at the National at the home goes over the Negro segregation. Stage, the champ musical playing the capital for the third time. It will follow "Hurvy" which will complete its record local run in D. C. next week. "Oklahoma!" now in Boston, is scheduled for three weeks at the National starting July 12, house then leaving road shows because of the Negro segregation. Station. Plan to switch "Born Yesterday" from its Broadway berth (Lyceum) to the National was scratched.

It was reported that one of the "Born" leads objected to the Washington date on the grounds that the National's color line policy had been opposed by Equity, but that was such oblique. Stagehands ruling stymied the capital showing of the comedy. When "Born" goes on tour a road crew will be required and the proposed National date would have put the attraction at odds with the date where the skip date played and the show returned to Broadway as planned. A double crew would be on the payroll.

## Herbert to Direct For Three Fort Worth Operas

Fort Worth, June 29. "Carmen," Nov. 10, 11, and 12; "Bohème," Feb. 23 and 25, and "The Barber of Seville," March 28 and 30, will comprise the 1948-49 Fort Worth Civic Opera Assn. production schedule, the most ambitious of its three-year history. "Bohème" will be the only one given in English.

Leon Varks, premier danseur of the Metropolitan Opera Co., is tentatively scheduled to assist in selecting plays and casting. He will direct the production of "Bohème." Walter Herbert, who also directs the New Orleans Opera, will assist in the production of "Carmen" with singers from the Met and other companies in leading roles. The company will include the vocalists and the chorus. Performances will be given in the Will Rogers Memorial Auditorium.

# SEMI-PRODUCTION EQUITY'S 49 Proposed Contract Changes Keep Managers at Boil

League of New York Theatres is preparing to contest the Inter-Ne Revenue commission's limited partnerships should be classified as virtual corporations and taxed in the same way, which has alarmed many producers of potential shows slated for the coming season. For this purpose, producers and theatre owners have been asked to contribute to a special fund, although the exact total sought has not yet been indicated.

Producers of attractions which are now operating on Broadway or on tour are expected to put in \$200 each and the same amount is sought from showmen who will present shows during the new season. Theatre operators are asked to help finance the fund, as they would be affected directly, were the number of producers depleted as much as some showmen already say is indicated. League has received \$1,500 from the owner, indicated to represent the Shubert theatre group.

For the money by the tax department against Broadway has not been explained. While it may be that the new tax law is decided in court, backers who may have investments made in the possible for any number of shows to have been produced during recent years have been given legal advice that government claims may be retroactive for at least four years.

**New Administration to Help?**  
On that ground Broadway managers are looking for a new tax law now. It's pointed out that if there is a change of administration in Washington, the new tax commissioner would be logical, one who might agree with Broadway legal counsel. The new tax law is a method of financing, one in which the backer (angel or investor) not liable for the taxes, clearly the amount invested, is proper business procedure.

Paul, retained as special counsel by the League to solve the tax situation, has been paid a retainer fund of \$5,000 from the managers' general fund. He is associated with the legal firm of Grossman, Wharton, and White, who is also a member of the Playwrights Co., and who has drawn up any number of limited partnership agreements. Wharton's office, too, represents some of the leading backers of productions, while Paul is a former assistant Internal Revenue commissioner and familiar with the department's activities.

## LUKAS-LED 'LIZZIE' IN FRISCO RENEWAL

Los Angeles, June 29. Paul Lukas signed for the male lead in "Lizzie" for Elizabeth, a lighter written by Norman Krasna and directed by Norman Krasna and slated for opening at San Francisco's Geary theatre Aug. 9, 10, 11, and 12, in a new production.

Theatre Guild subscription play will be the first production of the L. L. September before moving to N. Y.

## Dallas Little Theatre Angles for Pix House

Dallas, June 29. The Dallas Little Theatre hopes to begin its 1948-49 season with a production of "The Sign of the Cross" by Edwin Tann, chairman of the house committee. Negotiations are being conducted with two local pix theatres, where the Little Theatre might operate a few nights and then show the rest of the time. No more than six productions would be presented this season, with a system of rotating directors until a permanent one can be secured.

Producers Ned Warren and Bill Stuart Campbell in the production of "Leah and Roubi" by Joseph Hoyer. He credits the production as his initial production here last winter.

