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# Par Divests 774 Theatres; Retains Prod.-Distrib., Foreign Showcases, Certain TV; Ends 10-Year Gov't Suit

Paramount, the largest integrated film company in the world, will split itself into two unrelated concerns within one month after the close of its anti-trust settlement agreed with the Government. The new company will retain all the assets which sets up a new theatre company of approximately 650 houses and a semi-independent production-distribution unit occurred after months of negotiations and a 10-year legal suit.

To win an end to litigation, Paramount has agreed to divorce its domestic theatre interests after the circuit is shown of a minimum of 774 houses. The picture company for its part, however, will retain its distribution outlets, its 370-theatre circuit, Canadian showplaces in foreign countries, and all the 560,000 shares of B stock and 43,200 shares of A stock. Dubbed television laboratories, television station KTLA in Los Angeles, and the Paramount homeoffice building.

The proposed decree comes up before the three-judge federal court in N. Y. tomorrow (Thurs.) for its approval. No opposition is expected from either the defendants or outside picture interests. In early April it will be submitted to stockholders for their okay at a special meeting to be called. It will require two-thirds approval of all outstanding common stock.

The two new companies will be incorporated under the laws of the state of California. Unlike the case of RKO, (Continued on page 16)

## Gov't Timetable

Several important shifts in the Government anti-trust suit timetable have been made since the court's decision in recent settlement maneuvers. The schedule of court events as set up is as follows:

March 3—Paramount decree presented to the court.

March 20—RKO stockholder meet on decree.

March 30—Deadline on RKO stockholder consent to decree.

April 1—Gov't must file final brief.

April 19—Final hearings before court.

## Should WB Win Any Concessions The Other Majors May Benefit Too

Assertion of Harry M. Warner, president of Warner Bros., that he will have no truck with settlement of the Government anti-trust case, could ultimately lead to modifications of the concessions decreed in force or in negotiation. Warner's no-peace stand means that the Government's proposed stockings March 30—will go on to a final decision ultimately. Since the Government has already granted the companies the right to take advantage of more favorable conditions in other decrees enforced by WB could ease regulations enforced against other majors.

However, even an all-out win by Warners, would not result in lighter divorce provisions for the industry who have settled. Those provisions are hard-and-fast. What would not stick would be the retention of the company's stock in RKO, Par and no doubt any other company settling have the right on expansion "with no strings attached." (Continued on page 63)

## FRED POLANGIN UPPE

Los Angeles, March 1. Frederick N. Polangin, director of Buchman & Co., Inc., who has been upped to the post of president of the agency, Los Angeles office. Promotion of Polangin, according to Rudolph Polangin agency press, is an expansion of the Coast office. Charles Coleman has been named vice president of the company. Polangin was elected a v.p. last week. Saul Bass is chief art director for film accounts.

## Wilder's 1st Bankroll

Tentative deal has been made by producer W. L. Wilder with Chemical Bank & Trust Co., N. Y., to advance coin for his next film, "The Story of a woman's prison," temporarily labeled "Once a Thief." Distribution will be made by United Artists, which Wilder recently made a four-picture deal. This will be the first of a "Famous Circle" series handled by UA last year, but under a previous arrangement.

Wilder is expected to the Coast last week after being in New York to arrange the financing. He hopes to complete the story of "Once a Thief" in April. Budget is \$550,000. Bank loan hinges on Wilder setting complete assignments and residuals on these to the bank facilitated the deal.

## 'Settlement Better Than 5-Year Fight'—Balaban

### At Luncheon to Reagan

Barney Balaban, Paramount's president, last week told a cross-section of the company's executive staff that he preferred a prompt settlement of the government anti-trust suit "to fighting in the courts for another five years without knowing what would ultimately happen." Balaban declared that while he would resist the settlement, he would not fight it. He stated that better used to establish the two new companies on a sound economic basis. His statement was made in the course of a luncheon attended Charles M. Reagan, former head of the Paramount stockholders' committee, at the 21 club Thurs. (24).

Some 26 officers of the company's executive staff were present. Balaban was invited, Austin C. Keough, Par's vice president and general counsel. (Continued on page 22)

## SHERMAN SUES A&C FOR BACK COMMISSIONS

Los Angeles, March 1. "Eddie Sherman, former agent for Paramount, has filed a suit in L.A. superior court charging the company with failure to give him back commissions on the settlement of their contract, arranged last year.

The settlement agreement, according to Sherman, calls for 10% of the team's earnings at Universal-International for five years, but less of numerous commissions owed him in the past. Agent declares A&C paid him \$12,000 up to last Dec. 24 and then ordered the studio to make no more payments. Sherman said he never got out of team's film contract with U-I calling for two pictures a year at least one million pictures a year net. His commissions under the five-year deal, he asserted, would have amounted to approximately \$45,000.

## N.Y. Times' Erroneous Film 'Analysis'

With the industry already battling gossip columnists and casual writers who keep insisting that "no one any longer is going to the movies," it is found that the N.Y. Times' analysis of the ordinarily highly-respected New York Times financial section. Industries close to major company fiscal affairs were shocked by the publication of a "Domestic movie picture industry" by staff writer Thomas E. Mulvaney arrived at the conclusion: "Domestic movie picture companies have reached a turning point, the result of the convergence of a series of unfortunate circumstances which seem certain to lead the industry to a position of lesser importance among the nation's industries."

Among the most easily-checkable of the misinformation was the statement that "only one major company has issued its financial report for 1948" (Universal, with a net deficit of \$3,162,812). Actually, the industry has issued reports for 1948 (Universal \$5,300,000 profit), Warner Bros. (\$11,337,000 profit) and Columbia (\$565,000 profit).

Mulvaney admittedly got his facts from Marjorie S. Jale, a security analyst, whom he quotes as estimating that income in 48 before any losses and foreign revenue, would add up to \$110,500,000 from \$218,300,000 two years earlier. Industry financial men were amused by the "exactness" of Jale's figures, since the companies have never broken down foreign from domestic income in their reports, and such statistics could be nothing but the broadest of estimates.

"Expanding inroads on domestic film revenues" are partially based, according to Mulvaney, on the fact that a check by Variety as recently as last week, company statisticians said they were "not aware of any non-television statistics."

Going into the losses of revenues from Britain with year-old info, Mulvaney comes up with a dire picture. Actually, of course, the industry has almost recovered from the slump. Much of the British market is now the stock market as far as film sales are concerned; and if anything, a brightening of the English situation for the industry as a result of the war, and the country's own industry to provide sufficient product to meet quotas.

As for the sharp reduction in feature production which the Times ascribes to the industry, the company's own statistics delivered 392 pic in 1948 and have scheduled 401 for 1949.

## L.A. Par (F&M) Seeks

### Out Because of 'Buy'

### Par Pix Only Clause

An oblique attack on the Paramount consent decree has been launched by Fanchon & Marco's Partnership, operating out of Paramount theatre, Los Angeles, which charges the Government and the company with seeking to skirt the directives of the U.S. Supreme Court. Partner, as lessee of Paramount, wants the right to intervene in settlement hearings. It has been feuding with the company for some time over an eviction action brought by the major to which Partner has counter-sued for \$4,500,000 in damages.

Actually, the subject of Partner's suit is charged to the court. (Continued on page 63)

## N. Y. to Europe

John Baragrey, president of the Florida State Theatre, Jacksonville, has been named as the new manager of the theatre. He will be succeeded by Robert Ross, who will be succeeded by Rudy Solmsen.

## Europe to N. Y.

Lou Bunin, Augustin Goetz and Ruth Goetz, who will be succeeded by Gilbert Miller.

## B&K's Big Break

### Under the Decree

That old saw about the ill wind and its penchant for goodness has been out of the Paramount consent decree in one situation in the consent decree is concerned. While Par's B&K is out of the picture, B&K's Chicago and ordinarily would be fair game for the Government's divorce provisions. B&K escapes almost 100% of the terms of the settlement. Out of the settlement, 100 theatres, four houses—this is, McKivvers, North Central and United Artists.

Ironically, new theatre company won this break because of the release of the company and looking effective in Chi as result of the (Continued on page 16)

## U.S. Tells Indie Recent

### Decree Moves Will Solve

### Pix Problems Like His

Confab with Robert L. Wright, head of the Dept. of Justice antitrust division, was held in New York last week by James Mancuso, head of the division of the industry. Mancuso has been in a hassle with a number of the major companies in the industry for his part in his house since it opened nine months ago.

Considering legal action, Mancuso was advised by Wright to lay off temporarily. Mancuso, however, general told him that he felt that decrees further separating production-distribution interests from their affiliated circles, expected within the next couple of months, would cover situation such as his. In the event he finds that his disavowment does not give him adequate relief, Mancuso was advised by Wright to go to court.

Batavia theatre operator visited area managers or division toppers of all the major companies during his stay in New York last week, reported that his situation—he is reported in the town by two Warner executives and a Dison theatre—has eased considerably since he published his difficulties in a lengthy letter to Variety recently. He said that Paramount and Metro had been particularly sympathetic and cooperative in giving a fling to the product to get the house on a paying basis.

## Film Eqp't. Export

### Falls Off From 1947

Washington, March 1. Export of motion picture film and equipment fell off last year from record high of 1947. Large trade negatives continued good. Figures released today (1) by the U. S. Commerce Department show that 383,482,000 feet of motion picture raw stock was exported in 1948. This was a decline of about 15% below the 1947 total. The export of export feature films to foreign countries was also down slightly less than during the previous year.

Exports of such motion picture equipment as cameras, projectors, sound units, are lamps, and screens were a dollar value of \$10,972,000. This was 30% below the preceding year, with all types of equipment down in the decline. Largest drop in raw stock export was in the standard 35m stock, which slumped by 25%.

## Par's 650 Nationwide Houses Make It Still The Largest Theatre Chain

The new Paramount circuit of approximately 650 theatres will embrace every section of the country and probably remain the largest single group of theatres in the U.S. It will retain, almost intact, the powerful wholly-owned chains such as Chicago's Balaban & Katz circuit, and the strong Chicago circuit besides operating many key deluxes. (Twentieth-Fox's National Theatres is somewhat larger at present but either settlement or a final decision is likely to whittle the group to a lower total than Par's.)

Addition of other theatres to the chain, after termination of most partnership holdings, is not banned. New houses can be acquired if the court is satisfied that at least one owner is not in "strain competition." Not requiring court okay would be the replacement of wholly-owned houses lost through destruction or conversion to non-theatrical purposes. Addition of interest in wholly-owned houses can also be pushed through by the court supervision. Of the more than 1,000 partnership houses, the circuit must cut the ties in 945 houses. This means

Paramount will end its joint operations in the following chain joints: Wilby-Kinney circuit; Butterfield group; Buffalo Theatre; Arkansas Amusement Corp.; Chicago's Balaban & Katz circuit; Jefferson Theatre; Maine & New Hampshire; Paramount-E. V. Richards; Commercial Theatre; and the United States Theatre. The company, however, has the privilege of acquiring outright interest in 248 of these houses. The right to reacquire a blanket net extends to specific houses or totals in various named situations. From another 16 theatres the company, partnered with an investor, the ties must also be severed, but Par has the right to buy back nine of these theatres.

Partnerships must be severed in at least one-half of the circuit within one year after entry of the decree. Two-thirds must be sold within two years and the balance in three. To protect the company from holdout partners, Par has the right to reacquire a blanket net interest in verboten theatres provided the company sells the theatres free of all claims after their acquisition.

With reference to the 449 wholly-owned theatres, Paramount must

sell a specified 69 of these within two years. This action is required to open up all closed situations in towns exceeding 25,000 population. However, the new company or its parent outfit may withhold up to 12 from the market if it is unable to sell them on reasonable terms. A dozen would then be sub-leased to outsiders until the market eases up.

## 25 In Florida

The sale of wholly-owned houses in at least one-half of the circuit in Florida. Par must get rid of 25 houses alone. Other theatres are scattered through Illinois, Minnesota, North and South Dakota, New York, Tennessee, Utah and Pennsylvania.

All pooling agreements must end. The Buffalo treaty with Loew's (terminated yesterday) is under the decree. The Butterfield holdings in which Par and RKO are interested must be sold by Nov. 8.

Several restrictions apply to new theatre unit. For one, it can not operate, book or buy features through any agent who is known to be also acting for any other exhibitor or affiliate. Circuit is also barred from making or entering a deal which restricts the right of any other exhibitor to acquire a film.

## N. Y. to L. A.

Paul Ackerman, Watson Barratt, Anthony Bartley, Sidney Bernstein, David Butler, Alexander Cohen, Harry Elton, Marjorie Dietrich, Roy O. Disney, J. Edgar Hoover, Humphrey Doulsen, Glenn Ford, Howard Hughes, Russell Holman, Deborah Kerr, Bernard Lasker, Charles Levy, William B. Levy, Gordon Lightstone, Marjorie Markey, Rudy Montague, Oscar Polansky, Richard Morgan, Ted O'Shea, Henry O'Neil, H. C. Potter, Paul Raabour, Harry S. Pines, Per Scavlan, Alfred W. Schwalberg, Keyes Luke, Richard Whorf.

## L. A. to N. Y.

Rupert Allan, John Beck, George Bernhard, Carol Brand, Harry Cook, Richard Dargum, Lee Eastman, Richard Erdman and Fernand, Cy Feur, William Guthrie, H. Harlan, Johnny Johnston, Gilbert Kurland, Keyes Luke, Paul MacNamara, Joseph Manckiewicz, Charles C. Monkovic, Virginia O'Brien, Milton E. Pickman, Robert Silberg, Ray Tracy.





## Which TWIN Gets Most Money?

You can't tell 'em apart at the boxoffice!

Biggest Ladd hit ever—shoots "Paleface" records to "Whispering Smithereens" in dozens of first dates...

Heading for over-all gross right up in that sensational "Paleface" bracket!



**Paramount**  
chalks up another terrific hit in the  
**GOLD RUSH OF '49**

# Whispering SMITH"

## Does "Paleface" Business—Plus—

first week N. Y. Paramount—and in Denver, Minneapolis, Salt Lake, Worcester, Sioux Falls, Wheeling, Altoona, Reno, Marion, O., Hazelton, Pa., Newark and Bangor . . .

## Matches "Paleface" Business

in Duluth, San Francisco, Springfield, New Haven, Newport, Torrington, Conn. and Hartford . . .

## Leads Leaders Like "Welcome Stranger," "Unconquered" and "California"

in spots like Phoenix, Boise and Tucson.

## — And Even Guns for the Industry's No. 1 Grosser of '48, "Road to Rio"

as, in cities like Boise and Salt Lake,  
it tops that great attraction's records!



**ALAN LADD**

ROBERT      BRENDA      DONALD

**PRESTON · MARSHALL · CRISP**

in

**"WHISPERING SMITH"**

*Color by TECHNICOLOR*

with

**WILLIAM DEMAREST** · Fay Holden · Murvyn Vye · Frank Faylen

Associate Producer MEL EPSTEIN · Director LESLIE FENTON

Screenplay by Frank Butler and Mark Kagan · Story by Frank Butler and Mark Kagan



## Exhibits Frown on Pix-TV 'Dualing'

Suggested plan of having commercial television shows run side-by-side with regular film features will be resisted by exhibitors and circuit operators who point out that the two media are not equal.

Theatre goers and patrons may raise a similar squawk about the dualing of the two media, but exhibitors and circuit operators were. Patrons complained, they recalled, on the basis that they were getting out of money for the same entertainment and that they were getting out of money for the same entertainment.

Most exhibits feel that when and if theatre tale becomes feasible on a mass circuit, it will only need to pipe a few sports and special events into the theatre, such as a championship fight.

## \$1,500,000 Added to Distribbs Annual Payolay By New IATSE Exchange Pact

An added \$1,500,000 annually will be tagged onto the major distributor payrolls as result of the new two-year union pact, covering \$300 front and backroom employees in 32 exchange cities, which will be signed Friday (4). After three months of negotiations, settlement of all details was reached yesterday (3) by the new pact of Paramount, Metro, RKO, 20th-Fox, Universal, Columbia and United Artists and the International Alliance of Theatrical Stage Employees.

New pact grants an increase of \$4.50 per week with minimums established at \$34 per week and scales ranging upward to an average of approximately \$75 per week for head bookers. Increases were retroactive to Jan. 1, which will cost the companies a sum of close to \$500,000 in back pay to be issued after March 19, when the new scales go into effect. Negotiations with United Artists, Monogram, Eagle Lion, United Artists and National Screen Service will open shortly and are expected to follow the pattern set by the major companies.

The companies' negotiating committee included representatives of the IATSE, chairman: Charles O'Brien, Metro; C. J. Scollard, Paramount; A. A. Schiller, United Artists; Salvatore, Universal; H. J. Kaufman, Columbia; and Al Schiller, Republic. IATSE's president, Joseph P. Shee, assistant to the president: international v.p. Louis J. Basso, and international secretary Joseph D. Basso.

## SPG Seeks to Nix 'Leflist' Label

Hit by a flock of resignations last week, the eastern Screen Purists Guild is making a new battle policy which may not be completely out of politics. Move, which reverses previous practice of taking either open or tacit stands on all general public issues, is designed to use the force of the "leftist" which has been stuck on the Guild. In the future it will strictly try to itself to economic union questions.

The policy switch came on the heels of a quiet resignation by 13 members of RKO's executive committee, which was followed by a letter flackery from SPG. Reason for the move was stated to be that the political aspect was detrimental to its union functioning.

Slight, scattered sympathy with the resignations was expressed by SPG dissidents, who are not, however, planning to make a similar move at the present time. Conflicts within SPG have arisen sporadically due to the Guild's politicking and several years ago some members attempted to have the American Newspaper Guild register film publicists as lobbyists, by nine of the resigned RKO publicists have joined with the sign of the union.

SPG, meantime, is still trying to hammer out a new pact with the union to replace the one that expired last September. Negotiations, which have been in progress for several months, have been locked over SPG's demand for a 25% wage hike although agreement has been reached on other points. Another bargaining session is slated for late this week.

**Livlak Wins Award**  
Screen Directors Guild announced its third quarterly award, which goes to Anatole Litvak for his work in piloting "The Snake Pit."

## N.J. ALLIED'S SQUAWK OVER REP'S 16M DATES

The running exhibitor-distributor over where and when a company can book 16m showings of its production under unfair competition boiled over the pot again this week. This time Republic is on the receiving end and a hot letter of protest was sent to the company by Edward Lachman, prez of New Jersey All-Allied. Lachman is so incensed that the Rep. is booking 16m features that he is writing a letter to the National Exhibitors Association, claiming the practice is illegal under 32m laws.

According to the Allied's complaint, Rep has recently launched into selling narrow-gauge product to schools and parent-teacher organizations in Elizabeth and the Oranges. Among films booked, it is claimed, have been several Roy Rogers westerns and "Bill and Co."

## Some Renewed Amus.

### Stocks' Buying Cues Wall St.'s Confidence

While bullish enthusiasm for motion picture stocks still is lacking, it is in lower levels of investment in Wall Street on all shares, quick accumulation of better ideas and the fact that the market has lost the last few weeks. This buying forced the market to rise a fraction of a point Friday (25) while the whole market was slipping. It also showed renewed activity in Warner Bros. shares.

Paramount stock, however, remained unaffected in both price and volume of trading despite the announcement of the decree settling the new development. It was sharply discounted some weeks ago when shape of the Par decree was first foreseen.

Much of this renewed interest in film company shares appears to be predicated on three factors: (1) Belief that the amusement group as a whole has fairly much recovered from the depression developments and any dip in the domestic boxoffice.

(2) Discovery that some picture companies are not in as unfavorable position, particularly in the foreign field, as first feared, or that current quotations would indicate.

(3) Possibility that the foreign market is likely to improve revenue-wise in the not too distant future.

Some trade observers think that there are several signs that foreign box may be shaping up better than in the last two years.

One thing that Wall Street appreciates is just becoming aware is that the decline in theatre business is not generally as severe as believed by some. The fact that boxoffice trade is running was pointed up over the Washington Thursday week with many theatres reporting about as strong box as a year ago.

Currently the improved attitude toward film stocks is tempered in financial circles by recurring reports that too many distributors are weak pictures now out on release. But the ability of most major film companies to rebound and put strong boxoffice entries after a two or two weeks is taken as a fact that the industry is not as aches on the Coast as being stretched out.

Concern in recent weeks has mainly centered in Loew's, Warner Bros., Paramount, Republic and RKO.

## ESCALATOR CLAUSE MAY HIT 100G STORY BUY

With best-selling books ceasing to be an important source of screen material, the 20th-Fox release of this week in a deal for \$75,000 per screen rights, plus a maximum of another \$25,000 under an escalator clause, may be a warning. With about 60,000 copies sold to date, indications are that the \$100,000 ceiling will be reached.

Book, by Frank Gillbreth, Jr., and John Gillbreth, Jr., is a story of the adventures in the family of 12 children, similar in some respects to "Chicken Every Day." "I Remember Tom" was a Book-of-the-Month Club co-selection for January, and Edward Williams, agent of the deal in New York.

## Allied's Survey Accents Fact That Showmanship Can Sell Many a Pic

Weather Man Hexes Mank

Twentieth-Fox director Joseph L. Mankiewicz, attempting to shoot scenes in New York last year for "Letter to Three Wives," was forced back to the Coast when continuing bad weather created a costly delay in the picture.

Mankiewicz tried it again this week, arriving in N. Y. on Saturday (26) with a crew, a ward and a group of actors and technicians, who were later joined by Richard Conte, for background scenes for his all-upcoming "House of Strangers." Weather was fine over the weekend but one of the worst days of the winter, complete with sleet, sleet and mudskies, greeted Mankiewicz when it came time to start work Monday (29). Right now, it is sitting it out and waiting for the weather to break.

## Expect Goldwyn To Follow Disney In Renewing RKO

Samuel Goldwyn is expected to follow Walt Disney in renewing his distribution pact with RKO. This new development was first leaked for release of his next three films. It was a deal, a one-year pact with conditions, a one-year pact with conditions.

RKO is thus assured product from its two top indie producers. It is expected to be a deal, a one-year pact with conditions, a one-year pact with conditions.

Two pix are now the focus of the studio since Hughes took over. Three Disney pix included in the new deal are "Cinderella" and "Treasure Island." All will be in Technicolor.

Christmas, will be entirely in animation, while "Treasure Island" will be in live action. It is expected to be a deal, a one-year pact with conditions, a one-year pact with conditions.

William F. Rodgers, Metro's distribution veepee, believes the film market is ready to absorb product from the new studios. He says the pix turned out by his home lot, just returned from M-G's studio. Rodgers told Varnum that he is looking for a good picture of building up a film backlog.

In announcing a speedup in production, Rodgers said he has fixed number of releases in mind for the year, Rodgers plans to get the picture moving to the theatres monthly.

## JOHNSTON RE-ELECTED PRESIDENT OF AMPP

Hollywood, March 1. Assn. of Motion Picture Producers re-elected Eric Johnston president of the American Motion Picture Producers' Assn. Johnston was chairman of the board. Annual meeting also elected B. B. Kahane president. Sidney J. Sheinman, Charles Boren as veepee in charge of industrial relations, and James S. Hogue as secretary.

Members of the board of directors are: Columbia—Harry Cohen and B. B. Kahane; Metro—Louis B. Mayer and Albee; Fox—Joseph M. Schenck and Fred Meyer; Universal—International; Warner—Jack L. Warner and Carol S. Lewis.

Under an amendment of the by-laws, each studio will be represented by two members of the board of directors, instead of one as under the old rules.

## Allied Theatres, whose 10,000 members survey threw a roundhouse punch at so-called "sophisticated" pix, is now advertising that there's no such thing as an all-day film. According to Allied's latest breakdown of its theatre poll, the theatre goer who continues to learn that one theatre's poison can be another's boxoffice meat.

Only a few of the pix, evaluated by the theatre goer, were able to bring in heavy plus signs in all situations. Such films as "Tuller Brush Man" and "My Wild Irish Rose" were top drawers in small, medium and large towns.

Only a few of the pix, evaluated by the theatre goer, were able to bring in heavy plus signs in all situations. Such films as "Tuller Brush Man" and "My Wild Irish Rose" were top drawers in small, medium and large towns.

Evaluating its own figures, Allied says "the worst would seem to be that no picture has a guaranteed success for all exhibitors and very few pictures are made that can turn a profit for all exhibitors. By the same token, there were a scattered few theatres where pictures were made that can turn a profit for all exhibitors. By the same token, there were a scattered few theatres where pictures were made that can turn a profit for all exhibitors.

"The Wistful Widow of Wagon Gap," for example, ranked as the fifth best box office picture by exhibitors in the country. It was shown in 10,000 towns but failed to make any dent in the big cities. "Abbot & Costello Meet the Girls" was a boxoffice response as did the "Babe Ruth Story." On the other hand, "On the Beach" was a boxoffice success in the big cities but barely made a stir in either the small or medium towns.

It is also interesting to note that the picture which was the best in the big cities, "On the Beach," was the worst in the small and medium towns. It was a boxoffice success in the big cities but barely made a stir in either the small or medium towns.

Taking Allied's own figures and statements into account, it is clear that as ammunition in their campaign for more exhibitor showmanship, they are not making a good picture, distributes contend that theatre men are not making a good picture, distributes contend that theatre men are not making a good picture.

## 3 or 4 Per Month For All-G Release

William F. Rodgers, Metro's distribution veepee, believes the film market is ready to absorb product from the new studios. He says the pix turned out by his home lot, just returned from M-G's studio. Rodgers told Varnum that he is looking for a good picture of building up a film backlog.

In announcing a speedup in production, Rodgers said he has fixed number of releases in mind for the year, Rodgers plans to get the picture moving to the theatres monthly.

"We will release films as fast as the studios can get them out," Rodgers said. "Of course, before releasing them we must first prepare a publicity buildup for proper penetration. But there won't be any holding back on films for backlot."

Rodgers does not see the public hankering for any particular type of film and is inclined to scout attempts to make the type of pic on the basis of bracketing. "The public wants any film that is highly entertaining and that has a story that way and it still is," M-G's sales tapper declared.

Under an amendment of its sale of pix on flat rentals in certain small situations, Rodgers said, Company will have a two-member board of directors, instead of one as under the old rules.

# HOW!



## THE REPORTER

### THE 20th-Fox PRODUCTION

• WE HAVE BEEN impressed by the superior quality and the excellent uniformity of the 20th-Fox product. Congratulations are due Darryl Zanuck for the marvellous job he, his producers and studio personnel are doing in battling out one good picture after another.

While many of the studios were shutting down or curtailing output throughout 1948, Zanuck and his organization were turning out the highest number of successful pictures in the company history. And to date for 1949 release, judging by what we've seen, even this record will be surpassed.

Already "The Snake Pit," which Anatole Litvak and Robert Bassler produced, is setting a merry pace, and "Sky," and "A Letter to Three Wives," which Sol Siegel produced, are right out of the cutting rooms are such pictures as "Mother Is a Freshman," "Mr. Belvedere Goes to College," "Down to the Sea in Ships," "Slattery's Hurricane," "Sand," and "The Beautiful Blonde from Bashful Bend." Their respective producers are the late Walter Morosco, Sam Engel, Louis Lighton, Sol Siegel, Robert Bassler, and Preston Sturges. Productions of importance are coming from George William Perlberg and Nunnally Johnson—so it can be seen that all of the Zanuck production staff is delivering in full force.

A glance over the 1948 list of releases shows how high the studio's current year's sights must be set to surpass it. Starting off with the Academy winner, Zanuck's own "Gentleman's Agreement," the roster included "Sitting Pretty," produced by Sam Engel, Photoplay's Popularity picture; "Call Northside 777," produced by Otto Sol Siegel; "The Iron Curtain," produced by Sol Siegel; "Street With No Name," produced by Sam Engel; "Apartment For Peggy," produced by Bill Perlberg; "Green Grass of Wyoming," from Robert Bassler; and the George Jessel musical, "When My Baby Smiles at Me."

Almost without exception these pictures made one or more of the Ten Best lists, but what is even more important in a period of declining theatre attendance, they kept block ink flowing in the ledgers of the exhibitor and the studio itself.

There's No Business Like **20th** Business **AND HOW!**

CENTURY-FOX





STRAND  
New York  
WARNER  
Hollywood  
WARNER  
Los Angeles  
STRAND  
Hartford  
LYRIC  
Indianapolis  
WARNER  
Bridgeport  
MERRITT  
Bridgeport  
REGENT  
Rochester  
STATE  
Waterbury  
GARDE  
New London  
STRAND  
New Britain  
PALACE  
So. Norwalk  
EMPIRE  
Syracuse  
PALACE  
Norwich  
CARLTON  
Evanville  
PALACE  
Danbury  
HOOSIER  
Muncie  
CAPITOL  
Williamstown  
HIPPODROME  
Buffalo  
WARNER  
Torrington  
PARAMOUNT  
Boston  
FENWAY  
Boston  
CAPITOL  
Springfield  
WARNER  
Worcester  
STANLEY  
Pittsburgh  
WARNER  
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Johnstown  
COLUMBIA  
Sharon  
MANOS  
Greensburg

WILTERN  
Los Angeles  
BRAMFORD  
Newark  
STANLEY  
Jersey City

GARDEN  
Paterson  
CAPITOL  
Passaic  
WARNER  
Lynn

STRAND  
Albany  
PALACE  
Lawrence  
TROY  
Troy

CAPITOL  
Salt Lake  
STANLEY  
Utica  
PARAMOUNT  
Ogden

KEENEY  
Elmira  
PALACE  
Jamestown  
HAVENS  
Olean

ADA  
Boise  
CAPITOL  
Dunkirk  
STUEBEN  
Hornell

GRAND  
Cincinnati  
FAMILY  
Batavia  
PALACE  
Toledo

# SPECIAL RETURN ENGAGEMENT!! THE 2 WARNER PICTURES NOMINATED FOR 16 ACADEMY AWARDS!

## Johnny Belinda

NOMINATED FOR BEST PICTURE  
PLUS 11 OTHER AWARDS!

"BEST ACTRESS"

"BEST ACTOR"  
"BEST SUPPORTING ACTOR"  
"BEST SUPPORTING ACTRESS"  
"BEST DIRECTION"  
"BEST SCREENPLAY"  
"BEST CINEMATOGRAPHY"  
AND 4 OTHER AWARDS

JANE WYMAN-LEW AYRES  
"JOHNNY BELINDA"  
with CHARLES BICKFORD  
ACADEMY AWARD WINNER  
STEPHEN BOYD  
DIRECTED BY JEAN NEGULESCO  
PRODUCED BY JERRY WALD  
Screen Play by Robert M. Coates and Neil Thomas  
Story by Robert M. Coates and Neil Thomas  
By the Original Author - Mary to the World

## TREASURE OF SIERRA MADRE

NOMINATED FOR "BEST PICTURE" PLUS 3 OTHER AWARDS!

"BEST SCREENPLAY"  
"BEST DIRECTION"  
"BEST SUPPORTING ACTOR"

(IT WON THE N. Y. FILM CRITICS AWARD TOO!)

TREASURE OF SIERRA MADRE  
starring HUGO BOGART  
DIRECTED BY JOHN HUSTON  
JOHN HUSTON HENRY BLANK  
Screen Play by John Huston, Based on the Story by U. T. Hunt  
Music by Max Steiner

The Strand is happy to forego its usual stage show in order to present this extraordinary double-hit screen program.  
*The Management*

# NOW! STRAND

# TIMING! SHOWMANSHIP!

## THEY MEAN MORE THAN EVER NOW-TOGETHER!!!



# 1949's FIRST BIG HOLDOVER HIT!

**'By Night' Mighty**

**'By Night' Robust Gross**

**'By Night' Biggest**

**'By Night' Record**

**'By Night' Big**

## 4 WEEKS

Stanton, Philadelphia; Orpheum, El Rey, Vogue, Belmont and Culver, Los Angeles (2 weeks); moveover, Palace (2 weeks).

## 3 WEEKS

Pilgrim, Boston; Imperial & Crest, Long Beach, Cal.; moveover, Long Beach Theatre.

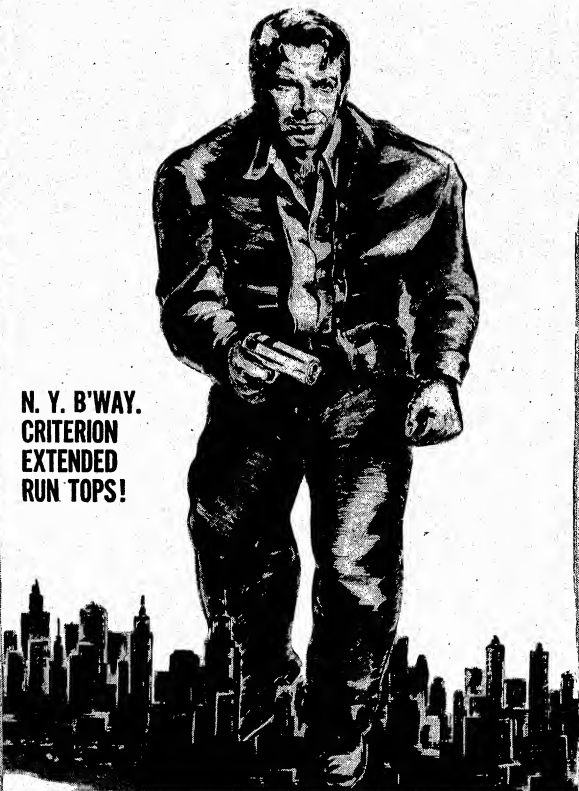
## 2 WEEKS

Esquire, Oakland; State Lake, Chicago; Downtown, Glendale; State & Scarboro, Toronto; Paramount, San Francisco; (moveover to State); Roxy, Kansas City; Centre, Oklahoma City (moveover 2nd week to State).

## TOPPING 'CANON CITY'

at California and Iowa, San Diego; Warner, Memphis; Hippodrome, Baltimore; Joy, New Orleans; Palace, Milwaukee.

**N. Y. B'WAY.  
CRITERION  
EXTENDED  
RUN TOPS!**



BROUGHT THRILLINGLY TO LIFE BY THE MAKERS OF "CANON CITY"

# HE WALKED BY NIGHT

"BASEHART AS A BABY-FACED  
KILLER . . . OUT-CAGNEYS  
CAGNEY!" —Dorothy Kilgallen  
Nationally Syndicated

"MOVIE OF THE WEEK!"

"HIS (BASEHART'S) ACTING  
MAKES IT SUPERIOR!"

LIFE Magazine

Starring

**RICHARD BASEHART-SCOTT "CANON CITY" BRADY**

—in Roy Roberts-Whit Bissell-James Cardwell-Jack Webb-Produced by Robert T. Kane

Directed by Alfred Werker - Screenplay by John C. Higgins and Crane Wilbur

Additional dialogue by Harry Essex - Original story by Crane Wilbur

A Bryan Foy Production • An EAGLE LION FILMS Presentation

**Savage TRUTH!  
Stronger than Fiction!**





## U.S. Pix in Bid for Worldwide Market

**AUSSIE 'GOLDEN BOY' BURNS**  
Brisbane, Feb. 15.  
Tommy Burns, Aussie welter-weight champ, will play the lead role in "Golden Boy" for the Theatre Guild, Brisbane.  
Burns also plays an important role in Charles Chauvel's pic, "Sons of Matthew."

## Par Divests 774 Theatres

the issue of each lot will be for half the present total outstanding common, so that each stockholder will receive half the stock in the recent holdings in each of the two companies. Under decree-impounded shares, the stockholder, owning interests in both companies, the theatre company shares will be sold to the Bank of New York and Fifth Avenue Bank (which are now one merged organization) as trustee.

Because of the peculiar terms of the decree, the Fifth Avenue Bank must be controlling stockholder of the new theatre outfit for a period which can run five years. So long as it holds stock of the circuit in its name it has the duty of exercising full voting rights "having due regard for the interests of the holders of the certificates of interest." These certificates are held only by the stockholder either disposing of his holdings in the theatre company or the production-distribution outfit.

### Restraints

Decree lays a restraining hand on management of the circuit, the infant companies. A majority of the theatre outfit's board must have no connection with the parent org. or the new production-distribution company as either directors, officers or agents.

Names of candidates for the circuit's board must be submitted to the court by the Attorney General and the court.

As for the production-distribution outfit, its management, following reorganization must be filled by persons without prior tie-ups either with the parent org. or the theatre chain. This course must be followed until a majority of stockholders have been reached. Thereafter, the majority must be maintained.

To guarantee a complete separation of the Paramount trusts, an injunction will run against all of the persons and personnel in any attempt to control or influence the business or operating policies of the other. Officers and personnel of the new companies will receive stock in both units because of their holdings in the parent org. one additional year because of organization to divest themselves of the other.

Directors Maurice Newton, Stanton Griffiths and A. Conger Goodson, who each own stock exceeding 5,000 shares, may be given added time to dispose of stock if they show due diligence in seeking their sale without an excessive loss. Barney Balaban, who will have the production-distribution company, is covered in a specific clause referring to \$20,000 convertible bonds which he holds against the company. Balaban may convert the notes into stock under his choice. If so, he will sell the theatre stock "as soon thereafter as such sale may be made without undue hardship and, in any event, prior to the expiration of the trust." His notes will be paid by the company not later than three months after reorganization.

Government-imposed restrictions on selling product, now almost commonplace, are directed against the new distribution unit. Based on illegal are price-fixing; establishment of a system of clearance; refusal of clearance to those not in substantial competition; unreasonable clearances (burden on others to prove avoidance of franchises for more than one year; formula deals and master agreements).

### 20% Cancellation

Blockbooking is not 20% that one feature must not be trading down, exhibit has to force cancellation privilege within 10 days of inspection of prints. Parlike RKO, has the right to come under one more advantageous terms which Metro, with Con Warner Bros. might win in a race.

Prints must be sold picture-by-picture and theatre-by-theatre. Sales must be "solely upon the merits and without discrimination in favor of affiliated theatres or circuit theatres or others." Since this means no comparative value, the Parlike RKO is barred from bidding, this provision is viewed as making that method of sale sure one of avoiding trust actions.

Charges of monopoly in production are dropped out. All claims against Paramount defend-

ants based on their acts as producers are dismissed.

Under the terms of the decree, the various restrictions on the theatre company's stock and the trustee's duties are described as follows: The trustee will issue certificates of interest, prorated, to the stockholders. It will hold the stock for the circuit. The trustee has the stock, it will collect all cash dividends declared by the circuit.

As soon as practicable after receiving the divvies, trustee will be controlling stockholder of the circuit. The trustee will apply the amount toward payment of income taxes but after two years, less than 51% of the stock has been released by the trustee as freed from the restrictions because of sale, the trustee will not pay out any further dividends.

When an affidavit of transfer is filed and approved, trustee will issue stock certificates. When the trustee's holdings have diminished to less than one-third original total, court may terminate the trustee's position. The theatre company, Bench must first determine that there is no working control of the circuit by the stockholders affiliated with the circuit.

The trustee will after four years, on request of the D of J, or not later than five years in any event, be required to have the stock to be sold by sale of the stock and distribution of the proceeds to the stockholders. The trustee will invest themselves of one company or the other's shares.

### Min. Exhibitor Dasks

### \$1,500,000 Damages

### Vs. Major Companies

Minneapolis, March 1. Alleging an anti-trust conspiracy to give opposition, Minneapolis Amus. Co. and Public (Paramount) United Artists, Universal and Columbia. Minnesota Amus. Co. theatres enjoying the 14-day clearance over their three houses. The Circuit, Ewelch, Minn., exhibitor, has filed suit in federal district court here against the six exhibitors. The exhibitors are: Public, and eight major distributors. He asks \$1,500,000 in damages.

Distributor defendants are M-G-M, Paramount, 20th-Fox, Warner, RKO, United Artists, Universal and Columbia. Minnesota Amus. Co. theatres enjoying the 14-day clearance over their three houses. The Circuit, Ewelch, Minn., exhibitor, has filed suit in federal district court here against the six exhibitors. The exhibitors are: Public, and eight major distributors. He asks \$1,500,000 in damages.

In addition to the monetary damage, the court must order the defendant to stop the 14-day clearance. He alleges his theatres have suffered \$1,500,000 in damages as a result of being forced to play pictures two weeks after the Virginia theatres.

This is the second damage suit to be filed in the state by an independent exhibitor. The first was filed by the Minnesota Amus. Co. and major distributors within the fortnight. The court, asking \$225,000 damages, was filed by Rose and Louis Deutsch, Virginia, Minn., exhibitors, charging a conspiracy to keep product away from their theatre and give it to the three Minnesota Amus. Co. houses.

### NT Rebate

Southern has offered to return \$1,800,000 in cash to be placed in a trust for the benefit of the circuit. R. Rhoden, F. H. (Rick) Rickson, Jr., and Harold J. Fitzgerald would receive 10% of the circuit's 1948-49 earnings over the next three years. Although the settlement is not yet approved by the court, it must also be okayed by the circuit. Hearings began on Monday and will be resumed today (Wed.).

## N.Y. Par Bldg. Sale

While uncertain economic conditions in the real estate bazaar have hampered Paramount so far in its attempt to sell the Paramount homeoffice building and flagship theatre, so far New York courts have decreed specifically protects the possibility of sale which would net the studio in \$12,000,000 in cash. At the option of the parent company, the Times Square building and theatre can go to the production-distribution unit instead of the theatre company.

Par has been negotiating with the Prudential Insurance Co. for months. The company has been hanging fire on Prudential's request for a guarantee of the property's value in an assured interest on capital. If a third party can be found to manage the building and extend the guarantee, deal will probably go through.

Meanwhile, decree provides that if Par exercises its option to have the theatre and building to sell, the theatre company, latter cannot operate the building. It must leave the deluxer to the new theatre company or a non-decreeed company. The decree includes profit-sharing provisions. Within five years, studio must sell the property.

## B&K's Break

Continued from page 4

Jackson Park anti-trust suit. If this JP decree is modified or vacated, the effect on the anti-trust indictments in ousting Citi becomes less favorable, the Government, on the other hand, may be forced to reopen the theatre situation in the Windy City.

The court would take the form of a court order affecting the Paramount theatres "in order to create proper competitive conditions." The court undoubtedly could order further divestiture in the Chicago area. Hence, strictness of the JP decree, the New York State Federal Judge Michael Leo, insures that Paramount intact.

Four houses ordered divorced are those held in partnership by the circuit.

### Want to Buy Out JP

Chicago, March 1.

Poll of Paramount partners, operating houses which must be sold in the Chicago area, has been completed. The poll shows that the majority want to buy out Paramount, and said so to VANITY to (Tue.). Aaron Jones, officer in Diana Court, which runs the Comedy theatre, and the circuit owned 50% by Par, declared he will seek to pay off Par.

S & S Theatres, operating the Lake and Lamar, suburban houses in which Par has an interest, also is ready to bid in the major slice. Par must sell one of the other. As for the North Center theatre, also listed in the decree, Par's lease there was two years and it no longer has an interest.

## Col. Prexy

Continued from page 3

"outside thinking," it was said, can be accomplished. The circuit's Cohn flew in Sunday (27), accompanied by Milton E. Pickman, chairman of the Hollywood Censors. Cohn was formerly Cohn's assistant at Col. They'll be in New York for two weeks.

Addition of Grant and Crown to the board is in keeping with a resolution of the recent annual stockholders' meeting in which the board's recalcitrance from seven to nine members. The chairman (Cohn's partner) Warner) is Cohn's former attorney and active in film affairs as a member of the law firm of Cohn, Grimaldi & Grant, in Hollywood, and Weisman, Grant & Jaffe in New York. He is a former member of the United Artists board.

Crown's background is interesting. This marks his introduction into films. He is an exceedingly wealthy but publicly little known Hollywood businessman. He heads the Material Service, a major owner of the country's largest building and director of the New York Island Railroad, and a director of the Baltimore & Ohio Railroad and of the Hilton Hotels chain.

## Inside Stuff—Pictures

Newest exploitation tieup available to film companies is the Boxtop Book Club, with a potential of 5,000,000 members. Club issues three titles monthly and plans to use at least one picture title in each group of three.

Formerly quoted a year ago in a deal between Paramount Books and General Foods, the Boxtop Book Club, owned by the latter, in lease, "Family Honeycomb," by Homer Croy. Special front-cover illustration and creditline plus the U-I pic of that title, which goes into the club shortly after the picture's release, will be the only one in 12-month period.

General Foods, in turn, Banan prexy, reported that the tieup includes vivid posters in groceries throughout the country and national advertising listing the current title and the premium offer. Deal was underwritten by the National Book Club, which has a long history in the past had conditioned a segment of the public to believe the product (40% Brim Flakes) was purely for moppets. Tieups are made with book publishers, and book products plotted to coincide with the time of film release. Cover also is reproduced on posters sent out by General Foods, for which firm all a budget of \$35,000.

To push local exploitation on J. Arthur Rank, "Hamlet," Universal, its U. S. distrib, has hired a staff of 15 special fieldmen who will open the film in each spot and then travel the country to sell the picture on a schedule. The field force is working under supervision of Jeff Livingston, ex-publicist.

"Hamlet," incidentally, has already passed the \$1,200,000 marker on film rentals to U. Figured to do between \$3,000,000-\$4,000,000 in the U. S. on a longterm basis, pic will undoubtedly be the biggest British import in the history of the industry. The picture, a comedy, has earned \$1,600,000 weekly profit over and above a \$5,000 per-week overhead at the New York Avenue theatre, N. Y.

Average weekly rental has been \$100,000. Par Avenue theatre is expected to turn in a \$1,000,000 profit loss. In Los Angeles, playing at the Four Star theatre, over \$100,000 has already been netted. "Henry, the 82nd Airborne," and book products plotted to coincide with the time of film release. Cover also is reproduced on posters sent out by General Foods, for which firm all a budget of \$35,000.

Inking by Howard Hughes last week of Lewis Milestone to meg a picture for RKO may, paradoxically, extend the life of the now moribund Enterprise unit. Principal item that has been keeping the David L. Rosenfeld, who is in charge of the unit, from being able to direct one more pic for it. Milestone has insisted on holding Ent to it.

Rosenfeld has left active participation in Ent to become publicity-advertising vice of 20th-Fox, while Loew has told friends that he'd like to get out of the picture business altogether. Nevertheless, he is expected to stay on as a consultant. The picture, which was understood he has been casting about for a setup to fulfill the Milestone commitment or for a settlement with the board.

Loew for a time, Director will make "The Ball Room" for Hughes, starting about May 1. His ent pic included "Arch of Triumph" and the current "No Minor Vices."

In line with the industry's public relation campaign on the community level, the second of the Motion Picture Association of America's exhibits to promote films as a medium of education was held in St. Louis during the past four days. Exhibit held before a regional convention of the National Education Association, which was held in panels: Films for Teaching, the Children's Film Library and Motion Pictures for the Family. A list of films corresponding to the particular subjects in each panel was included. The exhibit also included leaflets highlighting the educational advantages offered by each.

In addition to films that have appeared on the commercial market, the exhibit included special 16mm productions designed to help both students and teachers.

Success of 20th-Fox's "Sitting Pretty" has meant a triple payoff for Gwen Davenport, whose book, "Belvedere," provided the basis for the pic. Agreement made by the studio gives her \$25,000 every time the Belvedere character appears in a picture. The agreement also insures in no other way responsible for the yarn. She is getting her first 25% in this manner on "Mr. Belvedere Goes to College," now winding up production. "Sitting Pretty" was written by Milton Webb.

Still another way that the original book sale proved profitable to the author was 20th's quick snap-up of an original she represented, "Spare the Rod," which, after a picture, got Miss Davenport another \$25,000. It is now in production.

While Metro has the right to open "Edward, My Son" domestically in all spots except the New York metropolitan area under terms of its purchase of the film rights, company expects to hold up general release until the current Broadway legit run ends. Meanwhile, M-G-W preem's the Spencer Tracy-Deborah Kerr starer at the Empire, London, tomorrow (3).