## BALTO'S MARYLAND AUCTIONED FOR 7940

Baltimore, June 29. Maryland theatre, one time home of two-day vaude and legit attractions, was sold by auction Thursday (24) to Michael Fox, local realtor, for \$73,500. Last of the onetime amusement empire amassed by James L. Korman, the Maryland was acquired some years ago by C. William Hicks, operator of a string of film theatres, for possible addition to his Mayfair, located in the rear of the 1,250-seat house.

Hicks died shortly after his acquisition and the auction last week was ordered by his estate. Realty, the bill of sale forbids use of house for films for a 25-year period. New owner is undecided as to future use of property.

## Hugh Hubbard Due On Naming James

When playing Boston or any stand in Massachusetts, actors will be required to register their right to perform according to the law adopted by the state legislature. These not complying would be subject to a fine of \$100. It's believed that a majority of professional stage names, a custom that has been prevalent in show business since its origin, is in violation of the law, which was signed by the governor early this month, has been clearly explained.

It's not expected that local authorities will publicize the listings required to be filed. Interpretation of the statute so far is that the law is a protective one since it pertains to all persons appearing in a "public exhibition, public show, public amusement or other public performance under a stage name" which, for compensation, which would include outdoor shows in parks, lawns and elsewhere, shall file with the Commissioner of Public Safety the true name, legal address and assumed name.

Equity asked the purpose of the law but an explanation was not forthcoming and whether the statute applies to producers and others connected with productions is still under consideration. Actors shows are advised to inquire their names when playing Boston and to be guided by their own judgment.

## Three New Plays Mailed For Theatre '48 Schedule

Dallas, June 29. Theatre '48 will open its Dallas season Nov. 8 in the Gulf Oil Playhouse at Fair Park. Manager of the theatre, Margie, announced she may produce Jean Paul Sartre's "Passion of Socrates." It will be the first time one of his plays has been produced in Dallas. "Cross Purposes," in the part of Tennessee Williams' "Summer and Smoke" which Miss Jones will direct on Broadway in October, so far are considered Theatre '48 members: Tod Andrews, Betty Greene Little and Raymond M. Jones.

Wilson Brooks, who spent last summer and winter with Theatre '48, is under contract to produce on Broadway. Jack Warden is being considered for the part of Sam Campbell in the Broadway production of "Leah and Roubi" by Joseph Hoyer. He credits the production as his initial production here last winter.

Second negotiation meeting between League of N. Y. Theatres (managers) and Equity committees for the purpose of entering into a new contract was held Monday (29) and, as expected, sharp differences were argued. Actors' demands number 23 and in addition there were 12 union demands. The union for 49 proposed contract changes. Most of the demands of the two unions are identical but the chorus wants the same minimum pay of \$75 on Broadway and \$100 on the road, as actors have, and both seek rehearsal pay of \$50 weekly, from the first day of rehearsal.

After a three-hour session Monday (29) it was decided to meet again tomorrow (Thursday) and negotiate point by point, after strong differences of opinion were aired. It's understood the managers asked Equity to withdraw all demands which would increase operating expenses. The union, on the other hand, idea was rejected. Equity was asked to give evidence to support its demands.

Equities contend that the increases constitute a small percentage of the total cost of production, while the managers can't see it that way, countering by pointing out that the union's demands would extend from August, 15, '48 to June 1, '49, and be annually negotiated thereafter.

There are to be no more seven-day stands, if the actors have their way. The union wants to have six-day week basis, all to have a layoff of 24 hours weekly, as required by New York State. Shows playing Sundays in town or out would have to lay off Mondays or some other day. The union also wants shows without salary the weeks of Christmas and Easter closed, and the union wants to have a four-day week on Broadway, and all in the company are not given such a concession.

(Continued on page 51)

## Shubert-Lafayette Suit For 10G Vs. AFM Dropped; House Takes 3 Musicians

Detroit, June 29. Shubert-Lafayette theatre has nixed its \$10,000 suit against Detroit Musicians' Assn. for violation of Musicians and agreed to carry three union musicians under contract for the next 12 months. Detroit attorney for Lafayette Dramatic Productions.

Shubert-Lafayette Jack Ferentz, president, and George Collins, secretary, of the Detroit branch, it was learned, the theatre attorney was forced to drop the suit because of union dispute.

Singer brought own accountant and filed a drop suit for violation of run of engagement. Taft-Hartley law violations were charged in the suit, which was filed in federal court.