## SCHARY, AIDES BERGMAN, N.Y. Exhibs Covering

### ON U. S. BOND DRIVE

### On 2 Bills Covering

### Reissues and Bingo

Albany, March 1.

Local Theatre Owners Ass'n, the National Theatre Owners Ass'n, and the Theatre Owners of Western New York today are sending bulletins to the State Legislature, asking for assemblymen and senators to support two bills which all exhibitors are formed for the purpose of forming a national organization. One is the Noonan bill, introduced last Thursday, to require advertising "promotional" bills to be placed where pictures are played more than a year afterward. Another is the Reissus bill, which gives the original penalty for sponsorship of Bingo by "any bona fide theatrical, welfare, civic or veteran organization" formed for the purpose of forming a national organization.

Leo Newman's proposal is presumably aimed at applying reissues but exhibitor spokesmen says it would be unfair to small theatres which have no reissues. The reissues are not more than a year later. It makes mandatory inclusion of reissues in the original program. Such film, data originally released. Violation is a misdemeanor. "Promotional" bills to be placed where pictures are played more than a year afterward. Another is the Reissus bill, which gives the original penalty for sponsorship of Bingo by "any bona fide theatrical, welfare, civic or veteran organization" formed for the purpose of forming a national organization.

Harry Mandel, RKO theatres director of publicity, has been named by Youngstein to handle the national circuits operating out of New York. Mandel will also coordinate the bond activities of the national circuits operating out of New York. Other publicity directors will also be appointed in each of the 24 exchange centers.

**LISTEN IN TOMORROW NIGHT!**

Thurs. 10 P. M. over Station WNBC, New York and across the nation the public will enjoy a Big Show with Big Stars and Big Entertainment! Additionally, the presentation of the Redbook Magazine trophy (held by Clark Gable in Photo) will be made to M-G-M.



## M-G-M's "COMMAND DECISION" WINS REDBOOK MAGAZINE ANNUAL AWARD!

One of the most coveted honors in the film world comes to M-G-M and to all those who contributed to the making of "Command Decision." Each year Redbook Magazine presents its Silver Trophy to honor "the most distinguished contribution to the art of the motion picture." This year "Command Decision" has been selected.

Tomorrow Night (*Thurs.*) the presentation ceremonies will be broadcast from Hollywood by the Screen Guild Players (courtesy Camel Cigarettes) over 171 N.B.C. network stations and highlights of "Command Decision" will be re-enacted by the voices of the stars, Clark Gable, Walter Pidgeon, Brian Donlevy, John Hodiak and Edward Arnold.



M-G-M presents CLARK GABLE • WALTER PIDGEON • VAN JOHNSON • BRIAN DONLEVY • CHARLES BICKFORD • JOHN HODIAK • EDWARD ARNOLD in "COMMAND DECISION" with Marshall Thompson • Richard Quine • Cameron Mitchell • Clinton Sundberg • Ray Collins • A SAM WOOD Production • Screen Play by William R. Laidlaw and George Froeschel • Based on the Play by William Wister Haines • Directed by SAM WOOD • Produced by SIDNEY FRANKLIN • In Association with GOTTFRIED REINHARDT





"Congratulations Leo, it's like the Marshall Plan of the Movies!"

"Thanks Mr. Exhibitor, again I say there's nothing wrong with film business that good pictures and courage can't cure! We've got 'em both"



### PART OF THE PLAN!

TERRIFIC OPENINGS NATIONWIDE!

WORLD PREMIERE MUSIC HALL!

NEXT AT LOEW'S STATE, N. Y.

#### "COMMAND DECISION"

Clark Gable • Walter Pidgeon  
Van Johnson • Brian Donlevy  
Charles Bickford • John Hodiak  
Edward Arnold

#### "LITTLE WOMEN" (Technicolor)

June Allyson • Peter Lawford  
Margaret O'Brien • Elizabeth Taylor  
Janet Leigh • Rossano Brazzi  
Mary Astor

#### "TAKE ME OUT TO THE BALL GAME"

(Technicolor)

Frank Sinatra • Esther Williams  
Gene Kelly • Betty Garrett

#### "NEPTUNE'S DAUGHTER"

(Technicolor)

Esther Williams • Red Skelton • Ricardo Montalban  
Betty Garrett • Keenan Wynn • Xavier Cugat

#### "THE SECRET GARDEN"

Margaret O'Brien • Herbert Marshall • Dean Stockwell

#### "THE STRATTON STORY"

James Stewart • June Allyson • Frank Morgan  
Agnes Moorehead • Bill Williams

#### "THE BARKLEYS OF BROADWAY"

(Technicolor)

Fred Astaire • Ginger Rogers • Oscar Levant

#### "ANY NUMBER CAN PLAY"

Clark Gable • Alexis Smith • Wendell Corey  
Audrey Totter • Barry Sullivan • Frank Morgan  
Mary Astor • Lewis Stone

#### "EDWARD, MY SON"

Spencer Tracy • Deborah Kerr

#### "THE GREAT SINNER"

Gregory Peck • Ava Gardner • Melvyn Douglas  
Walter Huston • Ethel Barrymore  
Frank Morgan • Agnes Moorehead

#### "CONSPIRATOR"

Robert Taylor • Elizabeth Taylor

AND LOTS MORE!

# "M-G-M's PROSPERITY PLAN" IS SWEEPING THE INDUSTRY!

(Book "Movies And You" Series For Your Industry's Sake!)





# REDBOOK

*10th Annual Motion Picture Award Winner*

**"COMMAND DECISION"**

*the Metro-Goldwyn-Mayer Picture*

*with Clark Gable, Walter Pidgeon, Van Johnson, Edward Arnold,*

*John Hodiak, Brian Donlevy and Charles Bickford*

Produced by Sidney Franklin in collaboration with Gottfried Reinhardt and Sam Wood, who directed the film.

Presentation on Screen Guild Players radio program Thursday, March 3rd (NBC, 10 P. M. EST)

## Clips from Film Row

### NEW YORK

Lawrence Greib resigned his post as general manager for City Entertainment Co. (Astor, Victoria and Bijou, N. Y.). Will vacation in Florida and announce his plans later.

Metro's European junket for a party of sales staffers, announced during the company's studio meeting by district vicepres William F. Rodgers, has been expanded to 12 to add a field salesman and an explorer. The trip, intended partly to familiarize the junketers with international film problems and partly as a reward for sales campaign efforts, has now been definitely slated to start Oct. 21. First port of call is Naples with Rome, Paris and London on the itinerary. Selections will be made by a special committee named by Rodgers. Ten of those going will be drawn from M-G's branch, district and division managers.

### MINNEAPOLIS

Minnesota Amus. Co. tilted admissions 5-10c. at Aberdeen, S. D., and Grand Forks, N. D., to test public reaction before boosting along the line.

Howard Greenstein, Universal salesman, back on job after being laid up for six weeks after major operation.

While admission prices are dropping at many houses, Minnesota Amus. Co. is planning a general admission boost for most of its theatres. It would be the first tilt in several years and is designed to offset rising operating costs.

Louis Orlove, Metro exploiter, out of hospital and will soon be back on job.

Lefroy Smith, Metro salesman, transferred back here from Milwaukee.

After laying off product for more than six months, Theatre Associates, biggest local non-profit buying and booking combine, has made deal with Metro.

Louis Orlove, Metro exploiter, still in hospital from operation.

Independent Theatres Association, another large non-profit buying pool here, which has been refusing to buy Paramount, inked

"Palface" contracts for some of Eddie Ruben, circuit owner, and his wife off to Europe.

Ben Friedman, chain owner, vacationing with wife in California and Hawaii.

Ted Mann and George Granstrom, circuit owners, spending month in Honolulu.

Since her theatre banned the sale of alcoholic beverages by patrons several weeks ago, patronage has jumped 20%, says Mrs. J. L. Jensen, owner of the Avalon, at White Bear near here.

Duke Hickey, MPAA field coordinator of community relations division, here on survey.

Bill Soper, Paramount booking manager, laid up with mumps.

Aaron Rosen resigned from Paramount booking staff to become Monogram salesman.

George Granstrom and Ted Mann, independent circuit owners, back from Hawaiian vacations.

Bill Volk, independent circuit owner, returned from a Florida vacation.

Freem of "Red Shoes" roadshow date at World for crippled children's benefit a sell-out.

Completely remodeled Ritz, nabe house, reopened with "One Sunday Afternoon."

### BUFFALO

Loew's which acquires the downtown Buffalo and Teck as well as neighborhood Kensington, Elmwood, Lackawanna, North Park and Bellevue at Niagara Falls will retain the Shea name in connection with the title of the houses.

Par which takes the other houses, plans to change the Lakes title to Paramount and will hold a re-naming contest for the Hipp.

Park at Orchard Park, Buffalo suburb, staff by William Brett to Sylvester Graft, former operator of the Angola, at Angola. Brett continues as head of Sky-Ways drive-in at Athol Springs.

Charles B. Taylor, head of Shear-Par-Loew Circuit's publicity department for the last 22 years, becomes director of publicity for Buffalo Paramount theatres under the new Par-Loew split. Taylor

will handle publicity for the Great Lakes, Hipp, Seneca, Niagara and Kensington starting March 1 when Par takes over these theatres. Remaining Shea houses go to Loew.

### PITTSBURGH

Pittsburgh Lodge No. 31, Colosseum of Picture Salesmen, named Carl Beardon president and Jim Thorpe, vice-president.

Donald Chabin, former Service Classics booker and may join a theatre circuit in New Jersey.

William Skirball, owner of Barry, remodel his house.

Quiet boosting of admission scales at all downtown firstruns has been accomplished by the Theatre Managers Assn. In order to attract ticket attention, increase box office couple of months ago at one spot.

B. E. Gore, who operated a theatre in Wheeling several years ago, sentenced to 12 months in jail for exhibiting "Valley of Nudists" at Hanger theatre, Atlanta, Ga.

Joe Gottlieb, former U. City salesman in Cleveland, named head of Film Classics exchange here.

### DALLAS

Johnny Sparks named manager of Ideal in Ft. Worth. L. N. Crim owns the house.

Ed Hale, formerly with Interstate Theatres, named manager of Fredericksburg road drive-in at Grand Canyon, which is operated by Claude Zeil and Associates.

The Rio at Rockport closed for facelifting.

### KANSAS CITY

Bill setting up regulations for seats and aisles and other building qualifications for theatres introduced in the Missouri legislature at Jefferson City. Measure was introduced by Floyd R. Gibson, Jackson County senator, and reportedly has the backing of exhibitors.

Measure would be a replacement for the statutes now on the books of the state.

Doug Burritt, publicity rep for Durwood circuit, left the company to be ad-publicity assistant for Sinclair Coal Co. Tom Cawley, Roy publicist here, takes over Burritt's duties.

Bill Adams, Columbia salesman,

out of the hospital and back in his northern Missouri territory.

Durwood circuit is sending Tom Wolf to Leavenworth, Kans., as Leavenworth assistant city manager. Wolf has been manager of Roxy here; Earl Brown, in from Coast, replaces him.

### DETROIT

American Brothwood week, celebrated in 500 picture houses of Michigan.

Co-chairmen were Earl J. Hudson and Joe Uvick.

W. S. Butlerfield circuit dropped plans for new Grand Rapids theatre and drive-in because of high construction costs.

Charles J. Merril and Paul Threm joined Same Co. theatre brokers.

H. R. Stevens is manager of new Dexter, Dexter, Mich.

Mr. and Mrs. Joseph Campis, Pristella Theatre, secured a settlement of their arbitration case, giving them clearance of 8 to 10 days after availability dates of the East Side, and 10 days after Rialto playdates.

Douglas Mitmesser bought the Strand in Coldwater from Homer Cox.

Krim Bros. expect the new Metropolitan here to be completed in about 30 days. A neighborhood house, it will be used for longruns on foreign and arty films, with American product booked where available.

### CHARLOTTE

F. J. McCarthy, southern division manager for Universal, here to confer with Jimmy Greenleaf, branch manager.

Bill Briggs, United Artists booker, given star party at Hotel Charlotte, prior to his marriage.

Norman Jackson, salesman for Columbia, to be transferred to Washington, D. C. branch in same capacity; will be succeeded by Bill Henderson, formerly with 20th-Fox and SRO.

### MEMPHIS

Bob Bowers, Metro rep here, named manager of recently organized Alit Alit Theatre Owners of Mid-South, Inc.

James McCarthy, WB manager, tees off with new policy here by using patrons sneak previews.

Indie theatre owners will converge on Memphis for preem meeting of organization set for Chicago Hotel.

## Pix Bally

Continued from page 1

stars as Colleen Townsend, who is out juggling her "Chicken, Honey Sunday." In addition, 20th plan to handle each film as a separate unit, starting with it from its first-run key city engagements right through to the fourth and fifth runs. Company's new lineups has ballooning "Snake Pit" with full strength, despite the picture's having been in circulation since November.

Taking a leaf directly from the strategy of the National Association of now polling colleges throughout the country to determine which schools are the best, 20th has schools winning the award will have special preem performances of the company's upcoming "Mother Is a Freshman." In addition, the winning girl at each school will continue to be in fact location in Hollywood as "Miss All-American Freshman" and will be screened to the public.

Darryl F. Zanuck thinks the possibilities. "Freshman" stunt has been a success off public-wise, with the competition among the various schools getting plenty of publicity. "The Girl from Utopia" Hypoed activity of the 20th exploitation department is attributed mainly to the success of "The Girl from Utopia" which joined the company Feb. 1.

In line with the new ballyhoo emphasis, the Broadway Assn. yesterday set up a new department of plaques to 20th-Fox and the Rivoli. "Star of the House" award, presented Robert C. Christenberry handed the awards to branch manager Monte Salmon and 20th star Richard Conte, repeating Zanuck. Other stars attempting to win the prize emphasizes Einfield's stress on getting the name talent out to rub shoulders with the public. Other winners include Langan, Jesse Royce Landis and Natalie Schaefer.

John Joseph's Drumbeating

Hollywood, March 1. John Joseph, newly-named aide to Howard Dietz, Metro's ad-publicity manager, in view of the Metro lot looking at new product, before going to New York. While in Gotham, Joseph will take up a month working out campaigns for forthcoming pix.

Former Universal ad-public chief has been given authority to plug localized drumbeating drives in key cities, wherever a 20th product is opening in the town. His h.q. will be on the Culver City lot.

## Settlement Better

Continued from page 4

ceeded the affair at which Balaban and Reagan were the sole speakers. Balaban said he "understood" that Reagan was going into exhibition. "We came to a point where we all had to decide which way we were going," Balaban said, touching on both the decree and Reagan's future career.

The film industry's economic structure is sounder than it has been in a long time and is headed in the right direction, Par's rep stated. He added that he was "hopeful" that Par's stockholders would agree that the peace treaty is in the best interests of the company.

Advantages of the peace treaty were also taken up in a later statement which Balaban made in announcing the agreement Friday 25. "It opened the way to one of the most constructive moves in the history of the corporation," topper declared. "It will give our theatre company with a large, well selected and thoroughly sound theatre circuit. In my view, it will be a strong, prosperous enterprise."

"The new picture company will be a leader in the field of motion picture production - distribution with excellent studio facilities and an unexcelled working distribution organization," Balaban added. "Both companies will be strongly equipped in manpower and financial resources to carry on successfully in their respective fields of activity."

Settlement was also hailed by U. S. Attorney General Tom Clark, who sees it as a step toward restoring confidence in the industry. Desire of the Government is to encourage and not to retard the development and orderly operation of the motion picture industry," Clark said.

CLAUDETTE COLBERT as she plays opposite FRED MACMURRAY in "FAMILY HONEYMOON"

"YOU'RE BEAUTIFUL..."

"I'M A LUX GIRL" says Claudette Colbert

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

I smooth the creamy, fragrant lather well in," says Claudette Colbert. "As I rinse and then pat with a soft towel to dry, my skin is softer, smoother."

Try the generous new bath size cake, too—so fragrant, luxurious!

For your daily beauty bath get this big BATH SIZE

LUX TOILET SOAP

ANOTHER FINE PRODUCT OF LUXEY BROTHERS COMPANY

9 out of 10 Screen Stars use it—Lux Girls are Lovelier!



*These pictures have grossed millions of dollars!*

**TWO GREAT**

**JOHN WAYNE SMASHES**

**PLAYING ACE HOUSES**

**EVERYWHERE**

**TO TOP GROSSES!**

**ALL REPORTS INDICATE THAT WAYNE IS ONE OF THE BIGGEST DRAWS IN PICTURES TODAY!**



*An Epic of Courage*

**JOHN WAYNE**  
JOHN CARROLL • ANNA LEE

**FLYING TIGERS**

with PAUL KELLY • GORDON JONES  
BILL SHIRLEY • MAX CLARKE  
A CAST OF 150  
AND CAST PRODUCED BY EDWARD GRANGER  
Directed by DONALD CRISP • Screenplay by DONALD CRISP  
and HARRY WATT • Original story by LARRY LASKER

A REPUBLIC PICTURE

**ROMANCE OF THE SEVEN SEAS!**

JOHN WAYNE • HAYWARD VEESE

**THE FIGHTING SEABEES**

with DENNIS O'KEEFE • WILLY JAGGER • LARRY LASKER  
Directed by DONALD CRISP • Screenplay by DONALD CRISP  
and HARRY WATT • Original story by LARRY LASKER

A REPUBLIC PICTURE



# TAMMELL

## Nielsen's Top 20

(Jan. 16-22)					
Cur. Rank	Prev. Rank	Program	Cur. Rating	Police Changes	
1	1	Lux Radio Theatre.....	36.0	+1.4	
2	3	Fibber & Molly.....	28.4	+0.4	
3	2	Jack Benny.....	28.6	-2.9	
4	4	Godfrey's Telly Scouts.....	28.0	+1.2	
5	6	War of the Worlds.....	26.4	+0.5	
6	5	My Friend Irma.....	25.9	-0.1	
7	7	Amos 'n' Andy.....	25.3	-1.1	
8	8	Bob Hope.....	25.2	-0.2	
9	80	This Is Your FBI.....	24.8	+1.7	
10	12	Mystery Theatre.....	24.1	+1.0	
11	15	Mr. Keen.....	23.8	+0.7	
12	11	Mr. District Attorney.....	23.6	+0.7	
13	26	FBI in Peace and War.....	23.3	+2.2	
14	20	Inner Sanctum.....	22.8	+1.6	
15	37	The Fat Man.....	22.4	+2.7	
16	33	Mr. and Mrs. North.....	22.4	+2.1	
17	13	Duffy's Tavern.....	22.2	+0.2	
18	16	Sam Spade.....	22.0	+0.4	
19	14	People Are Funny.....	21.4	-0.8	
20	25	Suspense.....	21.4	-0.2	

## Royal's 'Die For Dear Old NBC' Talk Peps Up Web's Affiliate Powwow

Chicago, March 1. It remained for NBC's John Royal, to give the radio affiliate powwow the old collegiate rabbi's spirit that really had the boys happy about their identification with the NBC chimes.

Royal, who figured in the round-robin of NBC presentations to the affiliates, actually had them yelling and applauding like school kids, particularly in his dramatic wind-up, as he "sold NBC" to the station operators with the same flair for maximum showmanship that made him one of the pioneer industry programmers.

It was as though Royal had sized up the situation, sensed what they wanted to hear, and then let them have it with both barrels.

Royal harked back to the days when, in order to keep Jack Benny happy, NBC had to give him the Sunday 7 period, thus establishing a precedent. He told of the elaborate Hollywood shindig to climax the occasion, and how Benny's 10th anniversary with the web, and of the ominous note on which the banquet ended, when word spread that "the mighty Benny had just fallen into the No. 2 spot," with Godfrey and Molly passing for lead. (Benny has subsequently moved over to CBS).

And today, he concluded Royal, "the Hoopers reached me. Again the mighty Benny has fallen into the No. 2 spot. Fibber & Molly have passed them."

## Jolson Preems 'NBC's Tape Era'

Al Jolson gets first crack at tape-recording an NBC show now that the network's transcription band has been permanently lifted. Although NBC's recording equipment has been at the disposal of web personalities for the past couple of weeks, Jolson was the first to "break the tape" and his March 10 "Kraft Music Hall" will be an all-web job.

Jolson will transcribe the show today (2) on the Coast, with Jimmy Durante in the guest host slot.

Client and agency (J. Walter Thompson) gave Jolson the go-ahead last week. Jolson will do his Thursday (3) airing with guest Dorothy Kirsten here, but remaining shows in the synd will get the same treatment. Jolson takes the show to New York in April for three or four broadcasts, but whether they'll be taped depends on NBC buying the facilities installed by them.

## 'Cisro Kid's Midwest Spread

Chicago, March 1. "Cisro Kid" started three-week series over WGN Mon. (28) and other midwest stations. This marked the first time "Cisro" was aired in this area, after three-week Coast run via Don Lee network.

## Nepotism in Reverse

Chicago, March 1. Enrie Simon's giveaway quizzer over WABC ran into a snafu last week, so Chi listeners got another crack at the \$3,000-plus jackpot.

Prize was awarded telephone operator Jerry Perkins, but sponsor Jerry Libby, of Libby Furniture Stores, said "no dice." Winner was his brother-in-law.

## 30 New Shows Set to Roll On NBC List

Chicago, March 1. NBC affiliates were told Monday (28) that the network is ready to roll with at least 30 new shows, with the web having either full or part control of the packages and content, or the exclusive options.

The following dozen were listed as a cross-section of the type of programming the affiliates can expect in the future in the web's development of moderately-budgeted screeners.

Screen Directors Guild "NBC Theatre," which since its recent Sunday preem opposite "Stop the Music" has already hit an 11.7 Hooper.

Deaf Martin-Jerry Lewis show. Henry Morgan show, scheduled to preem next Sunday (5).

Charles Boyer dramatic series. Jose Ferrer show.

"Four Star Playhouse" utilizing talents of Olivia de Havilland, Rosalind Russell, Cary Grant and Edward G. Robinson, which has the same tag fiction plays available for adaptation.

Deaf Jolson and wife in widow series.

Radio serialization of "Man Who Came to Dinner."

"My Life and Hard Times." Comedy series based on James Thurber books.

Douglas Fairbanks, Jr. in swash-buckling adventure type stuff.

Kennerly in detective series on Sen. Claghorn character.

Dick Powell, in revised version of "Rogue's Gallery."

## 300 Femmes for Chi Meet

Chicago, March 1. Three hundred females are expected to attend the three-day Ascn. of Women Broadcasters meet at Drake hotel beginning March 2. Sessions will include exchange of on-the-job ideas, programming trends and preferences, inevitable "let's talk" sessions, etc. J. Walter Thompson Agency will host gals at cocktail party and buffet supper March 10.

## WOSM MEETINGS CROUCH MEETING

By GEORGE ROSEN

Chicago, March 1. Niles Trammell, president of WOSM, won probably his greatest personal triumph in broadcasting yesterday (Mon.) as the entire affiliate membership, called into emergency session here, gave him and the network a complete vote of confidence and unanimously endorsed his "Operations 1949."

If any of the boys were expecting fireworks or serious defections from the network in the wake of the CBS succession of talent raids, they were doomed to disappointment. It was Trammell's show, and he won hands down.

In one simple resolution behind closed doors, the NBC affiliates gave the pattern for the future which Trammell and his key associates had presented to them in the history of the day. There were no sensational overtones to the new movement set forth by NBC. NBC affiliates were pulled out of the NBC hat. Rather, it was a point-by-point, carefully detailed analysis of policy and objectives which the network hopes to maintain support of, backed by the resources of the affiliate RCA parent organization. And the NBC affiliates bought it, with the following resolution:

"The affiliates of NBC in Chicago today hereby express unanimous and enthusiastic approval of the network program policies past, present and those proposed for the future. Further, they are in complete accord with NBC's plan to offer opportunities to outstanding American talent and are confident that this field has unlimited potentialities."

To the end that all NBC programs shall have the widest opportunity, the affiliates declared their intention to accomplish the most aggressive promotion campaign in the history of the industry so that NBC shall further strengthen its position as the nation's No. 1 network.

As the affiliate members gathered at the Stevens Hotel to hear Trammell's "Operations 1949," the situation was somewhat analogous to the ninth inning of a baseball game with scores tied, two outs, bases full, with the single by Trammell needed to wrap up the game.

The affiliates boys were rooting for that crucial hit was apparent from the moment they started drifting into town Sunday (27). If anything, this Chi meet will be remembered as an expression of the broadcasters' feelings toward Trammell as the boss man who came up from their ranks.

No Spirit of Rank

The affiliate aggregation assembled in an atmosphere that generally betrayed the seriousness of the situation attending the NBC loss of top personalities and proposed changes in the network. Every affiliate arm was represented. (Continued on page 38)

## RCA's '48 Net Income In Sharp Rise; NBC Tele Sponsors Double in Yr.

Radio Corp. of America, of which National Broadcasting Co. is a subsidiary, showed a net income of \$24,027 in 1947 as against \$18,769.57 in 1947, according to the 29th annual report issued this week. This represented a big increase per share earnings, going from \$1.12 in the preceding year to \$1.50 in 1947. The net profit, after deductions, amounted to 6.7% of the gross income as compared with 5.2% in 1947. Gross income was \$43,595.89 in 1947 to \$57,617.23 reported last year.

The net profit enabled the corporation to boost the common stock dividend to 25¢ as against 30¢ in 1946. The dividend this year represented an outlay of \$6,928.52 to (Continued on page 38)

## Hooper-Nielsen-Roslow Sluggfest Looms at Chicago Meet Next Week

### B & B's Hooper Checkout

C. E. Hooper got some more bad news last week, when Ben Gordon & Bowles, one of the major agencies with a multi-million dollar budget, were notified on the rating outfit that it was cancelling out, after the customary three-month notice time. B & B was one of the earliest Hooper subscribers in the agency fold and says it will sit tight with the A. C. Nielsen operation.

A & B outpost accents anew the Hooper-Nielsen rivalry for future dominance, with more and more agencies, as well as stations and networks, weighing the relative merits of the two operations.

## 'Supper Club' For New Format In Chld. Revamp?

Liggett & Myers (Cherished Child), which is plunking down \$27,500 a week for sponsorship of Ring Crosby on CBS starting this fall, is currently reappraising its whole AM-TV programming role. There is a strong likelihood that the bankroller's "Cherished Child" Super Club AM-TV program, which has been on the air for years a five-times-a-week attraction, may undergo drastic retooling and wind up the heavy Crosby tab.

Despite some reports that "Supper Club" is to be scrapped entirely, this would appear to be unlikely, in view of the fact that Perry Como has just signed a new five-year contract with Ring Crosby. In any event, Liggett & Myers and Newell Knapp, who have badly lured to come to a definite decision on how the '48-49 programming semester will shape up.

With its heavy audience-pulling Arthur Godfrey cross-the-board monthly show, its 60-minute video showcasing on Godfrey Wednesday nights on CBS, in addition to Ring Crosby (who also has first call on his TV services) and "Supper Club," Cherished is probably the daytime-nighttime AM-TV picture with one of the ciggie sponsors.

## HARRIS WINS FIGHT TO GO IT ON OWN ON NBC

Hollywood, March 1.

Phil Harris has won his fight to stay on NBC. Reelax! Jimmy Durante, who has been on the air for 15 years, announced he'll stick with the net through 1950.

Harris held out for NBC after J. Ben Jeleny left the web for CBS, advising that he could hold onto his rating without riding Benny's coat tails. However, since then he has dropped out of Hooper's first 15.

Harris will continue to appear on CBS with Benny, immediately preceding his own half-hour show at 7:30 p.m. Sundays.

## Hank Ladd's Auditorium

Herbert M. Moss Productions cut the record of "The Auditorium Show" for Tony Frost, WNBC programmer. Test pilot also featured Johnny Carson, Dick and Phil Goulding, Ladd, Eddie Brubaker and Tom Langman leading the script.

Moss says he is now cutting transcripts with the "New Length"—22 minutes.

Chicago, March 1. The ratings boys—C. E. Hooper, A. C. Nielsen and Dr. Sydney Roslow (Pulse)—may start slugging it out here next week. In terms of a bet at stake and apparently the one who can come up with the most convincing story, there appears to be a slugging match, indicating that radio audiences will be short on terms of the AM vs. TV rating ballyhoo techniques being used, with the recent subsequent regression of the Nielsen resulting in WNEW, WQXR and WOV taking it on the lam and bidding Hooper to "include me in the game."

Particular interest is being manifest in Dr. Roslow's pitch on behalf of the fast-expanding Pulse report. It is the rating doctor is being asked to put the network, calculated to put new energy into the champions of radio, which runs consistent terms of the AM vs. TV rating ballyhoo techniques being used, with the recent subsequent regression of the Nielsen resulting in WNEW, WQXR and WOV taking it on the lam and bidding Hooper to "include me in the game."

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## NBC Sales Talk: 'RCA's 12 Bennys'

Chicago, March 1.

NBC execs at the "affiliate crisis meeting" have been spotlighting the annual earnings of \$24,000,000 annual statement of the parent Radio Corp. of America, with its net annual earnings of \$24,000,000 as evidence that it will take more than the loss of a few shows and personalities to put the network out of business. In effect, NBC's argument is that a \$24,000,000 net can buy 12 Jack Bennys and 24 Bing Crosbys (at the CBS rate of exchange).

Timing of the release of the RCA statement, on the eve of the affiliate powwow, was deemed a natural. While some of the affiliates take the view that NBC would be a lot happier if the network simply decided to auction off the Sarnoff and his RCA operation, the web chieftains, armed with the "fact" of the parent company's profit sheets, point to it as a distinct asset to not assume a bulwark against the network's financial stability. NBC to assume leadership in development of television.

## ABC '48 NET INCOME DIP DUE TO TV EXPANSION

Although its gross income for 1948 was higher than its '47 take, the American Broadcasting Co. showed a net income of \$1,688,076, or 28¢ a share, in 1948, off from \$1,688,076, or 28¢ a share, in 1947 on the basis of the same number of shares. Gross for '48 totaled \$1,688,076, compared to \$1,688,076 for '47.

## STANDARD OIL'S BUTTS COME

Chicago, March 1. Standard Oil of New York, a sponsor of WGN broadcasts of Golden Gloves fights and international boxing, has announced that it will be first time bouts have been commercially sponsored. McCann-Erickson agency handles.





# WASH. POST

## Business at Wholesale

The future status of two networks was being resolved simultaneously and within a couple of miles distance here Monday (28). While Miles Trammell was trying to convince his affiliates gathered at the Stevens hotel, a nearby party was in session for facilities to latch onto, the Mutual board of directors were in conclave at the Ambassador East hotel, with Ed Kobak's continuance as proxy hanging in the balance.

## FCC Nixes Late Richards Surprise Plea; Will Go Ahead on L.A. Hearings

Washington, March 1. The FCC stood firm yesterday (28) in its decision to go ahead with its scheduled hearings March 16 in Los Angeles of the George A. Richards stations. A late surprise petition of the majority owner of three 50kw outlets admitting charges against him and asking for a hearing in person before the Commission was turned down by a vote of four to one.

Richards had acknowledged the genuineness of evidence against him in Commission files, blaming "atom bombings of the FCC and heart condition for his conduct in issuing instructions to staffers on his L.A. station (KMTZ) to slant news in accordance with his prejudices. He had feared that injuries already suffered by his stations, their stockholders, and their employees would become "critical" once the hearings were convened. He wanted to give assurance there would be no further cause for complication and he expressed the conviction that if the Commissioners would hear him they would call off the hounds.

His petition, a lengthy document drawn up by an array of six top Los Angeles lawyers, was filed in Sen. Burton K. Wheeler, chair of the Commission of guard. It was rejected yesterday. The preparation of the petition was under way to issue subpoenas for a long list of witnesses to be heard at the L.A. session. The next day the Commission met to give the document careful study. One of the points presented thought the petition should be granted—Commissioner Hyde, A. general counsel of the agency, he took the position the request was in line with administrative procedure requirements and that the investigation hearings could still go on if they were still considered necessary.

The Commissioners reached a vote late Friday and issued its order yesterday denying the petition but making its action without prejudice to Richards' right to request appearance at future hearings in Washington, when all other testimony and evidence has been taken.

## CBS Bags Nags For Razor Coin

CBS last week grabbed off a nice chunk of sports radio with the sale of a three-pty radio television package to Gillette. The "CBS package" includes ABC and TV commercial sponsorship of the Kentucky Derby May 7, the Pre-Kentucky Derby May 14 and the Belmont Stakes June 11.

Later two events will get a direct radio-visual broadcast, via the coaxial route, while the Derby will be kinescoped for later presentation on CBS and Gillette's NBC Bowl and Orange Bowl grid games.

## KFNF's 25th Anniversary

KFNF, Shenandoah, started broadcasting Feb. 20, 24, with a 25-minute non-hour program and a one and one-half hour evening simulcast, and celebrated its silver anniversary last week.

Operated for many years by the Henry Field Seed Co., the station started as a 500-watt station and now a 1,000-watt station on 920 Wlovesley. Its present owners, the Caplan Broadcasting Co., purchased it for a 5,000-watt, full-time permit.

## Oh, Those Corpses

Kenosis, Wis., March 1.

Local police built a new FM radio tower after filing application with FCC and Civil Aeronautics Administration. Tower was completed, but no one was listening.

CAA inspector William Cooling arrived instead to see if the station was in compliance with an order to demolish unauthorized construction, as well as tower being in violation of the Federal Aviation school. Meanwhile, the long arm of the law is holding a worried brow.

## Indies 'Slighted' On Government Spending for Ads

Washington, March 1.

The National Assn. of Broadcasters' Committee on Advertising has asked the association's broadcast advertising department to investigate Government spending for ads. The Indies want to know: (1) the amount of money spent for advertising; (2) radio's share compared with other media; and (3) the Indies share compared with networks' share. "Feeling like Uncle Sam isn't giving the Indies a fair share of his ad budget," according to Ted Cotti, chairman of the indie group, the Government may be missing a better use of dough spent on recruiting.

At its meeting here Thursday and Friday, the group also passed a resolution objecting to the Broadcast Measurement Bureau conducting its study in March. Hundreds of Indies are airing sports events eight or nine months a year, it was said, with March an ineffective month because the basketball season is over and baseball games not yet started. The resolution asks the BMB to require all future measurement studies to have indie representation at the policy level.

## MBS, NBC TO VIE FOR COTTON BOWL CLASSIC

Dallas, March 1. Mutual Broadcasting System and the National Broadcasting Co. have been asked to submit bids over the 1949-50 season for the annual Cotton Bowl classic here. Mutual has had the game in the past, but the purchase company will require all future measurement studies to have indie representation at the policy level.

The web which wins out will have to sign a three year contract. The purchase company will require: (a) for broadcasting and television; (b) the privilege of televising the game to revolutionize the radio. The web will be paid 100% of the revenue from sponsor of the telecast.

## WFTC's 61G Sale Asked

Greensboro, N. C., March 1.

Jonas Welland has asked the FCC for authority to sell WFTC, at Winston, N. C., to Kingston Broadcasting Co., for \$61,000. The purchasing company is headed by A. K. Barrow of Kingston, and includes 28 stockholders.

## SOCISM GEELED CHIT CHIT

Chicago, March 1.

Bitter two-day hassle among Mutual Broadcasting System board of directors ended when Lewis Allen Wells, board chairman, today (31) announced the re-election of Edgar Kobak as web president. Tenure of office was not announced, but it was understood that the vote was close. Kobak was unavailable for comment after the session adjourned.

Meeting, suddenly called, purportedly was to consider Kobak's resignation. However, before the meeting, Kobak was quoted as saying, "I'm not resigning; they'll have to fire me." CHU Tribune owned WGN backed Kobak all the way, with some of the other stockholders being in the opposite camp.

It's reported that the current crisis was precipitated by a desultory session on the Mutual board of directors administrative setup, but that the proxy fight was to lack proper momentum. Phillips Carlton to the hill, even if it meant resigning voluntarily. It's reported that the present inclusive state of the web's video industry, as well as the Indies in the Kobak vs. directors schism.

During the meeting, a serious breakdown between station and web was likely to end Mutual as a network. If continued—apparently was the case—Mutual's situation in the session with threats of withdrawing if this or that demand was not met.

Mutual programming plans call for considerable revamping and reshuffling. Starting next month Mutual will have a four-hour afternoon strip of participating programs. "King of the Bees," "Hunt Hunt," which exits ABC in three weeks.

Tea parties for the web are set in the discussion stage, but every indication points to a more interested and active in that direction. By next fall, Mutual is expected to have a new network of stations. It has outlets in New York, Washington, Boston, Hartford, Chicago and St. Louis. And with present multiple affiliation of most tele stations, Mutual is confident that it can line up enough video outlets for a network.

## Reprise Due On Cig Day Battle

The battle of the cigaret companies for supremacy as the "big smoke" in the daytime market, looks due for a revival soon. With Chesterfield way out in the lead with its sponsorship of the cross-the-board morning Arthur Godfrey show, CBS, the other companies apparently don't intend to take it lying down.

Lucky Strike cancelled out on the five-times-a-week Don Ameche talent-finding afternoon show. The CBS network is paying \$1,500,000 annual sponsorship for network time. American Tobacco Co. is now in the market for another show—if he can find one with a sufficient following. The cigarette executives have been pitching a number of programs at the radio level, but the lucrative fillings, but thus far they haven't come up with the right one.

Camel, too, has been talking in terms of daytime programming. It's thought that the company may take up all "before Ray" move in to pick up the tab. Philip Morris is also a more active player in afternoon programming and may pass up its Mutual show for a CBS showcase.

## Plain Dealer Sets Condon

Cleveland, March 1.

George Condon was named radio editor of the Plain Dealer, succeeding Robert Stephan, 53, who died of a heart attack last week (20). Condon, 32, formerly on the general assignment side, is brother of Maurice Condon, producer.

## Toni's 'Which One's Got the Cues New Era in Sponsorship

Chicago, March 1.

Full-Dress Rehearsal. NBC press released a statement for a 24-hour in advance. "Full dress rehearsal of new strategy behind closed doors almost the moment the web strategy arrived at the Stevens hotel Sunday (27) for the two-day affiliate meet. Carefully concealing the Trammell formula to prevent a pre-meeting leak, NBC nonetheless directed a two-way advance campaign to "set the mood" and lift the spirits of the affiliate boys.

Announcement by Justin Dart, Remix pressy, that the Phil Harris show would remain with NBC not only went through '49 but through '50 as well, was lined to hit the affiliates as they arrived in the city. By Sunday (27) another NBC missal had hit the corridor mark with full impact.

It was a carefully-simulated story that CBS was going to lose one of its top clients, thus suggesting "Palmy's" corner in the CBS also shoot in the wrong direction, had become common gossip. The NBC strategy, however, failed to mention the show or the client.

## NBC Licks Drama, CBS Yens Comedy For Summer Fills

Hollywood, March 1.

Heavily assigned mystery and drama to the exclusion of music has been the NBC's clearing production decks for a raft of summer shows to fill the summer voids and with enough production and name backup to warrant holdovers for fall sale. Homer Canfield, the five Hollywood program director, is laying out the agenda and conversations have been started with more than a dozen network executives.

Practically set is Dick Powell in a revival of "Rogue's Gallery," which did dog day duty for two summers. Being groomed for an adventure series is Douglas Fairbanks, Jr., and Alfred Hitchcock has been broached on a stenciling of Columbia's "Suspense," which he would produce personally.

Down the street at CBS, Harry Ackerman is also getting his house in order for the hiatus days. Come. Drama will be played down for the emphasis on comedy. Cy Howard's new situation comedy show on tap, Joan Davis, will try a new comedy format, Bob Lee Lee Jerry Lewis, will be framing a new turn, and such former stars as "Shirley Bee" and "The Great Gilday" will be back for a fresh go. Hokey Carmichael is also on Ackerman's planning board.

## QUAKER'S DONALD IN 'TALK'; VAMPS 'LADIES'

Peter Donald will be starred in a new audience participation show, "Your Way Out of It," on ABC starting March 30. Program will be heard three times a week—Monday, Wednesday and Friday, from 3 to 3:30. "Ladies Be Seated," now heard cross-the-board in NBC's slot, will be aired Tuesday and Thursday.

"Talk" will be sponsored by Quaker's Aunt Jemima pancake mix, via C. J. LaRoche agency. Quaker has been bankrolling the last three periods of the show, with Paul Pickens up the tab for three quarter hours. Both Toni and Quaker are now dropping the ladies, when the shift takes place the show will be available for sponsorship.

Extent to which bankrollers are curtailing radio expenditures to jump on the commercial video bandwagon, particularly as demonstrated during the past week in the round-robin of negotiations launched, Toni, the home-permanent outfit.

Toni, which in a short span of time played an inexpensive product into his business strictly through radio, with result that it had been bankrolling shows of a nature about \$5,000 a year, is now pulling in the AM reins and playing video in a big way.

On the heels of its recent log-off of \$125,000 in billings by cancelling out its sponsorship of "Vox Radio," NBC, Toni has now served notice on ABC that it is no longer interested in picking up the tab on "Ladies Be Seated," which it shared with Quaker. Toni cancels out on "Ladies" end of March.

Instead, Toni has bought the 9 to 10:30 Thursday evening time on CBS for a new show, "Crime Photographer," a May 1 or June 1 premiere. Show is still to be chosen, with client and network considering the program this week. Toni, of course, figures tele is a natural for the picture.

New pact puts the Toni programming edge in the CBS market. The client is "Crime Photographer," which has just been picked up for another 13-week run by NBC. It was formerly heard on both Columbia and NBC, and the "Give and Take" and "Crime Photographer."

Each CBS outlet is scheduled to show "Crime Photographer" on "Give and Take." But then the sharpened pencils came out, and Toni, with client and network considering the program this week. Toni, of course, figures tele is a natural for the picture.

Both client and agency feel that a number of AM stations are, and have been, considering the program, after thorough scrutiny, were topped from Toni's list. Other outlets, however, are being actively sought. "Give and Take" will be carried by carrying "Crime Photographer" and "Give and Take" are not on the NBC's clearing production decks for a raft of summer shows to fill the summer voids and with enough production and name backup to warrant holdovers for fall sale.

Practically set is Dick Powell in a revival of "Rogue's Gallery," which did dog day duty for two summers. Being groomed for an adventure series is Douglas Fairbanks, Jr., and Alfred Hitchcock has been broached on a stenciling of Columbia's "Suspense," which he would produce personally.

Down the street at CBS, Harry Ackerman is also getting his house in order for the hiatus days. Come. Drama will be played down for the emphasis on comedy. Cy Howard's new situation comedy show on tap, Joan Davis, will try a new comedy format, Bob Lee Lee Jerry Lewis, will be framing a new turn, and such former stars as "Shirley Bee" and "The Great Gilday" will be back for a fresh go. Hokey Carmichael is also on Ackerman's planning board.

## 'Best Time' Slot Still a Question

Although the cry today among agencies and clients is "give us better time next season" (NBC's "Crime Photographer" has been in the past few weeks), actually the network find themselves in a position to give the advertiser what he wants. "Who knows what will be better time in the fall?"

With dozens of shows involved in switchovers, anticipated cancellations, etc., the average client at this time is not sure what his competition will be when the campaign goes up on the "48-50 broadcast schedule." But if it is the web, to squawk about "better time next season" is strictly on the grounds of what the picture crystallizes itself somewhat.

## Denis Exits N.Y. Post

Paul Denis, radio-television columnist on N. Y. Post-Herald Tribune, has resigned. Denis last week, one of 41 newspaper Guild members who took a 25% pay cut, was the only one who refused. They have first refusal if their jobs are restored.









# Roach Sees Bars, Lounges, Homes As Non-Te Outlets for This Vidpix

With Hollywood television film producers stymied by the limited budgets which TV advertisers can now afford, Hal Roach, Jr., plans to release all his vidpix for non-te use in 16mm film in order to cash his gross. Roach's plan is to release the 16mm versions both in bars and cocktail lounges and to homes, as a means of expanding his outlets and thus obtain enough money to permit the quality he hopes to inject into his product.

In his first six to seven samples of his first NY series to aid agencies and networks, Roach, who is the longtime Hollywood producer to abandon theatrical film production entirely in favor of 16mm film, declared that bars should offer a natural market for what they do their best business, he pointed out, between 5 and 7 p.m. or late at night. In the afternoon hours, he said, the bars can get on TV are kid shows and late at night there is no tele. Consequently, he said, they should jump at the chance to buy half-hour films in 16mm projection. The plan was to make Roach would set up a clearance system under which the pix would not be available on 16mm until a certain time after they had played on tele. Market for home sets, he would like to use the same areas which will not have TV facilities for some time. In addition, he pointed out, people with 16mm home projectors might want the pix to screen at times of the night when they would not be available on tele.

**Participating Sponsors** Roach also is making the idea of selling each series of films to three or more participating sponsors instead of one single national advertiser. Gross could also be (Continued on page 38)

## IATSE, IBEW Team On TV Control

In a move to split control over television technicians between their organizations, two of the major unions struggling for hegemony in the new medium have reached a working agreement on jurisdictional problems. Informal agreement between the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers is the result of more than six months' huddling between executives of both unions.

The National Assn. of Broadcast Engineers and Technicians, the third union which has not been invited into the inter-union pact, opened an attack against the IATSE last week with charges that the latter union has made "peace in the television field impossible in the foreseeable future." IATSE accuses IATSE of trying to take over jobs, such as dolly pushing, kinescope recording, and lighting, and others, which, it's claimed, is normally in NABET's orbit of technical operations. IATSE representatives in hearings before the National Labor Relations Board have been busy bargaining agency for NBC-TV and ABC-TV technicians.

Contending an all-out fight against IATSE, NABET presy John R. McDonnell said his union "will deal with rigid jurisdictional problems. It's all right over broadcasting personnel in both AM and TV. NABET's board met last week to discuss their next step against the IATSE but no decision has been announced as yet."

NABET received its first jolt from the IATSE-IBEW tactic until it was couped of months ago when it was edged out of WJZ-TV rights. Jurisdictional problem, IATSE and IBEW, as a result of NLRB elections at WJZ-TV, ended off with full control of the various craft personnel and which the station's personnel had been divided.

### Tigers in Training

WXXV-TV, will begin spring training activities of the Detroit Tigers, starting March 9. The program is scheduled for two days a week, Wednesday and Friday. The program will be a film presentation.

## WOIC's SRO Sign

Washington, March 1. WOIC, Bamberger TV station in Washington, D.C., has signed a SRO sign for advertisers. The sign, which has been on the air, says it can't even squeeze in a 30-second spot.

A recent station, WOR, N.Y., has been on the air 27 years, and does a \$5,000,000 annual business, but can't say it's "full up." WOIC is on air 33 years weekly.

## L'ville Group Set To Go Ahead

Washington, March 1. The Louisville Courier-Journal told the Federal Communications Commission today it plans to have its television station on the air by the spring of 1950 and that it will go ahead with the project regardless of whether transfer of WLAS to the Crosley Corp. is approved. Victor A. Sholis, director of WLAS, said the company has been occupied in moving its radio facilities into a new building and that construction difficulties have delayed its television station.

He estimated the outlet will take a cost of \$150,000 to \$200,000 in its first year of operation. "If the loss doesn't run that high, then I am a business genius," he said.

WHAS officials testified at hearings which began yesterday (28) on the delay in building the video station and the projected transfer of the WHAS, WHAS-FM, and WHAS-TV properties to Crosley. Recently Bob Hope and the Ford Industry Co. withdrew from the contest for the \$1,925,000 package deal. Earlier, L'ville, who is WHAS v.p. and treasurer, testified that the company has invested \$100,000 in radio and 100,000 in television equipment within the last three years.

WHAS officials said the decision to sell was due to the reluctance of the Bingham family, owners of WHAS, to allow outside financing for expansion of their newspaper and radio operations. He added that personal animosity between the family and the late J.B. Bingham and his sons was a factor.