In announcing out-of-court settlement, it was said that money was involved but that theatre agreed to carry three musicians at all times. The suit was dropped, but no one has been carried on contract since.

**Wings for 'Angels'**  
John O'Hara, June 29. "Angels in the Inland" by permission by the Police Commission, "Angels in the Inland" by permission by the Police Commission, "City of Angels" by permission by the Police Commission, "Play, written by John Bright and ending with a mass discrimination, had been closed for a week because it lacked a permit.















## Night Club Reviews

Continued from page 41

**Broombecker, Miami**

"Sorretto" and a jive liming of "Old Man River."

—The show stop was windup of accordionist Roseanne's act. Looks, figure and costume that enhances plus her spin, twists and flips had them palming throughout.

Production wise, Broombecker's performance was definitely in three imaginative stages. Tap dancing, rhythmic, and finally a jive assembly handling the vocals along with Dennis and in own spot, deftly off to right-left-right, the other handles backgrounding in highly effective fashion. —Lery.

**Walnut Room, Chi (BISMARCK HOTEL)**

Chicago, June 24.  
Randolph & Co., 220 N. Dearborn, Will Beck Clark (10) with Eunice Clark; \$2.50 minimum, \$1 cover Saturday.

First offering under new policy of a changed bill every four weeks should wear well during the allotted time of four weeks. Show opens via the orch route, with Will Beck Clark next, followed by a duet on a Strauss waltz, followed by Eunice Clark's solo vocal of "You Can't Be True, Honey."

Randolph links his tricks together by pulling on a series of ropes, top pop into his hand. The illusioner, bypasses patter while running through his tricks, and prop disappearances to steady returns. When he offers for a magic, the assistant helps nicely with a haywire try to duplicate a previous trick.

Will Beck Clark has Randolph producing a duck on a platter that holds a broken egg until he has on the duck. The closer magico uses a handpuppet rabbit to turn up the right card in a silk hat.

Dennis and Darlene go well in the orch, where they are traditional fare. Pair tricks effectively in opera standards, with top review drawn by the Moon and Cals. Brought back, they close warmly with "Cool Cool." Best.

**Samovar, Montreal**

Montreal, June 29.  
Nype & Coe, 1011 St. Louis, Jack Byron, Bill Skinner, etc.; \$2 minimum.

YOUTH takes over in the new Samovar revue. Only reminders of the old predominantly old Russian style are the murgis and impresario top. Top billing goes to Nype and Coe, two youngsters new to the club circuit with plenty of talent and presence. They blend well and choice of numbers, mainly from current Broadway, is good. Business around mike sometimes interferes with projection but charm and self-assurance win solid returns.

Tapsters Lloyd and Willis give out with much enthusiasm and talent on their routines. Dances are sometimes a little stiff, but never lacking in energy. A change of pace would help numbers, but they are a lot better than Lloyd and Willis are teamed for smash finish.

Opener is Jack Byron, who appears with his song and a few of the simpler sleight-of-hand tricks familiar to the club circuit. Presentation is good but act needs smoothing out of the magic routine. Local finale, "The End of the Spot," is taken over by principal dancer, who also beats out danceable tempo for customer dissipation.

**Sheraton Roof, N. Y. (HOTEL SHERATON)**

Rosy Rosco, \$2; minimum; \$2.50 Sat.

Off the beaten path is the Sheraton Roof. But with Roy Ross' band along with an attractive ivy-covered terrace as backdrop, the sky-top layout should do well this summer. The show is good. It's a neat setting for all fresco diners with the midtown skyline and a vista to the East River as a natural background.

Who's doubling on WNEW, N. Y., where his crew is the house band, supplies an infectious rhythm for the place's place combo, comprising five rhythm and one reed, is primarily around the band's place. Latter instrument is required to carry the melody, though occasionally the burden is shifted to the lone sax. Strictly a place combo, the unit leads Gershwin and the quiet standards.

Prior to becoming WNEW's

house conductor in late 1944, Ross had held down stints at several other clubs. He played piano as well as doing arrangements as Hildegarde and Jean Sahlon upon becoming a studio player.

Rooftop itself seems more than an outside terrace while the ivy-covered terrace, which is more than 150 more. Peculiar conditions in this area prevents the usual 11 p.m. to 1 a.m. shift. In the indoor part, the terrace via a tiny p.a. system which fails to do justice to Roy Ross's the spot's solo vocal advantage.