WHAS was represented by Neville Miller and Wilson Wyatt, counsel, both former mayors of Louisville.

## 3 CHI STATIONS TO CARRY CUBS' GAMES

Chicago, March 1. Three Chi tele stations will carry all of the Cubs' home games this season. The stations are WGN-TV, WGN-TV, and WGN-TV. The stations are WGN-TV, WGN-TV, and WGN-TV.

In making the announcement, Cubs' gen. M. Gallagher said, "The Cubs will be able to get a lot of new fans and will introduce it on WJZ-TV later this month. Arlene Francis will be the main attraction of the new series."

As an AM network air during the war, "Blind Date" featured a musical comedy. The show was produced with models. In the video review, college students and others will be used. Schubert was producer of the show when it debuted for Maxwell.

The show had been successful stage engagements in New York, Boston, Detroit, Milwaukee and other cities.

## WTMI-TV's 45-Hr. Spread

Milwaukee, March 1. WTMI-TV, Milwaukee Journal station, extended its daytime programming to include Monday (28) afternoon, starting Monday (28). Added hours increase the station's present average of 35 hours of weekly operation to 45.

Daily shows start at 10:30 a.m. Mondays through Fridays and at 3:30 on Saturdays and Sundays.

## DuMont Ups Rates For 2 Stations

DuMont Television, following the pattern already established by several other stations, announced this week a boost in rate charges for WABD (N.Y.) and WDTV (Pittsburgh). Both outlets reported increases. Increases are based on a hike in set circulation, which has been maintained in percentage terms the actual boost in rates in the two cities.

At the same time, DuMont network chief Mortimer Weiss tapped Trevor Adams, former IATSE-TV contact for the N.Y. Yankees, as assistant to the chief of Tom Gallery. Gallery also came over to DuMont from the Yanks, where Adams had been one of his top aides.

WABD's rate increase, effective yesterday (Tuesday), was \$1,000 a week. WABD's rate increase, effective yesterday (Tuesday), was \$1,000 a week. WABD's rate increase, effective yesterday (Tuesday), was \$1,000 a week.

WDTV, effective April 1, boosts its nighttime rate from \$250 to \$300 an hour, an increase of 20%, which, according to DuMont, is consistent with the rapid increase in set ownership in Pittsburgh. Advertisers currently using WDTV's rates will continue under the old rates until Oct. 1.

## Video Guild's Position In Authors League Made

St. Louis, March 1. The newly-organized Television Writers Guild is being more completely integrated into the Authors League, it's revealed, with the announcement that TWG reps will be named shortly to the league's executive committee, which has jurisdiction over copyright and other matters.

Executive committee of the TWG is submitting names of candidates to Oscar Hammerstein II, league presy, to sit on the committee along with reps from the Authors Guild, Dramatists Guild and Radio Writers Guild.

The organizing committee met Friday (25) and approved plans of the executive committee for the setting up of four committees to handle membership, drafting of a constitution, craft meetings and matters. Priority for the committees was outlined, covering these general policies: leasing of material, with the writer's name as a condition of a continuing financial interest in the material with additional payment. Priority for the committees was outlined, covering these general policies: leasing of material, with the writer's name as a condition of a continuing financial interest in the material with additional payment.

## 'Blind Date' For TV Bow; Schubert Regains Rights

Bernard L. Schubert of Radio Artists Corp. today announced that he will introduce it on WJZ-TV later this month. Arlene Francis will be the main attraction of the new series.

As an AM network air during the war, "Blind Date" featured a musical comedy. The show was produced with models. In the video review, college students and others will be used. Schubert was producer of the show when it debuted for Maxwell.

# FCC Sets Probe of Antenna Moves; Co-ax to Unite 27 Cities This Year

## Hodges' Four-Bagger

A TV four-bagger was scored by Russ Hodges last week when he appeared on all four video nets in Detroit.

In addition to his daily DuMont "Bus Hordes Scoreboard" stint, Hodges also appeared on the list of Champions Friday (Wednesday) 28th CBS-TV, substituted for Martin Bonon on the "Crested Supper Club" Friday over NBC-TV and emceed "Bowling Headlines" Sunday over ABC-TV.

## WB to Use Stars In Video Debut

Hollywood, March 1. Series of big name television shows utilizing studio contract players is being mapped by Warners for the company's new video. Plans are being made despite Federal Communications Commission delay on the part of Warners for buy of the Thackery television and radio interests.

Warners plan to use the move to be the first to break down antipathy of the recording unit which is working on a mobile kinescope unit. He said mobile idea hasn't been popular to date because of the recording equipment's sensitiveness. However, some type of shock-absorber device can be rigged up to make it more readily practical, he said. Mobile kinescope will carry its own film magazine, to insure ready availability for film. This would enable the station to record day after day even on the spot instead of them as delayed telecasts during the station's evening operation.

More than 100 stations will be set up to set up quickly on "flash" events and record local happenings. The stations will be developed and shown at the station almost immediately.

## BALTO'S WMAR-TV 20% RATE CARD HIKE

Baltimore, March 1. WMAR-TV, CBS television outlet here, instituted a 20% hike in its rate card, effective today (Tuesday), boosting the charge from \$250 to \$300 for a nighttime hour. The hike in line with that for WCBZ-TV, key N.Y. outlet of the CBS-TV net, which boosted its nighttime hour rate from \$1,000 to \$1,250.

Despite the increase, circulation rates for WMAR-TV have dropped 77%—from \$37.31 to \$8.41 per thousand. That is based on the fact that the rate has increased 20% over the last card, instituted in April, 1948, set ownership then has been increased 6,700 to more than 40,000. CBS advertisers using the station as of March 1 are to be protected, and old rate on all periods used without interruption until Sept. 1.

## Ditto in Toledo

Toledo, March 1. WSPD-TV, CBS television outlet in Toledo, ups its basic nighttime rate effective today (Tuesday) from \$150 to \$200 per hour. The increase is based on a boost in TV set ownership of 16 times in the last nine months.

## Eric WICU Bow

Eric, Pa. March 1. WICU, television outlet here, is owned and operated by the Erie Dispatch which was scheduled to take the air with "Blind Date" (Tuesday) and launch its regular programming March 15.

The first in northwest, Cameron is general manager.

## AT&T Charged with Refusing to Inter-connect its Facilities with Non-owned Microwave Relay Links

Hearings on December 28th on modification of practices which video companies said still discriminated against the telephone companies are being under development.

AT&T was charged with refusing to inter-connect its facilities with non-owned microwave relay links. Hearings on December 28th on modification of practices which video companies said still discriminated against the telephone companies are being under development.

## 13 More Cities Linked

Thirteen more cities are to be linked to the east and midwest television networks by an extension of the new Crosley-L'ville routes this year, bringing the number of interconnected cities to 27.

The extension of the Crosley-L'ville routes will double the number of miles of channels now available. The extension of the Crosley-L'ville routes will double the number of miles of channels now available.

## Eddie Smek Later Will Be Talking Vidpix

Edward Small and United Artists' video department have been in huddles for the past several weeks on a deal by which the producer would turn out a series of short films and features for TV. Small is the executive vice president of United Artists and is endeavoring to demonstrate to him.

Company has no performance record to show yet, but expects to very shortly. It plans to start selling to TV stations within the next few weeks. John Mitchell, head of the department, has lined up a considerable number of single picture films for sale.

Company has decided against using its regular film staff for production. It will hire two salesmen, who will divvy up the country outside of New York City.

Company has decided against using its regular film staff for production. It will hire two salesmen, who will divvy up the country outside of New York City. Company has decided against using its regular film staff for production. It will hire two salesmen, who will divvy up the country outside of New York City.

## TELESPORTS FORMED TO OK CROSLY STOCKPILE

Cincinnati, March 1. To insure a stockpile for sports telecasts early in the season, Dayton and Columbus, O. Crosley Broadcasting Corp. has formed a "Teleports Inc." for \$100,000. The incorporators are James D. Crockett, president of Crosley, and Dwight W. Martin, vice president of the parent company.

Under terms of its state charter, Teleports may promote professional sports events, and operate in road shows. Dunville said it expects to get into operation within a few weeks.

One of the sites under consideration is the 4,500-seat world wing arena in Dayton. WLTW originates weekly wrestling telecasts.

*The* Affiliates of the National Broadcasting

Company hereby express unanimous and enthusiastic approval of the network's program policies, past, present and those proposed for the future.

*Further*, they are in complete accord with NBC's plan to afford opportunities to new American talent, and

CHICAGO, FEBRUARY 28, 1949

are confident that this field has unlimited potentialities.

*To the end* that all NBC programs, present and future, shall have the widest opportunity, the affiliates declare their intention to accomplish the most aggressive promotion campaign in the history of the industry—so that NBC shall further strengthen its position as *the nation's number one network*.





CIGARETTES • BEVERAGES

FOOD PRODUCTS • TOILETRIES • AUTOMOBILES

# A NATIONAL SPOT CAMPAIGN

DRUGS • INDUSTRIAL MATERIALS • HOUSEHOLD EQUIPMENT • INSURANCE

An account executive told us he had a national spot campaign about to break in 200 major markets.

Each of these markets has more than one radio station. Yet the spot campaign will be given to only one station in each market.

## WILL IT BE YOUR STATION?

Do account executives and time buyers know your call letters? Your sales promotion ability?

Account executives and time buyers are cover-to-cover, week-by-week readers of Variety. Your advertisement in Variety is as effective as a personal call on the men who spend the major volume of radio dollars.



NEW YORK 19  
154 West 46th St.

HOLLYWOOD 28  
6311 Yucca St.

CHICAGO 1  
360 No. Michigan Ave.

LONDON WC 2  
8 St. Martin's Place  
Trafalgar Sq.

## Inside Stuff—Radio

## Rural Radio Network Bd. Approves 6 Station Merger With Cornell Setup

Ithaca, March 1.

Board of directors of the Rural Radio Network at a special meeting yesterday (28) approved in principle the proposed merger of its chain of six FM stations with the radio, TV, facsimile and other communications interests of Cornell Univ.

E. B. Gervan, RRN general manager, was instructed to proceed with negotiations with a view to presenting a formal proposal to the board at its next meeting. Michael R. Hanna, general manager of the Cornell stations, told VARIETY "while considerable ironing out of details is indicated, I expect approval of the proposal by the Cornell trustees executive committee at its meeting on March 15."

Reason for the merger proposed Hanna said, is that there is great similarity of interests in both organizations. RRN is sponsored by 10 New York farm groups, while the university is the home of state colleges of agriculture, veterinary medicine and other sciences of interest to farm dwellers.

Proposed fusion would help promote FM in upstate New York and bolster financial position of the farm organizations, with resulting impact on farm-equipment manufacturers, suppliers and other agricultural accounts.

### WJZ's 'Market' Trailers

WJZ-TV, N. Y., is using a 15-minute film condensation of its two-hour "Market Melodies" telecast, to sell the show to time-pressed sponsors and agencies. The trailers will be ready for showing next week, according to Murray Grubhorn, ABC vicepres.

"Market," a daytime stanza aimed at housewives and shoppers in supermarkets, will feature Ann Russell and Walter Herlitz. Combining entertainment and shopping hints, it was developed by WJZ-TV in cooperation with Modell & Harbuck.

## UNIV. OF OKLA. CONFAB STRESSING SURVIVAL

Norman, Okla., March 1.

The Univ. of Oklahoma's Radio Conference will be held here March 3 to 5. Speakers will include Frank Marx, ABC vicepres, who will discuss "Factors in TV Planning"; Beulah Zachary, of WRB, Chi., who will talk on TV production; Jerome Sill, WMLL, Milwaukee, speaking on "New Problems for Management"; and Capt. William C. Eddy, chief of the Navy's radio and radar school in Chicago.

This year's conference theme, "Survival in a Changing World," has been sub-divided into current problems of operation and the transition to television.

## WJW to Air Cleveland Indians Over 'Network'

Cleveland, March 1.

WJW and the Cleveland baseball club have pacted for broadcast rights of complete ball games for the entire season over a standard network that may embrace as many as 30 stations, either AM, FM or both.

The deal assures northern Ohioans of a full play-by-play broadcast as against last year's contract in which WJW, because of ABC commitments, was unable to handle local AM-wide full play.

Jimmy Dudley and Jack Graney will be at the mike and Erin Brew will sponsor. Agency is Gerst, Inc.

Greensboro, N. C. — Lorton A. Hart has been elected president of the North Carolina Central Broadcasters, the corporation that operates WCKB in Dunn. He was unanimously elected to succeed Earl McD. Westbrook.

## CHI TELE SIGNS 2 MORE NON-RADIO ACCOUNTS

Chicago, March 1. Video keeps steamrolling with non-radio accounts. Latest to sign up is Delta Manufacturing, Detroit, which starts March 1 with "Tinker O'Toole and His Hobby," a how-to-do-it riding a Sunday afternoon slot on ABC's "Work Show," originating at WERN-TV, will plug Delta home workshop equipment. Holtz & York, Detroit, is the agency.

"Tinker" comes on the heels of WGN's sale of "Walt's Home Workshop" to Magna Electric Co., San Francisco, for Magna's Shop, selling power equipment. This is a 13-week test, with options for full NBC-TV web. J. Walter Thompson, Chi., placed it.

## Jersey 'Jilted' In Allocations

Washington, March 1.

Inequities of allocation and proposed television presentations to New Jersey are "so glaring" that, if necessary, additional channels should be assigned "even at the expense of surrounding states," Home News Publishing Co. of New Brunswick told the press yesterday (28).

Although there are only two channels assigned to the state, Home News filed an application for Channel 8, which it asked to be allowed to use with a directional antenna. The directional operation, it said, would not interfere with the use of the channel elsewhere and will provide "the sole remedy for the individual inequities that must result in any general allocation plan."

The company offered an analysis to show that the need for additional video facilities in Jersey is "imperative." It showed that although it is ninth in population it has only two channels while Missouri, which has less population, has 27 channels. Connecticut, which is smaller, has four channels and North Carolina, which is 11th in population, has 24.

## Anacin Easing Pix Talent Headache Via Its 'Hollywood Star Theatre'

Hollywood, March 1.

### SRL's TV PACKAGING AS HYPO TO LITERATI

Saturday Review of Literature has decided to enter the TV-package business and is lining up a string of program ideas tied in with book publishing. According to SRL, editor Norman Cousins, video has reached the point where it is no longer wise to take swipes at it from the sidelines and it is believed that promoting book sales through tele programs will help compensate for the slump in book reading attributed by some pubs to TV.

SRL hopes to have about a dozen package ideas ready for submission to networks and ad agencies within the next couple of months. Most of the programs will run along dramatized versions of bestsellers. Already in mind are a series of 15-minute short stories to be titled the "O. Henry Theatre," weekly book dramatizations to "run an hour each, and a daily children's show based on moppet books."

Cousins, just returned from a trip to New York, said SRL is lining its new venture towards the anticipated wedding eventually of TV with the film industry. At the time, he declared, it should be possible to process stories simultaneously for TV and pix.

### Okla. TV by June

Oklahoma City, March 1. Oklahoma's first television station, WKY-TV, Oklahoma City, will begin commercial operations by mid-May or early June, says P. A. Sugg, station manager. As of to date, 80% of the TV transmitter installation is complete.

A feature of the WKY-TV set up is the combination control console which will enable one engineer to operate television, FM and standards as well as auxiliary transmitters simultaneously.

Radio, apparently, has become a big factor in pushing young film players into the stardom class. During the last 18 months, NBC's "Hollywood Star Theatre," bankrolled by Anacin, has alone spotlighted over a score of up-and-coming thespians. Out of 80 newcomers featured on this alter's half-hour slot, about 20% have been picked up for bigger film roles as result.

Anacin show talent includes Dorothy Malone, who's being primed at Warner Bros.; Shelley Winters, who's graduating to featured parts at Universal; Jayne Meadows, now with Samuel Goldwyn; and Betsy Blair (Mrs. Gene Kelly), who appeared in "Shakedown" and "Another Part of the Forest."

Several thespians have been picked up for legit, as well as film parts. Cameron Mitchell, after a minor part in "Command Decision," is currently playing in "Death of a Salesman," on Broadway. Alfred Ryder is now touring with Margaret Webster's Shakespeare repertory company.

Other film newcomers receiving impetus from their performance on "Hollywood Star Theatre," previously titled as "Hollywood Star reviews," are Wanda Hendrix, Whitfield, O'Connor, Raymond Burr, Douglas Dick, Marcia Van Dyke, Ariene Dahl, Marie Windsor, Marta Loren, Patricia Medina, Janet Leigh, Colleen Townsend, Richard Lupino, Lois Butler, Barbara Whiting, Helena Carter, Richard Basehart, Barbara Lawrence and Bill Phillips.

Talent is selected by Nat Wolff, who's currently also directing "Hollywood Star Theatre." Wolff stepped into the spot vacated by Dick Uhl, who went east last October to head up television operation at Super Station. Cowell & Bayles, N. Y. ad agency handling the Anacin account.

# to a man after a mountain

## ...with a molehill budget

IT REGULARLY HAPPENS—as in the case of the lovely lady on the left—WOR's Barbara Welles—through some almost mysterious quality, that she can provoke women into responding miraculously to suggestion.

For instance, twice in one week thousands of listeners to the "Barbara Welles Show" heard its conductor murmur quietly, "If you'd like a little can of paint—it's just a very small one, mind you—drop me a postcard, or a note, and I'll see that it's sent to you." That's all. And mentioned only twice, Well, Gentlemen, 19,334 women wrote in within a matter of a few days. Said the sponsor, "Our sales are 25% above those of last year."

In today's competitive markets, WOR's "Barbara Welles Show" is creating sales mountains for advertisers wrestling with molehill budgets. This WOR show, and others like it, can save you money and make you money in double-quick time.

—heard by the most people  
where the most people are

mutual

# WOR

## Trammell Delivers

Continued from page 25

ed in one of the most widely attended sessions on record, was conclusive proof in itself that much was at stake; that the stations couldn't afford to take it lightly. But it was obvious that they had not come in a spirit of panic. Consensus of the affiliates was that, far from closing the barn doors after the horses had fled, NBC was still in a position to assert its supremacy. They knew that Trammell would have to deliver a story, and for the most part they were hoping it would be a good one. Like the "tar baby" in Uncle Remus, who "ain't sayin' nothin'" they came to listen but with the reservation that "it better be a pretty good story."

The boys weren't concerned about television. Their AM future was at stake, and that was headache enough. Although NBC, in calling the two-day session, earmarked the closing of the radio for video, only the fact that FCC Chairman Wayne Coy might spring something important to adduced many of the affiliates rely to stay on after the principal business—whereas for NBC it was a matter of life and death.

Actually, a lot of the affiliate "treatment" toward the parent RCA "pressures" in slamming home television at the expense of radio asserted itself in some of the cut-throat discussion. A lot of the stations felt that they'd be much better off under an autonomous NBC operation in which Trammell would have to answer

to the RCA board of directors. Many of them feel that the position of crisis would not have arisen if Trammell held the whip hand. Similarly, a lot of them feel that they don't want to be rushed into television until they are ready; that here again RCA "pressures" leave NBC no alternative but, to give video the naive account. As one key affiliate member put it: "Why should I start playing around with a television station now, with the inevitability of upper high frequencies staring me in the face?"

Too, too, that as an NBC affiliate operator I'm put in an embarrassing position, as is the whole network, by the ability of RCA to wield as a weapon its tubes and other patented equipment in attacking programs and commercial clients to NBC television. I, for one, would prefer to remain aloof and importuned to go for a lot of the other boys."

## Roach Sees

Continued from page 31

hyped in this way, he said, since it would be a comedy, to make each one more than one-third of what a single bankroller could pay, while still keeping the cost to add down below what they would pay for the entire half-hour show. Precedent for participating sponsors, he pointed out, has already been established for radio. In tele, it will be all the more likely because the added sales impact of TV plays will make it easier for a sponsor to capitalize on a single plug during a half-hour program, rather than the three he gets on radio.

Series on which Roach brought samples are "The Brown Bunch," a domestic comedy; "Sadie and Sally," story of two girls in N. Y.; "Dorothy's Denayer," a slapstick comedy; "Foo Yung," satire on detective stories; "Puddle Patch Club," featuring a group of kids whom Roach hopes to develop into another "Our Gang," and "Main Street," which he described as presenting a "cross-section of America." He also has six other series ready to roll soon, plus another six now in preparation.

Average price on the films, he said, would be \$10,000 per show "plus the star value." That figure, he said, includes all but the talent cost, which will be based on whatever star values the sponsors' will permit him to use. All films will be shot at his Hollywood studios. After huddles with the Willson sales rep for the films, Roach returns to the Coast next week.

"Life With Erwins" Preview  
Hollywood, March 2  
Roach and Beaudette Enterprises previewed their television film, "Life With the Erwins," at the

California theatre here last week. Stunt was pulled to get a reaction graph from the theatre audience for presentation to ad agency execs.

Roach got permission from Fox-Warner to preview the half-hour minute video film with the assurance that there would be no men- tion to its viewers that it was produced for TV. Plc was billed as a featurette. The word tele- vision, however, was seen in the credits of the pic. Film stars Stu Erwin and Gene Collier, who took a laughing turn in the house along with a tape recorder. Producer took the film to N. Y. with him, and expressed the belief that in this way, ad agency execs can get the same reaction from the pic as they would from audience attended radio audition wax.

## RCA's Income

Continued from page 25

common shareholders while \$3,152,800 was paid to preferred stockholders. Earned surplus at the end of the year amounted to \$79,490, an increase of \$19,940,725 in a year's time.

Investments and capital additions totaled \$15,607,171 last year while personnel increased 1,470 to 12,919.

Report revealed that NBC's broadcasting services in radio and television continued to grow. In 1948, its total revenue from the sale of network and station time to small stations in radio broadcasting was the largest in the 22-year history of the company. At the end of the year, NBC's radio network radio network comprised 107 standard broadcasting stations, compared with 127 in 1947.

It also was pointed out that two new TV stations owned by NBC in Cleveland and Chicago, went on the air in the fall of 1948 while a third, in Hollywood, started operating early this year. With the N. Y. and Washington stations, this brings the total of NBC-owned stations to five, the maximum number permitted by the FCC under one ownership. It was cited that 33% of the NBC network television program hours were commercially sponsored in January last year but in December, 1948, figure had grown to 63% sponsored.

## Set Prices Trend

Continued from page 29

on the seven-inch job which, according to dealers, are found too small by many viewers. Purchasers of the trade-in sets of one or more may pay the usual installation fees.

Another backer for the controversial 16-inch metal tube was revealed last week when Fred Roach brought out the first line of receivers using the metal kinescope in his models. New Freed-Diagram consoles range in price from \$525 to \$1,295, and, according to company rep Arthur Freed, the 16-inch tube will soon dominate the market. When prospective purchasers have an opportunity to see it in operation on a properly-designed television chassis.

Deere's sales manager Victor E. Olson, in announcing his company's price cuts, attributed them to savings made possible by an increase in production three months ago and the reduction in cathode-ray tube prices announced recently.

## FCC Inquiry

Continued from page 31

opening more channels by May 1 between the two cities, three additional channels between N. Y. and Philadelphia and one between Philly and Washington are also to be put in service this year.

Pacific Telephone & Telegraph, in the first move to connect cities on the Coast, plans to open TV channels between Los Angeles and San Francisco within a year, which will form the first link in the contemplated nation-wide hookup for the Far West. That link is to be provided initially by a single micro-wave link comprising eight or nine towers. Radio relay system between N. Y. and Chi will at first provide two channels, with more to be furnished later through installation of extra equipment. Plans call for the erection of 31 intermediate towers between the two cities, with terminals in key cities along the route.

## CIRCLING THE KILOCYCLES

Losville.—Harold Fair, NAB director of programs, was in town last week, to present at a gathering of radio and newspaper executives the best of the best award plaque for the best woman's radio program awarded by the National Association of Dry Goods. The award was given to WHAS for its "Coffee Hour" a participating program sponsored by Kaufman's Dept. Store, three times weekly at 9 a.m.

Albany.—George Michael and his wife, Betty, are now doing a Mr. and Mrs. program two times a week from their home over WROW, Albany, under the sponsorship of Grand Cash Markets and Troy Food Market. He's WROW announcer.

Austin Tex.—A bill has been introduced here to repeal the present 2% state luxury tax on the purchase of radios. A total of \$1,364,984 was paid into the treasury by purchasers of radio the past year.

San Antonio.—The San Antonio Junior League is cooperating with KITE in a series of special broadcasting programs. Two new programs will be heard each week and will be aimed for youngsters in the 10 to 15 age bracket. Local schools will receive the programs and then follow it with a discussion period.

Dallas.—"United Nations Today" will be heard locally for the first time as it makes its bow over KLFIE. To be heard each Monday, Wednesday and Friday, radio series recordings will present actual on the spot discussions of various United Nations countries. Late Success of the previous day.

St. Louis.—A certificate of appreciation for the weekly series of discussion programs, "Wake Up St. Louis," was copied by KOKO, in Cleveland and Chicago, went on the air in the fall of 1948 while a third, in Hollywood, started operating early this year. With the N. Y. and Washington stations, this brings the total of NBC-owned stations to five, the maximum number permitted by the FCC under one ownership. It was cited that 33% of the NBC network television program hours were commercially sponsored in January last year but in December, 1948, figure had grown to 63% sponsored.

Detroit.—James G. Riddell, general manager of WXYZ and WDET, Detroit, is currently in Miami. He is expected back March 14.

San Antonio.—Dallas P. Wyant has been named president and manager of WOAL, Wyant comes here from WBZ, Boston, where he also handled the promotion for that station's television station, WBZA.

San Antonio.—Harold Carr has resigned his post as program director of KABC here. No replacement for Carr has been announced as yet.

San Antonio.—The "KITE Record-phone" has made its appearance on KITE and is being used to air interviews with personalities in the local news by John Krueger. KITE news editor The device is a wire recorder wired which also has a special telephone line which also both sides of a telephone conversation with the regular signal to the FCC requirements.

Dallas.—The local presentation of Don McNeill and his Breakfast Club at the State Fair Auditorium March 12 will be sponsored by the Variety Club of Boca Ranch. In San Antonio the presentation will be staged at the Municipal Auditorium. Proceeds go to the Kiwanis Club charities.

Denver.—L. W. Michelson, who has been named as general manager of KJZZ in Seattle and INS in Denver, will replace the publicity staff at KJZZ, Denver, here.

Des Moines.—James Kelehan has been appointed sales manager for KJIA, by Harold E. Baker, president and general manager. Kelehan formerly was vice president and manager of KMDM, and recently was announced as a partner with Safety Commissioner Myron J. Bushnell in the Mustang Co. Mustang Taverns, industrial establishments and recreation rooms.

Pittsburgh.—"Expectant Mother's Club," new quarter-hour, three times weekly series, bought by Infant De-De Service on WIPR, McKeesport. It will be broadcast by Mrs. Mary Bowden, professional consultant for Glenshaw every Monday, Wednesday and Friday morning 10:15 from 10:30 am. Written by Madry Ross, wife of Jimmy Ross, of Post-Gazette editorial staff. Mill City and Keras Tragesser and Ken Hildebrand then picked up a new sponsor for their "Midway Quiz Show," "Wives Holiday," which has been off the air for a year, and it will return to EQV next month on a weekly basis. Dwight Merriam, former program director of WGFH, has

left for Kearney, Neb., to become executive secretary of Cosmopolita International, a service club on the order of Kiwanis and Rotary... Joe Tucker has picked up a new sponsor for his daily quarter-hour sports show, at 6:30 on WYSP. Spear's store for men began footing the bill this week.

## BMB BOARD TO STUDY CHANGES IN N. Y. MEET

The Board of directors of Broadcast Measurement Bureau will meet in New York today (Wed.), reviewing a number of problems before the industry body, including the proposed breakdown of audience statistics into daily listening figures. According to the recommendations, audiences would be measured in three listening groups: 1-3 days, 3-5 days and 6-7 days.

BMB has conducted pilot studies in 28 cities, which reveal changes in listening habits. However, it's reported in a letter to areas where a new station entered the field, the existing stations did not lose listeners. In one test city which had four network outlets at the time of the first study, a new daytime station offered platters to music. It showed a high percentage of listenership for a new broadcaster, but it's reported in a letter to areas where a new station entered the field, the existing stations did not lose listeners. In one test city which had four network outlets at the time of the first study, a new daytime station offered platters to music. It showed a high percentage of listenership for a new broadcaster, but it's reported in a letter to areas where a new station entered the field, the existing stations did not lose listeners. In one test city which had four network outlets at the time of the first study, a new daytime station offered platters to music. 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Al Solomon joined Coast staff  
 Mills Music as contactman.





# NEW RECORDS

## Waz Leads Disk Sales

A unique commentary on the current recording business is reflected in the current disks occupying the top positions on the bestseller lists at Columbia and RCA-Victor.

No. 1 Frankie's No. 1, "Frankie's No. 1," and the second slot is held by an instrumental, Les Brown's "I've Got My Love To Keep Me Warm." At Victor, the No. 1 disk is Dennis Day's "Clancy," followed by the No. 2, an original novelty, with Sammy Kaye's "Lavender Blue" running second.

Rarely do two top novelties take over from the pops by top artists. Yankovic's disk is not a novelty, the same that Day's disk is, but it is novel to Columbia that a waltz is leading sales. In each case, it's emphasized, the top-disk positions are on the basis of records shipped, not necessarily sold to the public.

## Fearful of Turning Down a Hit, Many Pubs Giving 'Corn Careful' Eye

Major music publishers are becoming increasingly wary in their evaluation of songs submitted to them for publication consideration. Last year, when simple "corn" tunes began showing up strongly in bestseller lists, many editors fluffed the trend off as due to the recording ban and the lack of so-called hits. Then the trend waned later in the year and pubs felt their original opinion of the situation was correct.

In recent weeks, however, the public has again shown greater interest in waltzes, varied novelties, westerns, hillbilly and pop. And a good many of the publishers are back in the mental state that the initial trend in that direction put them in. To that point where they were afraid to reject songs in fear of turning down what eventually may become a hit song. Since many cases, they can take some of the tunes offered with little investment, and since they are not doing so. And that is making trouble for the recording companies.

Artists and repertoire men with the major labels are being swamped with tunes. When an artist brings a responsible pub to submit songs one or two at a time and a money, for example. They do that now but not add a batch of others without making statements as to the quality of the tunes. They ask the recorders simply to look the songs over for possibilities.

One recording man, for example, last week drew close to 60 tunes submitted by publishers in four days. He said it is almost physically impossible for a label's recording people to keep up with such a flow of material. He said he had to each, and yet, fulfill all of them. Especially since the tunes being submitted by well known pubs are added to a consistent flow of unattached tunes submitted by non-name songwriters who hope to secure a recording contract in a big way. He said he talk coin terms with a publisher.

### Cugat Barred From

### Argentine By Tooters Union, Cutting Tour

Montevideo, March 1.

Xavier Cugat's orchestra will bypass Buenos Aires on its current trip in this area. Maestro Cugat had expected to play a three to four-week date at a nightery there, but the Argentine Musicians Union, successfully fought to bar him. Later, Cugat admitted coming into the city to work three concerts at the equivalent of New York's La Park, which is not under the jurisdiction of the union.

Presently the Argentine tooters found a way of staying in the city, too, for Cugat won't go any farther. He is staying in Montevideo, where he plays four weeks at the Casino, opening later this week. He comes back from a run in Caracas, Venezuela. While he is in Caracas, Cugat ran into a dancer to whom he refused to give a job in the States, and who is the wife of a native of Venezuela, still the mascot.

Cugat intends returning to the U. S. immediately after finishing here. His local date was booked by his brother out of Mexico City, and not by Music Corp. of America, and usually his agent.

### Andrews Trio Dip

### Into Hillbilly Music

Andrews Sisters dipped into country style music last week, recording with Ernest Tubb, Decca Records top name in that category. They did "Don't Roll Another Man's Cattle" and "Blind My Fingert." It's the first time the trio descended into hillbilly music, and the disk made with Tubb will be released on the regular 75c label.

### AFM Disavows

### Standby Tax On Transcriptions

American Federation of Musicians has advised transcription companies that neither AFM nor recording companies are responsible any longer for the payment of "surcharge" or "standby" taxes when travelling bands, travelling bands making any transcriptions outside the jurisdiction of a home local were required to pay 15% of scale pay for the musicians involved to the local governing the area where the disks were cut. After the F-H bill, this part of the law was dropped by the AFM national office. It was called a "standby" tax.

However, various locals in which transcription companies were located, either were not advised that the 15% was no longer required or the locals continued to charge the "surcharge." How much coin was turned over to locals under that law is not known. The transcribers feel it was considerable.

Only a few weeks ago band agencies, transcribers and band leaders found out that the tax was no longer required, that application to transcriptions made for commercial purposes. "LibRARY" music is non-commercial "fill-in" music.

### Herman-Cole Concert

### Smash \$7,400 in Pitt

Woody Herman-King Cole Trio last Tuesday over \$14,000 for a concert. Herman-King Cole Trio, Smash provided biggest single jazz b.o. of the year, topping last year's record at Kingston show. Gross, exclusive of tax, was better than \$7,400, with Herman and Cole taking around \$4,500 as their share.

Big (3,800-seat) Syria Music was packed, with about 200,000 fans. The concert was a smash hit. The orchestra pit being sold. The concert was promoted by Norm Lonkin, local record promoter, who has impressed a number of similar jazz shows here.

Lionel Hampton orchestra receiving vaude at the Regal theatre, Chicago, and 95 extra in the area. The week closed Thursday (10), despite three days of bad weather. Gross over \$30,000.

## LIKE STEEL SWING AS SPARK

A few far-sighted band business executives are changing their attitude toward pop-music, which has taken a hefty bop on a large slice of the teenage population in recent months. They see in the spreading acceptance of the jazz style a spark that could ignite a freer interest in name bands, much in the way swing music started a boom cycle in the late '30s that earned millions for agencies, bandleaders and musicians alike in the years up to the end of the war, when the flame waned and profits nose-dived as a result of rising costs.

Agency men are heartened by the craze for pop because they feel that as soon as the initial enthusiasm subsides, the stylists who are now featuring it will smooth out its rough edges and will link links to the point where it can be sold commercially. It is then would assume the status of the big band music that so excited the band fans of the late '30s and early '40s. Apparently there are signs of softening in the pop bands of Charlie Ventura and a few others that employ the style in a more modified manner.

At the moment, name bandleaders playing one-nighters in metropolitan centers, as well as occasionally in small towns, are plagued by kids who want bop. If they don't get it they make the lives of leaders miserable with their whines or snarls if they complain that he doesn't use the style. Whether or not the kids know pop music, because it is so different with dim or cellar jazz joints. But was waiting to some extent.

Some of the leaders play it as much for pay as for their own satisfaction. But they don't like it, because it is so different with dim or cellar jazz joints. But was waiting to some extent. Agency execs feel that the chance for hitting a new mother lode get brighter as the craze spreads.

## Is You Is or Is You Ain't M' Baby

Music publishers and jobbers just don't seem able to make up their minds on the condition of the business. Jobbers at first state that biz has been better during January and February than the comparable period last year, while it was far down from wartime norms, but still good on comparison to prepare for the future. Then, after checking, they assert that it's slightly below last year for the two months.

Publishers themselves disagree. They are easy to since an individual firm's sales reaction is based on whether or not its record sales are selling in any degree. But in today's market, publishers also disagree to some extent on catalogues, standards, folios, etc. Some say biz is okay in those grooves and others that it's down.

Pubs who do have hits and a good backlog, however, assert that just don't seem able to make up their minds. For example, says that January and February were its two heaviest months since 1937. But, after checking, they assert that it's slightly below last year for the two months.

Randy Brooks, one of the band business as a maestro from times, is reorganizing. He got a release from his contract with the band and signed with Joe Glaser's Associated Booking Corp.

Brooks' band will consist of 13 men plus one or two vocalists. It will start work on one-nighters. Brooks' band has been on the Coast for the past couple months.

## Outcasts Would Save Plenty Coin Via N.Y. State Tax Credit Plan

### Decca, Brunswick Sue

### Stores for Cautering

Charging violation of the N. Y. State Feist-Crawford fair trade act, Decca Records, Decca Distributing Corp. and the Brunswick Radio Corp. have filed a \$100,000 damages suit in N. Y. supreme court against the Elm Vie Electric Co. and the Vim Radio & Sporting Goods Stores. The suit was filed after Decca breached a November 1946 retail price-fixing agreement by willfully and knowingly selling records and albums with brand names at lower prices than called for in the pact.

Decca through a stay order granted by the court, and last week the suit was continued to the next trial of the action.

"I'm contempt," in their counterclaim, contend they are offering the product at a lower price since the plaintiffs' stock was being discontinued.

### Kassel-Mercer

### Feist Tussle On 'Lonie' Disking

Art Kassel, Mercury Records and Feist Music are in a tussle currently over a novelty disk, "Right Lonely, Drop That Gun," which will wind up in a legal battle between the two firms. Kassel took the song a month or more ago, having demanded that Mercury withdraw the marketing of an arrangement and recording of it by Kassel's band. And the leader has retained attorney Feist for \$500.

Kassel had heard the song on the Arthur Godfrey show, from his own statement, and immediately copied it down, had an arrangement made and recorded it for Mercury at his own expense. Feist apparently was not aware that he had it at first. Meanwhile, it has been appearing on the Columbia and Decca labels. And it didn't wait Kassel's disk being first. Feist ordered Mercury to withhold it when it became known that he had it.

It was out, which it could legally do since the recording was the first on the tune and Feist has no license. By that time, however, Mercury had shipped copies to disk jockeys and reviewers reviewed in current issue of the magazine. Kassel has filed a lawsuit and claims to have orders for 30,000 copies.

Mercury on the other hand, alleges that Feist has given an license to Decca to record the song, and since the 1909 copyright law is free to go ahead and release Kassel's waxing. In the same vein, Kassel asserts that he drew permission from the song's writers, Lucille Johnson and Ray Carter to record it, before they had agreed to the tune to Feist. And that the latter firm ordered Mercury to withhold the song from the latter firm's stock.

over. Kassel claims he's being "squeezed" to benefit bigger artists.

### Cap Again Defers On

### Tele-Funk Records

Hollywood, March 1.

Capitol Records for the third time has deferred the release date of its first Tele-Funk classical recordings. Originally planned for the market March 7, but now March 28 is the release date. Reason for the delay is that Cap has found the preparations, production, and promotion of the new line as fast as first anticipated.

### New York State Unemployment

Insurance bureau has agreed to allow bandleaders who work within the state's borders to seek credit from the Federal Government for tax sums paid by their employers.

If the consent of the latter can be obtained, permission to follow this course was granted last week. Phil Mayer, UI division head, after consultations with the state attorney general as to its legality, and its fulfillment will save bandleaders who spend much time working in N. Y. State fairly large sums annually. Herb Chernin (Phil Braunstein & Co.), worked out the details with Mayer after months of discussion over the peculiar situation.

N. Y.'s Unemployment Insurance division heads have refused to allow a small to the Supreme Court decision which stated that the bandleader is the employer of his own band. The Government the American Federation of Musicians Form B contract, which had been signed by the bandleader, its employer and liable for unemployment taxes. N. Y. men held with a previous N. Y. State appeals decision which decreed that the bandleader should pay the taxes and, though the other states allow the bandleader to pay the taxes, N. Y. holders must buy pay them.

This set up a situation in which taxes for dates within N. Y. were paid by the hotel, theatre, nitty or one-nighter buyer pay them. At the end of the year, the bandleader had to pay 3% of his overall annual gross to the Government, including taxes for the N. Y. dates, which had already been paid by the buyer. The Government, if not get credit, because the Government insisted the leader is responsible. If he can get credit, likely now, the leader will have to pay only 3% to the Federal men, since the buyer in N. Y. pays the state 2.7%.

Savings to bandleaders, of course, will be in the amount of work they do within N. Y.'s borders in a year, and the size of their musician payroll.

### Can't Get Own Tunes Disked, So Songwriter Sets Up Own Company

Nashville, March 1.

A new indie recording firm has been formed here, called Select Records, the outgrowth of the efforts of Mrs. Hank Fort, an amateur songwriter currently getting her tunes disked by New York publishers. She has her "Put Your Shoes On, Lucy" tune, published in current issue of the magazine. Fort recorded four of her tunes (she writes words and music), with Bradley, as well as Dillard and Owen. She took them to the masters to major record companies, but they refused. As a result of "Lucy," most of the bandleaders had the tune recorded. So she set up her own disk label.

Mrs. Fort, who has been writing songs for eight years, tried unsuccessfully for years to get them published by N. Y. music firms. She finally got a break in 1946 when "He Thinks I'm Happy" and another, "I Didn't Know the Gun Was Loaded," were recorded by the band. He Thinks I'm Happy" and another, "I Didn't Know the Gun Was Loaded," were recorded by the band. He Thinks I'm Happy" and another, "I Didn't Know the Gun Was Loaded," were recorded by the band.

'Al Soloman' joined Coast staff of Mills Music co. cartoonist.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK  
ENDING  
FEB. 26**

**VARIETY**

Weekly chart of the nation's top 50 records, as "most requested" by disk jockeys across the nation and is based on information gathered from disk-jockeys in 100 stations. The chart is compiled by the National Association of Broadcasters, Inc., and is based on the results of a survey of 100 stations. The chart is compiled by the National Association of Broadcasters, Inc., and is based on the results of a survey of 100 stations.

For No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Pos.	For No.	Artist	Label	Song	Stk.
1	2	Les Brown	Columbia	I've Got My Love to Keep Me	1
2	14	Ella Fitzgerald	Decca	Power Feet With Sunshades	1
3	1	Les Brown	Columbia	Power Feet With Sunshades	1
4	6	Blue Baron	Decca	Spies	1
5	4	Blue Baron	Decca	Cruising Down the River	1
6	13	M-G-M	Decca	Swing Fever	1
7	8	Blue Baron	Decca	Spies	1
8	10	Blue Baron	Decca	Cruising Down the River	1
9	11	Blue Baron	Decca	Spies	1
10	12	Blue Baron	Decca	Cruising Down the River	1
11	13	Blue Baron	Decca	Spies	1
12	14	Blue Baron	Decca	Cruising Down the River	1
13	15	Blue Baron	Decca	Spies	1
14	16	Blue Baron	Decca	Cruising Down the River	1
15	17	Blue Baron	Decca	Spies	1
16	18	Blue Baron	Decca	Cruising Down the River	1
17	19	Blue Baron	Decca	Spies	1
18	20	Blue Baron	Decca	Cruising Down the River	1
19	21	Blue Baron	Decca	Spies	1
20	22	Blue Baron	Decca	Cruising Down the River	1
21	23	Blue Baron	Decca	Spies	1
22	24	Blue Baron	Decca	Cruising Down the River	1
23	25	Blue Baron	Decca	Spies	1
24	26	Blue Baron	Decca	Cruising Down the River	1
25	27	Blue Baron	Decca	Spies	1
26	28	Blue Baron	Decca	Cruising Down the River	1
27	29	Blue Baron	Decca	Spies	1
28	30	Blue Baron	Decca	Cruising Down the River	1
29	31	Blue Baron	Decca	Spies	1
30	32	Blue Baron	Decca	Cruising Down the River	1
31	33	Blue Baron	Decca	Spies	1
32	34	Blue Baron	Decca	Cruising Down the River	1
33	35	Blue Baron	Decca	Spies	1
34	36	Blue Baron	Decca	Cruising Down the River	1
35	37	Blue Baron	Decca	Spies	1
36	38	Blue Baron	Decca	Cruising Down the River	1
37	39	Blue Baron	Decca	Spies	1
38	40	Blue Baron	Decca	Cruising Down the River	1
39	41	Blue Baron	Decca	Spies	1
40	42	Blue Baron	Decca	Cruising Down the River	1
41	43	Blue Baron	Decca	Spies	1
42	44	Blue Baron	Decca	Cruising Down the River	1
43	45	Blue Baron	Decca	Spies	1
44	46	Blue Baron	Decca	Cruising Down the River	1
45	47	Blue Baron	Decca	Spies	1
46	48	Blue Baron	Decca	Cruising Down the River	1
47	49	Blue Baron	Decca	Spies	1
48	50	Blue Baron	Decca	Cruising Down the River	1
49	51	Blue Baron	Decca	Spies	1
50	52	Blue Baron	Decca	Cruising Down the River	1
51	53	Blue Baron	Decca	Spies	1
52	54	Blue Baron	Decca	Cruising Down the River	1
53	55	Blue Baron	Decca	Spies	1
54	56	Blue Baron	Decca	Cruising Down the River	1
55	57	Blue Baron	Decca	Spies	1
56	58	Blue Baron	Decca	Cruising Down the River	1
57	59	Blue Baron	Decca	Spies	1
58	60	Blue Baron	Decca	Cruising Down the River	1
59	61	Blue Baron	Decca	Spies	1
60	62	Blue Baron	Decca	Cruising Down the River	1
61	63	Blue Baron	Decca	Spies	1
62	64	Blue Baron	Decca	Cruising Down the River	1
63	65	Blue Baron	Decca	Spies	1
64	66	Blue Baron	Decca	Cruising Down the River	1
65	67	Blue Baron	Decca	Spies	1
66	68	Blue Baron	Decca	Cruising Down the River	1
67	69	Blue Baron	Decca	Spies	1
68	70	Blue Baron	Decca	Cruising Down the River	1
69	71	Blue Baron	Decca	Spies	1
70	72	Blue Baron	Decca	Cruising Down the River	1
71	73	Blue Baron	Decca	Spies	1
72	74	Blue Baron	Decca	Cruising Down the River	1
73	75	Blue Baron	Decca	Spies	1
74	76	Blue Baron	Decca	Cruising Down the River	1
75	77	Blue Baron	Decca	Spies	1
76	78	Blue Baron	Decca	Cruising Down the River	1
77	79	Blue Baron	Decca	Spies	1
78	80	Blue Baron	Decca	Cruising Down the River	1
79	81	Blue Baron	Decca	Spies	1
80	82	Blue Baron	Decca	Cruising Down the River	1
81	83	Blue Baron	Decca	Spies	1
82	84	Blue Baron	Decca	Cruising Down the River	1
83	85	Blue Baron	Decca	Spies	1
84	86	Blue Baron	Decca	Cruising Down the River	1
85	87	Blue Baron	Decca	Spies	1
86	88	Blue Baron	Decca	Cruising Down the River	1
87	89	Blue Baron	Decca	Spies	1
88	90	Blue Baron	Decca	Cruising Down the River	1
89	91	Blue Baron	Decca	Spies	1
90	92	Blue Baron	Decca	Cruising Down the River	1
91	93	Blue Baron	Decca	Spies	1
92	94	Blue Baron	Decca	Cruising Down the River	1
93	95	Blue Baron	Decca	Spies	1
94	96	Blue Baron	Decca	Cruising Down the River	1
95	97	Blue Baron	Decca	Spies	1
96	98	Blue Baron	Decca	Cruising Down the River	1
97	99	Blue Baron	Decca	Spies	1
98	100	Blue Baron	Decca	Cruising Down the River	1

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there ain't no MAYBE about this BABY!  
she's gonna develop fast!



# Don't Cry, Cry Baby

by  
TEPPER, MARTINI  
and MAHER

Refrain Slowly With Feeling

DON'T CRY, CRY BA - BY, You've got no rea-son to cry,  
 DON'T CRY, CRY BA - BY, I nev - er told you a lie. Some - one said  
 we were through and you believed it could be, Some - one was  
 teas-ing you 'cause no-bod-y heard it from me. I ought to spank you, cry  
 ba - by, for e - ven hav-ing such fears. But let me thank you, my  
 ba - by, For feel-ing I'm worth all your tears I don't mean  
 may - be when I say I'll al-ways be true. So DON'T CRY, CRY  
 BA - BY 'cause I love no-bod-y but you. rail, you.

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# DON'T CRY, CRY BABY

## SANTLY-JOY, Inc.

EDDIE JOY—Gen. Prof. Mgr. 1619 Broadway, New York 19 New York

Chicago—JACK PERRY

Boston—JACK FAY

Hollywood—JULIE LOSCH

## 45'S WINNING SALES, RCA-VICTOR STRESSES

Philadelphia, March 1. RCA-Victor sales executives assert that the demonstration teams now moving in and out of Camden showing the company's new 45 rpm disks are meeting with unexpected sales success. Victor men refuse to quote figures, but it's pointed out that Victor fully expected to meet much heavier resistance from distributors and dealers to the 45's due to the widespread dissatisfaction among the latter with Victor's bringing out the new disks.

Distributors and dealers felt that Victor had confused the public with its 45's, following the introduction of Columbia Records' 33 1/3 rpm disks, to the point where buying stopped off considerably. As a result, Victor's teams fully expected to find the fire of stunted sales lingering in the eyes of dealers and distributors. They found it to be true in many instances but, it's asserted, after the demonstrations dealers placed orders. Whether that's due to the fact that many record dealers are also dealers in RCA-Victor radio and combinations is anybody's guess.

### Indecision Dropping

Cincinnati, March 1. Re that argument between Columbia Records and RCA-Victor over their respective 33 1/3 rpm Microgroove Long-Playing and the 45 rpm disks, one prominent dealer here states the indecision of the public over the two new types is dropping. He claims that almost 25% of his current business is in Columbia Microgrooves, and the percentage is rising.

Columbia's local district asserts those figures just about match his evaluation of current sales locally.

### BMI PLANS MPIS. PACT POINT

Chicago, March 1. Broadcast Music, Inc. licensing division will open a Minneapolis office this month, increasing midwest expansion program started last fall. Stan Myers, regional head of BMI, will set up new Minny office and select local head from area.

## 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  
**FEB. 26**

National Rating	This Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Honyer	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Far Away Places" (Laurel)	2	2	1	1	4	3	1	1	1	2	1	1	112
2	2	"Powder Your Face" (Lombardo)	4	1	4	1	1	4	3	2	6	9			82
3	3	"Galaxy Boy" (Leeds)	3	4	2	3	8	8	5	3	4	5			75
4	4	"Lavender Blue" (Santley-Joy)	5	5	3	6	6	5	2	6	5	10	2	7	70
5	6	"Crushing Down River" (Spitzer)	1	3		3	3		3	4		1	3	9	69
6	5	"A Little Bird Told Me" (Bourne)			7	9	2	2	5		10		8		34
7A	8	"I've Got My Love" (Berlin)	10		10	5	10	7	9		7	7		4	30
7B	9	"My Darling, My Darling" (Morosini)	9		8		9	4		9	6			2	30
8	7	"Buttons and Bows" (Famously)	9	7	6	8	5			8				8	29
9	10	"So Tired" (Glenmore)				7			2			6			18
10	13	"I Love You So Much" (Mel. Lane)	8									5	3		17
11	14	"Down By Station" (Ann. Acad.)	7					10	7			4			16
12	10	"Slow Boat to China" (Melrose)	6	7		6		10							15
13	11	"Go in Love" (T. E. Harms)			9		10	6		9	8				13
14		"Sunflower" (Famously)				7		4							11

### 'South Pacific' Album

Set by Columbia Records Columbia Records will cut and market an album from the score of the forthcoming Dick Rodgers, Oscar Hammerstein, 2d, musical, "South Pacific." Wax will be made with the original cast, including Ezio Pinza and Mary Martin, both of whom are under contract to Columbia. Miss Martin was signed only recently.

Contract terms for the diskings of the tunes by the cast were completed late last week.

### Wurlitzer Co. Sued

Chicago, March 1. Coin Machine Acceptance Corp. filed suit in Chi federal district court last week against Rudolph Wurlitzer Co. for \$588,606.

Suit claimed Coin Machine Acceptance had been financing purchases of jukeboxes made by Wurlitzer, under an agreement in which Wurlitzer would make good when buyers failed to make payments. Suit further claims \$255,170 was due from retail purchases and \$333,436 from purchases by distributors.

### Ahlert Still Ailing

Coast Trip Deferred Fred Ahlert, president of the American Society of Composers, Authors and Publishers, was not sufficiently recovered from a severe flu attack to fly Coastward over the weekend to preside over the semi-annual meeting with Coast ASCAP-ies.

Ahlert was supposed to get out for the first time in three weeks Monday (26), but bad weather in New York kept him indoors.

## PHILCO RAISES VOICE

### VS. RCA-VICTOR'S 45'S

Philco Corp. got into the word battle of the rpm's last week when its John M. Otter, vicee and general sales manager, stated that Philco "has no plans to produce 45 rpm record players" capable of reproducing RCA-Victor's new development. Reference to Victor's baby was laced onto a statement asserting that public reaction to Columbia Records' Microgroove Long-Playing 33 1/3 rpm disks convinced Philco that it is on the right track.

Statement deplored the lack of standardization in the recording and phonograph industry, caused by the introduction of 33 1/3 and later the 45 rpm speeds as against the standard 78 spinning. Philco's argument is based on the theory that both 33 1/3 and 78 have been accepted as standard for years.

## Morris' \$70,000 Campaign On 'Yankee' Film Score

Hollywood, March 1. Radio plug campaign on tunes from Paramount's "A Connecticut Yankee" will be launched next Wed. (8) when Bing Crosby will introduce the entire score on his program. It's the first time he's introduced the entire score of a pic on one film, and the ballyhoo is part of a \$70,000 campaign being launched by the Edwin H. (Buddy) Morris music combine to sell four new tunes from the film.

Morris' Melrose and Mayfair publicists will split the score. Melrose will get "Once and For Always" and "Busy Doin' Nothing," and Mayfair will handle "When Is Sometime" and "Stub Your Toe On the Moon."

Although a total of 47 disks were cut on the four tunes (major labels etched several faces in November, 1947) when the wax ban loomed, Morris and Paramount have succeeded in keeping them from the market thus far. They are now being shipped to wholesalers. Sheets are being printed against the film's April 1 bow at Radio City Music Hall.

# SHAPIRO, BERNSTEIN & CO. INC. present

## THREE GREAT SONGS

England's Big Hit

A Number One Song

A Very Unusual Hollywood

TIME  
MAY  
CHANGE

A  
ROSEWOOD  
SPINET

YOU  
RED  
HEAD

Lyrics by LEIGH STAFFORD  
Music by HUGH WADE

From the British Musical Success  
"MAID TO MEASURE"

By  
CHARLES TOBIAS  
and  
NAT SIMON

By  
DICK ROGERS,  
JAY TUCKER  
and NAT SIMON

# SHAPIRO, BERNSTEIN & CO. Inc.

GEORGE PINCUS, Gen. Mgr. • RKO Building, 1270 Sixth Ave., New York 20, N. Y. • RICHARD VOLTTER, Vice. Pres.

# A NEW BALLAD

By Bennie BENJAMIN and George WEISS

## I DON'T SEE ME IN YOUR EYES ANYMORE

### RECORDED BY

Victor

**PERRY COMO**

Decca

**THE STARDUSTERS  
GORDON JENKINS**

MGM

**HELEN FORREST**

Columbia

**BUDDY CLARK**

Capitol

**JAN GARBER**

Varsity

**BARBARA BROWN**

Mercury

**KITTY KALLEN**

London

**VERA LYNN and  
SAM BROWNE**

Chorus (a tempo)

I DON'T SEE ME IN YOUR EYES. AN-Y MORE.

Oh why can't I make them shine... as 'be - fore?

I don't see you or your heart in your kiss;

When you should sigh that you're mine, you're - sist.

There was a time life was fine, love was ec - sta - sy; but now I

doubt what the out - come will be! I pray you'll say

I'm the one - you a - dore; Then I'll see me

in your eyes... as be - fore

I DON'T SEE fore

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## LAUREL MUSIC CO.

OMMI VALANDU-1619 Broadway, New York 19, N. Y.

Hollywood-Arrie Valande

New York-Victor Pelle-Gene Piller

Chicago-Benny Miller

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTHEW**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication weekly. It is suggested that these installments be clipped and filed for future reference.

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(Continued from Last Week)

1896

All Coons Look Alike to Me. w. m., Ernest Hogan. m. Witmark & Sons, cop. 1896.

The Amorous Goldfish (The Geisha). w. Harry Greenbank. m. Sidney Jones. London: Ascherberg, Hopwood & Crew, Ltd., cop. 1896 by Hopwood & Crew.

Beloved, It Is I. w. m., Emily Hickey. m. Florence Aylward. London: Clappert & Co., Ltd., cop. 1896.

El Capitán. March. m. John Philip Sousa. Cincinnati: The John Church Co., cop. 1896.

Chin, Chin, Chinaman (The Geisha). w. Harry Greenbank. m. Sidney Jones. London: Ascherberg, Hopwood & Crew, Ltd., cop. 1896 by Hopwood & Crew.

Chon Kina (The Geisha). w. Harry Greenbank. m. Sidney Jones. London: Ascherberg, Hopwood & Crew, Ltd., cop. 1896 by Hopwood & Crew.

Don't Give Up the Old Love for the New. w. m., James Thornton. Jos. W. Stern & Co., cop. 1896.

Don't Tell Her That You Love Her. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

A Dream of My Boyhood Days. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

Going for a Pardon. w. m., James Thornton and Clara Hauschenschild. Co. London.

m., James Thornton. Jos. W. Stern & Co., cop. 1896.

Happy Days in Dixie. Two step march. m. Kerry Mills. F. A. Mills, cop. 1896.

He Brought Home Another. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

He Fought for a Cause. He Thought Was Right. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

A Hot Time in The Old Town. w. Joe Hayden. m. Theodore M. Metz. Willis Woodward & Co., cop. 1896.

I Can't Think Oh Nuthin' Else But You. w. m., Harry Dacre. Jos. W. Stern & Co., cop. 1896 by Frank Dean & Co., London.

I Love You in The Same Old Way—Darling Sue. w. Walter H. Ford. m. John W. Bratton. M. Witmark & Sons, cop. 1896.

I Wish That You Were Here Tonight. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

I Wonder If She'll Ever Come Back to Me. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

In The Baggage Coach Ahead. w. m., Gussie L. Davis. Howley, Haviland & Co., cop. 1896.

I See Your Nigger If You Wants Me. Lizzy Jane. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

The Jewel of Asia (The Geisha). w. Harry Greenbank. m. James Philip. London: Ascherberg, Hopwood & Crew, Ltd., cop. 1896 by Hopwood & Crew.

wood & Crew, Ltd., cop. 1896 by Hopwood & Crew by arrangement with Willcocks & Co., Ltd., London.

Kentucky Babe. w. Richard Henry Buck. m. Adam Gelbel. Boston: White-Smith Music Publ. Co., cop. 1896.

Love Makes The World Go Round (introduced in Bohemia). w. Clyde Fitch. m., arranged by William Farst. Howley, Haviland & Co., cop. 1896.

Master Johnson, Turn Me Loose. w. m., Ben R. Harney. M. Witmark & Sons, cop. 1896 by Frank Harding; cop. 1896 by M. Witmark & Sons.

Meister Was a Lady. w. Edward B. Marks, m., Jos. W. Stern. Jos. W. Stern & Co., cop. 1896.

My Gal Is a High Born Lady. w. m., Barney Fagan. Arr. by Gustave Liders. M. Witmark & Sons, cop. 1896.

No One Ever Loved You More Than I. w. Edward B. Marks, m., Jos. W. Stern. Jos. W. Stern & Co., cop. 1896.

On The Benches in The Park. w. m., James Thornton. Jos. W. Stern & Co., cop. 1896.

Rustle of Spring—original German title: Frühlingsrauschen (no. 3 in: Sechs Stuecke, op. 32). Piano solo. m., Christian Sinding. Leipzig: C. F. Peters, cop. 1896.

Show Me The Way. Sacred song. w. m., Paul Dresser. Howley, Haviland & Co., cop. 1896.

Sweet Rosie O'Grady. w. m., Maud Nugent. Jos. W. Stern & Co., cop. 1896.

The Toy Monkey (The Geisha). w. Harry Greenbank. m. Lionel Monckton. London: Ascherberg, Hopwood & Crew, Ltd., cop. 1896 by Hopwood & Crew.

Whisper Your Mother's Name. w. Harry Braisted. m., Stanley Carter. Jos. W. Stern & Co., cop. 1896.

Won't You Be My Little Girl. w. Isaac G. Reynolds. m. Homer MacLure. Jos. W. Stern & Co., cop. 1896 by The Homer Tourjee Pub. Co.

Woodland Sketches—(1) To a Wild Rose; (2) Will O' The Wisp; (3) Asleep in The Deep. w., Arthur J. Lamb. m., H. W. Petri. F. A. Mills, cop. 1897 by Julie C. Petri.

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*Lombardo* MUSIC, Inc.  
celebrates its 2nd Anniversary  
with 2 SMASH SONG HITS!

# POWDER YOUR FACE WITH SUNSHINE

By CARMEN LOMBARDO — STANLEY ROCHINSKI

Recorded by — EVELYN KNIGHT (Decca) • SAMMY KAYE (Victor) • DORIS DAY & BUDDY CLARK (Columbia) • BLUE BARRON (M.G.M.)  
DEAN MARTIN (Capitol) • ANNE VINCENT—JOHN LAURENZ (Mercury) • PRIMO SCALA (London)  
BARBARA BROWN—JOHNNY FRANK (Varsity) • DICK BYRON with TED BLACK ORCH. (Dana)

# EVERYWHERE YOU GO

By LARRY SHAY—JOE GOODWIN — MARK FISHER

Recorded by — GUY LOMBARDO (Decca) • EDDIE HOWARD (Mercury) • WAYNE KING (Victor)  
JAN GARBER (Capitol) • FRANKIE MASTERS (M.G.M.)

*And in Preparation  
Two Great New Songs —*

# SCALAWAG

Words and Music by AL JACOBS — LARRY STOCK — JOSEPH MEYER

# YOURS WITH LOVE AND KISSES

By CARMEN LOMBARDO

JACK BREGMAN  
ROCCO VOCCO  
CHESTER CONN



## On the Upbeat

## New York

At Cernak, singer, signed by Dewey Bergman for King Records' new pop division. Vaughan's contractual difficulties with MCA Records are not straightened out and her suit against the company will proceed; she seeks a release from her contract. Hile-Jack and a Dame Opera Theatre, named manager of Dallas Sympy in Dallas. David Lewinter's society arch now doing national NBC spots from Dallas Pump Room. Jim Bryant, Chi head of MCA band dept., returns to desk after finishing trip in Florida. Billboard Attractions network at MCA's hold on swing butty of Ambassador-West hotel, by booking Ramon Monchillo's rumba band for four weeks. Frank Lane couples with Connie Haines at State theatre, Cleveland, March 10. Ken Griffin into Bill Green's, Pittsburgh, March 11 for two-weeker. Rag Doll, north-side jazz histo, shuttered when owners declared bankruptcy. Mei Torme, singer, set for Blue Note. "Scat" Davis current at Show Bar, Detroit, for three weeks. BMI increased monthly licensing coverage with pacing of Dearborn Inn, Dearborn, Mich., and Club Ball, Detroit.

## Hollywood

Victor Lombardo orch makes its initial Coast appearance March 1, opening a six-week stint at the Mark Hopkins, Frisco. DeFree Johnson, back from Hawaii, reforming octet. Charlie Ventura's nine-piece bebop outfit, including chitp Jackie Cain, will get a fat \$2,000 weekly for a four-frame stand at Hollywood-Empire room beginning April 19. Ted Fiorlino horns heard Arlen tomorrow night (2) at the first of a series of regular Wednesday night "Composers' Nights" at the Palm Terrace of the Beverly hotel. Johnny Green batoning a 44-piece studio orch to score Warner's "Happy Times." Danny Kaye starver. Henry King band, returning to the Coast this spring, will open at the Mark Hopkins, Frisco, for six weeks beginning May 17. Bill Fletcher band and the Skylarks aired four sides for Tech-Art records. Frank De Vol albuming his "Combat Concerto" for Capitol. Spike Jones plays a double-date at Washington (D. C.) Constitution Hall March 12-13 because 3:04-teater is only about half the size of spots he's been playing on current tour. He comes back to the Coast in May for a week at the Biltmore, L. A.

## Chicago

Vaughn Monroe get set for one-nighter at Aragon ballroom, March 10. Pan Alley Ball skeddied for April 12 at Morrison hotel, with Chi music publishers' reps expected to attend. Earl Hayden joins M. C. Cole Publishing, as plagger. Giovanni Cardelli, former general director of Chicago Opera Theatre, named manager of Dallas Sympy in Dallas. David Lewinter's society arch now doing national NBC spots from Dallas Pump Room. Jim Bryant, Chi head of MCA band dept., returns to desk after finishing trip in Florida. Billboard Attractions network at MCA's hold on swing butty of Ambassador-West hotel, by booking Ramon Monchillo's rumba band for four weeks. Frank Lane couples with Connie Haines at State theatre, Cleveland, March 10. Ken Griffin into Bill Green's, Pittsburgh, March 11 for two-weeker. Rag Doll, north-side jazz histo, shuttered when owners declared bankruptcy. Mei Torme, singer, set for Blue Note. "Scat" Davis current at Show Bar, Detroit, for three weeks. BMI increased monthly licensing coverage with pacing of Dearborn Inn, Dearborn, Mich., and Club Ball, Detroit.

## Kansas City

Ramon Torres rumba orch held over in Drum Room of President hotel, and playing floor shows with Three of Us, piano-song trio. Leighton Noble orch holds in Terrace Grill of Muehlbach hotel. March 2. Weela Geller is back at Stubbs Tavern for her second time. This is six months after Morton orch on bandstand at Eddy's, new restaurant on Baltimore stem. Vaughn Monroe through here for a one-nighter last Sunday 127 in the Play-Mor Ball room. Travis Neshit doing piano organ turn in Tropics of Phillips hotel. Johnny Buckemin in Bi Casbah for a fortnight with his songs and pianities. Jeanie Left switched to Miel's Restaurant on upper Broadway. Dink Welch and his Kopy-Kats inaugurate a floor-show policy in Penguin Room of Continental Hotel.

## Music Notes

Pat Russa gave up tri-weekly warbling stint on KFWB and headed for New York as eastern rep for Lutz Bros. Music. Capitol's new thrush, Michael Tobin, cut a-sided album of Irish song for St. Patrick's Day. Hugo Friedhofer wound up composing chore on "Bride of Vengeance" at Paramount. Decca's dickering with Remy Boston, author of "The Wolf With Green Hair," for platter adaptation. Decca's Mamond optioned for 26 more weeks at Bully Grey's Band Box. Jack Archer, band booker for the six weeks, applied for readmission into Music Publishers' Contract Employees and will move in as coast plagger for Jimmy McHugh's standard catalog. As soon as he with his card, the Clusive Records inked Finky Tomlin. Bob and Joan Rexer held over for six weeks at Biltmore Bowl. Margaret Whiting etched quartet for Capitol with the Crew Chiefs aiding on a pair. Mike Rosa will score Metro's "Storm Over Vengeance" which rolls early in February. Ira (Bus) Moten, brother of the late Benny Moten, top jazzman, inked by Capitol to etch as a single, combining blues, bickering with Belling. Decca inked Negro blue singer Ernie Andrews. Ralph S. Peer purchased the wound up rights to Siamese Temple dances and will have pop tries set for them for publication by his Southern Music Co.

Bob Stern checked in as professional manager for Coast operation of Duchesne Music, one of Lou Levy's three puberies, and will too book the wound up rights to Leeds, Goldie Goldman, formerly Chicago's top jazz, will etch catalog and studio centric work for Levy's firms here. Paula Warren, current at the Red Feather, southside nitty, booked March 10 at the N. Y. Paramount March 30. Earl Brent and Buddy Pepper etching the score for an untitled review which bows in Hollywood in March. General Artists Corp. set Clark Dennis for 12-city tour of Warner and Paramount houses this summer. Eddy Arnold opens fortnighter at El Rancho Vegas, May 11. Mel Henke, Chicago 8-bar, inked a personal management pact with Bufiles Dargom.

## FREDDY MARTIN Orch (17)

With Merve Griffin. St. Francis, Hotel, S. F. The melodic sawy of Freddy Martin's crew is a strong draw in Frisco and the St. Francis accordingly is enjoying a smug boxoffice and promises to continue that way for the four-week status booked here. Playing his traditional easy-dance-to rhythms, which draw equally on dots and dawggers, Martin shows his artists and artists' drive to advantage. Twenty-eight minute melange, culled from the boys' and dubbed "Meet the Boys" is flashy fare that combines good pacing, novelty, and talent. Breeding off with his vixen section of four, playing "Fiddle Fiddle," which is strong opening bid, the complete has Roger Salkor, piano, with "Warsaw Concerto," Merve Griffin, first violin, "Be-a-cue" and "What Did I Do," and then with four other band voices seeking big with nifty "Marabash of Madrid." This is followed by Gene Conklin in specialty of "Hora Sincero" and "Nola," both of which whammed by a wide margin. Finale, by eight voices, of "Economics" is a flash chore, with encore of "Latin Medley," consisting of two Latin items and a Greek tune going over with bullseye. Sum total garnered much kudos from check-payers.

Current Martin combo of four strings, rhythm, and five reed, five brass provides sparky mixture of sweet, rhytmical and standard tunes, which fills floor well for dancing. Room well filled when caught. 7ed.

## CHARLIE BARNETT ORCH (14)

With Bunny Briggs. Salt Lake City, March 1. Absent from batoning for some time, Charlie Barnett is back on stage with a new combo. Outfit played a vaude date at the Apollo, N. Y., a few weeks ago, and last week moved into the Clitque Club, N. Y. Broadway bebop euphorium held live rock jockey Fred Robbins. Sax-playing leader fronts three rhythm, five reed and six brass, a unit that's numerically similar to his band's of the past.

While Barnett's crew can bop with the best of 'em, the orch wisely doesn't go overboard on the new ad. Band shapes up as a fairly versatile group inasmuch as

## Band Reviews

it not only can punch out the hot ones in keeping with the Clitque's policy but has the ability to switch to a concert style or even play a tune straight if need be. Thus, despite the current accent on bebop, this outfit manages to retain a sufficient beat to make it solid for the ballroom trade.

Barnett's policy evidently is to give most of the boys a chance for solo stints. Particularly well done is "Concerto for Two Trombones," handled by Richard Kenny and O. B. Masindil. Starts off slowly but later gains momentum to win the payees' rapt attention. Bass player Eddie Safrański also stands out, in a nice interpretation of "Safrański," written for him by Pete Rugolo. These solos come as a pleasing contrast to a number from the full band. For this small room is a handicap both on the orch as well as the customer, since its limited space merely limits the walls reverberate.

Barnett finishes his set with a terrific, modern arrangement of "Rhapsody in Blue." Gives it a lift with his own saxing, and when the full crew's treatment tends to degenerate into something that Gershwin would never recognize, the boys play the melody straight for a few measures in a surprise twist. Although noted for his femme voicisms, leader has sepia, pint-sized Bunny Briggs handling the warbling department. Lad displays a Callowayesque delivery on "Rockin' in Rhythm" and shows talent in his hoofing. Glib.

## 9 Utah Sympy Imports

## Quit In Pay Hassle

Salt Lake City, March 1. Nine "imported" members of the Utah Sympy, including Conventioneer Leonard Posner, dropped out of the organization after a brief unsuccessful meeting to get their backpays. They have been replaced with local talent as the Sympy struggles to conclude its season without State aid.

Weeks of lobbying at the State Legislature could not override the Governor's veto of an emergency deficit appropriation of \$50,000 to help the orchestra meet a \$22,500 payroll plus other expenses.

## CHAS. K. HARRIS MUSIC PUB. CO. INC., Presents

# Billboard

(LES TROIS CLOCHES) Lyric by DICK MANNING — Music by JEAN VILLARD

## RECORDINGS

Capitol—MARGARET WHITING  
Columbia—FRANK SINATRA

Decca—DICK HAYMES  
London—ANNE SHELTON

Mercury—EDDY HOWARD  
M.G.M.—JOHNNY DESMOND

Victor—TOMMY DORSEY  
Metrolane—ARTIE MALVIN

## LA SALLE MUSIC PUBLISHERS, INC., Present

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(REGENPEIFFER SING DEIN LIED) Lyric by DICK MANNING — Music by JEAN VILLARD

## RECORDINGS

Decca—ANDREWS SISTERS  
Abbey—BILL DARNEL

London—GRACIE FIELDS  
Victor—FONTAINE SISTERS

Columbia—RAY NOBLE and Orch.  
... AND MORE COMING!

Sole Selling Agent: SOUTHERN MUSIC PUB. CO., INC., 1619 Broadway, New York 19, N. Y.  
JERRY JOHNSON, General Professional Manager





## Atlantic City Must Perk Up Night Life to Survive as Resort, Sez Mayor

Atlantic City, March 1.

Back from a vacation at Miami, Mayor Joseph Altman said he is convinced that Atlantic City must offer more entertainment at night, both summer and winter, if the resort wants to hold up its rep as an amusement center.

"People are willing to spend if they get something for their money," he said. "They are spending \$45 a day in Miami Beach hotels while here they complain about \$18 rates. There the hotels and the cabarets are offering the best in entertainment."

Atlantic City, the mayor said, must offer entertainment at night "in the broadest sense."

He then pointed out the Florida resort has not only tops in entertainment but that the visitors can gamble at the dog tracks and the jai al games.

His reference to gambling linked with his other statements is taken as a hint that he would like a return of the good old days when casinos flourished in every night club, with big name acts drawing the crowds. As soon as the casinos were closed the nights disappeared too. Night club operators now fear to take a chance with top acts without a casino. It's no secret that Dean Martin & Jerry Lewis at the 500 Club last summer drew big, but not big enough to make the venture any too profitable.

Back another season, Sophie Tucker had the same experience on the walk. She drew, and drew big, but there just wasn't enough money being spent to make it a good deal.

The mayor spoke after Frank Amstutz, Chamber of Commerce secretary, had been quoted as saying that Atlantic City didn't need amusements. His theory was that the boardwalk and beach would still draw them.

Phil Baker has cancelled out his Palmer House, Chicago, date because of a Roxy theatre, N. Y., being moved up to March 18 or 25.

## Handin Re-Elected Prez Of NVA For 13th Term

Lou Handin was re-elected proxy of the National Variety Artists for the 13th consecutive term at election held last week. Jack O'Brien was named first vicepres; Harry Jackson, second vicepres; Rosa Crouch, secretary; Al Friedman, treasurer.

Elected to the Board of Directors for three year terms are Ben Bernard, Frank Campbell, and Jimmy Clark.

## Skelton's S. F. Date Gives Brush To Prior Pacts

The booking of Red Skelton into the RKO Golden Gate theatre, San Francisco, March 9, is expected to set off fireworks in several booking offices. Skelton prior to the war, was let out of dates at the Paramount, N. Y., at \$1,500, and the Earle, Washington, so he could accept a film pact with Metro. In exchange he signed a stipulation with the Paramount that he would play that house at \$1,500 before making any other personal appearances. Washington would be played afterward.

It's regarded that his acceptance of the Golden Gate engagement violates these stipulations. What action will be taken by Paramount and Warners hasn't been determined as yet. Metro, to whom Skelton is under contract, also has a stake in his vaude appearances. Comedians' film pact specifies that the Capitol, N. Y., is to get first choice when submitting for N. Y. vaude appearances.

## Contino to Head New Horace Heidt Unit

Dick Contino, winner of Horace Heidt talent contest, will head a unit starting April 28 at the Oriental theatre, Chicago. Contino, an accordionist, will have a band plus four or five acts from the Heidt competitions.

Contino recently broke away from Heidt but break was adjusted by American Federation of Musicians.

## Lent, Taxes Cue Slump in N.Y. Cafes

Advent of Lent today (Wed.) and last minute income tax rush are expected to give niteries a temporary setback. N. Y. cafes have had an exceptionally good month's business in February, attributable to the warm weather which brought plenty of transient trade to midtown Manhattan.

Downward business trend started with Monday's (28) snowfall, which made transportation difficult. Most cafes were deserted Monday night.

However, this Lenten season may produce only two folds at the most in New York. Majority of weak cafes shuttered during the pre-Christmas slump, and most of those now operating are in good shape.

## LOU WALTERS SETTLES CLAIM OF DANCER

Latin Quarter boniface Lou Walters and dancer Anita Alvarez arrived at a \$1,500 settlement in a contract arbitration held Monday (28) at the American Guild of Variety Artists. Hearings were suspended midway and principals reached the \$1,500 figure as being satisfactory to Miss Alvarez.

Dancer was signed for the current L. Q. show for four weeks at \$500 weekly. It was subsequently discovered that there was too much dancing in the layout and Miss Alvarez, together with tassetter Sally Keith, were let out. Miss Alvarez then pressed for the amount of the contract.

## AGVA May Cancel Chi Convention To Conserve Treasury's Coin

### Marion Hutton in Hosp. Rejoins Carson in D.C.

Marion Hutton has temporarily withdrawn from the Jack Carson vaude unit, now playing the act at the Earle theatre, Washington, D. C., where it opens March 10.

Miss Hutton will miss only the act of the Earle theatre, Philadelphia, opening Thursday (9). She played Atlantic City with Carson over the past weekend and went into the hospital Monday (28) evening.

American Guild of Variety Artists annual convention, slated for Chicago in June, may be called off in an effort to conserve union's treasury. Question of whether its funds can stand the approximate \$20,000 cost of running the confab is being mullied by Guild topers.

So far there's a sharp division of opinion on the matter. One group within the union feels that the meet at this stage of AGVA's development is not necessary, and all problems that would ordinarily arise at the convention could be met at the March 7 meeting of the national board.

Others think that the problem of television jurisdiction and some changes in the union's governing structure demands a full convention this year.

If convention is postponed, it's felt that a different interim ruling policy will be necessary. It's likely that the national board meetings will have to be called more frequently and should that be decided upon, it's seen that any saving by the Chi meet's postponement would be eaten up by these confabs.

The March 7 national board meeting will study the situation and final word will be handed down then.

Some criticism has been leveled against the national board meet because the union is only paying expenses of those on the executive committee. Others are coming at their own expense.

## Friars Honor Violsky

Solly Violsky, klansh kibitzer, Friars' freckler and raconteur extraordinaire, was guest of honor at a "coming out" party tendered him by the Friars at their N. Y. clubhouse Saturday (26) to celebrate Violsky's recent discharge from Polytechnic hospital.

The Friars also presented a gold watch to Violsky.

## "Packed Them In And Gave a Great Show"

—TED COOK, MGR.,

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—Variety, Feb. 23, 1949.

## SMASH HIT IN TELEVISION

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## Night Club Reviews

### Wedgewood Room, N. Y.

(WALDORF-ASTORIA)  
Carl Brisson, Emil Coleman and  
Misha Bor orch; \$2 cover.

Carl Brisson makes his debut at the Waldorf-Astoria's Wedgewood Room and is repeating with some resounding click as he has manifested in the top class and mass bistros and hotels in this country and Canada in recent years. Of course, it was his prestige in his native Denmark, and later in England that first brought him to Hollywood for Paramount in the '30s. Brisson is the personification of a time-tested showmanship that is undeniable and durable. It defies the tide of years and the trends of come-letely fads. Fundamentally it brings a romantic, show-wise singing personality back time and again because, having an awareness of ever-shifting song fashions, the seasoned trouper knows how to administer his wares. Brisson again proves that here at the Waldorf as he did when first coming to attention as a saloon singer at the Versailles several years ago. At that time this reporter dubbed him "the older girl's Sinatra." It's reasonable to assume that some of the then Sinatra fans have outgrown their bobboycor and graduated nearer to the Brisson league in the appreciation of more adult song stylings. Wisely, Brisson dispenses his

nostalgia interspersed with a sufficient quotient of current pop. He breaks it up with characteristic interludes like "Old Lady" and strikes an unadulterated low pitch with "Claret Burning." (The song, \$2.) Paul Godkin, pianist, knows when to interject his Danish fol-de-rol, frequently selling his loyal countrymen for a little audience-participation, and then always has that surefire touch of songs he made famous: "Beer Barrel Polka," "Kiss Your Hand Madame," etc. He even makes it sound better than "And-then-wrote."

If his style is slightly bombastic that's his showmanship. Few performers, and that takes in the West End drawing-room comedies, wear tails and topper better than the great Dane, who is an imposing bore of a man. Few know how to handle the mike better, and Brisson's now stylized manner of employing the portable hand mike, which he cups so skillfully, gives him a mobility that naturally is an improvement over the anchored-to-the-mike singers. Brisson also has added an effective trick, such as violin obligatos, better use of his lights, etc. And he has also able assist from his own accompanist who maestroes the Emil Coleman band, in the background, to great musical results. Coleman always was the performer's delight as a musical back-upper, but even with the maestro of the podium since the piano accompanist thus officiates, the house band does right well by Brisson.

Coleman has been here the major portion of this season and after Brisson's five weeks he will hit the road to the Coast again, returning next fall. Misha Bor continues to click, likewise, with his standard band of dancemanship as the alternate combo.

The large-capacity Wedgewood may not be the ideal room for a theoretically intimate performer like Brisson, but a p. amplification has removed that as a show business hazard. Besides, it so happened that this reviewer caught Brisson in the even larger Coconut Grove of L.A.'s Ambassador last month, and that miniature Madison Square Garden of a hotel restaurant is probably the toughest for any performer. The 900 capacity compares with the Wedgewood Room's 400. Abet.

### Copacabana, N. Y.

Phil Regan, Irwin Corey, The Szonzi, Paul Foster, Ginger Kinney, (4.) Linda Lombard, Herb George, Michael Duroso Orch, \$3.50 minimum, covers Latin band; \$3.50 minimum.

Phil Regan, as the darlin' of the South Sea, is a smiling, easy-going personality. Heading a bill that includes a mostly holdover production, Regan is charming his copacabana to a far-the-well-in-a-rock demagogue, but he is too friendly and influence people.

"That infectious Irish smile, his good looks and a dash of wit and personality—these are his main attributes, and they go a long way toward making Regan a crowd-pleasing enough to point up what is really a thin though pleasant comedy. But that doesn't matter. He had to get off, when Regan, after more than a half hour, Corey's Maybe, but obviously by design, because Regan knows the value of commercial corn and the more important how to sell it."

He does such numbers as "Grand Night in Singapore," "The Magic of the Moon," followed by "It's Magic," "The Magic of the Moon," and practically the same pace. Then a cute rhythm novelty, followed by "Whiffenpoof," "Blue Heaven" and other oldies, plus the usual Irish tunes with which he has practical experience (Irish tenor) has become associated.

One of Regan's main stocks in trade is that he's an obvious personality for the gala without trying to be too cute or turning on the obvious charm. While it's the kind of boyish personality that the audience, what's probably equally as important is that the men don't resent him either.

Two additional acts to this bill are Irwin Corey and the Szonzi, Continental brother-sister ballroom dancers, who, the replace outgoing headliners Milford Green, Carl Ravenna and the Barrys. Corey is occasionally funny with his "professor" turn as he goes into a discussion of varied subjects. For a spot like the Copacabana is for a faster, more trashy type of act, one with the kind of wit that Corey tries to project. And frequently Corey can be even too direct for a safe.

Giselle and Francois Szonzi are in America only recently, and they have shown remarkable improvement since they appeared in the now-closed La Poudre theatre. They are a trickier team mostly but show considerable ballet training. They're very effective, revealing remarkable precision and technique, but their continuing show still be improved. The audience went big for them.

Paul Rodkin is in the production numbers, an effective interpretive dancer; The Tattlers are a mixed quartet of singers, and they along with Linda Lombard and Herb George, also singers, comprise the production personnel.

Michael Duroso's orch plays for the show and the patron dancing, and he does well by each. Fernando Alvares' orch handles the Latin rhythms neatly. Kahn.

### Vine Gardens, Ch.

Chicago, Feb. 28

Phil Foster, Ginger Kinney, Jessie Rosella, Miriam Barnett, Mel Cole Orch. (4.) Pancho Combo (4); \$2.50 minimum, cover 50c.

Vine Gardens has upped its budget and is trying to compete with the upper bracket bistros. With a little revision in its lineup, make the grade. In its present show it has two strong attractions, Phil Foster and Ginger Kinney.

Foster, while using the same basic routines as when last around, has interjected more topical material and delivers with polish. His delineations of catfish, the theatre ushers, a barber and tailor ring true. His bit about the bookie giving a western film has the audience chuckling. With the band playing "That Old Gang of Mine," Foster goes into his standard bit about his former pals and their tribulations. Number is built up for sock returns.

Ginger Kinney displays thorough temp training, in fast and flashy tapstepping. Youngster does continuous spins despite the small stage, although much of her fine footwork is lost to many of the seat-holders, due to poor lighting and lack of elevation. In her "Donkey Serenade" encore, she wins additional salves.

Jessie Rosella takes a while to get in the groove with her song offerings. She fails to attract an audience with her torch tunes, but

really cooks on special material tunes, "All The Men in My Life" and "Smash and Grab It."

Miriam Barnett, youthful margarine, offers the usual card tricks, chain cigarette puffing, but has a novel ending with his six alarm clocks, drawn out of a hat, and which ring simultaneously, are placed on a rack. Mel Cole orch does expert job of backing the act and for the rumbustious Pancho's band brings them on the floor.

Zabe.

### Clique Club, N. Y.

Carl Barnes Overmire, with Bunmy Rogers; J. C. Heard Trio Ray Stapleton; admission 90c, minimum \$2 weeklings; \$2.50 weeklings.

Broadway's latest bebop emporium, the Clique Club, which began the policy last December, received a fresh marquee lure last week when Charlie Barnett's new combo moved into the premises. It is a lively crew that found favor with the customers. Heard reviewed under Band Reviews.

Quite similar to the rival Royal Roost, a few blocks down the street, the Clique is emulating its competitor with a door admission charge of 90c, which does not include the higher-priced tables where the minimum applies. Admish tap gives payee space in a railed off section to the left of the bandstand proper. He may just sit and listen or if thirty can wait to an adjacent bar.

Aside from Barnett the spot has C. Heard's Trio as a relief unit, along with warbler Ray Stapleton. Comprising piano and bass with Heard on the drums, the trio obviously has talent, but when caught the threesome played indifferently. Heard does a fair job on the skins and also vocals most of the numbers in solo fashion.

Stapleton is a mediocre singer who baritone three times when caught. He's okay with "Devil and the Deep Blue Sea," but his voice comes too cloying on "Case the Waterfront" and "Stella by Starlight." By showing more animation and omitting his incessant caressing of the mike, his stint would be helped considerably. Brief conference with Heard before going on could also be shelved. Presumably this was to iron out details as to his accompaniment. Glib.

### El Chico, N. Y.

Rosita Rios, Demirion Chop-seau, Cristina A. Moll; Trio Ramirique Vizcaino Orch; \$3 minimum.

As literary casualties occur, or the come-latties experience a return to normal economic hazard, week-end-only, etc.—it's apparent that the bistros with a definite character can best buck the tide. El Chico is one of these. A class Latin night, easily the foremost of its kind, a 20-year feature at the Sheridan Square location in Greenwich Village, boniface Benito Coida insures its appeal with judiciously selected entertainment. He hails from Spain and the Latin countries, and invariably comes up with a tip-top variety, Latin in character but each individual characteristic, according to its locale.

Rosita Rios is back as headliner with her well-schooled voice. She has trained down and is quite well with vocalization to which, Cristina A. Moll are from Madrid and click with their flamenco dance, introducing a new, vigorous hard-core terping. Demirion & Chapuseaux are from Santa Domingo, but evidence close study of American disk and rhythm.

(Continued on page 55)

## IN '49 IT'S THE AMERICAN BALLENTINE

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MARK LEDDY

Direction

LEON NEWMAN









## P.N.A. Regulation Clarified at A.A.M. Union Steps Steps to Aid Jobless

The status of general managers and general pressagents is a perennial issue among the members of the Assn. of Theatrical Agents & Managers. It was clarified somewhat last week with the adoption of a new regulation. Hereafter, general pressagents may issue advance publicity for theatrical productions without having a contract for the specific show prior to the start of rehearsal.

The union has also taken steps to combat the 40% unemployment and increase income among the members. Attempts are being made to find jobs outside show business, and a committee has been formed to interview unemployed members for this purpose, as well as to work out a program for increasing employment. Committee includes John Shubert, chairman, and Ben Bart, Samuel Friedman, Mack Hilliard, Clarence Jacoby, Hal Oliver, Nathan Parnes, Oliver Sayor and Milton Weintraub.

New classification of general pressagents has been formed, with the following members included: Karl Bernstein (for Vinton Freedley and Joseph Kipnes), Roland Brown (for Ringling Bros. and Bailey circus), William Dodd (Hymans), Harry Fox (for Nat. Theatre), William Fields (Ballet Theatre, Playhouse Co. and David Tietz), John Harry Forwood (Oscar Serlin), Leo Freedman (Leland Hayward and producer and producer of Broadway (William Katzell and Les Sabino) and Claude Greener (the Shuberts).

Also, Joseph Held (Theatre Guild), Helen Hoerle (Lewis and Clark), Barry Hyman (C. Hurst and Whitehead & Rea), Wolfe Kaufman (Cheryl Crawford, Leland Hayward and David Tietz), John C. Wilson, Thomas Kilpatrick (Fleming), William Knight (Jules Leventhal), Richard Many (George Abbott, Gilbert Miller and Hymans), and Michael Mok (Rodgers & Hammerstein), Bernard Simon (John Golden and Sam Weathers), Dwight Dore (Wimons), Ann Wolf (Maurice Schwartz and Margaret Carson Metropolitan Opera).

### Contracts

Although general press may issue advance publicity for their regular productions without a contract with any other agency, the union is doing so. And they must have a contract even with their regular producer when they are doing rehearsal. Regular pressagents must have contracts before sending any publicity for any production. One member, Weatherly, was fined \$50 recently for breaking this rule. In the case of general managers, their status remains moot. At present, ATPAM has no specific classification and no regulations governing the field. However, there has been agitation within the membership for some regulation, and the idea is strongly opposed by some members who would be involved.

Perhaps the most controversial action in the union history is the issue of multiplicity of employment among pressagents. Some of the members have been advocating a limit on the number of jobs any one may take, but most have been younger and more liberal. The New York contingent has been adamant in favor of the status quo.

## Penna. Offers State Aid to 'Educ.' Theatre

Harrisburg, March 1. Community theatres, plays, pageants and dramatic productions in Pennsylvania are entitled to state aid, as part of the program of free school lunches sponsored by the A. W. Castle, of the Department of Public Instruction. Provided they are administered and conducted by one of the local school corporations, such activities are classified as "extra-curricular educational." The plan, under the regulations state funds can be used for salaries of teachers, and other salaries, but not for equipment, materials or supplies. Information on the subject is included in Bulletin No. 290, just issued by the Division of Extension Education, Department of Public Instruction here.

## 100G Sombroero Theatre For Phoenix Show Co.

Phoenix, March 1. Sombroero Playhouse is expected to open here March 21 for belated opening night. The company plans calling for six-weeks ahead for current year. Theatrical and construction work on the 550-seat lighter playhouse is being built at cost of \$100,000, and, when completed, will be the only professional theatre in town.

Ann Lee, co-producer of venture, originally had intended to use converted barn as base of operations, but his plans were set back, backed by score of prominent localities, including Del. Webb, co-owner of New York Yankees.

Dick Charlton, who will co-produce with Miss Lee, was engaged on the Coast to signaure lead for the Equity stock company.

Miss Broadway actress, has just taken over the town. She even has the occupants of the local jail working for free.

In an appearance last week before a meeting of delegates to the A.A.M. to be held in Phoenix, Lee arranged for the prisoners to be put to work removing trees and clearing the site of the playhouse. The proposal was passed unanimously, even though the theatre location is just outside the city limits.

## Stephens College, With Permanent Pro Actors, Plans Continuous Sked

Columbia, Mo., March 1. Stephens College drama department will have a permanent resident company of actors to play roles with the student actors.

Brady actors who are guesting in "Story" are Edward Fuller and William C. Sanders. Production was directed by William C. Cragin, actor-teacher in the drama department. Plans for continuing schedule for next season are the plans of John Gunnell, department head.

With the start of the continuous policy next fall, the Stephens drama department will include an additional director, four resident professional actors, an acting coach, a designer-technician, a costume designer, property mistress, scenic artist, stage manager, office treasurer and department secretary. Plan is to run each production for a week. Two shows being rehearsed during the rotations. Female parts will be rotational among the students.

## Jailed on Hotel Rap

Pittsburgh, March 1. William Gould, 31, a well-known old chorusboy in "Allegro," pleaded guilty in criminal court here last week to a charge of defrauding an innkeeper, and was sentenced to 30 months in the county workhouse.

William Penn hotel claimed Gould had \$172 in his pocket, but also obtained \$100 in cash on a bad check while a guest there during the production of "Allegro" at Nixon in December.

## TRAPPS' DOWN UNDER TREK

Trapp Family Singers have been engaged for an Australian-New Zealand tour by impresario Alexander Levitt. Tour is set for May-June with a stopover in New Zealand. They'll fly the two air concert dates in Hawaii on the way.

Cy Feuer, co-producer of "Where Charming" back from the Coast, included a partner Ernest Martin, due next to the tour. Their firm, hospitalized for check-up.

Jeff Morrow, appearing with Mae West in "Diamond Lil," and the role of "Chick Clark," the man who save Lil, most of her diamonds. He broke through prison bars to get back to her.

## Form Southeast Theatre Group

Chapel Hill, N. C., March 1. Formation of a Southeastern Theatre Conference will be undertaken at a meeting of delegates to college and university drama departments Friday and Saturday (2) at North Carolina Univ. Feature of the session will be a presentation of Lillian Hellman's "The Little Foxes," by the Carolina Playmakers, North Carolina theatre group.

Subjects on the agenda for the meeting include "Theatre in the South," "Theatre Today," "The Negro in the American Theatre," and "Theatre in the Round."

Guests will include Robert Horton, of Samuel French; Robert Porteford, of the Barter Theatre, Abingdon, Va., and Walter Child and Wins Texas U. Award.

Austin, March 1. Graham Ferguson, young Canadian playwright currently living in New York, has won the Playwright of the Univ. of Texas, it is announced by the Texas State drama department. His script, "Burke's Peenage," will be produced by the department.

Last year's winner was Maxine Wood, whose "On Whittman Avenue" was presented on Broadway several seasons ago.

John Pauker Tryptout, Geneva, N. Y., March 1. "The Virgin and the Faun," John Pauker's translation from the Hungarian of Jozsef Zsibaly, will be presented March 16-19 at Cox Hall here by the Little theatre of New York.

Edward E. Griffith will direct. Rival Nations in Kansas City, Mo., March 1. Productions with little theatre townships in Hollywood are running concurrently last week. "The Enchanted Cottage," starring Margo, was a sellout for its originally scheduled one week beginning Feb. 14. Run was extended through March 14, with a new capacity holding for two extra shows. The award for the second of the season for the Resident, both plays being produced by Stanley Ackerman. Following engagement here, Margo returned to the region of New York in radio and television work.

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Three representatives of foreign theatres are currently in New York, one to live here. One of the others is on a research tour and the third plans to attend college.

Dr. Benjamin Hunninger, who founded the Netherlands government touring theatre, has joined the Columbia University theatre group in New York permanently. Peter Cox, director of the dramatic reader and community theatre project at Dartington Hall, outside London, is on tour of college and community theatres in New York. He will remain here about three months. Per Scavlan, young U. S. actor, arrived last week and left Sunday (27) for the Coast, where he intends taking a course in drama at the University of California at Los Angeles. All three men spoke Friday afternoon (25) at the weekly round table of the American National Theatre & Academy.