Gibb.

**Globe Club (PORTLAND, ORE.)**

Portland, Ore., June 26.  
Radio Ramblers (3), Billy Bishop, Russ Graham, etc.; no cover, \$1.50 minimum.

When his shumped all over town Messrs. O'Hara and Ferguson, who got plenty of publicity. Show cover change and substituted none of the minimum. New policy is paying off.

Current lineup opens with Billy Bishop at the minimum, who keeps his radio the house-poop with clever patter. The duo, who has with audience participation rope and a few stunts are sufficiently solid to win a big tip.

Radio Ramblers score with their singing. Billy Bishop and George Marvin do the comedy bits. The work-hard and wins solid returns.

Russ Graham corner the scene for tempo for dancers and bawls show capably. —Fene.

## 50% Pix-Buyers

Continued from page 1

Students became convinced that gusses and reviews have little relationship. Only foreign pic are supposedly important on the playground.

Sindlinger said that additional research on the subject recently proved his original opinion. When he headed Dr. George Gallup's Audience Research Institute, were far too low. Q-and-A, expert declared that the 95% figure is correct on those whose theater-going is affected directly, but the additional research had shown that the 95% figure was the correct half of all potential patrons.

Sindlinger, who now heads his own company, is—along with the majority of most other pollsters—leaving the straight statistical surveys behind, in favor of "qualitative" research. I was thus he learned, he said, that "people say one thing, but do another as far as their fingering—or any other—habits are concerned."

Original figures were obtained by the Gallup Institute in lines at New York boxoffices on what brought them there. Sindlinger said they found they tried to slap their coins on the box, still had a real review, and were looking for a picture to see, and 4% of them said they would see, and 4% of them said they would see, and 4% of them said they would see.

What these people didn't see, Sindlinger said, his new research reveals is that there are there because someone else had read a good review of the picture. They had long questioning, he stated, was it possible to make findings recall from whom they had read and of information they went to the boxoffice. By tracing back to the person who had read the review or had, in turn, been influenced by it, Sindlinger had sometimes the person who had actually made up the mind to see the picture, and the desirability or undesirability of seeing a film was five or six steps back.

Sindlinger maintains it is not the reviews themselves which affect the boxoffice, but the word-of-mouth on the reviews. It is, through this w-o-m-n, that the picture goes from their mouths. The original survey, Sindlinger declared, had caused much controversy. "To be back with the critics," That attitude, based on the last research, he asserted, leaves revealing.

## MARRIAGES

Virginia Buckle to Edmund C. Grainger, Jr., Rye, N. Y., June 26. He's son of president and general manager of the Shea circuit.

Dawn Thomas to Ralph Hayden, Seattle, June 25. He's office manager for Paramount exchange there.

Mildred E. Wolfe to Jack Grod, Seattle, June 27. He's assistant, senior director at Kleinhans Music Co., and manager of Chez Amity there.

Rosemary Ward to Joseph Cal, Chicago, June 28. He's 20th-century picture director.

Key Ables to Carl Warner, Chicago, June 28. He's with ABC central division music staff, he's an announcer with WLS.

Helena L. Schwyn to Burt T. Ryan, Jr., Toledo, June 24. Her father is head of Carl H. Schwyn Theatres, Inc., in that city.

Marlin Pedersen to Charles Roudon, Jr., Los Angeles, June 23. He's an indie film producer.

Carolyn Walker to Freddy Morgan, Las Vegas, June 18. He's former member of banjo team with Spike Jones band.

Tert Gold to Joe LaFie, Elkton, Md., June 26. He's assistant treasurer of Columbia Pictures.

Marguerite Koppl to John K. Brink, New York, June 26. He's a story analyst; he's a screen writer at Republic.

John J. O'Brien to Donagh MacDonn, Dublin, Ireland, June 24. He's an actress.

Robert L. Lantis to Bob Berryman, Cincinnati, June 24. He's radio actor; he's an announcer on radio WJW and Crosley's video WJMT.

## BIRTHS

Mr. and Mrs. Helen Harborth, daughter, Hollywood, June 20.

Mother is Sarah Shelby, radio actress.

Mr. and Mrs. Edward Lasker, son, Hollywood, June 23. Mother is screen actress; father is a film producer.