Opposition is beginning to crystallize in several quarters to a national theatre proposal, the proposal of the National Theatre, which was editorially Friday (25) in the N. Y. Mirror, headed "Art With Its Hand." The idea, opening with the statement, "Ah, come with us to a show-bonging." Criticism has also been expressed by some southern senators and congressmen, and Broadway producers Les Shubert and Arthur Hopkins have been quoted as opposing it.

Another blast, apparently aimed at a national theatre, is contained in an anonymous mimeographed sheet mailed in plain envelopes last week to various people whose names have appeared in the newspapers in connection with the proposal. Statement, mostly accusations about the old Federal Theatre and implying that the national theatre is a Communist plot, is obviously from a crackpot source.

Herbert Freerer, co-producer of Mae West's "Diamond Lil," first learned Saturday night (26) that Miss West could not appear in the Broadway letter that night when he turned in to "Broadway in Review" in the N. Y. Daily News. West's agent, 45 minutes before the show, Miss West was to have guested on the tele program in an interview with Daily News' drama critic John Chapman. It was when Chapman called for her at her hotel and she was told that she was not to appear that the critic rushed back to the WPIX studios and paddled the show by explaining to viewers what had happened and what Miss West would have said had she appeared on the program.

N. Y. Daily News ran an editorial elaboration last week of an ad, coming from John Chapman, which said "They Knew What They Wanted," at the Music Box, N. Y. The piece noted that the ad had quoted the daily's taste as stating, "Mum! make the most of his role. ... Mum! make the most of it, with a character of an Italian ... which is so perfect in its detail that it looks unreal."

Including the first and second national theatres, although there have been several cases of critics crumbling under delusions which they claimed altered the sense of their opinions.

Richard Whorf-Richard Barr production of "Richard III," which folded Saturday night (26) at the Booth, N. Y., after 23 performances, involved a loss of approximately \$26,000, of which Herman Levin, the producer, was not paid. The production, which cost the original \$10,000 budget, Howard Cullman put up \$10,000, Alfred deliagre, Jr., Leland Hayward, John C. Wilson and Richard Rodgers contributed \$1,000 each.

Whorf returns shortly to the Coast, where he has several film deals in prospect.

Despite the bait of a chance to star in the film version as well, Irene Dunne has asked a bid to take over the starring role in "Goodbye, My Darling," which is being produced by the same agent, Bert Allenberg, who is asked only for one season because her agent, Bert Allenberg, opposed her doing any stage work.

Miss Irene Dunne's Abie Lastfogel entered a pitch for Ruth Hussey to take over the role. Her last Broadway vehicle was "State of the Union."

Indication of the available legible audience in Texas towns is seen in the \$30,000 gross racked up recently by Maurice Evans' production of "Man and Superman" at the University of Texas at Austin the week of Feb. 14 in Houston, San Antonio, Austin, Ft. Worth and Dallas. It was one of the few touring shows to play that area this season.

## Legit Bits

Joanna Ross will guestar the week of March 21 in a production of "The Virgin and the Faun," at Augustana College, Sioux Falls, S. D. The production, which was New York today (Wed.) by plane from Dallas to attend the theatre conference at the same time. Watson Barratt has gone to the Coast to attend the setting for Edwin Lester's production of "Last Waltz" for the Los Angeles Grand Opera Company. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way.

The John C. Wilsons left yesterday (26) for the month's vacation of the region of New York in radio and television work. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way.

Melen Hayes has optioned William McCleery's "Good Housekeeping" and will appear in it as a her daughter, Mae. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way.

The Theatre Guild will sponsor the production of "The Virgin and the Faun" in the fall. "Diamond Lil," at the Coronet, N. Y., will be produced by the same agent, Bert Allenberg, who is asked only for one season because her agent, Bert Allenberg, opposed her doing any stage work. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way.

## Longhair Shorts

Burl Ives recital at Town Hall, N. Y., Saturday (5) marks his first N. Y. appearance this year on a city tour. ... Artie Shaw making his first N. Y. appearance with National Orchestra. ... The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way. The production, which is being presented by New Armstrong is presenting New Stages while Regina's production is on the way.











## Broadway

Eleanor Powell and Frederick Lonsdale off to Europe, Saturday (26) on the Queen Mary.

George Skouras, chairman of the Amusement Division for the Boy Scout drive, has been sailing since December. Skouras is on a slight conceit in a fall on 20th St.

Harry Blair, RKO homeoffice trapeze performer, doing after schooling apprenticeship, died Thursday (24).

Sardi's, w.k. show, has restaurant, 22nd and 1st, Saturday (5). It's also birthday for Renee Carroll, star of the new musical, "The Great Zerkow" (10). Metro producer Jack Cummings and wife (Betty Kern) sailing on the Queen Mary, Friday (12), on a three-month European vacation.

Milton M. Ralson, Universal-International scripter, due east soon to have a story approved by the Customs Bureau in Washington.

Radio City, topky Gas. Eysell has been in Lenox Hill hospital the past 10 days for a minor operation. Experts to be out this week.

Jack H. Skirball, rep. of Skirball-Manning Productions, named member of the board of governors of Hebrew Union College, Cincinnati, formerly president.

Hugo Del Carril, South American radio singer and actor, with a new contract with the actress wife, Anna Maria Lynch, on their first "W" tour.

Thelma Ritter, who planned to the Coast over the weekend, will appear in "Fanny" at the Palace as the first assignment under her 20th Century contract.

Robert Rossen, indie producer, arrived in New York Monday (28) for the picture "The Best of the Best," which he is releasing with Columbia Pictures.

Dorothy Kirsten and Humphrey DeLoach planned to the Coast Monday (28) where Miss Kirsten will appear in "The Best of the Best," which she is releasing with Columbia Pictures.

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Franklin Pierce, and doing good. Following prolonged squawks from publishers, a purely local material, Radio Hiversum's Sunday night "Hi Parade" airing has been dropped. The program, which doesn't stick strictly to a "Top 10" style but is so worked up with a number of popular songs, regardless of their position in the sales lists.

**Chicago**  
Nat Kalcheim, local Morris Cowley, in conference with local Morris Cowley.

Mrs. William B. Walz, founder and guide of Evanston Cradle, houseguesting with Bob Hopes in Palm Springs, Calif.

Zoe Mostel, comic appearing at Mayfair, will be appearing at the Detroit for Institute of Blind benefit, returning in time for the "Fanny" tour.

Jules Pfeiffer, legit producer, is organizing a "Fanny" tour, with John Cosgrave, director of "Glass Menagerie," and "The Sign of the Cross," as general manager.

Evelyn Knight, current "Fanny" tour, is planning a "Fanny" tour, with John Cosgrave, director of "Glass Menagerie," and "The Sign of the Cross," as general manager.

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## London

Nettie Wallace left around \$33,000, all to charity. Dancer Ben Lantini, film stars Barbra White and Ketron Moore in London.

John F. Friman, managing director of B. Feldman Music Co., back from a tour of the United States. Robert Shackleton shares the leading role in "Carnegie Hall," who plays at matinees.

Norman Ginsbury play, is having trouble at Stratford theatre, prior to West End. Author of "First" with Jessica Spencer to play the lead.

Soon after his arrival from New York, Low Grade flew to Paris to look at the new bill for importation to America.

Home Back American, who appeared in J. B. Priestley's "Home Is Where the Heart Is," making debut in filmization by George Brown of current stage success.

Flora Robson on five weeks' tour, from end of March to April. Services Entertainments Unit, Germany. She appears in "Close to the Enemy," which is being starred with Oscar Homolka before the war.

television Jack Waller's oldie music, "Yes, Madam," done in a new production. Bobby Howes and Willie Watson will play their original songs in a new production for the Minnie Hale part. Show's in the air.

Richard Greene expected here from Hollywood early in April on a picture assignment. He will be for Anatole de Gruunwald, followed by pic in the "The Sign of the Cross," which is being played in London.

Gregory Ratoff off to Paris for short vacation, then departs to Hollywood to make the deal with Edward G. Robinson to come to London. He is expected to leave London, which he is to direct for Alexander Korda.

Shooting is to start at the end of June. Costars will be Peggy Cummins and Peggy Ashcroft, who leaves east of "The Sign of the Cross."

**Paris**  
By Maxine de Belx  
133 Blvd. Montparnasse  
Carmen Araya will open at the ABC M.C. 10.

Chas Chase back to Lido after short vacation. Cirque Medrano scheduled for new show March 4.

Clifford Francis does guest spots at the National Opera March 4. Katherine Dunham and troupe to Nice for one-night stand, then to Paris.

Edith Piaf, on tour in middle of her career in three cities, personal appearance in Barcelona. Lucy Kaster, Columbia exec, expected to be in Paris for a day to Germany for first postwar tour.

Henri Salvador won the Grand Prix Disque of 1948 with his first record of "Because I Have Good Courage."

Gerry Levin to produce "Anna Karenina" for Paris Jean Mercure, who directed the French version of "The Sign of the Cross," will handle this time.

Henry Cassidy, NBC European correspondent, playing the role of a newspaperman in the French production of "Thank You, Mr. Crook," which is a biopic on the life of the famous Swiss con-man.

**Rome**  
By Helen McGill Tubbs  
Mr. Mel and Gene Kelly expected at San Remo on the Italian Riviera.

Edith Piaf, last seen on Broadway in "Marinka," is in Rome. Edward G. Robinson and his wife are in Rome. Clavinelli will start his Italian tour in Italy.

John Mills, owner of the Milky City in London, is vacationing in Rome before leaving for Paris. Gregor Rabinovich will leave for Rome for his legit company, then New York and Hollywood.

Capit., seriously ill at his suite at the Excelsior Hotel. Hollywood actor Elaine Stewart, her husband, Col. George Hartman, joined her in Rome.

Carnival season is here, and every night is New Year's Eve. With the "Carnival" hotel and its dining capacity business to people in costumes and masks or evening wear.

Sinclair Lewis, who has been living in Rome for the last few weeks, will move to Venice, where he will continue his articles for the "New York Times" and work on his new book.

C. T. Cubis, Broadway character actor, has been signed for his fifth picture in Italy. Tullio Carletti, as "Cubis" played the "Victor" Pallen-Edgar film, starring Louis Hayward.

The "brownout" of Rome continues. The city is pined and each zone is without current two days a week from 8 a.m. to 7 p.m. At the time of the day after the week, the electricity is cut out for the newspapers and work on the American Express Co. closes at 4:30 p.m.

**Dublin**  
By Maxwell Sweeney  
Christine Norton in town on the "The Sign of the Cross." Nigel Fitzgerald to London for film rights.

RKO producer Maurice Brown to visit here. The British to England for vaude tour.

Michael MacLiammoir will be in town for a picture assignment. Comedian Cecil Sheridan is expected to be in town.

Robert Wolf, London boss of RKO, due in Ireland on his way to the States. He is expected to be in town for a picture assignment.

Monty Morton, United Artists star, in town for a picture assignment. Michael MacLiammoir on sick leave, expected to be in town for a picture assignment.

W. R. Rodgers here to disk programs on W. B. Yeats and James Joyce for RKO.

Stanley Adams, Irish manager for G. B. Instructional Films, in town for a picture assignment. Iris Lawler and Aidan Gennell, in town for a picture assignment.

Producers, planning late spring wedding. Government spokesmen say no prospect of video station here in near future, owing to the cost of equipment and installation.

**Minneapolis**  
By Lee Rees  
"Carrousel" set for Lyceum in March. Arthur Weems into Prom for one-night stand.

John Civic Opera Co. to do "Song of Norway." Edith Piaf Little Theatre to do "The Sign of the Cross."

Fred Pipers into Hotel Radisson for one-night stand. Fred Pipers into Hotel Radisson for one-night stand.

Hotel Radisson, Minneapolis. Terrace has Art Kassel orch on four-week tour.

Jon Hall stopped over to visit wife, Frances Langford, now at Civic Opera.

Siemond Romberg orch to make fourth local appearance at RKO. Orpheum March 16-17.

Ab Burrows, appearing at Hotel Radisson, Minneapolis, has his first book for Doubleday. "Minneapolis Symphony" orch back to Minneapolis, which it played to more than 75,000 people.

## Hollywood

Frank Perritt celebrated his 21st wedding anniversary. Gary Cooper back in town after a Colorado vacation.

Jimmy Stewart to Chicago to emcee a Red Cross show. Queen Mary, 10th day of a slight conceit in a fall on 20th St.

Wladimir Lisians arrived from Paris to gander new product at RKO. Queen Mary, 10th day of a slight conceit in a fall on 20th St.

Henry Ginsberg hosted David Lawrence, mayor of Pittsburgh, on a tour of the city.

Monte Hale emcee at charity dance for paraplegic veterans in Bala Cynwyd, Pa.

Andre Hakim in from Paris to promote his new film, "The Sign of the Cross," with his brothers, Robert and Raymond.

Lots Butler planned to Alaska to see the annual ice show and dog race at Fairbanks.

RKO let a luncheon for Pearl Gage to celebrate her 25th year on studio showboard.

James Cagney, Nipponese Oscar, a vase three feet high, as most popular screen player in Japan.

Jane Wyman leaves for London late in the week. "The Sign of the Cross," which Alfred Hitchcock will direct.

William S. Hart, Jr., was granted a 60-day continuance of his suit to the estate of his father, involving \$120,000 estate.

Sail Bass, on his way to accept his first annual ice show and dog race, wound up in a hospital as a result of an auto crash in Pasadena.

**Vienna**  
By Enol W. Maas  
Douglas Sirk of Hollywood, in town for a picture assignment.

admission prices upped 10 groschen. "Upton Sinclair's 'Atom Bomb' will be in town for a picture assignment.

Elizabete Davis, U.S. singer, to appear in Vienna. "The Sign of the Cross," which Alfred Hitchcock will direct.

Gertrude Berg, actress and film comedian, died suddenly. "The Sign of the Cross," which Alfred Hitchcock will direct.

First U. S. pic to be synchronized with the Vienna work in the "Vagabonds," done in Salzburg, Austria.

Hans Moser, comedian, back after extensive tour through North and South America.

French star Françoise Rosay to appear in Vienna. "The Sign of the Cross," which Alfred Hitchcock will direct.

Thirteen more musical television pics made by Helios, Terra and Ambassador in their studios. "The Sign of the Cross," which Alfred Hitchcock will direct.

## Amsterdam

Paul Robeson booked to do concert tour in Holland in May. "The Iron Curtain," recently-banned, has been banned by censors.

J. B. Priestley's "The Linden Tree" at the Stanchouw theatre of Dutch title "De Lindenboom."

Frans Vroons, tenor of the Netherlands Opera, is set for a 15-day tour of Holland and Chicago this year.

"Theater Named Dealer" running at the end of the year under title of Dutch version under title of

## Mexico City

By D. L. Grahame  
Freddie March and Florence Lawrence, to appear in Mexico City.

Mother of Linda Christian (Mrs. Tyrone Power) has opened a gift shop in Mexico City.

Max Gomez, Monogram singer, to appear in Mexico City. "The Sign of the Cross," which Alfred Hitchcock will direct.

Fernando and Mary Corder, to appear in Mexico City. "The Sign of the Cross," which Alfred Hitchcock will direct.

Strike on against six local seamen. "The Sign of the Cross," which Alfred Hitchcock will direct.



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**VOL. 173 No. 13**

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**PRICE 25 CENTS**

# **THE NEW YORK TIMES**

## **Allen, NBC Mull Five-a-Weeker Next Season**

Fred Allen and NBC are talking a deal whereby the comedian may wind up next season doing a 15-minute, cross-the-board nightly program on the network. Allen broadcast the idea to NBC, and network execs, in turn, are all for it. However, there won't be a definite decision until May, for it's all contingent on Allen's health and whether he gets his medical checkup. Allen checks out of the Sunday at 8 o'clock for Ford Dealers at the end of the current season. If he returns to the air at all next season, he prefers the nightly capsule routine which would be mostly adlib (as the late Wile Rogers), thus eliminating the weekly scripting and rehearsal chores.

NBC and Allen reportedly haven't talked coin as yet, but the network, it is understood, is willing to go for any amount Allen figures he is worth as a five-times-a-week personality.

Mutual, as disclosed in last week's *Yankee*, has offered Allen \$5,000 a week for a five-minute cross-the-board shot, with web execs claiming the negotiations are still very much alive.

## **Dan Topping's DuMont Buy-In**

Dan Topping, owner of the N.Y. *Yankee*, has been buying up as many shares of DuMont television stock as he can get on the open market, and it is reported that he hopes to get enough of the stock to give him some part in the company's operation. That rumor has been bolstered by the fact that Tom Gallery, former *Yankee* exec, is now DuMont salesmanager, and Trevor Adams, once one of Gallery's chief aides at the *Yankee*, (Continued on page 15)

## **Pix Names in Current B'way Legits Generally Lauded for Historicness**

With a dozen top film stars and their stuff in Broadway plays, the virtually unanimous verdict of the New York drama critics has been that the Hollywoodites are better than the Broadwayites. Not for the unprecedented number of film players treading the boards this season have ranged from straight commendation to unreserved raves.

Although most of the film stars have been displaying their wares on the click, and while the (Continued on page 53)

## **1st Negro TV Show**

Chicago, March 8. WENR-TV will telecast the first all-Negro television show April 1, titled "Happy Pappy." Weekly program will bring top names of Sarah Vaughan and Ella Fitzgerald, but also maintain search for new talent. Entire cast and studio audience will be all-Negro.

Vagabonds will back musically, while Ray Grant will enceph.

## **Satchmo a Natch In N.O. Mardi Gras; B.O. at \$5,000,000**

By TED LUZZA

New Orleans, March 8. Disguised as unbridled bedlam, this old city on the Mississippi's levees turned out last Tuesday (1) for the maddest, merriest, most unimpacted Mardi Gras in its history.

Louis Armstrong, Satchmo himself, reigned in King of the Zulus and with his tribe of moss-kissed cannibals, set off the Carnival merriment at 9 a.m., the first of the day's monarchs to hit the streets.

Satchmo yelled, waved and three accountants at the crowds that jammed about his golden float. By afternoon his gravel voice was sanded to a whisper. But to Louis Armstrong, the New Orleans waltz who grew up to be the king of the Negro Mardi Gras, that was "Okay, man, okay."

For years Armstrong has ruled the world's hot trumpeters. But Mardi Gras, he got his heart's desire. (Continued on page 63)

## **PICTURE STARS HAVE NO 'PRIVACY,' COURT RULES**

A film star is not in his pocket to claim the right of privacy because his face and name are sold to the public. That was the verdict of Judge William B. McKesson in L. A. Superior court, dismissing "Mr. Mitchum's" \$10,000 suit against Nanette Bordeaux.

Plaintiff charged the defendant with invading his right of privacy by advertising furniture for sale under the heading "Mitchum Sale Here."

## **'Mr. & Mrs.' by the Carload**

Feeling that husband-wife teams make effective daytime actors, WOR, N. Y., is auditioning Bud and Ethel. The session also features Les Tremaine and Alice Reinhart. Other teams the MBS key is interested in are Betty Grable-Harry James and Adolphe Menjou-Vera Teleadre.

Although there is no material money, the station is listening to Frank Merrill, Broadway col- (Continued on page 24)

## **Pacific' Another Legit Entry That Films Can't Touch**

With Hollywood interest hot in obtaining screen rights to Rodgers & Hammerstein's "South Pacific," studios are finding themselves up against a growing list of hit leggers which they can't acquire at any price. It's a case of Broadway producers and authors not wanting to sell their big hits and the studios not caring much about the minor ones.

"South Pacific," if it scores in New York in keeping with the promise of the New Haven preem Monday, will, along with five smash Broadway leggers which Hollywood can't touch. Others are Logan Piller's "Death of a Salesman," Thomas Heggen and Joshua Logan's "Mr. Roberts," Tennessee Williams' "Streetcar Named Desire" and Fay Kanin's "Goodbye, My Fancy."

Added to those are a pair of (Continued on page 24)

## **Over-Showed Fla. Cafes in the Red**

Miami Beach, March 8. Majority of Florida cafe operators are resigned to winding up in the red for this season. They've discovered that there just isn't enough tourist money around to support super-budgeted shows comprising three top-named headliners plus trimmings. They've also found out that vacationers have rebelled against the high menu tariffs plus beverage charges frequently as high as \$7.50.

The general pattern of Miami and Miami Beach business this year, however, is the same in all cities (Continued on page 22)

## **O'Dwyer 'Sympathetic' to Liberalizing Theatre Bldg.**

Mayor William O'Dwyer and the Democratic administration of New York City are sympathetic to revision of the municipal building laws which would liberalize new theatre construction, according to Howard S. Cullman, chairman of the Port of New York Authority. As a theatre owner and backer of Broadway shows, Cullman spoke last week before the theatre committee of the Astor Council, to urge legit interests to approach the authorities for a change in the building code. The session subsequently led to form a committee to carry out Cullman's suggestions.

Cullman explained that the present building code is discriminatory against legitimate theatres. It requires that legit auditoriums

## **Pyramids?—Splinx!**

Pyramid craze has hit show biz in a bothersome way, from coast to coast. Waiters and waiter-captains, chorus girls and songspungers, theatrical offices, secretaries and bookies—they all buttonhole one to "become members."

Most bothersome and obstructive nuisance is in the radio broadcasting studios of the major networks, chiefly in New York and Chicago. There, they become daily hangouts for page-boos, secretaries, musicians and friendly actors for "membership" meetings. Fad snowballed from the Coast.

## **Theatre Splitup Decrees Sparking More Film Prod.**

Hollywood, March 8. The majors' surrender of theatre holdings via anti-trust consent decrees has its brighter side—particularly for the thousands of Hollywood's film producers, players and studio employees. The immediate effect of the RKO and Paramount peace pacts will be a steep surge in the number of films turned out by these lots. If voluntary split-up of the RKO-Paramount stock pact will be a steep surge in the number of films turned out by these lots. If voluntary split-up of the RKO-Paramount stock pact will be a steep surge in the number of films turned out by these lots. If voluntary split-up of the RKO-Paramount stock pact will be a steep surge in the number of films turned out by these lots.

No longer able to count on their theatres for consistent moneymaking, the accent is already falling on distribution. The urge to volume business in the form of film rentals showed up at last week's Paramount studio huddles when Barney Balaban, company pres., ordered production to be gunned to 25-30 films for the 1949 output. Par needs more films because the picture will be depending on sales alone and the greater the (Continued on page 24)

## **JOHNSTON'S PLEA TO COAST EXECS**

## **MPAA Prexy Sounds Off After Tour of H'wood Film Studios**

Hollywood, March 8. America is in for pix that are "more adult," in Eric Johnston, head of the Motion Picture Assn. of America, has his way. Johnston has just completed touring the film studios, where he made repeated pleas for producers to raise their sights on film content by seeking a more mature treatment of story and presentation. America, he emphasizes, is growing up, and films must catch up with that "phenomenon."

Johnston made a series of speeches at all studios, addressing hundreds of execs. He has told them that he believes declining theatre patronage is partly due to (Continued on page 24)

## **WW's 20G Offer —For CBS Vaudeo**

Walter Winchell has been offered \$200,000 a week to emcee a once-weekly half-hour television variety show on CBS-TV. It would, in effect, be a Winchell package, with talent coin to be over and above the 20G weekly WW fat.

Winchell, still in Florida, is reportedly seriously mulling the offer, proffered on behalf of the potential bankroller by Irving Mansfield. Latent is keeping the client anxious under wraps pending further talks.

Couple of possible snags would have to be ironed out first. There's a question whether or not Kaiser-Frazer, WW's A-1 Sunday night bankroller on ABC, has first call on his video services. And since Winchell is under contract to ABC, the question of whether that network's exclusive on the comments he extends into television would have to be settled.

## **Hard-to-Get Names Now More Amenable To Comm'n? Tieups**

Hard-to-get names are now more agreeable to plugging commercial agencies, for a fee, according to Jules Alberti, head of an endorsement outfit that secures these celebrities.

Alberti, ex-bandleader and nephew of the late comedian (Continued on page 38)



# TELEVISION

## TV AS SHOW BIZ TONIC

Video's pace is exceeding schedule, which in turn is propelling talent sooner into the newer medium than it thought. This in turn must force that coast-to-coast coaxial long before '52 or '53. It's a safe inside show biz bet that by midsummer 1950 both coasts should be coaxed.

Showmanship-plus, video is a tonic to the entire business. There are many veterans in the trade, who have since been concerned because of "the manner we have started to live off our own fat." Others have gotten better and observed that "we were dying on the vine." Tele is getting them back on the beam.

There's no gainsaying that pix and radio were in trouble without TV. Video may be the tonic to revitalize all of show business. Maybe its invasion in A.M. budgeting don't make TV the broadcasting industry's delight, but TV may prove the stimulant to many another phase of show business.

That long-nursed dream about vaudeville's comeback has a good chance for achievement, judging by the amount of playing time existent today. New values may emerge—how knows? Certainly the intangible that is yet to come may be the headline of tomorrow. We already see puppeteers blossomed into headliners. Emcees of amateur programs make like Belascos. Vaudeville is starting to make for monopoly. One or two undeniable talents stand out. But the intangible something new, the unpredictable, has yet to assert itself.

History shows that the burlesque dollar wheel gave way to vaudeville. Vaude was eclipsed by pictures. Then came the talkers to further bolster the picture business. Radio didn't kyo pix, but pictures did kill the radio. The picture business, on the other hand, progressively new medium spawns fresh stars, and television likewise should create potentially new marquee values.

What's the good of being in a creative business if we lose the excitement or the ability to attune ourselves to a brand new medium? Television may prove to be the most forward thing that has happened to show business in a generation.

## Sears Balks at Fox-Wisconsin Dualing Red River with Paleface

Grad Sears, United Artists' prexy, declared war on Fox-Wisconsin Monday (7) night with prints of "Red River" when he transferred the film from the former's Milwaukee office to the latter's. Sears declared he "will not tolerate" "Red River" being run in any territory "being billed with the season's other big picture."

(In Milwaukee, Gordon Hewitt, Fox-Wisconsin film buyer, said he was out of town when the booklet was made and had ordered the two films played separately in the tubes as soon as he got about it.)

(Paul Lazarus, Jr., exec aide to Sears, replied that he had had no word of a change in booking from Hewitt, but had no desire to withhold films from the circuit as long as it didn't "abuse" them. Lazarus added, however, that it wasn't only this particular instance which UA was objecting, but a growing practice nationwide, among the circuits to alter away from UA. He pointed to "Paleface" and Samuel Goldwyn's "Enchanted" as films mailed in Fox West Coast houses and "Paleface" and "Snake-pit" being double-billed in a Chicago theatre.)

The Howard Hawks production was scheduled to open today (Wednesday) in the first of 14 subsequent houses in Milwaukee. (Continued on page 18)

## SELZNICK'S FOREIGN MARKET MOPUP YEN

While personnel changes continue to take place in David O. Selznick's domestic distribution setup, producer is strengthening his foreign forces and lining up worldwide sales drive to get all the coin from overseas. A good many recent Selznick films are yet to be liquidated in large foreign markets. Selznick is aiming to reduce these spots as far as possible within the company terms, who is vacationing in Florida. Selznick is expected to stay in another week, Mrs. (Lorena) Mayer's mother is also wintering in Miami.

Party arrived in N.Y. via the Coast Monday (7) via Boston where Mayer underwent a periodic checkup.

## Mercury Evicted

Orson Welles' Mercury Productions was ordered the Mercury lot, where it had been occupying quarters, which it sublet to a dramatic school.

Nassours declared they didn't want a school on their lot.

## Lichtman Into Schenck's SAT

At 20th Studio?

Al Lichtman, it is understood, is being groomed to step into the shoes of 20th-Fox studio exec Joe M. Schenck when the latter leaves the company to devote his full time to his theatre holdings.

Lichtman, former member of Metro's studio exec board, arrived in New York from the Coast Monday (7) to assume his new duties as liaison between the studio and 20th. What those duties are to be have not been clearly defined by 20th prez Sydney P. Skouras, but with Lichtman's long experience in the industry, capped by his tenure at the Metro studio, it is believed he would be a logical successor to Schenck. Later he is being sent to the United California circuit, of which Mike Nantz is now a part owner, and wants to be a part owner, and wants to be a part owner.

## Mayers Visit Schenck

Louis B. Mayer, Metro's studio head, his wife and Howard Stark, chief publicity manager, pushed off for Miami Friday (11) after their New York business trip. They will visit Nicholas M. Schenck, company terms, who is vacationing in Florida. Schenck is expected to stay in another week, Mrs. (Lorena) Mayer's mother is also wintering in Miami.

Party arrived in N.Y. via the Coast Monday (7) via Boston where Mayer underwent a periodic checkup.

## DIRECT YOU COME OF STUDIO CRISIS

London, March 8. As a direct outcome of the British studio crisis, the government is faced with no alternative but to cut the quota for British films in the second year of the 1948 Films Act. It's understood on highest authority that close advisers to Harold Wilson, Board of Trade prexy, are suggesting the second year quota should drop to 30 or 35%.

In any event, a minimum cut of 10% is regarded here as a certainty and is unofficially admitted, though with some reluctance, by production and labor interests.

(Further details on acute British film status at the Board of Trade next Tuesday (15), when various industry groups will indulge in a quartet of tug-of-war. Although at this gathering numerical strength will rest with the producer and union reps, the tactical situation is unquestionably, with the exhibitors who are seeking a 20% cut in the quota.)

Decline in feature production during the past few weeks rules out any question of restoring 45% quota, even though this is being operated at the cost of large-scale relief and even largescale default.

Formal announcement from the Rank Organization, following the closing of the Gainsborough-Shepherd Bush studios, that production will be restricted to 25 per cent, with an all-round budget of £10,000, makes a quota revision once imperative.

Fortcoming a quota to cut represents a major triumph for the C. (Continued on page 18)

## MARVIN SCHENCK MAY SHIFT TO M-G STUDIO

Marvin Schenck, eastern studio rep for Metro, may shift his base to Culver City. An exploratory trip of several months, commencing some time this spring, will determine whether the vet Loew's showman will follow another "L" picture, "Enchanted" Thru—the production phase of Schenck's "Snakepit."

Schenck has supervised stage shows, talent, story properties, scouting, plays, etc., since shifting from the Loew vaudie phase in New York to representing the Metro studio adjunct. He recently was elected a trustee of Loew's, Inc.

## National Boxoffice Survey

Lent, H.O.s Hit Biz—'Smith,' 'Wives,' 'Honeymoon,' 'Joan,' 'Command,' 'John' Big Six of Week

Lenten season apparently is being left in the rear, more than at any time since before the war, with many city centers suffering this season's first big week-end drop.

"Arlene's Nightingale" (Par) continues top grosser for second week in succession while "Letter to Three Wives" (M-G) has slipped into second position. Both are getting big red coin being racked up.

"My Darling Clementine" (Par) continues top grosser for second week in succession while "Letter to Three Wives" (M-G) has slipped into second position. Both are getting big red coin being racked up.

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## Century Circuit (Schwartz) Aims To Upset Loew-RKO's N.Y. 'Protection'

### RKO's Double-Trouble

Hollywood, March 8. For the second time in six months, RKO is hearing about a similarity between a sequence in its picture and that of an indie. RKO lodged a protest with indie chief, Stanley Kramer, that sequence in which gangsters beat up Kirk Douglas is similar to footage in RKO's "Set-Up." Robert Ryan star. Similarity was claimed after "Champion" had screened for RKO execs. Kramer is suggesting the second year quota should drop to 30 or 35%.

## Fabian-Gamble Have \$5,400,000 For U.A. Purchase

While no price has been discussed yet, the \$5,400,000 valuation of United Artists' stock owned by Mary Pickford and Charles Chaplin would prove no stumbling block to a deal for purchase of the company by the exhibit syndicate which Sil Fabian and Ted Gamble have been discussing.

Fabian has been in prolonged huddles in New York during the past week with Arthur W. Kelly, U.A. exec, who reps Chaplin. Kelly is expected to go to the Coast later this week to confab with Chaplin on the deal. Gamble, who has been at his home in Portland, Ore., and in Los Angeles for some time, is expected to arrive in New York this week.

### Jose Ferrer's 'M' Remake?

Jose Ferrer is being sought by Seymour Nebenzahl to star in "The Lady of the Shalott," a picture to be made in the U.S. by Metro. Ferrer is being sought by Seymour Nebenzahl to star in "The Lady of the Shalott," a picture to be made in the U.S. by Metro.

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Radical change in the entire system of theatre booking in the New York metropolitan area is threatened by a multi-million-dollar suit against Loew's and RKO. Schwartz and most of the major distributors reportedly being readied by the Century chain, Fred Schwartz, Century topper, is understood determined to upset the traditional setup which gives the Loew and RKO houses priority on product throughout the area.

Indie circuits have long squawked against the predominance of the two affiliated who, which forces other houses to follow. In the past couple years, under the pressure of anti-trust proceedings in other areas, such as the Columbia in Philly, clearances have been trimmed somewhat, and a small number of more important indie houses have been permitted to play day-and-date with the major circuits.

Schwartz has long contemplated last year's deal with Loew's, but with business in most of his houses good, he has hesitated at the move. Schwartz, along with RKO's Loew, had begun to accept it as most inevitable. Now he is (Continued on page 20)

## ROSEMAN, BYRNES IN ON 20TH'S D.C. TALKS

Washington, March 8. Spross Schwartz, 20th-Fox president, slipped into Washington last week to join several of the settlement talks now taking place between the studio and the Dept. of Justice. Among the other participants in the huddles were William Fox, president of I. Roseman and ex-Secretary State James F. Byrnes who left for the U.S. Supreme Court, appealing a substantial number of theatres. New offer was worked out by Schwartz and Byrnes, who is being sought by Seymour Nebenzahl to star in "The Lady of the Shalott," a picture to be made in the U.S. by Metro.

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# EDWELL OF PAPARAZZI ALL STROG POSITIVE, P. PARCOURTLY P. P. DIST. KIB

With Paramount's plan of reorganization earmarking the main cash assets of the parent company as heading for the new distribution unit, the studio will shove off into new operations Jan. 1, 1950 with hard-core which may hit an unprecedented total of \$250,000,000. In all, the lot will have in its coffers some \$110,000,000 in current assets, making it the financially "the strongest company operating a studio in the industry," according to Edwin Weist, important Paramount director.

Moreover, the studio will have a past history of consistent money-making operations which, projected in the future, should guarantee annual profits of \$7,000,000 or more. In the first nine months of '48, its take was \$4,495,000 while the 1947 year totalled \$10,735,000. Paramount believes the net will rise in the next couple of years.

Under the new theory chain, it will have some \$10,000,000 in cash assets spread through subsidiaries and \$100,000 working capital in the top company. Additionally, it stands to get an approximate \$7,500,000 or so more cash prior to its takeoff from the sale of theatres under the decree.

Wall theatres and land are listed at \$37,055,414 book value and investments in partnership circuits at another \$4,841,302, these figures represent only a fraction of the true or replacement value. Paramount, the Balaio & Kane subunit alone is regarded as worth more than \$37,000,000. To further pull the discrepancy between book and actual value, Paramount took \$6,500,000 in profits from the paid chains during 1948 and the

(Continued on page 22)

## UNITED PAR THEATRES IS NEW COMPANY TAG

Maintenance of Paramount's present management for the new production-distribution company is under the Balaio & Kane organization. The new board will consist entirely of individuals who are directors or officers or employees of the old parent company. Barney Balaban, Par's pres, will be elected president of the new company.

All that is now required is two-thirds approval by Par's present stockholders. Show of hands will be asked at an annual meet slated for the home office on April 15. When the greenlight is given, certificates of incorporation, probably in New York, will be filed. They will authorize issuance of 4,500,000 shares of stock apiece at \$1 par value.

Present name change to United Paramount Pictures, "possibly with some variation," will be the tag for the new distrib unit. The theatre chain

(Continued on page 22)

## 4 Outsiders Join Par Trio on New Theatre Bd.

The new Paramount Theatre board's company of directors carries over to it a triumvirate of executives from the old parent company. Walter Gross and Robert O'Brien besides taking up biggie from the old interests. The quartet will be John A. Coleman, E. Kilborn Gersten, William T. Clibborn and Victor Marshall. Selection of the seven-man board has been approved by the Government and the Coleman, formerly chairman of the board of governors of the N. Y. exchange, is partner in the firm of Adler Coleman & Co., stock brokers. Gersten is prez of the National Board of Fire Underwriters. Kilborn is head of Flannery Bott Co. of Pittsburgh, and Marshall, prez and director of Western Union.

Goldenson, who has headed the theatre chain for over 10 years, will be elected president of the new chain. He, O'Brien (secretary) and present Par setup and Gross (general counsel of the theatre subunit) will hold office for one year; Gersten and Clibborn for two years; Kilborn and Marshall, one year.

Under the decree, majority of board must at all times consist of persons who have had to do with the old Paramount as either officers, directors or employees.

## Foreign Averaged 30%

Despite the much-advertised decline in foreign remittances, the Paramount prospectus demonstrates that results have consistently held to about 30% of worldwide revenues—averaging 30% in the overall totals for the past four years. The 30% ratio, incidentally, is the same as the first nine months of 1948 although Par switched during the year to scoring domestic remittances rather than rentals earned abroad.

In 1948, \$47,800,000 came from the U. S. and Canada, \$20,700,000 from overseas. Overall totals are domestic, \$59,000,000 foreign, in '48; \$55,100,000 domestic, \$23,600,000 foreign, in 1947; and \$59,000,000 domestic, \$15,400,000 foreign, in first nine months of '48.

## Wanger's \$370,000 To Date From 'Joan' On Its Broadway Date

The \$250,000 guarantee—possibly the highest in Broadway history—which City Investing Co. gave Walter Wanger to get "Joan of Arc" into the Balaio & Kane long since been paid off, it was learned this week. Producer, as yet, has not received the \$370,000 in rentals from the house. Pic is currently in its 17th week. The production is running about \$75,000. While this indicates exceptional business, "Joan" stands little chance of catching up to at least three other top grossers in the Victoria's sister house next door, City Auditor. Sam Goldwyn's "Best Years of Our Lives" in 39 weeks there threw off \$1,000,000 in rentals. "The Best Years" paid out over \$600,000 and "Wonder Man" over \$500,000.

Produced in New York, the entire cost of the advertising campaign paid out of his rentals, which reached \$154,000, Wanger still leaves a heavy net on a long run.

## WILBERT SHIFTS INTO ROXY'S PUB-AD SPOT

Christy Wilbert, 20th-Fox advertising manager since 1947, was tapped this week as new ad and public relations chief for the Roxy Theatre. N. Y. 24th Broadway house. He succeeds Homer Harmon, who resigned last week after 11½ years with the theatre.

Wilbert has been with 20th since March, 1936, in the ad-publicity department. His successor has been named by veepee Chas. E. Elmfeld and the post is still wide open, but it's expected the job will be taken by veepee Chas. E. Elmfeld's assistant for the last several years. Harmon, who was with the Famous Players-Lasker circuit in St. Louis before joining the Roxy, plans to announce his future plans of leaving his return from a vacation.

David Goldstein is another new addition appointed as publicity exec with Ulrich Bell.

## Par Theatres Vs. Distrib Profits

Earnings of the Paramount theatre wing of the company as compared to its distrib unit is broken down for the past eight years in the Paramount prospectus. Analysis of the figures shows the exhibition end bringing in about 60% of company's total profits in the past eight years, breakdown gives the distrib end the take on Famous Players-Candor, 27th-theatre circuit, since the chain goes to the new distrib company. Figures are as follows:

Year	Theatre Net	Distrib Net
1940	\$2,089,000	\$2,400,000
1941	4,097,000	5,109,000
1942	5,581,000	8,563,000
1943	6,581,000	8,563,000
1944	7,838,000	6,903,000
1945	7,421,000	8,004,000
1946	20,498,000	11,417,000
1947	17,505,000	10,735,000
1948 (9 mo.)	10,976,000	4,495,000

Under the decree, majority of board must at all times consist of persons who have had to do with the old Paramount as either officers, directors or employees.

## TV Hurting Pix B.O. -1%-Gallup

Audience Research Institute, headed by Dr. George Gallup, estimates in a bulletin to its clients Monday (7) that video is currently cutting into boxoffice receipts by the effect of the industry states that about 500,000 admissions weekly, equal to \$194,000 in wickets, are now being lost to TV.

About 1,000,000 people are now being classified as regular televisioners, ARI asserts. It points out that the current rate of set buying the cut into films will become increasingly apparent. "This assumes," ARI points out, however, that the industry will do nothing more to combat this growing problem than is evident now. Undoubtedly by that time (1950) combative steps will have been taken to lick the trend or join the competition.

ARI data are based on interviews. Outfit figures average weekly attendance in January as having been 67,000,000 persons. At the same average weekly attendance, the average weekly tax income, 48.3c, the 500,000 admissions lost to TV amount to \$194,000, research outfit states.

Broads of video have been too slight, even in heavy TV areas, to permit theatre owners to make really accurate measurement of their size, ARI states, adding: "Too many other factors influence boxoffice—differing drawing power of the industry, whether the competing forms of entertainment, etc. For that reason, comparison of boxoffice levels in TV areas and in non-TV areas is still unlikely to reveal clearly the effect of the video threat."

ARI estimates the admission loss due to TV in the New York area (within a 40-mile radius) at 210,000 per week.

**TV Not Keeping Kids From Pic**  
Teen-age school kids, to whom the film industry looks as the source of its future moviegoers, are not being kept away from the theatre as a result of television. That was the consensus of the panel and audience at a Youth Forum sponsored in New York Saturday (5) by the National Youth Conference. Most of the speakers agreed that interference with the established pattern of filmery attendance and that also inspires, rather than detracts from, reading habits.

Most of the speakers, however, agreed that the video threat has found that TV, particularly towards the middle of the week, offers little entertainment to keep setworkers at home.

## 'Joan' Grosses \$1,198,000 To Pace Feb.; Red 'Witch' 2d, 'Wives' 3d

The Feb. 9 boxoffice winners in February, in order of showing, are: "Joan of Arc" (RKO), "Wake of Witch" (Rep.), "Letter 33 Wives" (20th), "Snake Pit" (20th), "The Sign of the Cross" (M-G), "Whispering Smith" (Par).

"Joan of Arc" (RKO), "Wake of Witch" (Rep.), "Letter 33 Wives" (20th), "Snake Pit" (20th), "The Sign of the Cross" (M-G), "Whispering Smith" (Par).

"Joan of Arc" (RKO), "Wake of Witch" (Rep.), "Letter 33 Wives" (20th), "Snake Pit" (20th), "The Sign of the Cross" (M-G), "Whispering Smith" (Par).

## SIMPV Doesn't Want To Be 'Misinterpreted'; Has Minor Beefs on Par Split

Last-minute switch in plans which saw the Society of Independent Motion Picture Producers intervene in court square against certain aspects of the Paramount consent decree last week resulted from a last-minute change in interpretation of the decree. While most aspects of the decree were acceptable to SIMPP as indicating competition in exhibition, it specifically objected to court approval of the new Par chain of as many as 650 theatres.

While the chain would be totally divorced from the production company, an independent circuit of that size "offers every opportunity for monopoly," it was felt by Robert J. Rubin, SIMPP counsel, who flew in from the Coast for the hearing Thursday (3) prior to signing of the decree. The three-judge statutory court in New York City is now in session.

SIMPV plan now is to carefully police enforcement of the decree and to raise a holler in the court if, at any time, it feels that Par is giving any other of the defendants are not living up to the letter of their agreements with the court. Justice. Aim of the indie producers' association is to maintain the greatest possible amount of competition between exhibitors in order to keep up rentals on indie product.

Fact that the wording of the Par decree is rather sparse, with the word "shall" not appearing in it, is felt by Rubin to be advantageous. He feels that the Par New York unit will be held in check by that way than if the restrictions were very specific, thus by indication permitting the indie circuit to engage in any activity which was not in detail prohibited.

Ellis Aron, SIMPP's lawyer, who has been handling some persons' business in the south, is due in New York this week. Announcement is expected within a few days of the opening of the Society's headquarters in Radio City.

## STILL HERE

Henry Morgan



## Down Only 8 1/2% from 1946 Peak?

With Eric Johnston and his Backs at the Motion Picture Assn. of America engaged in a campaign to convince the public that film businesses prosper despite the pessimistic statements of Hollywood during the past year, the industry has been subjected to a spate of statistics from the past month or so. One of the most reliable is Johnston's oft-repeated statement that film rental of major companies are down only 8 1/2% from the peak year of 1946. MPAAs claims that the figures on which this info is based are condensed and will not disclose details.

Many industries familiar with the financial side of the business have hoisted eyebrows in surprise at Johnston's 8 1/2% figure and what statistics are publicly available would tend to support their doubt. Major companies' regular financial statements are difficult to come by because they come on fiscal years ending at varying times. In the last two weeks, however, both Paramount and RKO have made a large number of statistics public in proxy statements issued in connection with divorcement of theatres under consent decrees.

Figures are given for calendar years '45 to '47 and first three-fourths of 1948. By projecting the '48 figures to a whole year in order to make a comparison and combining the RKO and Paramount figures (since the two companies are fairly representative for the purpose), the drop in film rentals from 1946 to 1948 was about 17%. On the other hand, the slide from '46 to '47 was only about 14 1/2%.

Admissions received from their theatres by the two companies dropped 13 1/2% from '46 to '48. Decrease in admissions from '46 to '47, however, was fractional, amounting to less than \$1,000,000 from the combined \$154,845,000 receipts of the two companies.

## Shine Quietly Negotiating For Consent Decree In Buffalo Court

Buffalo, March 8. Consent decree in the Schine case is in the making. It was learned last week that the quietly filed in Federal court at most a month ago. Paper work of the judge granted a 30-day postponement of all pending proceedings because of preliminary negotiations between Schine counsel and Herbert Bergson, assistant attorney general in charge of anti-trust division of the Dept. of Justice.

Settlement of the Schine suit via agreement between the Government and the defendants and the court would leave the pattern in the overall anti-trust suit against the major companies, to that is, Paramount, and RKO have already arrived at consent decrees and others are in the making.

Government's action against the Schine circuit with its 150 theatres in five eastern states is considered of virtually equal importance to the anti-trust battle against the majors. Efforts by the Dept. of Justice to break up the chain went to the Supreme Court last year.

(Continued on page 19)

## Tom Clark Amenable To an All-Industry Arbitration System

U. S. Attorney General Tom Clark has already indicated a willingness to call an all-industry conference to establish a uniform arbitration system. Clark would sun-wine the conflict in the industry by he has all anti-trust decrees in permanent suit on the way. He and his staffers, it is said, are opposed to the arbitration system favored by the majors because of certain objectionable features, but there is no D of J feeling against an arbitration plan as such.

Their Owners of America in (Continued on page 20)

## Big Payoff as McGuinness Exits M-G After 16 Years

Hollywood, March 8. James K. McGuinness, controller-in-chief on the Metro lot, arrived at a settlement of his long-term contract, which had been in a state of limbo for approximately \$2,000 a week. Understood the McGuinness departure is the result of differences of opinion with Dore Schary on subject material.

McGuinness had been with the studio for 16 years, moving over from the old Fox lot, where he was a member of the production unit. For a time he was a producer and story editor but became executive-chief writer. McGuinness, 42, named executive producers two years ago.

## Par's Stock Dip

Paramount common stock has been showing weakness in the N. Y. stock exchange since discussion of the terms of settlement of the Schine case. In the last week, in the face of a rising trend on the exchange both yesterday (Tuesday) and the day before, the stock dropped 1/2 point on each day, closing at 20 1/2. It is believed that the week-end drop was due to the announcement on the ownership of the stock of the Schine circuit, which is an investment failure. RKO stock, on the other hand, without these repercussions, has remained at a record of a settlement.

## Brit Com' Freeze Hits 'H'wood AFL

Hollywood, March 8. The Hollywood Federation of Labor Film Unit Council told Motion Picture Assn. of America prez Eric Johnston and Paramount veepee Y. Frank Freeman that it would call in the entire AFL, if necessary, to day buyout the frozen coin restrictions which are causing studio unemployment. At a Monday meeting at the Beverly Hills hotel, both sides agreed the lack of return from the industry is one of the principal reasons for idleness.

However, despite its threat to (Continued on page 22)

## Par Expects Stress That, If Needs Be, Both New Cos. Can Add Theatres and/or New Studio

The new Paramount production company, if the studio arises, can go right back into the exhibition business without first obtaining the consent of the Federal Trade Commission. What's more, the new theatre chain, if it feels the need for a future in a new studio and make pictures. These two features of the consent decree are the subject of a recent interview with Leonard Goldenstein, pre-to-be of the theatre chain, Austin Brown, veepee and general counsel; Edwin Weiss, Paramount attorney; and Robert O'Brien, Paramount secretary, holding down the fort.

While divorcement is a disadvantage, Weiss said, "the new company is completely protected because it has the right to buy theatres if it needs them." "This is an absolute right not subject to court approval," he went on.

## DEGREES INHIB SHIFTS OF ONE END

Distrib-owned showcase theatres, long held by the major companies, are the show cases of the industry are nearing the exit point. In the opinion of exhibition execs. Not only are the show cases being eliminated by consent decrees into which the majors are entering, but by the changing character of the exhibition scene—principally the growing geographic decentralization of theatres.

The two consent decrees negotiated so far—RKO and Paramount—make no specific prohibition against acquisition by the producing companies of showcases. As pointed out by Par counsel Edwin Weiss last week, the company can acquire location of any kind without obtaining court approval.

There's a big hurdle in that regard, however, so far as without midtown houses of the present conventional showcase type are the show cases of the industry. Whatever decrees state that whatever theatres the divorcement companies acquire cannot have been formerly owned by their own affiliated circuit or by circuits held by one of the other defendant companies.

That leaves a producing company two alternatives. It can acquire a house from an independent, or it can build one. Both are unlikely possibilities. In the first place, a great many of the first-class midtown theatres which would be desirable belong to dudant companies and are thus eliminated. And, whatever together with the fact that they are very unlikely to be available for purchase or lease. Indicated by the fact that their (Continued on page 22)

## SCHWALBE MEETS WITH PAR SALES EXES

Hollywood, March 8. Al Schwalb, with five divisions and one Canadian sales manager, is in the midst of a tour of work out distribution plans for p viewed last week at Paramount headquarters. At the head of the line with the general sales manager were Hugh Owen, Eastern-Southwest division; J. Donohue, central; Harry H. Goldstein, Mid-Eastern; George A. Smith, Western; Harold Richworth, Midwestern; and Gordon Lightstone, Canada.

Also participating were Ted O'Shea, assistant general sales manager and Oscar Morgan, shorts sales head. Prexy Barry Blumberg, the day buyout of the Y. Frank Freeman and Harry Ginsberg, then planned to N. Y. Monday.

Before heading east, Balaban indicated Paramount would likely exhibit the new production schedule during 1950-51. He also announced the 1949 program of 21 pix may be marketed, if increased, if right stories are found.

## View-Versa, the theatre company can go right back into the exhibition business without first obtaining the consent of the Federal Trade Commission.

What's more, the new theatre chain, if it feels the need for a future in a new studio and make pictures. These two features of the consent decree are the subject of a recent interview with Leonard Goldenstein, pre-to-be of the theatre chain, Austin Brown, veepee and general counsel; Edwin Weiss, Paramount attorney; and Robert O'Brien, Paramount secretary, holding down the fort.

While divorcement is a disadvantage, Weiss said, "the new company is completely protected because it has the right to buy theatres if it needs them." "This is an absolute right not subject to court approval," he went on.

## Metro and B See Par Settlement Aiding Their Non-Monopolistic Pleas; 20th's Own Negotiations

### Moskowitz's Loew Stock

Washington, March 8. Charles C. Moskowitz, Metro's veepee and treasurer, has bought a 2,000-share block of his company's common stock. Moskowitz now holds 3,500 shares of Metro common.

### Indie Chaims Yen RKO's N.Y. Houses

Howard Hughes will recoup the bulk of the \$9,000,000 which he paid Atlas Corp. for control of RKO in present offers for the same company stock stand. Following designation last week by Hughes of Merrill Lynch, Pierce, Fenner & Beane and The First Boston Corp. to receive bids from prospective purchasers, opening negotiations indicated that control of the new theatre chain will go for less than \$4 million.

Figure of \$4,500,000 was set in an option which still holds for Atlas at the price which the investment company would pay if no better offers were made to Hughes. However, it now said that the sum bears no relation to the actual value of the stock but was merely given as an arbitrary "ceiling" figure by dividing in half the \$9,000,000 undered by Hughes.

Interest in acquiring the circuit has been considered, it is further said, and designs for handling the same have received requests for complete details from a number of indie circuit operators throughout the country. One offer has already been (Continued on page 18)

## PAUL LAZARUS, SR., IN CRITICAL CONDITION

Paul Lazarus, Sr., is in serious condition in St. Joseph's hospital, Kansas City, Mo., following a brain hemorrhage suffered on Thursday (2). Lazarus has been contract manager and a sales exec with United Artists since the company was founded in 1919. He is the father of Paul Jr., executive since 1934. Lazarus came on his way to Albuquerque with his wife for a month's vacation when he keeled over. Lazarus had been on his way to New York the same day from his father's vacation, planned to his father's bedside, but was accompanied by his brother Ted.

## Col' Board's Resolution Of Brise To Prexy Cohn

Simultaneous with filing of the minority stockholder action protesting the board's new contract, the Columbia board passed a resolution of praise last week for the studio's first year. The president of the studio, and his production staff were thanked in the resolution for the high quality of pictures recently completed, and for the schedule of pictures. The resolution also mentioned the annual meeting stages at the studio.

(Continued on page 22)

## Sliming of the Paramount consent decree last Thursday (3) by the Federal Saturday Court.

officially hailed by the two chief holdouts—Metro and Warner Bros., as a break for them. While 20th-Fox, still seeking its own peace, was non-committal, lawyers for M-G and WB gave every indication that they believe the settlement improves their chances of beating the Government on its divorcement suit. They are making the point that every decree voluntarily entered into by the Dept. of Justice's case on monopoly.

Their strategy on the three-hour long wrangling which preceded the decree's taking was to lie low and let the other rap the settlement. The board protested that the decree by such diverse industry groups as the Little Theatre—Columbia, United Artists, and the University; Society of Independent Motion Picture Producers; Theatre Owners of America; and several exhibs played up the fact that the settlement is a victory as highly suspect by outside interests.

### 864 Question

Bolled by the court in certain respects still unanswered—was the 864 question: Does the Paramount decree really is a victory for the competitive selling? Both the Little Theatre and TOA said yes; Louis B. Mayer and the Little Theatre, going so far as to charge the Government and Paramount with "deceit." (Continued on page 22)

## Minority Stockholder Cohn Protests Col. Prexy Cohn's New Deal; Sues

Stormy annual meeting of Columbia Pictures, held on Feb. 8, came to its first major crisis on Friday (4) when minority stockholder David Cohn filed suit in N. Y. court to force the company and its directors. He charged the board is "incapable of handling the company's affairs due to president Harry Cohn's domination."

Holding 1,152 Columbia shares, plaintiff Cohn objects to prexy Cohn's Feb. 8 employment pact, which calls for a \$24,000 weekly salary for an indefinite period plus \$300 weekly expenses. He is suing to set aside the pact. Suit blasts a feature of the ticket which permits Cohn to give six months' notice to the company to terminate the contract. As approved at the stockholders' convocation, the Cohn wage agreement was a part of the Feb. 8, 1948. Previously the company had been on a week-to-week salary basis since 1945.

Action comes as no surprise since Cohn has been a constant thorn in the side of the board, threatening the annual meeting, threatening to test the validity of Cohn's contract, and threatening to sue. In the past, Cohn has made vicious objections at the convocation, the protesting faction was mustered to force Cohn to resign after the salary agreement, in contrast to the approving 33,062 shares.

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(Continued on page 22)





# ROARING



## NATIONWIDE FURORE!

Did you see Life Magazine's double-spread photo of M-G-M's Coast Conference with all the might of its stars and production genius gathered together before the press correspondents of the world! Just part of a nationwide deluge of publicity! M-G-M leads the industry forward into a new golden era of showmanship and security!

Nothing like it in the entire history of our industry! The nation knows that film business is on the march, spearheaded by the Roaring Lion! Read the amazing list of product on next page either completed or in work. That's M-G-M's Prosperity Plan told in courageous and optimistic action! Join!







# Lent Putting Dent in Chi, But 'John' With Weik-Rascals \$55,000, 'Tatlock' \$16,000, 'Bandit-Godfrey Unit 45G, 2d

Chicago, March 8. Lent is really putting a dent in Chi Loop hits, with the last week's take also way off. Trade picked up a little Friday, but pre-opening over the weekend did not help much. Best opener appears to be "John Loves Mary" (WB) plus Harmonica Rascals on stage at very fine at \$55,000. "Godfather" (WB) looks okay \$13,000. "Tatlock's Million" (at State-Lake) is nearing minor \$10,000. "Valley Hills" at United Artists also is barely fair with \$14,000. "State Department" (WB) at Garlick might hit near \$8,000.

**Estimates for This Week**  
 "John Loves Mary" (WB) (2nd wk.) \$55,000.  
 "Tatlock's Million" (WB) (2nd wk.) \$16,000.  
 "Bandit-Godfrey Unit" (WB) (2nd wk.) \$14,000.

**Chicago (B&K) (1,500; 50-90):**  
 "Hamlet" (U) (15th wk.) Best \$8,000. Last week, \$8,700.

**Chicago (B&K) (1,500; 50-90):**  
 "John Loves Mary" (WB) plus Harmonica Rascals and Lawrence Walk orch onstage. Fine \$55,000. Last week, "Don Juan" (WB) with Mills Bros. (wk.) fine \$45,000.

**Chicago (B&K) (1,500; 50-90):**  
 "State Department-Fine No. 649" (FC) and "Alaska Patrol" (FC) both \$12,000. Last week, "Valley Hills" (WB) and "Background to Danger" (WB) (reissues) (2d wk.)

**Grand (RKO) (1,500; 50-90):**  
 "Act of Violence" (RKO) (wk.) \$12,000. Last week, "China Girl" and "Valley of Sun" (RKO) (reissues) (2d wk.) \$8,000.

**Orion (Essaness) (3,400; 50-90):**  
 "Kissing Bandit" (M-G) (wk.) with Art Landry Talent (wk.) \$12,000. Last week, "Don Juan" (WB) with Mills Bros. (wk.) \$11,000.

**Paramount (RKO) (2,000; 50-90):**  
 "Bait" (RKO) (wk.) \$12,000. Last week, "Bait" (RKO) (wk.) \$12,000.

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 "Bait" (RKO) (wk.) \$12,000. Last week, "Bait" (RKO) (wk.) \$12,000.

## Broadway Grosses

**Estimated Total Gross \$545,000**  
 (Based on 10 theatres)  
**Last Year \$985,000**  
 (Based on 23 theatres)

## Carle Ups 'Alaska' Hot \$24,000, Indpls.

Indianapolis, March 8. Public is showing plenty here this week, first-run hits ranging from good to excellent. Carle band is helping "Alaska Patrol" to hefty take at Carle. "Wake of Command Decision" (WB) "Sun Comes Up" at Loew's are okay.

**Estimates for This Week**  
 "Carle Gamble-Delle" (2,000; 60-90) "Alaska Patrol" (FC) with Frankie Carle and others, onstage. \$24,000. Last week, "Wake of Command Decision" (WB) with Eddy Duchin orch. (Mono) plus

**Indiana (G-D) (3,000; 44-65):**  
 "Wake Red Witch" (Rep.) (wk.) \$13,000. Last week, "Yellow" (20th) and "Miss Mink 1949" (4th wk.) \$12,000.

**Carle's (Loew's) (2,450; 44-65):**  
 "Sun Comes Up" (M-G) and "High Fury" (Ind.) Fine \$12,000. Last week, "Command Decision" (WB) (2d wk.) \$8,000 in 6 days.

**Lyric (G-D) (1,600; 44-65):**  
 "Live with the Family" (WB) and "Parole, Inc." (ELI) Tepid \$5,000. Last week, "Yellow" (20th) and "I Cheated the Law" (20th), \$6,000.

## Frisco Puts Out Carpet For 'Bad Boy; Plush 20G; Jesse James' Grabs 15G

San Francisco, March 8. Variety Club benefit is boosting first week of "Bad Boy" at Loew's Paramount via extra publicity. It will wind up with a strong session, "Parole, Inc." (ELI) and Barbara Britton on opening day of "Shot Jesse James" at Orpheum. "Bad Boy" took week of near \$15,000. "Estimate Every Sunday" started week at \$16,000.

**Golden Gate (RKO) (2,244; 74-81):**  
 "Joan of Arc" (RKO) (6th wk.) Around \$12,000. Last week, \$12,500.

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## 'Wives' Winning \$20,000, Denver; By Night' \$9,000

Denver, March 8. "Letter to Three Wives" shapes standout new entry this session, doing well in two weeks. "Walked By Night" looks good at Paramount.

**Estimates for This Week**  
 "Broadway (Cinema) (1,500; 35-74): "Enchantment" (RKO) 4th wk. Slim \$5,000. Last week, \$4,500.

**Denham (Cockrell) (1,750; 35-70):**  
 "Letter to Three Wives" (20th) and "Parole, Inc." (ELI), day-date with "Walked By Night" (WB) and "Last Week" (Chicken Every Sunday) (2d wk.) "Highway 13" (SG), \$12,500.

**Esquire (Fox) (745; 35-74):**  
 "Hamlet" (U) (15th wk.) Slim \$2,500. Last week, best \$5,000.

**Orpheum (RKO) (2,600; 75-125):**  
 "Broadway (Cinema) (1,500; 35-74): "Enchantment" (RKO) 4th wk. Down to fair \$1,000 or less. Last week, best \$2,400.

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# Lent Product Slap Broadway But 'Godfathers' Kaye Sturdy \$70,000, Arnaz Tilts 'St. Louis' to \$64,000

Start of Lent plus a surplus of lagging holders is giving Broadway a very spotty appearance. The "Godfathers" are an exception, disappointed to see their release being reported all down the line.

Both the Capitol and Strand, while failing to get new hits, are turning up to hopes. Latter opened "St. Louis" (WB) and "Desi Arnaz" (WB) last Sunday (9th instead of Friday), usual teatime day. May reach \$64,000, says Cap, with "Godfathers" plus Sammy Kaye and Harvey Stone onstage, is climbing to \$70,000, good but not a big first week.

"Moonrise" looks just okay \$17,500. "Walking With a Lion" started last yesterday with "Red Pony" (WB) and "Tomestone" is trim \$11,000 at Rio.

Mortality of product in recent sessions has been a heavy blow on a treadmill with changes every two weeks becoming almost a habit. Both of newcomers, "Godfathers" and "St. Louis," are fading fast in second week at Music Hall with only \$113,500 likely and won't be in the top three.

"Family Homecoming" is fading fast in second week at Music Hall with only \$113,500 likely and won't be in the top three.

"Ships" with Rudy Vallee heading stagecoach at Roxie. "The Godfathers" (WB) (wk.) \$70,000.

**Acton (City Inv.) (1,300; 70-150):**  
 "Knock On Any Door" (C) (3d wk.) Falling back fast with audience \$22,000 likely this week after strong \$23,000. In second week down slightly from first.

**Big Top (City Inv.) (589; 110-220):**  
 "Ships" (WB) (wk.) \$70,000. Very strong \$15,500, a pickup from 19th week. Continues, with restoration sight week of advance.

**Capitol (Loew's) (4,250; 90-150):**  
 "Godfathers" (WB) (wk.) with Sammy Kaye orch, Harvey Stone heading stage bill. "St. Louis" (WB) will hit \$70,000 or close. Last week, "Caught" (M-G) (wk.) plus Charlie Davis orch, David L. Lipton heading stagecoach (2d wk.) \$42,500.

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orch, Mel Torme, Henry Youngman heading stage bill (3d wk.) okay \$50,000 after good \$60,000 second week.

**Park Avenue (U) (538; 1120-2400):**  
 "Hamlet" (U) (24th wk.) \$12,000. Last week, \$11,000.

**Radio City Music Hall (Rockefeller) (5,945; 80-4240):**  
 "Family Homecoming" (U) and Stagecoach (2d wk.) \$11,000. Last week, \$11,000.

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## 'Witch Whopping' \$15,000, Mpls. Ace

Minneapolis, March 8. As has been the case recently, many newcomers again are in minor circuits, but there being only three important fresh entries. "Witch Whopping" is stand-out and "Fighting O'Flynn" is okay. Recurrent weekend low feature is being "The Godfathers."

**Estimates for This Week**  
 "Century" (Par) (1,600; 50-70): "Witch Whopping" (20th) (4th wk.) Good \$7

# TRADE SHOW TRADE THRILL

## MARCH 14!

# "MY DREAM IS YOURS"

IN COLOR BY **TECHNICOLOR**



**MICHAEL CURTIZ**  
PRODUCTION

*A wonderful  
-and wonderfully fresh-  
song-filled spring-time  
entertainment from*  
**WARNER BROS.**

She's the no. 1 name  
in record-sales — and  
the singing star of the  
Bob Hope Radio Show

STARRING

**JACK CARSON DORIS DAY LEE BOWMAN**

WITH **ADOLPHE**

**EVE**

**S.Z. CUDDLES**

**SELENA ROYLE · FRANKIE CARLE** AND HIS ORCH.

**MEN · JOU · ARDEN · SAKALL**

DIRECTED BY

**MICHAEL CURTIZ**

MUSIC BY HARRY WARREN  
LYRICS BY RALPH BLANE

SCREEN PLAY BY

**HARRY KURNITZ  
AND DANE LUSSIER**

MUSICAL DIRECTION  
RAY HEINDORF

### ALBANY

Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

### ATLANTA

20th Century-Fox Screening Room  
117 Mellon St. N.W. • 2:30 P.M.

### BOSTON

RKO Screening Room  
122 Arlington St. • 2:30 P.M.

### BUFFALO

Paramount Screening Room  
464 Franklin St. • 2:00 P.M.

### CHARLOTTE

20th Century-Fox Screening Room  
308 S. Church St. • 10:00 A.M.

### CHICAGO

Warner Screening Room  
1307 S. Webster Ave. • 1:00 P.M.

### CINCINNATI

RKO Police Th. Screening Room  
Police Th. Bldg. E. 4th • 2:00 P.M.

### CLEVELAND

Warner Screening Room  
2300 Poyne Ave. • 8:00 P.M.

### DALLAS

20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

### DENVER

Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

### DES MOINES

20th Century-Fox Screening Room  
1200 High St. • 8:00 P.M.

### DETROIT

Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

### INDIANAPOLIS

20th Century-Fox Screening Room  
328 No. Illinois St. • 1:00 P.M.

### KANSAS CITY

20th Century-Fox Screening Room  
1720 Wyandotte St. • 2:00 P.M.

### LOS ANGELES

Warner Screening Room  
2001 W. Vermont Ave. • 2:00 P.M.

### MEMPHIS

20th Century-Fox Screening Room  
131 Vance Ave. • 10:00 A.M.

### MILWAUKEE

Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

### MINNEAPOLIS

Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.

### NEW HAVEN

Warner Theatre Projection Room  
710 College St. • 2:00 P.M.

### NEW ORLEANS

20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

### NEW YORK

Home Office  
321 W. 44th St. • 2:30 P.M.

### OKLAHOMA

20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

### OMAHA

20th Century-Fox Screening Room  
1502 Foremost St. • 10:00 A.M.

### PHILADELPHIA

Warner Screening Room  
220 No. 13th St. • 2:30 P.M.

### PITTSBURGH

20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

### PORTLAND

Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

### SALT LAKE

20th Century-Fox Screening Room  
214 East 1st South • 2:00 P.M.

### SAN FRANCISCO

Paramount Screening Room  
105 Golden Gate Ave. • 1:30 P.M.

### SEATTLE

Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

### ST. LOUIS

U.S. Theatre Screening Room  
3143 Olive St. • 9:30 A.M.

### WASHINGTON

Warner Theatre Building  
10th & E St. N.W. • 10:30 A.M.



# U. S. Film Imports, Bad B.O. On Native Product, Vex Italian Pix Industry

Genoa, March 1. Italian market at present is crowded with pix that not only the weak boxoffice Italian films have trouble finding playing time in, but also good U. S. pictures cannot be exploited fully because they have to make way for the native product. The Italian film industry is varied and many. There's strong effort to import U. S. pictures into Italy (some figures are over 800 pix a year into a market for 300,000). An increase in general playing time available (to all) would result from a weeding out of poor and old pictures. Recent support from exhibitors in this case stems from the fact that, after years of giving any U. S. picture the war and absence of U. S. pix in the market created a tremendous desire for them, there are signs that the Italian public is beginning to shop for its pictures.

Not a few are complaining that they cannot find playing time for their pictures, and when they do often have to rank the picture before it has earned its full value to make way for the next picture. Immediately for the Theatre (One local U. S. company agency has a backlog of 10 A pix it is trying to place).

Closely related to the problem of reducing the import of U. S. pix is the fact that the earnings of Italian films: it is hoped that cutting down the number of foreign titles would help this situation. Position, however, is relative, and an increase in playing time would mean more money to Italian films if their ability to make money is increased. Not a few of the law courts are trying to run Italian films 80 days per year (though not strictly enforced) about an increase in earnings. Exhibits in the past have preferred to pay fines easily remanded for months on U. S. pix than run an Italian picture.

Although the best of Italian films rank artistically, in the world, the far larger number of average films are of a far minor order of value. The quality of subjects is poor, and much money is wasted in films which are defeated from the start.

## Foreign Product Flow Strong As 1 Pix From 6 Lands Are Set For U.S.

Turned out in six different countries, 11 foreign films have been announced for U. S. distribution. Not several independent releasing firms, State is topped by Lux Film Distributors, which is releasing some of the new Italian imports. Runcorn is the newly-organized Interfilm Corp. headed by Marcel Aubry with "Bambino," a Belgian-made documentary on the famed painter, and "Opere," an Australian musical starring Will Norman. Armanac, Inc. another newly-licensed foreign film distrib., has "The Young Wife" (Mia May) and "Del Signor Travet" (as its initial entry). A company, whose press is "Hourly," is marketing the producer for Lux Films of Paris, expects "Wife" to open at the Metropolitan N. Y. some time in April. Representing the Gallic industry is Spalier International Pictures, which is bringing "The French" and "Mia Casares starrer."

Flow of Soviet product continues unabated, with "Bliss" earmarked for early U. S. release. "Artkino Pictures." A color film, "The Island of the Lovers" starring Ivan Michurin, sometimes referred to as the Russian Luther Burbank. Ringing out the year, it is a feature-length documentary from the "Artkino" handling, to be opened shortly at the Stanley, N. Y., the "Wonderful Day." and was spotted by Hadassah.

## Arthur Pincus' O.R.O. ad-pub director in the foreign

Arthur Pincus, Metropolitan ad-pub director in the foreign field, planned for Latin America (7) on a three-month jaunt to cover every country in central and South America, besides a number of Caribbean islands. Metrolite will tap into ad-pub facilities of the company in the various Latino spots.

## Disney Keeps His Doe

Buenos Aires, March 8. Walt Disney's rights to "Bambi" a cartoon doe created by him were upheld here last week in an infringement action tried by a local court.

Court held that the manufacture and sale by Anadeo H. Alotchi of clank "Bambi" was an infringement practice. An injunction and \$400 damages were granted the cartoon-maker.

## 5% Token Pay Due U. S. Pixers

One-half Funds

Rome, March 8. U. S. film companies which have received no dollar remittances from Italy since before the war have been expected to receive in arrears exchange not exceeding 5% of whatever blocked funds they may have on hand in special "cinematographic" accounts as of Dec. 31, 1948. The token payment is listed in a list of 149 financial regulations issued by the Italian Exchange Bureau.

Despite notice of the local industry that foreign product was flooding the domestic market, the Ministry of Finance has granted permission to importers to bring in virtually the same quantity of imported pictures subject to certain restrictions. These regulations, with few exceptions, are basically the same as last year's code.

While it was previously stipulated that all income from foreign product gained in Italy both on a rental basis and outright sales must be deposited in a "non-transferable" film account, this feature is further reinforced under the new regulations. The exchange of such payments to the account must be executed forthwith as soon as the films are collected.

Wordings of the "prompt payment" section indicates there may have been slippage in the past, for it expressly noted that intermediate industry companies are barred from retaining monies owed foreign film companies on "temporary" basis. Picture firms must also keep the Obligatory Import Register thoroughly up-to-date on costs and proceeds of each imported film.

From late in 1949 may be utilized in practically the same ways as the government decreed last year. These include investments in equipment of existing Italian studios, joining in local production up to a maximum of 80% of the cost needed for producing each individual film, or "producing for own account."

## TOP SWISS RADIO BAND ON FIRST P.A. WITH SHOW

Zurich, March 8.

Cedric Dumont Orchestra, official dance and light music orchestra of the Swiss radio, is the most popular radio band, is preparing its first personal appearance in the United States in Switzerland. It's featuring several vaudeville acts, such as Medlock and Marlene Dietrich, the comedy dancing team, West Indian baritone Elmer Porter, and Dutch impersonator in production. Films, who also figures as emcee.

Show will be produced by Max Erismann, who is touring the world. March 18 at the Kuehlin theatre, Basel. This marks the first time the Swiss country has a show of its own on a p.a. tour with a show of its own.

## Sir Ben's Talent Hunt

Sydney, Feb. 23. Sir Ben Fuller flew to New York in April on talent looksee and new show boys. He'll stop in New York for a rest and Chicago and Los Angeles for one week each, before going home.

It's his first trip abroad in many years.

More Foreign News  
On Page 15

# Monro Stakes Half of New \$8,000,000 Prod.-Distrib Deal With Assoc. British

## British Pick 'La Story' As Best Documentary

London, March 1.

British Film Academy has voted "Hamlet" (Rank) the best British film of 1948 "from any source." "Fallen Idol" (Lion) topped the poll as the best identified U. S. picture. "The Longest Day" (Loper) was chosen as the best documentary.

Because of the pix nominated secured sufficient votes, the Academy has decided to withhold the United Nations Award, created at the special request of UNO for the film best illustrating the basic principles of the UN Charter.

Presentation of the awards, bronze statues by Henry Moore, will be made in May.

## Further Rank Closings Set

London, March 8.

Concentration of production by the Rank Organization announced following the closing of the Gainsborough Shepherds Bush studios last week, is being set a stage further in the near future. It is now learned that Rank is planning to close his London offices and concentrate his restricted output of 25 pix annually at the Pinewood Studios, near Uxbridge. Frame as far as possible. Denham closing is not expected for some time. The move is already being discussed by Rank with his associates as a practical and urgent proposition.

Denham, with its seven stages, is the last of the British studios to have opened a few years before the war. For some time it has been linked with the move to Pinewood through the D. & P. Studios, Ltd. Depression in the studios has now reached a new low level, and the forthcoming closure of Denham will definitely rock labor. It is not frankly admitted that the majority of those now out of employment will have to seek work elsewhere, and there is no prospect of any mass re-absorption for at least a year.

In endeavor to reestablish confidence in British production, Tom O'Brien, M.P., is asking Harold Wilson to convene a meeting with leading British industrialists, such as Lord Nuffield and Lord McGowan to advise them of the plight of the industry.

Pub-Ad Dept. Slashes Retrenchment policy within the Rank Organization has been carried a step further with the dismissal of some 75 employees in its general publicity, advertising and public relations department. Further widespread sackings in these departments are viewed as inevitable when Rank winds up a portion of his current activities in the near future.

Personal release includes every grade from executives to stenographers, advertising and public relations department. Further widespread sackings in these departments are viewed as inevitable when Rank winds up a portion of his current activities in the near future.

## Crest Films Start Off With Italian Release

Newest firm to enter the foreign picture distribution field is Crest Pictures, headed by John Ellis, who formerly was metropolitan district manager in New York for United Artists. Other officers are John G. Canton, vice-president, Weiner, vice-president, while attorneys Emil K. Elie (Jack's brother) and Arthur Gering are directors. Company's initial release is an Italian import "Outcry." Directed by Aldo Vergano, it stars Len Pines. The picture is also a remake, of "Pygmalion" British-made version of the George Bernard Shaw play.

An \$8,000,000 deal calling for production and distribution of British pictures in the U. S. has been finalized between Associated British Pictures Corp. and Monogram Pictures. The deal, discussed by the two firms as far back as 1945, is being jointly announced by the British and American and New York by William Moffat, managing director of Associated British Pictures, and John Clark, director of ABPC, and Monogram chief Steve Birdy. Sanctioned by the British treasury, the agreement stipulates that Monro will make available the equivalent of at least \$4,000,000 in U. S. currency. Final details of the joint production contract were worked out by Monogram International, per Norton V. Ritchey, who recently returned to his New York headquarters from Britain. Projected eight films, which will be made at either ABPC's Elstree or Weymouth studios, will be distributed in the western hemisphere by Monro.

Under the picture under the deal is expected to go before the cameras some time in July. Production of the first picture, "The Longest Day," is expected to be completed by late September. Projected eight films, which will be made at either ABPC's Elstree or Weymouth studios, will be distributed in the western hemisphere by Monro.

By coincidence, the \$8,000,000 deal comes at a time when Robert Clark, ABPC executive director of production, recently visited the U. S. and was made possible only by the cooperation of Warners and "two other factors." Clark, who has been on his own production for the calendar year of 1949. This film-making deal, which is the completion of 10 pictures from ABPC studios this year. Clark estimates that the deal will be made possible only by the cooperation of Warners and "two other factors." Clark, who has been on his own production for the calendar year of 1949. This film-making deal, which is the completion of 10 pictures from ABPC studios this year. Clark estimates that the deal will be made possible only by the cooperation of Warners and "two other factors." Clark, who has been on his own production for the calendar year of 1949. This film-making deal, which is the completion of 10 pictures from ABPC studios this year. 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# HOW TO GET AHEAD!



There's No  
Business Like **20** Business!!  
CENTURY-FOX

## MOTION PICTURE DAILY

### Insider's Outlook

By RED KANN

THE grapevine has been busy with reports about things to bloom at 20th Century-Fox these days.

other distributor has more.

Calculations on "The Snake Pit" are interesting. One claim staked for it maintains this attraction covers and holdovers since entering general release in January. Another, that its cities so far played is three-and-one-half weeks.

When they discuss picture values these days, circuit operators and a lot of other exhibitors readily acknowledge that Twentieth has been hitting the cylinders like clockwork. From October 1947, to September 1948, *Motion Picture Herald* designated Twentieth for 12 "Monthly Box-Office Champions," five of them among the top money-making attractions of the period covered; these were "Captain From Castile," "Forever Amber," "The Foxes of Harrow," "Gentleman's Agreement," and "Sitting Pretty." The other seven were "Call Northside 777," "Daisy Kenyon," "Green Grass of Wyoming," "The Iron Curtain," "The Lady With No Name," "That Wild Thing," and "The Walls of Jericho."

From October of last year through February of this, the company already has had five in this classification: "Road House," "When My Baby Smiles at Me," "Yellow Sky," and "The Snake Pit." It is interesting that no

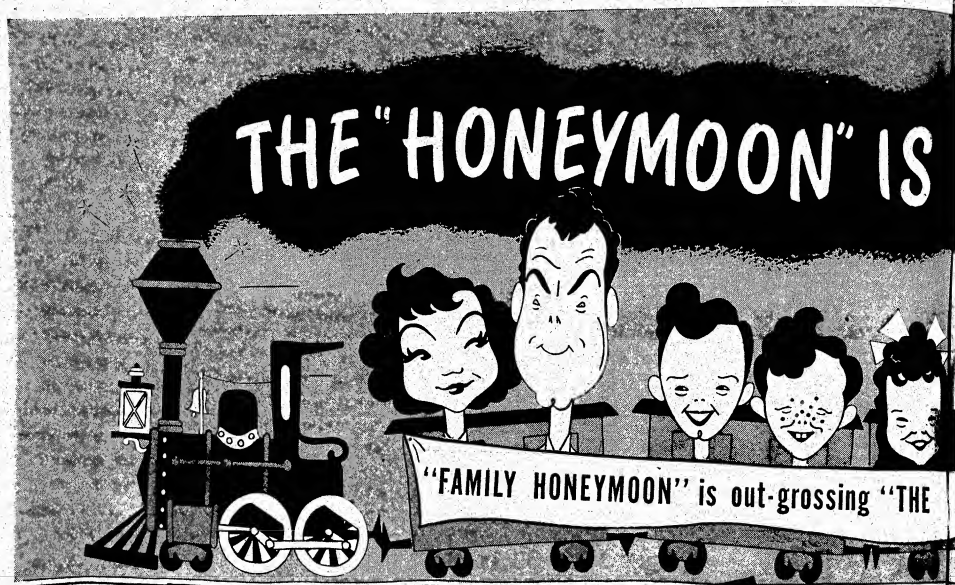
In Hollywood recently, competitive studio heads offered without prodding their opinion that Darryl F. Zanuck was doing the best all-round job in the production community. They praised him for his consistency in turning out attractions that were varied in appeal, approach and treatment and made it clear they were not confining their appraisal to musicals or semi-documentaries.

There has been, and even today is, an assortment of viewpoints about "The Snake Pit." Some continue to believe it went too far in subject matter designed for mass audiences. But in Hollywood, where there is occasional appreciation, at least, of new avenues in dramatic content, the conviction is quite widespread that Zanuck certainly was not lacking in courage when he decided to proceed. The rest of the story there is that the film is doing a smash business and may turn out to be Twentieth's top attraction of the season if the pace demonstrated thus far is maintained.

The point is no dissertation on 20th-Fox's production performance, past, present or future, can be complete without full recognition of the part Zanuck the "A" producer, plus and minus as the case may be, plays. He is responsible for when he ends up with more plus than minus, he ends up precisely on the beam. So far, he's heavily plus and Twentieth is heavy with thanks.

## Butlin's \$56,000,000 Village Empire Keeps Growing: Mexico May Be Next

booking the tour.



Lines two blocks long stood at Radio City Music Hall right through a fifteen-inch snowstorm.

House-record business in Oklahoma City set the pace for better than "THE EGG AND I" in a fifty-city territorial premiere.

Top business and holding-over in Washington, D. C.

Holding-over with record-breaking business in Columbus, Ohio.

Terrific in Dallas and holding-over.

Outgrossing "EGG AND I" in Nashville, Chattanooga, Tulsa, Norfolk.

— it's the kind of Honeymoon everybody wants to get onto.



# JUST BEGINNING!

EGG AND I" everywhere



## Stay on the Honeymoon Special with U-I Get wed to these hits coming up

**"THE LIFE OF RILEY"**—Teed off in Cincinnati over the weekend in 150 theatres day-and-date Midwest Premieres to *absolute top record-breaking business* the territory has ever known. For exhibitors who want to live "THE LIFE OF RILEY," this is it!

**"RED CANYON"**—March 17th "RED CANYON" week starts in Utah under Governor's proclamation with Hollywood stars and two national network shows in Salt Lake City to mark the territorial premiere. *It's as hot as a firecracker!*

**"MA AND PA KETTLE"**—The laugh successor to "THE EGG AND I" premieres in Kansas City and territory with Marjorie Main and Percy Kilbride heading a Hollywood troupe to give the city a great show and a great picture!

and watch for  
**"CITY ACROSS THE RIVER"**  
The natural successor to "THE NAKED CITY" in box-office impact.

and Big plans coming for  
**"THE LADY GAMBLER"** and  
**"CALAMITY JANE and SAM BASS"**

**RIDE HIGH** with U-I!



**UNITED ARTISTS NOW  
HAS THE BOXOFFICE  
SUCCESSOR TO  
"BODY AND SOUL"...  
"CHAMPION"**

presented by SCREEN PLAYS CORP.

Contact your United Artists exchange **NOW** for an immediate screening of Boxoffice "CHAMPION"!

# 'Competitive Bidding vs. Negotiations' Time Point of Distinction in Biz Now

Continued reliance of most of the major film companies on competitive bidding sales has brought up a fine point of distinction between the two different methods—“competitive bidding” and “competitive negotiation.”

Difference between the two is, however, not in the matter of mere definition and one who sales chiefs are convinced that the method will be solidly ruling in the anti-trust case.

Competitive bidding is followed by the competitive method, and ruling in the anti-trust case. Under this system, competing exhibitors mail in sealed bids for each picture. Bids are then opened by a branch office in the presence of the interested parties and the picture is awarded to the highest offer. Proponents of the method claim bidding must be conducted in this manner if it is to ease the very practices for which the courts introduced it.

Competitive negotiations, on the other hand, take into account a number of factors in addition to that of the highest bid. Sales chiefs following this system offer a picture for bidding in the same way. Once the bids are received, however, they judge each one on such points as the admission price of the competing houses, the exhibitors' advertising and exploitation records, seating capacity, etc. Then a decision is made but the amount of the winning bid is not reduced, as it would be according to its proponents, is more equitable both to the exhibitor and distributor, and does not disclosing the bid, also protects both.

**'Old Customer' Angle**  
Second system naturally gives distributors an opportunity to favor their old customers. According to its backers, the courts have never arbitrarily ruled out the “old customer” policy by listing all factors into consideration in this way, these sales chiefs argue. They contend that they can take a loss through accepting a bid from an exhibitor who cannot afford it.

Those who favor selling at the higher end of the market believe that system will prove better, in the long run, for all concerned. If a distributor tosses down a bid less than he can afford, they declare, the loss he takes on the picture will hurt him from making his error a second time. In this way, they point out, the house that can afford the highest bid will eventually get the major part of the product and the competing exhibitor will be forced to fill the position to which he is fitted—either as a second run operation or out.

## Century Circuit

Continued from page 3  
determined to do something about it, and has counsel working on papers. It is not known whether the important decisions will join in the battle.  
Schwartz is prepared to file suit in order of refusal to accept his companies, except RKO, to entertain bids for product. Century has agreed to break down the RKO and Loew protection systems by filing the pictures to allow it to bid for the districts in the situation. According to a Century spokesman, the RKO distribution outfit has accepted this request.  
System that has grown up in the New York area has been followed by the RKO and Loew chains with the same dual bills they play. One line they have been running for as long as 28 days between Broadway and Keys, and then another line they run on the lesser price time from the Loew and RKO nabes to the indies. This has been done generally now to seven days.

## A&D Ad Campaign Set

Hollywood, March 8.  
William Kester & Co. has been named by Nassour studios to handle the A&D ad campaign for the “Africa Screams” Abbott & Costello vehicle.

Bank of the Kester agency is account exec, working with Weiss & Geller which is handling the eastern end.

## 13 M-G Pix Being Cut

Metro's film editors, leaving on at any time since last March, are at 13 films in the shearing process. Six are completed as far as shooting is concerned, and seven are still before the lenses.

## Picture Grosses

**TORONTO**  
(Continued from page 10)  
father's" (M-G) (2d wk), okay \$10,500.  
Last week: (Rank) (2,390; \$51,200)—“Look Before You Leap” (LFL) (Fay) \$11,000. Last week: (Rank) “Red Shoes” (LFL) (6th wk), high \$10,000 in 5 days.  
Last week: (FP) (3,386; 36-66)—“Yellow Sky” (20th). Fine \$9,500. Last week: (Rank) “Fantasia” (RKO) (2d wk), \$8,000.  
Tivoli (FP) (4,511; 36-66)—“Letter Three Wives” (20th) (1st wk), \$7,500. Still hefty \$4,500 after last week's \$10,000.  
Uptown (Loew) (2,743; 36-66)—“Sun Comes Up” (M-G) (2d wk), \$7,000. Still hefty \$4,500 after last week's hefty \$11,000.

## No Tram Passes; St. Loo

By Bill Stowed; ‘Violence’ Mild 15G; ‘Crisis’ Ditto

Exhibitors at St. Louis, March 8.  
Exhibitors are bickering upped unemployment, abolition of streetcar and bus bargain rates plus mild picture. “Letter Three Wives” shapes an top picture. “Act of Violence” is next best.

Estimates for This Week  
Crosby (F&M) (3,500; 50-75)—“Letter Three Wives” (20th), and “Lightning Bolt” (20th). Nice \$17,000. Last week: “John Love” (WB) and “Million Dollar Girl” (F&M) \$15,000.

Cross (F&M) (5,000; 50-75)—“Crisis Cross” (U) and “Strike It Rich” (LFL) (2d wk), \$14,000. Last week: “Whispering Smith” (Par) and “Clay Pigeon” (LFL) (2d wk), \$14,000. Last week: “Loew's” (Loew) (31st), 50-75.

“Act of Violence” (M-G) and “No Night in the Woods” (LFL) (2d wk), \$14,000. Last week: “Missouri” (F&M) (3,500; 50-75).

“John Love” (WB) and “Million Dollar Girl” (F&M) (2d wk), \$14,000. Last week: “Every Girl Has Secrets” (LFL) and “Wonder Woman” (LFL) (2d wk), \$14,000. Last week: “Fancy \$12,000.”

“Whispering Smith” (F&M) (4,000; 50-65)—“Whispering Smith” (Par) and “Clay Pigeon” (LFL) (2d wk), \$14,000. Last week: “Shady Oak” (F&M) (676; \$120, \$240)—“Hamlet” (U) (3th wk), \$14,000. Last week: “Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120).

“Shady Oak” (F&M) (676; \$120, \$240)—“Hamlet” (U) (3th wk), \$14,000. Last week: “Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120)—“Shubert” (Ind) (1,500; 75-120).

“Bandidi” Slim at \$17,500.

## In Prov.; 'Wives' 52, 2d

Providence, March 8.  
Host of holders hereabouts with nice biz in most spots. State and Federal Reserve banks, public health education, State Health Dept., and Kenneth Abbott & Costello. “Letter Three Wives” is great in second weeks.  
Albee (RKO) (2,200; 76-81 25).  
Grand (U) (RKO) (2d wk), \$25,500.  
Joan (LFL) (2d wk), \$25,500.  
“Countess Monte Cristo” (U) and “Sword of Avenger” (U). First-run healthy \$8,000. Last week: “Pit” (20th) (4th wk) downtown, \$5,000. Last week: \$4,000.

Fay (Fay) (1,400; 44-65)—“Fisherman's Wharf” (Ind) (reissue) and “The Fisherman's Wharf” (Ind) (reissue) \$4,000. Last week: \$4,000.

Healthy \$8,500. Last week: “Welcome Stranger” (Par) (reissue) and “Welcome Stranger” (Par) (reissue) \$4,000. Last week: \$4,000.

Maestri (Fay) (2,200; 44-65)—“Jungle Patrol” (20th) (2d wk), \$4,000. Last week: \$4,000. Last week: \$4,000.

Packing them in at \$15,000. First week: \$15,000. Last week: \$15,000.

Metropolitan (Snider) (3,100; 44-65)—“Walked By Night” (LFL) and “Walked By Night” (LFL) (2d wk), \$7,800 in 6 days. Last week, nice \$13,000.

State (Loew) (3,200; 44-65)—“Kissing Bandit” (M-G) and “Dear Mr. Daniels” (U) (2d wk), \$7,800 in 6 days. Last week, nice \$13,000.

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## Bad Men of Tombstone

shot down as a common horse-trick. Marjorie Reynolds is the blonde and quite attractive western film. Broderick Crawford is the effective villain. The outlaw chief while Fortunio Bonanova does well as his right hand man.

Kurt Neumann's direction is excellent. The picture is being released. Harlan's photography is excellent. The picture is being released.

“The Blue Lagoon” (BRITISH-COLOR)  
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## Film Reviews

Continued from page 6

## The Wench

(FRENCH)  
Speller Ignace's picture release of George Leand production. Stars Jean Murat, Jean Brochard, directed by Ignace. The picture is a comedy. The picture is a comedy. The picture is a comedy.

(FRENCH; English Titles)  
“The Wench” is a mediocre, overdone French import built around a domestic plot, which is freely distributed her favors. Art house exhibitors, take out full returns by exploiting the film's earlier qualities.

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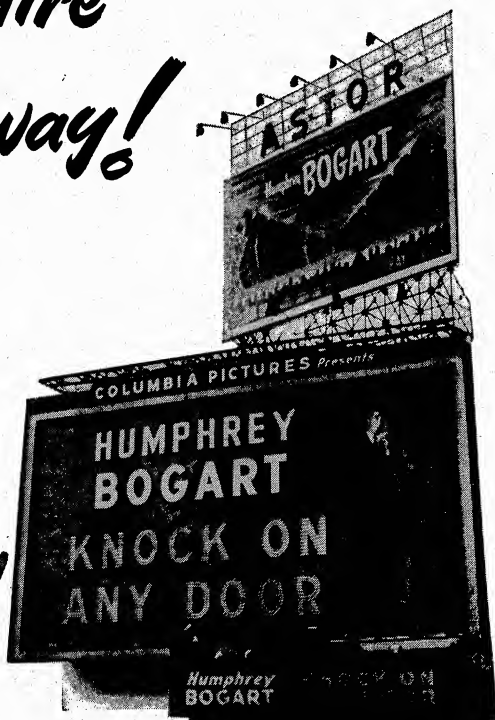
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**Knock On Any Door**  
 opens to outstanding  
 business at extended-run  
 Astor Theatre  
 on Broadway!

**Dated in  
 146 keys  
 starting  
 March 17<sup>th</sup>!**



COLUMBIA PICTURES presents **HUMPHREY BOGART** in **KNOCK ON ANY DOOR**  
 introducing **JOHN DEREK** • with **GEORGE MACREADY** • **ALLEN ROBERTS** • **SUSAN PERRY** • Screen play by Daniel Taradash and John Monks, Jr.  
 A SANTANA PRODUCTION OF THE NOVEL BY WILLARD MOTLEY • Directed by **NICHOLAS RAY** • Produced by **ROBERT LORD**



# Keep Posting



"The motion picture good enough to  
sell itself has not yet been made"

*Martin Quigley*

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY











# THE FUTURE OF RADIO?

## Bringing 'Em Back From Above

For years the guy in the commercial film department of advertising agencies was operating out of the "rumor division." He was always the "fellow on the floor above," while all the creative pro's and gals were going on down stairs. If an agency wanted to "kick someone upstairs" because he had fallen out of grace, he invariably wound up in the commercial film department. Now, however, the rumor division is being taken more seriously than the video bug, with clients today putting the major accent on television. It's the boys with the knowhow on commercial film techniques who are in demand. They're being treated with a new respect. What they learned upstairs is just what the client needs today for proper treatment of commercials on video.

## Job Situation Plenty Tough For Radio Actors, Singers, Survey Finds

Washington, March 8.—One out of every four country actors in the major cities of the country was totally unemployed in the Spring of 1948, while in the Spring of 1949, the unemployment rate among the country actors was nine times the unemployment rate for the working population as a whole, according to a report just issued by the U. S. Dept. of Labor. Based on a survey made by the Bureau of Labor Statistics in cooperation with the American Federation of Radio Artists, the report shows that the unemployment rate among radio singers was higher than that among actors, but not less than among actors. However, most commentators and sound effects men were regularly employed.

The survey findings, said the Department, points to "a serious problem of unemployment" among actors and singers. In fact, it found, were entirely without work during half of 1947, with one out of five actors and one out of 10 singers affected.

Aside from serious unemployment, the survey found that country artists and singers had long periods of little employment and low earnings. One out of every five actors who had no weeks of total unemployment, during 1947 had gross earnings of less than \$2,000 from all sources during the year. Counting both those unemployed for the year and those with no weeks of total unemployment, the proportion earning under \$2,000 was one-third, those earning over \$3,400 was one-half, and those over \$10,000 was one-fourth.