Mr. and Mrs. D. A. Doran, daughter, Hollywood, June 23. Mother is Paramount studio director.

Mr. and Mrs. Edwin S. Mills, son, Hollywood, June 23. He's program coordinator of WGN-TV, Chicago.

Mr. and Mrs. Phil Sharp, son, Glendale, Cal., June 23. Father is a radio actor.

Mr. and Mrs. Scott Easton, son, Seattle, June 18. Father is singer-actor on KOMA.

Mr. and Mrs. Jim N. Kendall, twin daughters, Seattle, June 10. Father is a radio actor; mother is Coliseum theatre in that city.

## All Time High

Continued from page 1

ABC's radio airing of the title fight scored a sock nationwide rating of 99.3, the share-of-audience being 52.4. (The highest commercial radio rating ever was achieved by ABC's broadcast of the second Louis-Brocky fight.)

The 88.6 tele rating—which means 66.6% of the N. Y. tele audience—was looking good. Only record-setting audience figure of 66.6% of the N. Y. tele audience was achieved by the fight. The 88.6 tele rating was the highest ever recorded for any other radio or tele, 99.7% of the total of those looking and listening to the fight on WABC.

N. Y. outlet, although all N. Y. tele and radio stations were on the air at the time, the fight was watched by 99.3% of the number, seven were women and one was a child.

## Skelton Tours

Continued from page 1

many kids they had. We got that was like old home week. We talked on level ground. Show around the house, and then we got that. On this trip, I'm trying to get a little of it back."

On the tour, Skelton's ex-wife, is making a similar survey for Skelton in the Midwest, and the two parties will meet in New York the east. Miss Skelton, now wife of director-producer Frank Marshall, produces her ex-husband's air.

## OBITUARIES

## VINCENT O'BRIEN

Vincent O'Brien, 79, Irish music teacher who discovered John McCormack, died at his home in Dublin, Ireland, June 27. He was a church organist at 14, later became church organist at Dublin Pro Cathedral and conductor of the famous Palestrina choir.

O'Brien was one of his voice pupils and he made a world tour with him in 1913. Madame MacCarthy, who discovered him, and Walter McCarty were also among his pupils. When he died, he was the first director of music, Ireland, in 1941.

O'Brien was also an operatic conductor, professor at St. Patrick's College, Maynooth, and a Doctor of Music of National University of Ireland.

Survived by a son, Oliver O'Brien, also a well-known musician.

## HENRY (TIT) SANDERS

Henry (Tit) Sanders, 65, retired motion picture theater owner and film salesman, died after a heart attack June 16 in Reno, while en route to Los Angeles in the United States.

Mr. Sanders started in Cape Girardeau, Mo., as owner of the Orpheum, which he later sold and emigrated to Hollywood.

He was married to Mrs. Mary Sanders, who survives.

Charlotte Learn, Garrity (June 6, 1947)

Mr. and Mrs. Alice and Betty

tered film sales in St. Louis. He later returned to theatre operation, associated with the DeLoach interests in Kansas City houses and was already in the ownership of three Little Rock movie houses.

He died of a heart attack, which he disposed of. His wife and daughter survive.

JAY STONE TONEY

Jay Stone Toney, baritone, member of the Southern Negro Theatre, died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Toney was born in Columbia, Tenn., where he sang in church choirs before becoming a member of the Southern Negro Theatre.

JOSEPH MARUCA

Joseph Maruca, 51, former band leader, died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Mr. Maruca was born in Columbia, Tenn., where he sang in church choirs before becoming a member of the Southern Negro Theatre.

BERTHA VAN DEN BERG

Bertha van den Berg, 55, former concert pianist, died June 25, at her home in St. Louis.

She was married to Mr. J. Van den Berg, who survives.

LOUIS H. BRUSH

Louis H. Brush, 76, chairman of the board of the Brush Co., died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Mr. Brush was born in St. Louis, Mo., and was a member of the St. Louis Symphony Orchestra.

ALLEN CHAPMAN

Allen L. Chapman, 47, musician, died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Mr. Chapman was born in St. Louis, Mo., and was a member of the St. Louis Symphony Orchestra.

Virgil Merritt, 52, owner of the Merritt Co., died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Kinsaid theatre, Taylorville, Ill., in association with Dominic Frisina of the Frisina Amos Co., died in that city, June 14.