L. A. Mille Peak  
During the period in early 1948 when the survey was made Los Angeles had the highest proportion of unemployed radio artists, with one-third of the actors and one-fifth of the singers out of work. In New York the proportion was nearly as large but in Chicago and other cities the rate of unemployment was lower.

Various factors were found to be (Continued on page 40)

## Overlap Stalls WHAS Transfer

Washington, March 8.—Federal Communications Commission hearings in the WHAS-Louisville, transfer case were recessed today (Tues.) until April 4. The move came after the FCC's legal counsel refused to accept Crosley's evidence relating to the crucial question of whether or not there is overlap in the Louisville market. Overlap into Kentucky, on which approval will be determined, will be determined by the Commission. When examining Leo Rennie's grant request for the station this afternoon to recess the proceedings until March 10 to give WLW engineers time to take FCC requirements into account, the FCC stated the move was taken by Crosley to get the "take-no-chance" decision on the transfer not approved. Cross examination by FCC counsel recessed Crosley may make a hard time getting the transfer approved. The issue, which WLW and WHAS already submitted to the FCC, is whether substantial coverage by WLW into the area served by WHAS. Only two other stations are in the area.

(Continued on page 42)

## Philly's Longhair Station

Philadelphia, March 8.—WFLN, first all-FM broadcasting station in the city, is going on the air Sunday (14). The station's announced policy is expressed by the slogan "Good music and good information," following a pattern developed successfully by WQXR, WABC, KFKI in Los Angeles, and WQQW, Washington, D. C. Entire air time will be devoted to good music and good information, musical presentation, of forums and debates, discussions of important and domestic issues, news broadcasts and other educational and cultural programs.

The station will have operations in suburban Roxborough, highest section in city area. Central studios are on the immediate future plans.

## Corwin to UN Radio Division

Norman Corwin has joined the Radio Division of the United Nations Department of Public Information. His title will be that of an ambitious expansion program inaugurated by the Radio Division under which writers from all parts of the world will be brought here as guests of UN.

Corwin will create and direct special projects which, in turn, will get world-wide distribution. In addition to functioning in a consultant-advisory capacity for UN, he will become involved in actual UN programming, with a "Hunan Rights" show already on the upcoming agenda.

Corwin's deal with UN is on a non-exclusive basis, which permits him to do outside work. He has mixed network bids in outside freelance. In addition to his UN activities, he's writing a play, which is on the Irene Seligson production list, and is doing a one-shot CBS documentary, "The World Citizenship" slated for a June presentation.

As part of the UN project to bring writers here from foreign countries to aid in planning and execution of a special program based on major themes of international concern, Louis MacVie, Britain's top radio writer, is collaborating with Corwin on a program project.

Corwin checked off radio a couple of years ago following his move to New York City. He was a "One World Award" show light. He has returned to N. Y. after living on the Coast.

## 'Music Please' Goes Net

Chicago, March 8.—"Music Please" goes on CBS net Friday (11) night in the 11:05 to 11:30 p.m. slot. The program is a WBEB mail pulling, Musical features 26-piece orchestral under direction of Carlos Ravel, backing vocals by Connie Russell, Louise King and George Ramsey.

Show continues on 55 minute basis for WBEB local airing.

## CONSCIOUSNESS

More and more trade observers are coming to the conclusion that the sooner the sales-administrative program echelon within the framework of networks, stations and agencies subsides to a policy of radio-television integration, the less confusion and headaches will crop up.

With sponsors already thinking in terms of both radio and video in the packing of deals for personalities and properties, inevitability of a merger becomes more and more pronounced. Right now there are collisions and conflicts all over the lot.

While the radio sales department of a network is involved in hacking away at one side of a company budget in wrapping up a sponsorship deal, the TV sales rep is looking away from the other end. In its wake, ridiculous situations crop up. The sales administrative boys are assailed by doubts as to whether, on the one hand, the radio department is doing the dirty work only for the TV fraternity to step in and rule the roost, while on the other the video campaign is baffled as to where they'll come off.

## Serious Morale Problem

The solution, it's pointed out, does not lie in the present format of bringing the AM-TV crews together for once-weekly briefing sessions. The solution lies, rather, from a creative point of view, there must be a continuing and permanent integration.

Meanwhile, around the networks, there is a serious morale problem shaping up because of the integration policy. TV personnel indignantly deny by day that the radio boys, with a full awareness of the fact that inevitably television is the new kid on the block, are diminishing their returns, are asking themselves: "Will there be any work for us in the future? Do we not-too-distant future?" They realize that, as part of an integration policy, the future of survival in the big time TV era will be more secure.

## Sarnoff, Stanton on Exec.

Club Dais for H. Hoover Gen. David Sarnoff, RCA pres. Frank Stanton, CBS top, and Orestes Caldwell, first FCC commissioner, will be on the date when ex-President Herbert Hoover speaks at the Radio Executives Club luncheon at the Roosevelt tomorrow (Tues.).

Hoover will be presented with this first microphone he ever spoke into, when he delivered an address over KDKA on Jan. 15, 1929.

## Feltis Bowout Cues Conjecture On Ultimate Fate of Strife-torn BMB

Ultimate fate of Broadcast Measurement Bureau was a topic for heavy discussion this past week as Hugh Feltis officially resigned as No. 1 BMB operator, to accept the general management of the industry's new problem. The inner economic-political strife attending BMB's administration, which Feltis has been generally deplored by the industry as a whole. He initially resigned, but after a long official announcement while he got himself a new job and went on a sales binge to visit a lot of new stations, including WLW, Cincinnati. It's recognized that, more than anything else, the industry needs a BMB or something better, particularly in the coming year when the industry will be faced with advertisers questioning whether radio can deliver. As a matter of self-preservation, the industry must support a uniform basis of self-measurement, under a tri-partite administrative system.

If the BMB can be salvaged, and

## Hoover Commission's Task Force

## Report to Congress Takes Some Jobs at FCC, But is Vague on Cures

Washington, March 8.—Both by implication and specific criticism, the Hoover Committee on reorganization of the government, jabbed at the Federal Communications Commission yesterday (7) its Task Force report to Congress. That part of the report on the independent regulatory agencies dealing with FCC operations slammed hard at "serious weaknesses" in "performance" but recommendations for improvement were couched in somewhat vague, academic terminology.

The Commission's general findings on the regulatory bodies, while seldom mentioning agencies, seemed to fit the FCC as much as its separate chapter on FCC operations, although the comments were directed at other agencies also. For example, on the subject of impartiality and financial aid, the possibility of "favoritism," the report said: "The regulatory interests are lower regulatory agencies are influential. The privileges which the regulatory agencies can grant or withhold are a powerful force in regulation will obviously have a tremendous impact on the profits, service and financial aid of the industry involved." So, said the report, there is a vital necessity for assurance that the regulatory agencies are insulated from partisan influence or control to the maximum extent feasible.

The task force study gave staff workers who are beginning to shape a clean bill of health but generally is "probably" no need for members over the regulatory agencies, which in the area of regulation. Their main contribution should be lower regulatory agencies, which does not necessarily require experience. "Whether this is a good idea or not," said the report, "engineers and lawyers among its members, the report didn't say."

## Too Many Turnovers

The report criticized the regulatory agencies for too much turnover of members, pointing out that (Continued on page 40)

## WMCA Realistic Shakedown Under 'Operations Boggs'

In a drastic effort to cut costs and hypo sales, WMCA, N. Y., is shuffling its staff, tightening up operations and prepping a new rate card at lower prices. On April 3 the studio will start using the new rate structure, with a preview to be announced this week. Rates will be cut to what is termed "a realistic level in line with the station's coverage and ratings." The new card will have a uniform rate from 7:30 a.m. to 11 p.m., eliminating the nighttime premium. There will, however, be reduced rates from 11 p.m. to midnight and another price for the midnight show.

Operations-wise, general manager Norman Boggs and management consultant Ralph Adams working with a cattle brande station owner Nathan Straus, are considering consolidation of the indie's staff on a single floor, instead of the two previously used. One report said that the station's time is being minimized so that only two are taken by staffers at any one time, as many of the remaining seven being rented.

In the past, WMCA has been noted to record companies and nets, but the policy position is now being heavily pushed.

The chief engineer, P. C. Versey, (Continued on page 34)

## Lever Bros. May Reverse Trend

Reversing the trend of top bankrollers who are beginning to shelve coin off from radio budgets to enter the commercial video arena, Lever Bros. is mulling an additional half-hour of AM programming in a bid to hypo its Tuesday night show, "Big Town."

For a while Lever was considering cancelling out "Big Town" for February 1949, but after Lewis and Dean Martin in the 10:10-30 Tuesday slot, but permitted its option on the L. B. duo. The show. Company now wants to move "Big Town" into another time period and acquire a new commercial program for the Tuesday ride as a companion program to the Bob Hope Show. "Big Town" is a comedy show, featuring Lewis and Dean Martin, and is being programmed, coming on top of the U. S. Steel hit acquisition, would be a good move for the NBC master-billings front.

WHDD's Grapefruit Repeat

## WHDD's Grapefruit Repeat

Boston, March 8.—WHDD, Hub indie, is set to carry direct coverage of Grapefruit Festival, Feb. 27-28, on radio. Braves and Red Sox. Initial broadcast is set for March 12. This will be a live broadcast, with some coverage of training camp games has been carried with sportscasters Tom Hussey, Tom Hussey handling the mike.

Programs are under the joint sponsorship of the Atlantic Refining Co., Narragansett, and the Boston Herald-Traveler.





## Take Me Out to the Kine Ballgame

Plans to take kinescope recordings of baseball games for transmission of the games' highlights late at night has become one of the hottest things in TV, with sponsors in most of the key city markets bidding rights to the sport. Biggest obstacle to overcome is the owners, although they have signed no such deals yet, now believe the rights to the delayed airings will eventually bring them more money than the strenuous live pickup and have assigned their attorneys to study the situation thoroughly.

Reason for the hot bidding, of course, is the much larger audience anticipated for the late evening games. Many fans who can't take time off during the afternoon to attend a game in person or to watch it televised, would welcome the chance to see the high spots of each game late at night. Biggest obstacle to overcome is the question of whether the sponsor who bankrolls the live pickup should have first crack at the delayed transmission. N.Y. team owners have agreed to that but are demanding that if the original sponsor turns down the nighttime rights, he must give way to another bidder.

Idea for the nighttime show was originated by the J. Walter Thompson ad agency for its Ford dealers account, which hopes to get the ball rolling in Chicago. Prospective sponsors now agree that, in addition to kinescoping an entire game so as not to rule out on any important action, it may also be necessary to do all games possible each day. In N.Y., for example, that might include two teams playing at home at the same time. Idea there is that if a game turns into a pitchers' battle, the delayed transmission might be too dull. With two games from which to cull footage, there would be more of a choice.

Since kinescoping two to two-and-a-half hours of baseball is highly expensive, possibility exists also that the nighttime airings may be bankrolled by two or more sponsors. In that case, of course, the different sponsors would have to be non-competitive.

## WPIX, in Bullish Trend, Hopes To Hit Break-Even Point During '50

N.Y. Daily News' WPIX, which has had an extremely rough road to date as one of the indie television stations competing with four major network outlets in N.Y., is now on the upward path. Latest audience ratings show the station more than holding its own against the big three. In fact, it has been named as a top contender for the job of vice president and station manager Robert L. Coe, WPXI's president but the break-even point is still a long way off. TV's current rate of development continues, both in receiver sales and entry of new advertisers.

Most recent Pulse tele report for the Monday through Friday 6 p.m. to 10 p.m. time slot, ranked WPIX third among the area's six stations, running behind only WNTB (NBC) and WCBS-TV (CBS). Daily News' third annual last month was in fourth place. In addition, the station tops the Saturday night list, as against its second place rating the previous month. Station, moreover, now has three programs in the top 10 across-the-board shows, including "Picnic Playtime," "Six Gun

(Continued on page 42)

## CBS' Morey, 'We're Sorry'

CBS, in a change of heart, would like to have it otherwise, but Morey Amsterdam's video show shot Sunday 7 p.m. to 8 p.m. at Columbia TV facilities under its present contract. CBS served no word to Amsterdam, telling him that it was through, both AM and TV. But last week web execs got busy trying to entice Morey into continuing chase a bid to keep the Amsterdam video show still running.

CBS added with Music Corp. of America, which controls the Amsterdam package, but MG's execs stood firm with the comic in refusing to continue. In fact, in New York, several clients, including DuMont and Admiral, have options on the Amsterdam program.

**Leahy's TV Film Shorts**  
Chicago, March 8.  
Notre Dame football coach Frank Leahy was signed to a week-to-week rate and demonstrate 13 film shorts of video showing during the 1949 grid season.

Carl Krueger and Hugh King, Hollywood co-producers, said Hollywood will take place May 1-11, during spring break, and will also be packaged for theatre and 10m use.

## IT'S THE PICTURE THAT GETS EM

Automotive industry, which has never fully meshed gears with radio, is now racing for television on all cylinders. Latest to join the steady parade are Buick, which has optioned a full-on CBS, and Dodge, which is mulling sponsorship of Jack Carter's "Pick & Put" mixed show on WPC. Line-up, in addition, now reads, Ford, Chevrolet, Oldsmobile and Lincoln-Mercury, with Pontiac having already been in on a one-shot and Kaiser-Frazer possibly bankrolling limited simulcast of Walter Winchell in the near future.

Race of the auto producers and dealers into TV is a throwback to the early days of radio, when most of them took a crack at the older medium. Chevrolet and Oldsmobile bankrolled Jack Benny and Chrysler was the longtime sponsor of the Major Bowes amateur show. On the assumption that mere oral description of their product was not enough to merit the cash outlay, most of them since then have dropped out of AM, with the exception of Ford. With its own direct visual qualities, the auto firms believe they have come up with one of the most potent mediums they've yet had; hence, the rush to get in.

**Buick's NBC Show Plan**  
Buick is looking for a big-name variety show, similar to Milton Berle's "Texaco Star Theatre," and "reportedly ready to spend \$20,000 a week on talent and production alone." Kuder ad agency, which now produces "The Big Show," the "Admiral Broadway Revue," has grabbed off the Buick TV account. United and Mercury dealers also came in only this week, signing to sponsor CBS-TV's "Town of the Future" stage show March 27, after Emerson Radio drops the show. Agency on that account, says J. Kenney.

Ford and Chevy so far have paced the auto field in tele. Ford is one time bankroller of big events over at least one station in each TV market area. Today, it has only the "Ford Television presents" once monthly on CBS-TV, but starts April 3 with a three-times-a-week airing of "Ford's Ball on the same web and is now attempting to leapfrog nightly 15-minute showings, with CBS' Chicago major league baseball games.

J. Walter Thompson agency has an order account, with K&E roping the parent company. Chevy, through Campbell-Ewald, now bankrolls "Chevrolet on Broadway," a half-hour dramatic series once weekly on NBC-TV. "Chevrolet Take Out" is on TV. In addition, the outfit runs an intensive spot campaign on most stations and also sponsors a series of the Brooklyn Dodgers' football games late fall, plus the two-hour Christmas Eve special directed by Arthur Schwartz on CBS last winter. Olds has the CBS 15-minute news show "Olds Daily and Pontiac," also through Campbell-Ewald, sponsored a special "Olds" show last week. Dodge models over CBS-TV several months ago.

## SILVERS BOWING OUT OF ARROW TV SHOW; NO SUB

Phil Silvers will leave the Arrow video show March 17 or 24, after the show's first week. Tentative plans call for a guest star policy. It's not yet known whether the show will be sold to other stations. Silvers, although Young & Rubicam agency is anxious to re-formulate, says in the cast, including Joe Yacy, Jack Gifford, Jack Diamond, Temple Tress, Betty George.

Silvers' retirement from the show was mutually agreed on. Silvers' deal with Young & Rubicam was for a year, but the task of working both shows too great a strain on his agency, says he felt more could be done with the show despite its high position in the Hooperatings.

## AIL-OUT NBC CBS Program Slugfest Shaping Up in TV as Well as AM

**Too Much Chesterfield**  
With Chesterfield cigarettes slated to sponsor Blug Crosby's radio show Wednesday nights on CBS next season, the ciggie outfit plans to move the "Arthur Godfrey and Friends" television show from its present Wednesday night at 8 to Thursday night.

Idea, of course, is that keeping both shows on the same evening would displace the value of the commercial plugs for each, whereas moving the Godfrey show will give Chesterfield two separate nights of advertising. Godfrey show, with a 46-6 Hooper, was fifth in the TV ratings for February, and with Crosby also expected to be a heavy draw, the Chesterfield anticipates two good payoff nights.

## CBS Sunday SRO; GE Buys Waring, 'Toast' Gets B.R.

CBS television, continuing its new sponsor drive, snagged two of its biggest last week when General Electric signed to bankroll "The Waring Food Show" Sunday night show starting in mid-April and the Lincoln and Mercury dealers also came in only this week, signing to sponsor CBS-TV's "Town of the Future" stage show March 27, after Emerson Radio drops the show. Agency on that account, says J. Kenney.

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Number of new sponsors tagged by CBS television during the last week has been expected to pre-empt an all-out battle between CBS and NBC, since the latter has no network in the radio industry, NBC at the moment, still holds the upper hand in that field, with the exception of a few half-hour segments, is practically sold out on its nighttime TV. It is conducting a top NBC spokesman, it is continuing all its efforts to stay on top because of the future importance of TV.

Unlike radio, in which NBC has been accused of failing to build its own house packages and develop new talent, the web is emphasizing its own TV package production. Already on the air are such programs as Robert L. Ripley's "Believe It Or Not" and the "Carnel News Caravan." Coming up in April are a half-hour Saturday night show featuring Jane Pickens and a Wednesday night program featuring columnist Barton Klee, who is signed to a long-term TV contract this week.

In addition, it was revealed this week that "Philo Television Playhouse," which had been mulling a buy-out from its present sponsor, Fred Waring, Sunday night 9 to 10, had decided to pick it out on NBC-TV, probably through a buy-out. Opposed by Ed Sullivan's "Toast of the Town" and CBS' Phillo had never been able to show much of rating. Now that "Toast" is to be moved down to 8 p.m., the show, which was General Electric's new program, Phillo thinks it has a chance to snare a major part of the audience.

In another move designed to meet the competition, CBS this week renewed its relationship on the international theatre, N.Y. for an annual "Theatre Guild" series. Theatre will give the web a prime origination point for some of its bigger shows. The move, which CBS now has several former legit theatres in addition to its own kingdom, takes place in the Grand Central building.

## Film's Only For TV Versus Wallace

Rudy Wallace heads back to the Coast Friday (11) after a couple of months in New York, during which he appeared both at the Latin Quarter nitery and at the Broadway Roxy, guested on several television programs, and was mentioned his Vallee Video films for sale. He plans to get out of Los Angeles, March 29, and starts at the Roxy on Friday. "Father Was a Fullback," film, a sequel to 20th's "Mother Is a President," will be shown Friday at the Roxy and in which Wallace also is featured, will star Fred MacMurray.

On the basis of the live TV shows which he has guested in N.Y., Wallace this week resented the conviction that he is the only logical answer to tele's current programming difficulties. Only film, he said, can take the place of memorizing lengthy scripts off an actor's shoulders and it is the only means possible of getting either commercial or a dramatic show letter-perfect. Vallee noted that the "Pit" Silvers "Arrow Show," one of those on which he guested, was perfectly relaxed during rehearsal and that when the show went on the air at night, most of them were in it, and, of course, with a resultant life-lifting.

**ABC'S PICK & PAT CO-OP**  
ABC-TV is mulling a co-op telecasting of the Pick & Put nitery show, now taking place on Thursday from 8 to 9 p.m.

If the deal goes through, "Minutemen" would be shaved to a half hour.



# Show Biz History Repeating Itself

Television, in its search for new talent to fill the steadily-expanding programming structure and to satisfy the different tastes of viewers throughout the country, is no different in that respect from vaudeville, films and all other old-time forms of show biz. Viewers have already voiced a desire to see new faces on their screens and the possibilities in the medium for new talent have been noted by the business.

In line with that, and pointing up a system which might eventually be forced to follow to unearth that new talent, is the following letter, penned in 1922 to the late Keith-Albee Bros. F. P. Albee by John F. Royal, then an exec with the Vaudeville circuit and now an NBC vesper. Letter was discovered in Vaudeville's files: "You are building marvelous theatres, but I don't think we are building anything to go into them in the way of talent. By that I mean I do not think we are systematically searching for new material. It is true that the staff in the office do the best they can. They look around New York but this is a country of 100,000,000 people and there must be a lot of talent in it somewhere."

"Baeball covers pay scouts to go all over the country and into every little backyard looking for ballplayers. Colleges send scouts looking for football players. Would it be well for us to enlarge our scope of scouting so that instead of looking at New York or Chicago, the entire country is combed systematically? In the small theatre, perhaps a dive, the making of a great act could be found. You might say the managers in the various cities could visit the small theatre and get a report on such acts. This would not work out well because the managers have not the time to do this and a real scout could go from place to place day after day, and if he picked out the makings of five good acts a year, he would be earning his salary."

"This is just a thought or suggestion that comes to my mind in view of the fact that I personally notice an apparent shortage of talent, especially novelties, that can be boomed. There are plenty of comedians and dancers, but some of the cost of 100,000,000, there must be real novelties of the sort that make good exploitation stunts."

Albee never acknowledged the letter.

# OPERATION BLACK BOMBING HIGH CEE

Chicago, March 8.

Biggest bombshell tossed into the National Television Conference was the announcement by Sidney Balkin, general manager of KLEE-TV, Houston, that his video station made over \$5,000 last month, second month of operation, after breaking even first month.

KLEE-TV had over \$150,000 in contracts before first pattern was aired, and currently has signed total of \$340,000 in G. Balveston and Houston breweries, through Raincraft and Ryan, by far the biggest sponsors, with contracts totaling \$110,000 for baseball and boxing for the year.

Balkin claims to have the answer to low-cost tele construction, equipment and operation. Station's complete staff totals only 26 persons. This isn't the usual book-keeping system of personnel, because no employee of KLEE doubles on the TV outlet. Each tele employee, however, is able to handle just about any job in station. Uniquely, this profitable operation has no commercial advertising, no sales staff, Balkin and his national rep, Adam Young, do the selling.

Programming of 100 hours monthly presently consists of half film and half live telecasts. Balkin points out that the film percentage will add much lower when baseball under way in June and month. With exception of \$200,000 paid for baseball rights, station has not had to shell out for rights to basketball, wrestling—boxing and rodeos, and this saving is what makes it comparatively easy to land sponsors for sports events. Houston has \$300,000 in sets. KLEE-TV fee is \$200 for hour.

Leo Burnett, head of the agency handling the station, told conferees that his company has more tele sets for every key employee, and encouraged his clients to buy the station's advertising line, saying that they could realize the terrific increase in medium.

ABC national tele director Paul Mowrey said that Saturday night industry had been "lame" being lightweight affairs, would be developed into heavier shows during 1949. He said that the new line of new stars, dramatic and audience participation shows over all TV.

NBC vesper I. F. Showerman told delegates that television would never supplant radio but would improve radio standards through competition. CBS vesper Jack Keefe predicted that "large crowds at sporting events because of tele-stimulated interest."

Tele. Policy, Television Broadcasters Assn. prez. does not anticipate any true coast to coast tele service in 1949, but he predicted by 1956 video will be available to 85 percent of the country. Tele. Policy, Television Broadcasters Assn. prez. does not anticipate any true coast to coast tele service in 1949, but he predicted by 1956 video will be available to 85 percent of the country.

# Mardi Gras Makes Prem Bow on New Orleans TV

New Orleans, March 8.

This year's Mardi Gras was televised for the first time in its history by WDSU-TV. Boats, bands and day pageants were telecast from a special platform at City Square, carried on current telecasts. The city and downtown business area on Mardi Gras is being viewed by a picture of both the page and masking.

The WDSU-TV mobile unit roamed the city and downtown business area on Mardi Gras is being viewed by a picture of both the page and masking.

# Zenith 'Obsolete' Ads Spark Fight, As Competitors Charge 'Em Unfair'

Chicago, March 8.

Not Even With Mirrors  
Eliminating any possibility of Arnold Stang's being able to double on two television shows, ABC-TV has averted the company's new "Billy Bean" program in the Tuesday night 9 to 9:30 period, same time in which Stang now appears in DuMont's "Schoolhouse." As result Stang bows out DuMont show.

"Bean," which will be Stang's starring vehicle on TV, starts March 22, with Mary Ritt directed. Program preems as a sustaining but ABC-TV already has had nibbles from several prospective sponsors.

# RCA Plans New Plant for Mass Development for Mass 16-In. Tube Mfg.

RCA, cracking back at disparagers of its new 16-inch metal viewing tube for television sets, has announced plans for construction of a new plant in Marion, Ind., which is to be devoted exclusively to mass output of 16-inch tubes. At the same time, Bell Television, indie TV set distributor, revealed this week it had joined the list of those who want nothing to do with the metal kineoscope.

RCA, which already operates the world's largest tube manufacturing plant at Lancaster, Pa., said its new factory would be completed by early fall, temporary expansion is expected to be installed in the plant meanwhile to turn out the first 16-inch tubes by summer.

Metal tube, according to RCA is the result of 13 years' research and development. Manufacturer did not counter-attack the charges made against the tube by other manufacturers, but declared it is designed to furnish at low cost a large-size direct view picture, intrinsically better than the 10-inch set and the projection receiver. Output of the new Marion plant will be devoted both to new sets and to replacements for old sets.

Bell Television, in announcing its decision to forgo the metal tubes, declared it had studied their practicability and found a "lack of economy in the use of the metal" to its decision was the need for extra insulation necessary for the metal jobs, since the glass tubes "cause no such trouble."

# Canadian Govt. Loan Of \$6,000,000 Seen to Aid CBC Launch TV Stations

Ottawa, March 8.

Informed sources in Ottawa, said Hill predict formal announcement by the federal government regarding the CBC's launching of television stations in Canada. Assistance will be provided to the CBC by the federal government. CBC is currently without sufficient funds to begin video operations, but should it get stations in operation, returns from license fees and advertising would help progress and provide revenue for repayment of the government loan. CBC is currently in the designs for TV outlets in Toronto and Montreal, latter city to have French and English language station. Privately-owned stations and others interested in video outside Canada have consulted on possibility of linking with CBC in video work, but nothing has come of the consultations.

# Sylvie St. Clair Exits DuMont Over Budgets

Sylvie St. Clair, French chanteuse who has had her own half-hour show on DuMont for three times weekly for the last six weeks, has bowed off the network last night. She had sufficient budget left to permit her to match Belle's pull. When the budget ante was turned down, she nixed the offer.

Fullscale tool-to-the-slugging has started in consumer advertising on television, following the insertion of Zenith Radio ads in 59 daily newspapers over the weekend-end publishing the ninth receiver as the only one on the market which won't become obsolete when and if FCC moves into the ultra-high frequencies (UIF).

Half of the full-page receiver layouts starts in a large-size type that "expected changes in wave-lengths will not obsolete Zenith television." Copy declared that "Zenith is the only television receiver offering the market today with a specially designed built-in turret tuner with provisions for receiving the proposed new ultra-high frequency channels on the present standards." Such advertising, according to Zenith executives, will serve only to confuse the public and may convince some prospective purchasers to forsake their purchase entirely for some time.

Admiral rep Ross D. Siragusa urged publication to toss out the TV cities, cautioning them that "I believe the accuracy of the advertisement is being put into question by the appearance of the ads would be detrimental to the entire TV industry." He said he had personally checked the ads with the FCC first but, with no comment, he said he had turned them down. Siragusa, meanwhile, has requested both the (Continued on page 42)

# Chi February Picture Bright

Chicago, March 8.

Chicago tele showed a bright February, with WENR-TV alone accounting for over \$200,000 in new and renewal contracts. Station also sold the pace or scored new gains in the past month.

WENR-TV now has sold all of its major sports events—Chi Cubs games to Gabel Brewing, wrestling to Courtney Motors, and boxing to Berthoff Brewing. Roy McLaughlin, WENR-TV sales manager, said program and announcement sales for March through June would be heavier than past couple of months. WENR, Balaban & Katz indie, 45% commercial now, doesn't anticipate much increase in business because of time allotted to public service programs. Station is considering a longer operating day. WABC management credits a multi-cable for big commercial percentages.

WGN-TV reports a 50% commercial schedule, with three new shows sold, "Women's Magazine" of the Balaban & Katz indie, and "Wednesday."

WNEB, rounding out six weeks of the new show, said it is currently, "Quiet Kids" to Dr. Miles Laboratories and "Walt's Home" to the Balaban & Katz indie.

Oliver Morton, central division sales manager, listed a fair load of spot announcement sales, and anticipates "the next 60 days will undoubtedly show a marked improvement" in sales.

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# Daytime Tele Programming Gets Setback As DuMont Curtals Sked

Television daytime programming took a severe lolt on the chin this week with revelation that DuMont's WABD (N.Y.C. D-2) was cutting down drastically on its a.m. schedule. Ostensible reason offered was that the station was dropping the baseball season, which would have tied up most afternoons for the next several months.

But the primary reason, it was pointed out, was that the station's early hitch in its a.m. schedule, which has been a major factor in its financial straits.

Mont's daytime retrenchment is considered especially significant, since WABD was the first in the country to institute full day-to-day closing programming, having embarked on that schedule early last November. Station subsequently changed its sign-on time from 7 a.m. across-the-board to 9 a.m. Under the new schedule effective Monday (7), it comes on at 10 a.m.

(Continued on page 42)

# WAGA-TV Gala Hoopla for Premiere

Atlanta, March 8.

Port Industry's WAGA-TV bowed formally tonight (Tues.) at 7 o'clock without customary fanfare but with marked enthusiasm of viewers elsewhere and in marked contrast to ceremonies that marked the dedication of WAGA-TV, Atlanta's first teevee outlet.

Dedication program was in form of a "Communications Center" divided between film and film and lasting one hour. Written and produced by James H. Hinton, station production director, and John Bar-

(Continued on page 42)

# Mowrey, Moore to Coast To Aid ABC Operations

Paul Mowrey, ABC's national TV director, and Richard Moore, who has been a special consultant to the net's TV program department advising on administrative steps, are going to the Coast to organize the web's video operations in Los Angeles and San Francisco. Mowrey, vesper in charge of television, said the two men would work with Frank Samuels, acting head of Communications. Mowrey will leave New York around March 15 and Moore around April 1.

# KTIA on 35-Hour Sked

Hollywood, March 8.

Paramount's KTIA-TV expanded its television schedule to 35 hours weekly. Station has added 10 hours of programming a day.

KTIA, which has been telecasting a film and a show starting at 6:30 nightly, now signs on at 6 daily except Friday when its a.m. sign-on is at 5:30.

# Still Too Early For Video Code, Despite Censors

Television industry, despite the rash of demands cropping up for local and state censorship, feels the time is still too early to establish a programming code. According to a spokesman for the Television Broadcasters Assn. (TBA), the industry, which has taken the National Assn. of Broadcasters to draw up its AM code, which is still not considered perfect, has not yet had time to work out a code. TBA has undoubtedly seen many changes in programming formal before it settles into a steady pace. TBA has not yet had time to work out a code. TBA has not yet had time to work out a code.

Industry, nonetheless, is considerably disturbed over demands for outside blousing and plans to take in line whenever and wherever they appear. TBA, because it is a Delaware corporation, was not permitted to take direct action in the Pennsylvania courts. A local industry organization will file an amicus curiae brief through its legal counsel to protest the move in the courts.

Because tele is licensed and controlled entirely by the FCC, TBA feels that no states or cities have a right to meddle in censoring it. TBA feels that TV is a national medium, now piped from one state to another would bring it under federal jurisdiction. TBA feels that TV is a national medium, now piped from one state to another would bring it under federal jurisdiction. TBA feels that TV is a national medium, now piped from one state to another would bring it under federal jurisdiction.







## EXPERIENCE SPEAKS

With Bill Adams, emcee. Lanny Ross, other guests. Emerson Buckley and orch: John St. Leger, announcer.  
 Producer: Hendrik Boorem  
 Writer: Richard Dana  
 30 Mins., Fri., 8 p.m.  
 Sustaining  
 Mutual, from N. Y.

Mutual's new show. In which people tell their own life adventures, is an interesting program with plenty of amusing material. Program is definitely aimed at mass appeal, covers a wide range of the street level, with its true confessions material on the slightly sensational side. It makes good radio material especially when as smartly produced as this show. Judged by the first program Friday (4), this alter with have lots of dramatic appeal sufficiently varied in content, emotion and style. It sounded unaffected and real.

Bill Adams, who is an amiable rather than an over effervescent host, gently but cleverly draws out the salient points of his guests' life story. On Friday's program he had a Brooklyn chippie and his wife, the doc with a hobby of getting out of straitjackets.

Adams also presented a Scarsdale, N. Y., bus driver with a penchant for entertaining his passengers with singing welcomes and song departures.

A woman who was so poor that her kids were taken away from her and put into an institution, suddenly became rich when oil was found on her grandfather's property. Now she was hunting for her eldest son, who had been given away to someone for adoption by her absent husband's consent. Another woman, a Detroit model, told her story of innocently being used to sell stolen goods and spending a week in jail. Several men and women argued the point whether women should give up their seats in trains to men. Producer of Lanny Ross, whom Ross found in service in New Guinea, gave some amusing impersonations. Ross was also present to sing a song. It made up quite an entertaining program.  
 Bron.

New Orleans—A. Louis Reed has been appointed commercial manager of the WDSU Broadcasting Services, executive vice-president. D. Swezey announced Friday (4). He succeeds Charles Price, who resigned.

## THE WALRATH FAMILY

With Glenn Walrath.  
 15 Mins., Mon. to Fri., 5 p.m.  
 Sustaining  
 WPTZ, Albany

A mildly amusing multi-character creation is this program by WPTZ's assistant program director, client Walrath. He presented it over WBCA, Schenectady, for one week and did it on a breakfast-hour spot via WPTZ when the 10,000-watt first went on the air. Recently the feature was cut from 30 to 15 minutes, after being shifted to a late-afternoon block. It tends to be lively.

Three characters are usually projected by Walrath on each stanza: Ma, Bob and Susie Jean. He plays himself as the fourth. Ma is the fullest blown, most lifelike and most rib-tickling. Walrath sketches broadly, sometimes with touches of burlesque, an emotional, romantic, middle-aged widow.

Program holds a number of chuckles and a honey appeal, which should snare a quota of listeners. Walrath handles the story and character creations well. Sound effects are nicely handled.  
 Joca.

## HI-SCHOOL REVUE

With Len Hatlawar, Lubo Zell, Joanne Morgan, Bill Dety, Baby Green, Guest

Producer: Frank Al Rocco  
 22 Mins., Sat., 11:30 a.m.  
 FOWLER'S DEPT. STORE  
 WKOP, Binghamton, N. Y.

"Hi-School Revue" is a varied, fast-moving mix of juvenilia produced by and for youngsters. Program is pitched at the high school level but without any academic accent. Most of the participants are school kids and the show covers campus fashion notes, sports, guest stars and music. Each week, locale of the show shifts to a different high school.

On session caught (12), program opened with a fashion and etiquette column by Joanne Morgan, who pointed out that noisy giggling isn't nice. Good middle section recreated via wire recording an exciting basketball game between two of the local schools. Windup portion featured guest star Bobby Green in a dramatic sketch which gave him a pretext for a neat song rendition.

## Followup Comment

Screen Guild Players' transcribed version of William Wister Haines' "Command Decision" as aired from Hollywood via NBC Thursday night (3) was well condensed and packed with action. Haines' adaptation, bankrolled by Camel, not only marked one of Clark Gable's few radio appearances but also was the first recorded coast-to-coast NBC show.

Inability to have Gable, as well as cast members Walter Pidgeon, Virginia Mayo, Brian Aherne, John Hodiak and Edward Arnold, on had simultaneously for the waxing session, forced producer-director Bill Lawrence to tape record most of the players' lines piece-meal. Then splice 'em together as a unit. Despite this problem, diners likely were none the wiser, for there was only the slightest suggestion of an uneven continuity.

Story of Air Force top brass by now is familiar to most listeners through both the play and the Metro picture. Gable, Pidgeon, Donkey and Al recreated their original roles to good advantage. On the basis of this stanza, tape recording's possibilities are almost limitless.

Henry Morgan, in the second of two successive guest shots on the Fred Allen show via NBC Sunday night (6), helped Allen ride to one of his best shows of the season. Purpose of Morgan's questing, of course, was to trailer the piece of his own NBC half-hour, which starts next Sunday (13), and Allen is slated to reciprocate in Morgan's first guest.

Dup participated in some neat kidding on how Allen could protect his radio audience against switching over to TV—and it sounded like kidding on the square. Morgan's remedy: for Allen to buy a half-hour on video immediately preceding the start of his AM ailer and beam two spotlights directly into the camera eye. That, of course, would blind the viewers, forcing them to tune in their radios.

Income tax time is here again, and Eddie Cantor took the occasion to build his last Friday's NBC show for the tax season. Cantor has a breezy way of

## RED BENSON'S MOVIE MATINEE

With Benson: Carl Warren, Ann Skourer  
 Producer: Jerry Layton, Wilbur Starker  
 Writer: Nat Eisenberg  
 30 Mins., Mon. to Fri., 3 p.m.  
 Sustaining  
 Mutual from New York

As originally introduced, "Movie Matinee" was a quiz on questions the average fan might be expected to know. Present format, however, leans more on the audience participation side, with two contestants competing for the championship and winners defending his title against the next challenger. In addition to straight questions, participants are asked to sing or act, all of which adds up to good-natured fun.

Benson is a personable emcee who hypothes the show and garners plenty of laughs in his banter with participants, always keeping the audience with him. He also adds snatches of a vocal or two, when it fits in with the business at hand.

"Matinee" is taped at night, to get a "fresher audience" and to permit WOR, N. Y., to kill three or four minutes and insert local commercials. The arrangement seems a happy one, avoiding the psychological hitch often encountered in a transcribed play. On a promotional tieup there are also some discreet mentions of a fast magazine.

## WLIV's Spanish Disk Jockey

Miguelito Valdes, rumba maestro, started a disk jockey show in Spanish on WLIV, New York, Monday (7).

Valdes will be heard from 2 to 4 p.m. Monday through Saturday, according to Herman Bees, station prexy. In keeping with the indie's drive for predominance in the Spanish language field, Bees has boosted WLIV's Spanish time six hours daily. He says it's 80% sold.

projection, as do the rest of his routine, but the script attendant to the set-up missed fire. It was never a question of the performing talent—it was strictly in the writing. Cantor, presumably one for bringing in a patriotism angle, this time stressed the citizen's duty to pay taxes.

## PM EXITING 'KATE' BUT

## LIKELY TO STAY ON MBS

Philip Morris is exiting "Kate Smith Sings" on Mutual when its current contract is up April 22. It's reported that the eagle outfit is smoking because Miss Smith and Ed Cole didn't give them "full cooperation."

The agency, Ceell and Freshery, hasn't set further plans yet, but it will keep Philip Morris in daytime radio. CBS have a two-brand rate on MBS, getting a 50% discount on time for "Kate" because of the sponsor's backing of "Queen for a Day." It's likely, therefore, that Philip Morris will pick up tab for another air on Mutual.

Miss Smith's other MBS show, "Kate Smith Speaks," is on-oo.

## WMCA

Continued on page 27

put, has been shifted to the transmitter and use of master control setup is now held to a minimum, being used only on big shows. Operations have been revamped so that on routine shows, which comprise the bulk of the station's programs, master control is not involved. This means that the disk jockeys themselves must keep the log of records, transcriptions and live spots.

According to a station spokesman, the payroll has been cut from 125 to about 100, but some insiders say that the staff was actually around 150 or 160 two months ago. Management's policy is to pattern WMCA's after WIND, Chicago, which operates with a staff of about 70. It has also been reported that station toppers are planning talks with AFRA on the pruning of announcing personnel.

To boost all-night ratings, Symphony Sid is starting his show a half hour earlier five nights a week, going on the air at 11:30 p.m.—The early start was tried out on Saturdays during the past two months, with higher ratings reported.

## Our King Cole is a busy ol' soul...

Being king of radio personalities in the Carolinas

is a full-time job, 20 hours a day. No time for fiddlin' around, as you can see by this log of a typical day:

in the life of Grady Cole, WBT farm director.

Makes it easy to understand why Cole is king

in the Carolinas...all the time. On the air

4 1/2 hours each weekday, his average share of the

Charlotte audience in all Hooperated periods is a

royal 59%-44% better than all competition

combined.\* And outside, in 94 other

counties, Grady Cole has virtually no

Charlotte competition. If you'd like

an audience with his majesty—and

his majesty's large audiences—

Radio Sales will gladly present you.

\*Radio Sales will gladly present you.

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Radio Sales will gladly present you.



## No. 1—foreign reporting...

"Best consistent radio reporting on foreign affairs during the last year." That was the citation for Henry Cassidy, NBC's European news director, by the 700 members of the Overseas Press Club—the professional newsmen appraising themselves.

A reporter for eighteen years, foreign correspondent for thirteen, Cassidy joined NBC in 1945, and has covered every major post-war event and development in Europe—from the Moscow four-power conference to the British royal wedding... from black market raids in Berlin to the 1948 Italian elections. Astute, experienced, able, he is typical of the men who staff NBC news.

He and his colleagues, backed by the news-gathering and news-broadcasting facilities of NBC, assure repeated audience response to news on the air: when national or international news events provide the same programming for all networks, listeners turn to NBC—for accuracy, for timeliness, for thoroughness, for the all-round "best consistent radio reporting."



**America's No. 1 Network**

radio  
and television

THE NATIONAL BROADCASTING COMPANY

*A service of Radio Corporation of America*

## CIRCLING THE KILOCYCLES

**Baltimore**—Management of WCAO announces the appointment of Robert M. Richmond as assistant manager in charge of national sales and promotion. He'll join WCAO on Monday (14). He comes to the station from The May Co. in Baltimore, where for the past four years he was director of publicity.

**Boston**—Lydia Perera, w.k. "Story to Order" lady, returning to WBZ and WZLZ to take over moppet show "Chimney Corner" next Sat. (12). In addition, she will be featured on Tues. a.m. show headed to schools, the education series, "Listen and Learn."

**Boston**—Charles B. H. Vail has been appointed Director of Sales Promotion for Hub's CBS outlet, WEEI. Formerly with WBNC, he will replace Guy Cunningham, who has been upped to head of National Sales Dept.

**Kansas City**—Sally Baker is the new director of the KMBC-KFHM home economics department. She conducts two daily home economics programs, "Happy Kitchen" and "Food Scout"—as well as other assignments of the department.

**Kansas City**—Herb Bush is new announcer at WHB. He was with KOAT, Albuquerque. This fills the "neency created when Sid Smith recently left the announcing staff.

**Regina, Sask.**—New manager of CKRM here is Norman A. Bortell, of CFBC, St. John, N. B. He succeeds Stuart Mackay, transferred to Toronto.

**Albany**—Leo Rosen, former motion picture theatre manager and for the past eight months' promotion manager of WROV, has been appointed sales manager of the station.

**Odesa, Tex.**—Bruce Mack, program director for KOSA here, has resigned his post to join the staff of KPHO, Phoenix.

**Uvalde, Tex.**—FCC has approved the sale of KVOI to the Uvalde Broadcasters, composed of Edward

J. Harpole and W. J. Harpole. William T. Kemp, a third partner sells his one-third interest to the Harpole brothers for \$7,000. He is manager of KVEB, Albuquerque, N. M.

**San Antonio**—Jack Foster has rejoined WOAI announcing staff. He left here to become program director of KSLX, Corpus Christi and then went to KOAT, Orange as program and production manager.

**Dallas**—Tom Straus has been appointed commercial manager for KIKI and KIKI-FM. Straus is a former account executive for the outlet and will now handle both local and national sales.

**Chicago**—WEEK, Peoria, and WEMP, Milwaukee, have appointed Headley-Reed Co. as national sales reps.

**Chicago**—John Hopkinson was appointed national sales rep with offices in Chicago for XEBE, Villa Acuna, Mexico. He is former salesman for Chi stations WJJD and WIND.

**Columbus**—Mrs. Luella Engel, former farm director of WMOH, Hamilton, O., has taken over as the new "Polly" on the "Kitchen Kettle" program over WRPD, Ohio's rural radio station. She will also conduct the daily "To the Ladies" show.

**Philadelphia**—Philadelphia Daily News, in a 26-week campaign over KYW, has purchased a quarter-hour cross-the-board using William R. Wilson, station news analyst.

**Minneapolis**—Paul Wann, WCCO announcer, has left the station to seek a balmer elime. Reasons of health prompted Wann's resignation and he returned to Chattanooga to resume radio work.

**St. Louis**—H. V. Calhoun, public service director for WBSD, Belleville, Ill., News-Democrat station, has filed as a candidate for Mayor of the town at the April 5 election. Calhoun is one of four seeking the post.

## D.C. Men Elect Davis

Washington, March 8.—The Radio Correspondents Assn. held its annual election here today, naming Elmer Davis, ABC commentator, its new president, succeeding Albert Warner, of Mutual. William R. McAndrew, chief of NBC news activities here, was elected vice-president and W. Francis Tully, Jr., of the Yankee Network, was re-elected secretary. Willard F. Shadel, CBS commentator, was chosen treasurer. The three members at large of the executive board will be Rex R. Goad, of Trans-Radio Press; Howard L. Kany, of Associated Press radio; and George E. Reedy, Washington commentator of the Arrowhead net.

## Femmes May Lead Fight On 'Unfit' Shows; 4-Day Session in Chi This Wk.

Chicago, March 8.

Possibility of women broadcasters spearheading the fight against bad radio programs was indicated by George Jennings, president of Assn. for Education by Radio. Femmes, can reflect boycott of women's groups across the nation in pressing against shows voted "unfit" for home consumption. Jennings said a radio presented continuing challenge to women's airers because of premature emphasis on television, giving personnel still in radio "a defeatist complex." He will speak Assn. of Women Broadcasters convention here March 10-13.

Better than 400 members are expected at four-day session. Sessions will include advertising, education, public relations, racial work and public interest. Gals will tour main Chi stations between meetings.

Speakers lined up are Robert Richards, National Assn. of Broadcasters public relations director; A. D. Willard, NAB veepee; and George Jennings, president of Assn. for Education by Radio. Panel discussion leaders are Anne Hayes, KCMO, Kansas City; Beulah Karney, ABC, Chi; and Fran Harris, Buhrthuff & Ryan agency, Chi.

## WBAL CONVICTED IN CRIME NEWS CASE

Baltimore, March 8.

WBAL, Hearst-owned 50-kw. station here was convicted yesterday (Mon.) of violating the city's court rule restricting crime news that may be carried by the local press and radio. The station was fined \$200 and counsel for the defense immediately announced that the decision will be appealed.

Other Baltimore stations were previously convicted on the same charge and are appealing with National and American Civil Liberties Union support. The case followed the airing of newscasts containing the arrest of a janitor who was later convicted of the knife-slashing of an 11-year-old child.

Purpose of the court rule is to bar publication or broadcast of facts which may prejudice jurors. Defendants, however, term the rule a gag on freedom of the press and add that newspapers and radio stations in Washington, only 35 miles away, may float the Baltimore rule with impunity.

## Gibson-Wiley Break Sets New WBDM Show

Chicago, March 8.

WBDM-CBS, has bought out Fletcher Wiley's remaining interest in Housewife's Protective League and will air Chi commentator Paul Gibson under a new handle as the "Paul Gibson Show." New five-year contract will supersede the present pact, which had three and a half years to run.