He was married to Mrs. Kinsaid and she will continue the management of the house.

EVERETT G. OPHE

Everett G. Ophi, 29, radio producer, died in Chicago, June 25. He was affiliated with several stations during last World War as chief of radio transmissions for the U.S. Navy.

Survived by wife and son.

J. K. BEHRETTA

J. K. Behretta, 86, Texas banker, died at his home in San Antonio, June 24.

He was married to Mrs. Behretta, who survives.

DAVID OWEN

David Owen, 1900-1947

My Friend and Teacher

DAVID L. RICH

June 21. Until last month he was part owner of KPAB, Laredo and KAIR (Indio), died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

REZIN D. MACLEAN

Rezin D. MacLean, 83, veteran Shakespearean actor, died in Hollywood, June 24. He was affiliated with several stations during last World War as chief of radio transmissions for the U.S. Navy.

Wife, 50, of Samuel B. Pettengill, ABC commentator and newsman, died after a heart attack, following a heart attack. His body was found back in the city of St. Louis.

Muriel Wechsmeider, 60, stage actress, died in Hollywood, June 20 in that city.

Mother of Harold Schuster, film director, died June 23 in Hollywood.

Wife of Vladimir Soloff, actor, died June 22 in Hollywood.

000-Theatre

Continued from page 1

of 200 such houses, with an average seating capacity of 1,800 could thus play to a simultaneous audience of 360,000 people. Theatres can thus sit per head, which is still far less than the best seats at sports arenas for the top fights, and gross more than \$1,500,000. They plan eventually to extend the tele rating to 1,000 20th theatres throughout the country which would, in time, insure a much larger audience.

With such figures to play around with, a circuit of tele theatres could offer fight promoters, or promoters of other events, enough to more than compensate for any loss in the stadium gate. The circuit could also be used via home tele could never afford to show a bid from a string of tele theatres.

Mr. van den Berg appeared for the first time in the 20th round, was one of the few female pianists to play with his directing at N. Y. City.

It was a record for any other radio or tele, 99.7% of the total of those looking and listening to the fight on WABC.

It was a record for any other radio or tele, 99.7% of the total of those looking and listening to the fight on WABC.

It was a record for any other radio or tele, 99.7% of the total of those looking and listening to the fight on WABC.



# Lucille and Eddie ROBERTS

Just Concluded

## ANOTHER RETURN ENGAGEMENT COTILLION ROOM HOTEL PIERRE, New York

Thanks to CHARLES READER

DAYTON BILTMORE HOTEL, Dayton, O.

JULY 19-AUG. 8

SHERATON BILTMORE HOTEL, Providence

AUG. 12-AUG. 26



### What the Critics think...

**WALTER WINCHELL:**  
"Applauds to Lucille and Eddie Roberts, the mental-act provokers. Oof! good!"

**VARIETY:**  
"The Roberts are a real cafe entertainment."

**BILLBOARD:**  
"Stand out: Lucille and Eddie Roberts are an engaging and attractive couple. They are for any class spot and work effortlessly with each." Bill Smith.

**EARL WILSON:**  
"Bravo! To Lucille and Eddie Roberts in the Cotillion Room. They are amazing partners."

**DANTON WALKER:**  
"By all means get an eyeful of the Roberts, they are something to marvel at."

**ROBERT DANA:**  
"I have never seen an act of this kind to equal it."

**PAUL DENIS:**  
"Fascinating stuff."

**L. L. STEVENSON:**  
"Two of my favorite entertainers."

**GEORGE TUCKER:**  
"One of the most amazing acts in show business."

**CHOLLY KNICKERBOCKER:**  
"AMAZING, the mind reading talents of the Roberts."

**PAUL WILLIAMS:**  
"The press relations policy of Lucille and Eddie Roberts makes it a pleasure to say something nice about them—the excellence of their act makes it easy."

*Recent Engagements*

Hotel Pierre, New York  
Roosevelt Hotel, New Orleans  
El Rancho Vegas, Las Vegas, Nevada

Baker Hotel, Dallas, Texas  
Flamingo, Las Vegas, Nevada  
Mt. Royal Hotel, Montreal

Radisson Hotel, Minneapolis  
Stotter Hotels: Boston,  
Cleveland, Buffalo, Detroit

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