Continuing "friction and discord" between Gibson and Wiley was given as reason for break. Contention revolved about difference in rates and handling of shows between Gibson and other League broadcasts.

Two Gibson shows will be affected: one-hour airing at 6 a.m. and 30 minutes at 4 p.m., both participating. Gibson is also on a 15-minute program at 10-15 p.m. under First Federal Bank sponsorship. All three shows are six-a-week.

## Frigidaire In 50-50 Disk Deal

In a unique move to make national spot programming more flexible, Frigidaire has picked up 50% of the tab on 24 transcribed program packages from which dealers in different localities can take their choice. Shows approved by the General Motors subsidiary for 50-50 participation with dealers range from five to 30 minutes in length and include the gamut of program types from soap opera to variety. Frigidaire also will shell out one-half the cost for station time under its cooperative advertising plan.

O. McPeedy Co., in Columbus, O., is handling distribution of the various packages, which were bought from five producers, including NBC, Harry S. Goodman, Monogram Radio Programs, Ford Bond and Hopkins Syndicate. McPeedy also line up auditions for the shows as any dealer or station requesting it.

The 24 available shows include "A House in the Country," "Playhouse of Favorites," "Hunting Hour," "Weird Circle," Allen Funt's "The Wife Saver," "Aunt Mary," "Betty and Bob," Carson Robison and His Buckaroos," Art Van Damme Quintet, Three Suns and a Star, "The Minute Mystery," "Linda's First Love," "Mystery Theatre," "Personal Problems," "The Editor's Daughter," "Mystery Chef" and "Secret Agent K-7 Returns." Monogram is supplying "Plantation House Party" and "Breakfast in the Blue Ridge," while Bond is delivering "Fun at Breakfast" and Hopkins "Psychology in Action."

Seattle—Al Amundsen, formerly scripter at KOMO and KIRO, is now freelancing. He will offer freelance script services in production, research and interviewing.

## come come Samerson.

these'll cure your tizzy

in a jiffy

POOR SANDERSON. He's all adrift! He's just received a note from his sales manager, Harry Lok Hartford sales are down. The Georgia territory's kiud of limp. One can hear the dealers hollering in Hoboken. Poor Sanderason.

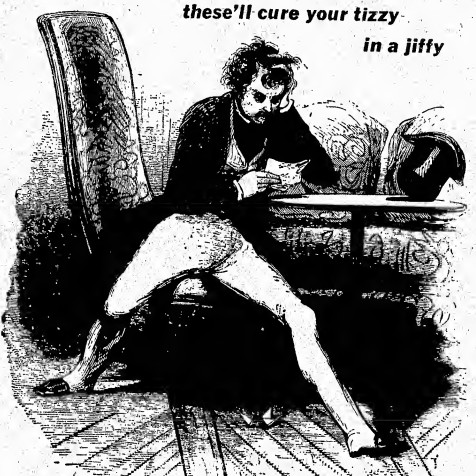
Well, chin up, Sanderason, YVOR's got three cures for you. They're names with proven audiences. They're three of the most merchandisable people in radio. They're priced low. They're timed to attract the majority of 36,000,000 people in 430 counties in 18 states.

**GABRIEL HEATTER**, "Gabriel Heatter's Mailbag", Monday thru Friday, 11:30 A.M. The great commentator in a program as unique and heart-stirring as anything ever aired. Simple, sincere answers to listeners' letters. A bargain, and sure-fire radio for any product.

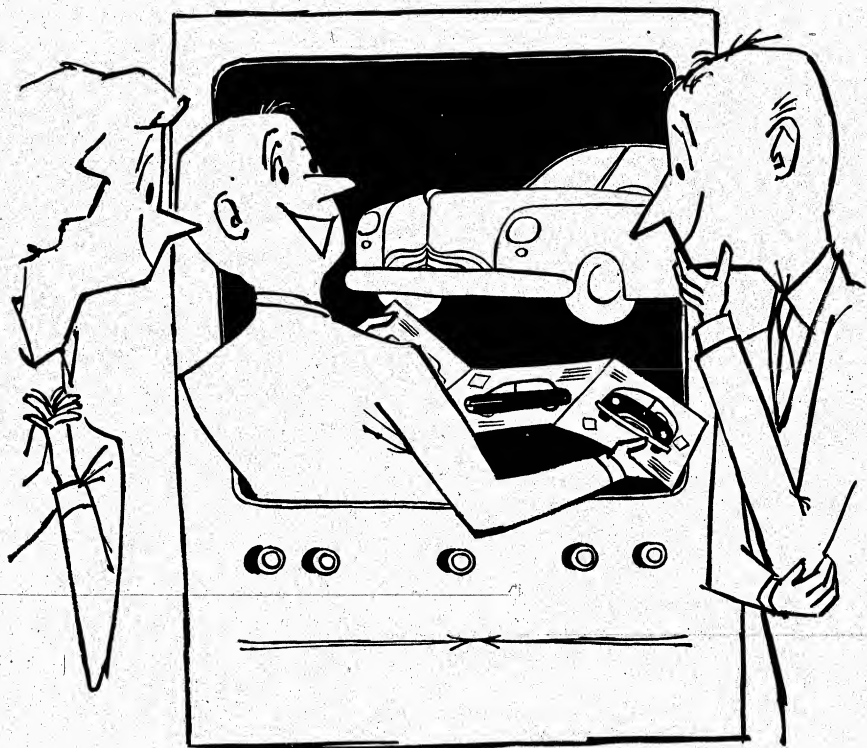
**JOHN NESBITT**, "The Passing Parade", Monday thru Friday, 2:30 P.M. Packs all the power of this great narrator's four-time Academy Award winning movie shorts. Stirring stories of great and little things in life. Pure dynamite for the man who wants action, fast!

**BING CROSBY**, "Bing Crosby Sings", Monday thru Friday, 2:45 P.M.: Need we describe Crosby? A program of the great crooner's past and present melodies, interspersed with quick-selling ad-libs. Especially tailored for a woman's product, but will sell anything.

our address is  
...that power-full station  
at 1440 Broadway, in New York  
mutual







## On WCAU you're in Philadelphia

WCAU-TV offers 125,000 showrooms in Philadelphia for a gigantic demonstration of the new models. Philadelphia, the nation's third largest city, is *second* in number of TV sets. Use the combination of eye and ear appeal in this very important concentration of buying power. WCAU-TV is a CBS affiliate.

THE PHILADELPHIA BULLETIN STATIONS

**TV  
AM  
FM**

## Names Amenable

(Continued from page 1)

Harry Herschfield, is head of Endorsements, Inc. This is the testimonial tieup outfit which couples names from screen, stage, radio, sports, society, politics and even royalty with commercial commodities.

As such, it's a familiar exploitation operation, but something new has been added, notes Albert, in that heretofore unapproachable are now more amenable to plugging beer, cigarettes, liquors, etc. As times get tougher, as the names need extra values for self-agg-

umentation—this, of course, has most bearing on show biz personalities—the more inclined are they to okaying these tieups.

The advertisers, in turn, conditioned inherently to the marquee system, "cast" their tieups with the same discrimination—and also payouts.

Most unapproachable are the socialites. Unpredicted forthrightly they'll talk. Given a pitch by some industrialist's wife, usually with a social-climbing angle to it, they fall easier. But the socialites are a real soft touch for the blandish-

ments of certain topflight restaurants' attaches. It's no secret that many a class dining's headwaiter knocks off \$25 per tieup, especially if the snob appeal is the common denominator. This runs the gamut from endorsing vinegars to cozy at-home scenes featuring this or that beverage, smoke, household furnishings or apparel, and the like.

Cabinet officers, congressmen and the Catholic clergy are the toughest holdouts. The first two classifications take the position they're the duly elected representatives for their constituents, and should they endorse a certain razor blade, for example, it may cross up some home-state steel manufacturer. So they play it safe and say nay.

## NABET

(Continued from page 29)

employees and the International Brotherhood of Electrical Workers. Replying to charges that his union was trying to freeze NABET out of the picture, Richard F. Walsh, IATSE presy, asserted he was ready to make peace with any other labor group in TV. However, Walsh asserted, IATSE demands control over every technical "working in front of the camera." The IA chief said such an agreement had already been worked out at several points with IBEW, but NABET has refused to come in.

NABET-IATSE squabble, which may be intensified when NABET's pact with ABC and NBC expires April 30, stems from Walsh's proposal to "clean up" a situation involving 30 projectionists and 100 electricians belonging to NABET. By "cleaning up" Walsh meant that the 40 workers should join the IA. In return, the IA will give NABET, as it has given IBEW, jurisdiction over electronic workers within stations where both unions are operating.

"We don't want to put management in the middle of any union dispute," Walsh said. "But if NABET declares war, then IATSE will take every measure to protect itself. Walsh intimated that his union might also claim jurisdiction over electronic workers. NABET persisted in carrying on the fight. Walsh stressed the growing importance of video within his union setup by disclosing that over 115 stage employees were now employed in New York radio operations, at against only 15 a year ago.

NABET, meantime, continued to press its jurisdictional claims over members now in its ranks. Clarence Westover, NABET exec. secretary, said his independent union would resist all efforts by IATSE and IBEW to queue it out. Westover also said that NABET will continue to spurn repeated attempts by IBEW to absorb its union.

## CBS Sun. SRO

(Continued from page 29)

rolled by GE from 9:30 to 10 Sunday nights via CBS-TV, is slated to move over to the ABC-TV web in April under Goodrich sponsorship. Emerson Radio, now ranking "Toast," bows off after this week's (13) stanza. Program will be carried the following week at a CBS-TV sustainer, with the Lincoln and Mercury outfit coming in the following week. Columnist-entice Ed Sullivan, incidentally, stays with "Toast" regardless of the shift. Whether he or CBS owns the package has still not been clarified, but it has been revealed that he has a binding contract with the web for his services on the program, which would be too costly for CBS to buy out if it wanted to.

New Waring show is to be similar to his present AM program Thursday nights on NBC, but with TV innovations. He'll thus continue with his orchestra, chorus and soloists and may bring guests in occasionally. Agency for GE is Young & Rubicam. Kenyon & Eckhardt handles the Lincoln and Mercury dealers on the "Toast" show.

## Crosley Swaps Help

Cincinnati, March 8

In latest personnel changes of the Crosley Broadcasting Corp., Bernard Barth moved up from producer to program director of WLW-T and Chester Herman, who filled the post on loan to the video station, returned to WLW as assistant program director. Ken Smith switched from WLW assistant program director to manager of WLW Promotions, Inc., succeeding Lafe Harkness, resigned.

Robert E. Dunville, vicepres and general manager, at the same time appointed George Henderson, formerly of the Columbus Citizen advertising staff, as sales manager of WLW-C. Crosley's video station in the Ohio capital. Programming there is slated to start March 27.

Buffalo—Chuck Healy, former sports director of WKIP, Poughkeepsie, is new assistant to Ralph Hubbell, sports director of WBN and WBN-TV, Buffalo. Healy does TV sports play-by-play and a new weekly television news quiz.

Wednesday, March 9, 1949

## Disparity in Ratings

### Points Up Need For

### Complete Mr. Lists

Pointing up the television rating service's need for more complete manufacturers' lists of set owners, Pulse and Hooperatings on the "Admiral Broadway Revue" for February showed a wide disparity in the share of audience snagged by WYUT (N.Y.) and WABD (DuMont), N.Y., both of which carry the program. Disparity is believed to be solely to the fact that, neither service has been furnished with sufficient names of setowners, indicating that a check with different homes is responsible for the different results. Pulse, which takes quarter-hour ratings, gave DuMont the top hand for all four quarter-hours in its check on the Feb. 4 show. Hooper, on the other hand, came up with a 4.63 for WYUT against a 4.3 for WABD for a combined rating of 50.6 on the Feb. 11 stanza. It had first been thought that the Pulse system of follow-up survey was weighted in favor of the DuMont station. Pulse asks viewers to check a program roster which the stations are listed at the left in alphabetical order. Since WABD would come first on the roster, viewers were thought to have checked the show off on that station without scanning the list further to determine which channel their sets had been tuned to.

Pulse spokesman, however, disclaimed that report, declaring the order of stations was changed for each month's survey and that Pulse was extremely careful in first re-constructing setowners' complete viewing activity before assigning the program sheet. That the station listing was not at fault was proved by the fact that in Philadelphia showed a higher rating for the Admiral show than did WFTL-TV, despite the latter station's having been listed first. According to the Pulse exec, the disparity was just one of those things which will be eliminated when the rating services get better cooperation from set manufacturers in providing names of setowners.

## 964,200 TV Set Shipment

### Since War, RMA Reveals

Shipments of television sets during the fourth quarter of 1948 increased 96% over the third quarter, Radio Manufacturers Assn. reported last week. RMA member factory shipped out 4,543,454 sets during the period, bringing shipments for the year to 802,025. The association reckons about 90% of the industry's output.

RMA said shipments always lag behind production reports, which showed member companies producing 866,832 sets in 1948. Total industry output was estimated at 975,000 units.

A breakdown of RMA shipments since the war showed that 964,200 TV receivers had been shipped into 42 states and the District of Columbia by the end of 1948. States in which no sets had been shipped were Arizona, Idaho, Montana, Nevada, South Dakota and Wyoming. In 11 other states there were, less than 300 sets shipped altogether.

Shipments were largest to New York, followed by Philadelphia, Newark, Los Angeles, Chicago, Washington, Boston, Baltimore and Detroit.



"On an Island with You"  
THE CAMEL SONG  
Every Friday Night 8 P.M.  
Mgt.: LOU CLAYTON

## OFFICE SPACE FOR RENT

1 Block from Radio City  
Several furnished offices with private bath for rent. Telephone switchboard and coffee service.

HOTEL ABBEY, NEW YORK

Greatest Bet For  
**TELEVISION**  
Sammy Kaye's  
SO YOU WANT TO  
LEAD A BAND

★  
Currently  
Appearing

**CAPITOL**

**THEATRE**

New York

★  
Direction:

General Artists Corp.

# DENNIS KING OF TELEVISION



*"Particularly fine"*

New York Times



*"Splendid characterization"*

New York Sun



*"Terrific... broke all screen limitations"*

Variety



*"Philco, starring Dennis King, hit the highest Hooper in its history"*

Television Guide



## THEATRE

"Medea"  
"Pygmalion"  
"Three Sisters"  
"Doll's House"  
"Petticoat Fever"  
"I Married An Angel"  
"Searching Wind," Etc.

PHILCO TELEVISION PLAYHOUSE "DINNER AT EIGHT" NBC-TV

PHILCO TELEVISION PLAYHOUSE "CHRISTMAS CAROL" NBC-TV

PHILCO TELEVISION PLAYHOUSE "ST. HELENA" NBC-TV

CHEVROLET "EXPERT OPINION" NBC-TV

ACTOR'S STUDIO "INEXPERIENCED GHOST" WJZ-TV

ABC-TV "CRITIC AT LARGE" WJZ-TV

Exclusive Management For Radio and Television

Est. 1938



WILLIAM MORRIS AGENCY, Inc.

New York

Chicago

Beverly Hills

London

## Radio Lux on Rebound With Annual \$1,000,000 Gross; French Time Sold

Radio Luxembourg, world's largest continental station, has recovered from its troubles during the German occupation and is now grossing \$1,000,000 a year, according to Louis Merlin, head of Informations et Publicité, exclusive time agent for RL.

Merlin in the U. S. to look over video setups, said that all French language time is sold but that some time in English is still available because of sterling export difficulties.

Technical quality of French TV is superior to ours, Merlin believes, but programwise there is no comparison. The government has only a small budget for video and high set prices restrict the number of viewers. A further complication is lack of an international standard on the continent, with the British telecasting on a 435-line basis, the Dutch on 615 and French on 815. American sets use 525 lines.

Last week Merlin completed a percentage deal with Ray Morgan to become Queen for a Day for European listeners, under the title "Reine d'un Jour." One of RL's most popular programs, produced by his company, Les Programmes de France, is "Ploum-Ploum-Tra-la," a talent hunt show that originates from a park in a different town every day. Police estimate that "Ploum-Ploum" played in six months to a live audience of 1,250,000 who sang the banknote's commercial and heard the coronation of "la plus chère fille."

The sponsor, Monsover perfume, will launch a new program, "Radio Circus," March 26, to play under caunas in 210 cities in the next seven months. Using a traditional circus, the program will also stage a treasure hunt in each town, awarding prizes to the persons who find the ballerina's jewels or the stigmata's whip.

Besides the razzle-dazzle, Merlin produces shows of cultural value. One is "Exceptional Destinies," which dramatizes the lives of the world's great, including F. D. R. and P. P. Barman in the American representation. This series is tape-recorded and produced on location, a la Hollywood, Merlin says. Scenes in church are taped in actual cathedrals and rural scenes are done on farms with live animals for sound effects.

Next month, RL will add three broadcast hours daily in the afternoon, opening them for sponsorship in September.

## Wash. State B'casters Nix Tournament Fee Offer

Seattle, March 8. Washington state broadcasters have nixed proposed \$15 per game per station for broadcast rights on state championship high school basketball tournament, to be played here beginning March 16.

Stations will broadcast scores by quaters only and are protesting loudly to board of the state high school athletic association. School officials also had asked \$300 for television rights to the tournament.

## NAGEL SET TO STAR IN MBS PSYCHO-SOAPER

Mutual has a new co-op show, "Secret Lives," starring Conrad Nagel as Dr. Roberts, an analyst. A psycho-soaper, "Lives" will be broadcast at 10:30 p.m. after the boarder aired directed at women and dramatizing on each broadcast an actual case of a mental or emotional problem.

The show was created for WOR, N. Y., by Sherman H. Dryer. Starting date is not set, but MBS outlets auditioned the show via closed circuit.

## Mutual

Continued from page 35

to a contract. And it is generally felt that the Kobak reaction, far from putting a damper on the situation, has only resolved another chapter in a series of recurring crises. It is not so much that there is a schism within the framework of the Mutual directorate, and that the executives are beset by uncertainties. Comes the end of the 13-week cycle and the next meeting of the Mutual board in June, and as one broadcaster close to the picture put it: "Anything can happen."

Carlin is one of the pioneers in radio and only recently he received high industry tribute at a banquet tossed in N. Y. upon occasion of his 25th annual in radio. He helped establish many of the program and terms for radio while the industry was growing up and has been closely associated with Kobak for a number of years.

It is conceded that Kobak has parlayed Mutual into a sound business operation, but on the programming end he's been up against some tough obstacles frequently beyond his control. Too often Mutual has been at the mercy of the stations and regional nets which own its stock. With either WOR, WGN or Don Lee on the Coast passing up a show, the web's programs can be stifled. In the past there have been instances of backsliders yanking stations from Mutual because key outlets couldn't be guaranteed.

## Job Situation

Continued from page 35

affect the regularity with which actors are employed, said the Department, outstanding being talent, personality, "and just plain luck." In addition, the findings indicated that "in each occupation unemployment generally tended to be more frequent among young people than among those in the next older age group; and actors are likely to be better established and more widely known."

"Among actors in the age groups above 50, however, the rate of unemployment tended to become somewhat higher again. Few actors and singers aged 50 or over were included in the survey; those usually had steady employment."

The report, the first of a series of surveys, was drafted by the Department to aid in vocational guidance of the thousands of young people who aspire to enter this (radio art) field but who often

## From the Production Centers

Continued from page 35

tions, Inc., off to New York to set network show. "...WBMM visitors were Guy Cunningham, WEEL, Boston, and Jim Clark, WAPI, Birmingham. "...AFRA's Ray Jones in Rock island at NLRB hearing. "...NBC commentator Milton Uley showed for five minutes in March at South Bend, Ohio, and Ottawa, Ill. ...Dwight Orin, co-producer of Anchor Productions, recovering from amputation of left leg, result of fall beneath Chicago, & Northwestern train. ...WLS farm expert Al Pitony at Marengo, Ill., for father-sun banquet.

Bob Elson starting 18 years as baseball announcer on WJJD April 19 with White Sox at Detroit. ...WBMM announcer Jim Campbell guested at Evanston High school. ...Foley Lee of Breakfast Club injured in skiing accident. ...NBC commentator Alec Dreier sparking Industrial Editors' Assn. meeting March 21. ...Announcer Bill Bailey in new show with WGBH, Barn Dance after out-of-town. ...Master E. Foundation. ...Adelaide Smith away from NBC desk with flu. ...WMAQ's Elizabeth Hart to conduct fashion show benefit at Geneva, Ill., April 8. ...WGN news director Robert Hurleigh awarded merit certificate by Polish American Congress. ...WIND staffer Bill Walker composer of three new tunes for recording. ...ABC sales manager Gil Berry off on southern tour. ...Howard Neumiller celebrating 18 years as WBMM staffer. ...John W. Shaw agency announced establishment of research library with Elizabeth Falley in charge. ...Roger Baldwin, American Civil Liberties director, will discuss occupied countries via WMAQ today (Wed.). ...Ralph Atlas and John Carey, WIND wheels, back from Gotham biz. ...ABC's Walt Emerson hospitalized in Evanston.

## IN WASHINGTON...

Bryson Rask, ABC director of special events here, named public relations division chairman of Local Cancer drive. Other radio names on committee include WDCB's Ben Strouse and DuMont's Walter Compagno. ...The Communings. ...Baltimore, and current ally-alignment map at local station WDCB, replacing Les Sands, has tied off with a contest for listeners to tell why, "I hate radio contests". ...Party on the Beach. ...WBMM's Barn Dance after out-of-town. ...Frank Falson past week, garnered one of most celeb-studded guest lists of the season. ...WTTG-Dumont and U. S. Dept. of Agriculture combining forces to show "Farm to Market" program. ...Fame! ...Jack Beall, ABC staffer, replacing Elmer Davis on the 7-15-30 news slot while late vacations in Key West. ...Ruth Crane, director of Chicago's WMAQ-Ad, will discuss occupied countries via WMAQ at annual pow-wow of Assn. of Women Broadcasters, of which she is president. ...U. S. Naval Academy's famed concert band, under direction of Lt. Alexander Cecil Morris, now being aired over Continental FM network Thursdays, 8:30 p.m. ...Hoagy Carmichael and Johnny Lord headlined a Police Boys Club benefit show as result of radio campaign on jointly by WOL-Mutual and Washington Times Herald. ...Michael Fooner, ex-CD, C. newsmen, now in charge of visual presentations of the Hoover Commission reports to Congress, has shaped up a new process of handling graphic material for telecasts. Under name of Graphic reports, Fooner is already supplying such material for the NBC Camel News Show.

## have only a fragmentary knowledge of it, gathered largely from glamorized accounts of the careers of a few outstanding stars.

The study included 3,742 artists in 16 metropolitan areas and relate only to AFRA members. However, said the Department, since most radio actors in the major centers belong to AFRA, the survey is representative for this group and also to a large majority of singers and sound effects men. But the findings on announcers do not take into account many employed outside the unionized centers.

## Salt Lake's 2d Outlet

Plans to Preem in June

Salt Lake City, March 8. Ivor Sharp, exec v.p. of KSL, has announced video operation over Channel 5 beginning early June. About 8,000 nets in the area are now seeing KDYL-WEXIS (NBC). A \$5,000 watt transmitter plus other equipment is scheduled for late May delivery.

Staffers have been televising on test basis since last April when the station was closed. They were picked up at the Tabernacle and church purchased equipment.

## ABC Barn Dance Airing To Kudo WLS on Ami

Chicago, March 8.

Farm station WLS is flexing its 25-year-old muscles this spring with the ABC net airing of National Barn Dance, March 19 and special anti celebration broadcast April 23, date when Barn Dance first was aired to a local audience. Committee is lining up the Chl amphitheatre for a giant show in which Uncle Ezra, Gfne Autry and other headliners who get their start here, will appear.

ABC airing will extend the local broadcast to west and midwest. Phillips Petroleum will sponsor through L. A. M. B. T. & Fensley agency, N. Y. April 23 festivities will include special programs and 25 year highlights, including first ship-to-shore and international live ship-exposition broadcasts.

Anniversary committee members are Glenn Snyder, George Cook, Harold Steward, George Biehn and Al Boyd. The Prairie Farmer newspaper will collaborate with special editions April 2 and 16.

ON MUTUAL-Fridays at 8:00 p.m., EST

## SPIN THE WHIRL...

A picture producer tells how he is paying for his first picture with his own blood!

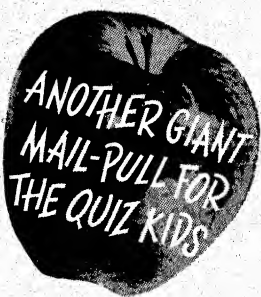
A preacher demonstrates how he uses a Charlie McCarthy dummy in the pulpit!

A cab driver tells that he has made a deal with the Stork!

# EXPERIENCE SPEAKS!

"THE LAUGHTER AND TEARS OF THE WORLD"





4 P.M. U.S.T. NBC

# Quiz Kids



IN THE fourth annual "Best Teachers Contest," Quiz Kids piled up another mountain of mail. Our thanks to the N.B.C. affiliates for helping make this another great Quiz Kids' milestone in their nine-year record for the Miles Laboratories through Wade Advertising Agency.

**LOUIS G. COWAN, INC.**

NEW YORK  
CHICAGO  
HOLLYWOOD

HERB SHRINER TIME (CBS) • ELMO ROPER (CBS) • STOP THE MUSIC (ABC) • N. F. D. AMERICA (NBC) and a distinguished list of transcribed hits.

## Zenith 'Obsolete' Ads

Continued from page 31

FCC and the Federal Trade Commission to check Zenith's claims.

Admiral pre also phoned Zenith executives claiming the Admiral receiver is also equipped with a turner tuner which would effectively receive both frequency bands without use of a converter. Zenith vicepres H. C. Bonfig wrote Siragusa, expressing amazement at that claim and invited Admiral to put its set to the test either at the Zenith or Admiral plant. He offered to get the local FCC inspector to sit in on the test and offered to turn on Zenith's UHF experimental transmitter. Letter ended: "If you will demonstrate UHF reception on your set without use of a converter, we will be glad to alter our advertising."

Bonfig's letter was mailed Saturday (5). When no answer was received by yesterday (Mon), the same invitation was telephoned but, at Yantzer's press time, was still unanswered. In reply to a question, meanwhile, as to whether the Zenith set will receive satisfactorily both UHF and the present frequency signals, Zenith presy E. F. McQuinn said: "We answered, 'Hell, yes.' Siragusa was not available for comment."

N. Y. Burns, too, commenting on the set also said: "I am at the Zenith ads. They noted that RCA has already successfully demonstrated a comparable set to retail at \$35, which can be attached to any set now on the market to bring in the uhf channels if the FCC decides on the move. Even more important, they say, are the constantly reiterated statements of FCC chairman Wayne Coy, plus almost everyone else of importance in the industry, that the move up: 'It will not render present sets obsolete.'"

In line with that, Philco engineering vicepres David B. Smith declared this week that commercialization of the uhf side "is now unlikely for several years. Speaking at the winter meeting of the Institute of Radio Engineers in N. Y., Smith and Philco researcher Joseph Fisher declared uhf propa-

gation tests showed the need for much greater power output in the upper band to achieve comparable coverage, running as high as four or five times more than the output of the most powerful present TV stations. It was also found that the "shadowing effect" caused by obstructions, such as hills, buildings, etc., is much greater in the uhf band, thus necessitating added height for the transmitter.

## 'Overlap'

Continued from page 31

WJAR, Cleveland, and the WJR, Detroit, owned by George A. Richards. Moot question arising from the recess was whether the commission would rule on the request of WHAS for an extension of time to complete its TV station. Denial of the request, it was reported, would result in calling the whole deal off, although current evidence indicates that the transaction is contingent on extension.

Testimony at Monday's (7) session reached a temporary impasse when counsel for the FCC said the admissibility of evidence regarding the extent of WLW overlap into the Cincinnati market. It was reported, Counsel Walter R. Powell, Jr., challenged measurements submitted by the Cincinnati station, claiming, in effect, that the measurements were incomplete, out of date, and not based on FCC technical standards.

Earlier in the hearings, James D. Shouse, Crosley president, estimated his company expected to lose \$90,000 in 1948 from operations of its television stations in Cincinnati, and \$200,000 in 1949 from operations of the WHAS purchase is approved. He said this loss could be met from profits of WLW, which netted \$705,000 in 1948 after taxes.

Shouse said that Crosley knew how gained from its Cincinnati TV station, which had a 10% share of Louisville with its Ohio video stations and the accelerating growth of television advertising would help Crosley to keep down the loss in the first year. WHAS-TV operations: \$125,000 to \$150,000. Previously, Victor Sholls, WHAS director, anticipated the first year deficit at \$150,000 to \$200,000.

Shouse testified that the reason for buying WHAS is that it fits into the radio expansion plans of AVCO, the parent company. He thought the WHAS properties were "a good investment."

Shouse said Crosley planned to lose \$250,000 in the first year of WLW-TV operations but actually lost \$320,000. The difficult thing to determine when starting a video outlet, he said, "is to find the point when you dare think of breaking even."

Philadelphia—Tom Morehead, WFIL sports director, supplies the broad description of fights at the Philadelphia Arena for the TV "Sport Caravan," now being broadcast over the DuMont network.

## WPIX' Remote Binge

N. Y. Daily News WPIX, with its new emphasis on sports and other events of particular interest to N. Y. audience, has lined up 21 different remote pickups for March, which will cover more than 60 hours on the air.

Station's mobile crews, under the supervision of special events, has news chief Carl Warren, will handle seven hockey games from Madison Square Garden; 11 boxing matches including Golden Gloves matches and pickups from hours on the air. Parkway Arena; seven wrestling nights; the St. Francis of John's basketball games, four "Big Top" shows originating from McCreery's department store, and the annual St. Patrick's Day parade.

## WPIX

Continued from page 29

Playhouse", and "Comics on Parade".

According to Coe, those ratings show a definite audience acceptance for WPIX and prove the station's original reception problem, "if it ever actually existed," has been solved. WPIX operates on channel 11, and many setowners had complained when the station took the air last June. It is unable to pick up its signal. Coe said the new sets being installed are attuned to both the lower and higher frequency stations in the current band. In addition, he said, servicemen called in to read just the old sets have now learned enough about the problem to bring in the WPIX signal without difficulty.

Coe noted the big problem still lies in keeping operating costs within reason, but asserted WPIX is now in a better position than it's been in. Situation indicated by the station, the position of an indie TV outlet in a key metropolitan area.

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## CBS' Shadow

Continued from page 25

(Freeman Gosden) "Lord's Prayer," annually taking over the big Christmas broadcast) is being recorded for Easter release.

But the CBS deal involves a flock of subsidiary Channel 2 programs.

WAKE UP NEW YORK  
1280 CLUB  
BAND PARADE  
PRAIRIE STARS

Italian language market  
2,100,000 individuals  
(larger than Pittsburgh)

He McCarthy products, including dolls, with Bergen sharing in the royalties. Subsid products is now in the bluebird stage.

"My Friend Irma": This CBS-built top Hooper show has been moved to the Wallis Productions for filmization.

"The Whistler": This long-time CBS radio package has been the basis for a series of films by Columbia Pictures, with CBS casting the stars.

"Crime Photographer": CBS-developed show which will get comic book distribution.

"The Great Gilday": This CBS Sunday afternoon prestige show is dramatizing top events in history by testing the Columbia Records lease, with the "Battle of Gettysburg" and "Magna Carta" stanzas the initial ones to be waxed.

Arthur Godfrey Productions: In itself a one-man industry, with CBS now channeling his talents into non-radio-television channels with touring vaude units built around the "Arthur Godfrey Show."

Edward R. Murrow: CBS is planning a three-times-a-week syndicated newspaper column based on Murrow's analysis of the news.

CBS Symphony Orchestra: Recording of this CBS-house band marks one of the initial ventures into TV activity. CBS has had sales of several hundred thousand copies.

"The Pretend": More than 250,000 Columbia albums of fairy tales from this CBS Saturday morning show have already been sold. The "Jack and the Beanstalk" album alone hit 75,000 sales mark. Another CBS production, audience pulling whodunit was the basis of a magazine which folded a year ago back. Howland Johnson is planning to revive it, with the show now more solidly entrenched in radio than ever.

CBS' initial excursion into films as co-owner with Jack Benny of "The Entertainer" (distributed by Stiff) shapes up negatively. CBS says its capital gains negotiations with Jack Benny's show are still in the early stages. CBS also embraces an interest in his Paramount Pictures deal. Also, CBS has a recent deal with the corporate estates of new personalities. CBS now has an equity stake in the current Broadway legit hits.

## Daytime Tele

Continued from page 31

daily, runs its studio shows until 2:15, and then, with the exception of baseball when it starts to shut until 6 p.m. Some station operators, who had not yet gone in for daytime logging, have already begun to wonder whether TV actually has the potential to carry to support morning and afternoon studio programs.

DuMont attributed the basic reason for the change to the fact that the baseball season "will soon open." But, it is pointed out, the first game scheduled is April 15, a good five weeks after the season had originally planned to carry the N.Y. Yankee baseball games locally. But continuing with the CBS programming for the benefit of other outlets on the network, it has since learned that most of those stations are committed to carry their local ball clubs, so that there would have been no reason for a continuation of daytime shows during the summer.

Actually, it is believed, WARD's daytime sales have fallen off considerably. Tedesco, a DuMont Television distributor, for example, signed for two hours a day of shows when the program was instituted, but has since cut down to a single 45-minute slot. "Johnny Olsen's Rumpus Room" it is reported that WARD's offered special rates to bankrollers interested in for the first 13-week cycle. The common rates have since been replaced with the regular card charges and, with insufficient evidence of an adequate audience, too many sponsors have dropped out.

To compensate for the daytime cutback, WARD will make up for it of its Monday-through-Friday afternoon programs replaced by baseball to the evening hours. In addition, the station takes on an extra hour-and-a-quarter of Sunday shows. Station announced it is currently planning new programs for afternoons when the Yanks are on the road, but details aren't yet available.

## WAGA-TV

Continued from page 31

left, Quinlan, Ga., radio station owner, the 60-minute program traced history of combinations of all types and climaxed with "and now come to WAGA-TV." Live participants in this show were interviewed from WAGA AM and FM, Columbia's Atlanta mouthpiece, also owned and operated by For Industry. From WAGA program director of WAGA, AM-FM, has the voice on this portion of the show.

From 8 to 8:10 p.m. CBS Previews gave forecast of what station's listener-lookers can expect in way of entertainment to be offered by mill's outside affiliations.

Nest 50 minutes was devoted to live talent show, titled "All-Star Preview," also written and produced by Loren and Barlett, in which top talent was presented, including several production numbers. Jon Farrar ended the show.

From 9 to 9:30, Gulf Oil's "We, The People," Kinefilm, was telecast.

WAGA-TV will sign on each evening at 7 o'clock and will be on air 21 hours per week, seven days per week, broadcasting on Channel 5. Test patterns will run 28 hours per week. In addition to CBS-TV station, station has a tieup with DuMont.

G. B. Storer, Jr., son of pre of Fort Industry, is the manager of WAGA-TV. Claude H. Frank is commercial manager and Arch Ragan is promotion manager. Aforementioned James Loren, production director, Ernest L. Slimer, film director, and Paul Cram is chief engineer.

## Two New Chi Packers

Chicago, March 8

Two new chi tele packagers have hung out shingles. Ted Masters and Seliene Smith, radio writers, have formed American Television, Inc., with comedy and quiz shows packaged.

Jane Ashman, former NBC and Mutual writer-producer, has joined with Ralph Aron of Hollywood. Ashman-Ferrin Productions, Chi.

"One of the most original and fascinating records of the year."

—REGISTER, Des Moines, Ia.

"WHAT MAKES YOU TICK?"

For Ivory Flakes  
CBS, Mon. Fri.

With JOHN K. M. McCAFFERY  
Written and Directed by  
ADDISON SMITH

## TV Production Assistant

Young men who desire advancement with television station, or agency TV departments, should apply to Broadway show experience samples of work available.

Box 56, Variety  
151 W. 40th St., New York 19, N. Y.

## ITS THE FACTS

WOV believes that facts in radio are as important as facts in over radio. That's why WOV has and is continuing to make thorough, accurate studies on each of 5 AUDITED AUDIENCES. That's why you, the advertiser, and the agency can know exactly who is listening when you buy WOV. That's why sponsors on WOV know that on WOV

RESULTS IS THE BUY-WORD  
get the facts on AUDITED AUDIENCES  
from your WOV salesman today.

Originators of

Audited Audiences

NEW YORK







# Expect New Contract Soon as Pubs

## And Pluggers Resume Negotiating

Quite a tussle developed last week between the Music Publishers' Contract Employees and the Music Publishers Protective Assn. over terms of a new contract between them. Meeting was the first held over the two factions in weeks (old deal expired Dec. 31, but held over until a new one is written), and the pluggers were urged by the boards to begin putting results on paper for personal use both sides. And a deal will soon be set.

Bone of contention at last week's meeting was the insistence of MPCE that an attempt be made to curb the payola situation by dropping from the performer's log all musical entertainment who insists on payment for plugs. Objectors claimed that method pointed out that such a procedure would, under the Taft-Hartley law, be a secondary boycott, "tending to the making of a living." Attorneys figured the argument a rather illogical reading of the law, but apparently could see some merit in it.

Then, it was suggested that the MPCE buy the daily service of Accurate Reporting, which supplies performance logs in New York for the pubs to buy it from the MPCE, which would remove the threat and enable the pubs to cancel the programs of offending talent. It was then pointed out that London couldn't do this business in any way. It now appears all payola-curling ideas are being abandoned the rules now in existence.

It was settled, however, that the publishers' share of the talent for plugs would be set at \$100 for the first offense and \$1,000 thereafter. At first the publishers offered \$1,000 and \$5,000 for all following convictions was established. That was judged too high, and a new angle settled was that the MPCE council will not have final say on the dispute between pubs and pluggers. But if one cannot be settled by both sides in meeting, it will go to arbitration.

### Wexler Forms Agency

Hollywood, March 8. World Amus., Inc., the tag selected by Elliot Wexler, Benny Goodman manager for his new personal management agency.

Wexler plans to groom talent from Goodman and his associates. In addition to seeking new faces from other fields of showbiz.

Mansey Music Co., chartered to conduct music publishing and recording in New York, with a capital stock of 100 shares, no par value.

# Bands at Hotel B.O.'s

Band	Hotel	Covers	Total
Emile Coleman	Waldorf (400; \$2)	12	2100 36,075
Sam Benedict	Rockwell (400; \$2)	3	1,080 14,970
Guy Lombardo	Roosevelt (400; \$12-\$22)	12	2,160 48,000
Tony Pastor	Statler (450; \$1-\$150)	4	1,600 6,500

\* Waldorf, Carl Brisson; New Yorker, ice revue.

Chicago	Covers	Total
Barclay Allen (Empire Room, Palmer House, \$50; \$3.50 min.-\$1 cover).		
Evelyn Knight (closed 21, Victor Hotel followed. Fine 3,400 covers).		
Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Nicked.		
Joe DeSalvo (Swiss Chalet, Bismarck, 200; \$2.00 min.-\$1.05 cover). Lent effected fairly quick; 1,300 covers.		
Frank LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min.-\$1 cover). Arrived Della Rocco and LaSalle.		
Frankie Masters (Boulevard Room, Stevens, 650; \$3.50 min.-\$1 cover). Ice Show and Masters combined; 2,500 covers.		
Red Snyder (College Inn, Sherman, 500; \$2.50-\$3.50 min.). Steady 3,100 covers.		

Los Angeles	Covers	Total
Carmen Cavallero (Ambassador, 900; \$1.50-\$2). With Modernaires. First week easy, 3,300 covers.		
Jan Garber (Biltmore, 900; \$1-\$1.50). Steady 3,400 covers.		
Ted Fio Rito (Hotel Biltmore, 900; \$1.50-\$2). Steady 3,300 covers.		

### Location Jobs, Not in Hotels

Chicago	Covers	Total
Cee Davidson (Chez Paree, 200; \$2.50 min.). Jack Cole Dancers, Mary Small, Joey Bishop. Okay 4,500 tabs.		
Frank Howard (Aragon; \$1-\$1.15 adm.). Upped 14,000 admissions.		
Al Trace (Blackhawk, 500; \$2.50 adm.). Art Kassel out (1). Snappy 2,600 tabs.		
Griff Williams (Trianon; \$1-\$1.15 adm.). Slow 12,300 admissions.		

(Los Angeles)

Benny Goodman (Paladium B, Hollywood, 1st wk.). Solid 15,400 admissions.

**Top of the Tops**  
Retail Disk Seller  
"Powder Face With Sunshine"  
Retail Sheet Music Seller  
"Far Away Places"  
"Most Requested"  
Disk "Crusing Down the River"  
Seller on Coin Machines  
"Far Away Places"  
Best British Seller  
"Slow Boat to China"

### Mills Reactivates

With a clutch of its times receiving brisk attention from the public, Mills Music is reactivating its Chicago professional department. The firm has been operating on a fulltime basis for several years. Firm's general professional department is now being reactivated. Chi over the weekend to appoint a contactman.

### Rockwell Nixes Bonus Payment to Ellington; Henry Miller Named V.P.

Hollywood, March 8. Tommy Rockwell, General Artists Corp. presy, didn't hire Duke Ellington into the fold during his stay here, as he had hoped, but he went back west with a Vice-president for his outfit. Henry Brown, who has been working for GAC's Coast office, was elevated by Rockwell before the agency topper trained back to his New York headquarters after a 10-week stay.

Rockwell spent several weeks working on Ellington, whose pact with the William Morris expires in November. Under Ellington wanted a special bonus consideration to make the switch and Rockwell refused to pay.

GAC has been steadily taking over former Morris bands ever since the latter agency decided to get out of the band business, on which it has been losing coin. Nine bands already have moved to GAC with Morris' blessing, and only Ellington and Charlie Spivak have been held back.

Courtney, William Morris talent band-handling chief, who is still on the payroll although the agency has been used, says that Rockwell's party when the GAC chieftain returned to N. Y. also accompanying him were his secretary, Victoria Kearny; Art Weems, N. Y. booking chief of the agency, who has been vacationing in his wife; and Mike Nidorf, who handles Sammy Kaye and Jo Stafford.

# Fox Meets With Victor Over 8 1/2% 'Breakage' Tiff

Harry Fox, music publishers' agent and trustee, affiliated with RCA-Victor, men at the company's Camden, N. J., headquarters last week over Victor's attempts to secure a flat 8 1/2% "breakage" deduction from pubs' quarterly royalties to stimulate sales.

Prior to Fox's visit to Camden, a group of publishers' attorneys and accountants had a meeting in N. Y. on the subject. And they concluded that allowing Victor to make flat deductions from individual statements would not be advisable.

Attorneys and accountants base their arguments on the theory that a flat deduction would be injurious too often to individual pubs. It's pointed out that if one music firm does not have a hit during the course of three months, six months or a year, such deduction would only add to losses already incurred—plus which the slice would be nine or a million dollars.

Recordings sold of that publisher's songs. If in the event the pub is involved would be a large sum of money, the deduction would be made mostly on the basis of the sales of standard tunes, most of which Victor won't stand for. They say neither Victor nor any other company has any license to use the term of standard tunes. Those records are always saleable and usually are shipped out to other dealers.

### Berlin's 'Warm' Real Hot

#### Revival on Lone Record

Irving Berlin points to his oldie, "I've Got My Love to Keep Me Warm," as evidence of what one recording can do to snowball a revival into hitdom. Les Brown's Columbia disk single-handedly did the trick, and the extraordinary part of it was that the waxing even has a voice from 1934.

Originally, "Warm" was a second-number in a 1937 Alcazar musical (2nd Fox) called "On the Avenue." The top song of that score was "What'll I Do?"

Berlin points to "What'll I Do?" as proof positive you can't force a revival into hitdom. Last year he felt that this song, coupled with a Metro film interpolation, was sure-fire. And all the other top diskers waxed it, but instead his "Say It Like I Said It" asserted itself.

Len Joy rejoined Decca Records Monday (8) in New York. He'll work in the company's N. Y. studio to extend his contacts as to how he will be fully used aren't definite, according to president Jack Kapp.

Len Joy was Decca's head of its Coast offices for a couple years, after that, handling the general director chores only in the Hollywood office. He dropped off the Decca payroll last week. The three directors taken on in recent weeks. Gordon Jenkins and Sy Oliver are the others.

# Lower Royalty Rate OK by Pubs

## For Prompt Payments, Otherwise 2c

### BMI Opens Offices In Mpls, New Orleans

Chicago, March 8. Broadcast Music, Inc., has opened Minneapolis and New Orleans offices. Frank J. Collins, Minneapolis lawyer, will cover upper Michigan, upper Wisconsin, Michigan, North and South Dakota, and Iowa. New York BMI office, will open New Orleans next.

BMI has inked Ted Lipst's and Joe Bathey's in Detroit, Danny's Musical Bar, Cincinnati, and Carnegie Club, Chi.

### Castillo-Clind Combo Set Dixieland Style Band in Face of Bop

Lee Castile, trumpeter-maestro, and Dean Kincaid, saxist-arranger now with Ray McKinley's orchestra, have formed a partnership designed to place a dixieland-style band into competition with the top outfits springing up. Castile, leader and owner of the new combination, but Kincaid will have a piece of it in return for making all arrangements the crew needs. It is now in rehearsal in N. Y.

Castile's idea is to roll back the footsteps of the old Bob Crosby orchestra, for years the only name carrying a dixieland label. Since that outfit broke up none has used it. He has carried a combination of two traditions—trombone, four sax and three rhythm. Castile says the band won't cost more than \$900 weekly to operate, which again indicates the trend in bandleading to reducing costs to prevent figures. Music Corp. of America will book the new combo.

Major music publishers have re-evaluated their royalty rates, evolving from the recent moves by the Signature and Spotlight recorders. The new rates are being rolled into the full statutory rate of 2c per minute for disks sold within the prime rate, as against the 1 1/2c a side the music industry has accepted for years. The new rates, under 50c retail, the pubs have received slightly. But only under certain conditions.

Harry Fox, publishers' agent and trustee, has or will advise all companies they can continue to receive the lower rates—if they pay on time quarterly royalties due. Before he went into business, the remittance of coin of any attempt is made to make deals under the new rates. The publishers will immediately demand payment on the basis of 2c a side.

Pubs took this attitude because of Eli Oberstein's 35c Varsity disks. Before he went into business, the majority of majors agreed to accept the 1 1/2c rate for royalties. Yet, they couldn't discriminate by giving him the rate and the rest of the industry. However, Signature still owes pubs back coin on its more expensive disks and they can't do so. The company a lower rate for its new Hi-Tone label, the 35c disks. The new rates are being rolled into the full statutory rate of 2c per minute for disks sold within the prime rate, as against the 1 1/2c a side the music industry has accepted for years. The new rates, under 50c retail, the pubs have received slightly. But only under certain conditions.

Decca Records last week declared a regular dividend of 12 1/2% a share on capital stock for the first time since 1934. The payable March 29 to stockholders of record March 15.

# Songs With Largest Radio Audience

The top 32 songs of the week (more in case of tie), 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 Feb. 25-March 3, 1949	Advanced
A Bluebird Singing In My Heart	Bourne
A Little Bird Told Me	Shapiro
Bluebird Singing	Bourne
Always True to You in Fashion	K. M. Kay
Brush Those Tears From Your Eyes	Leeds
Candy Kisses	Leeds
Crusing Down the River	Leeds
Down by the Station	Amer. Acad.
Far Away Places	Leeds
Here I'll Stay—'Love Life'	Leeds
Love Life	Leeds
I Love You So Much It Hurts	Leeds
It's a Big Wonderful World	Leeds
Love Life	Leeds
Lavender Blue—"So Dear To My Heart"	Leeds
Look Up	Leeds
On a Slow Boat to China	Leeds
Once in Love With Amy—"Where's Charley?"	Leeds
Red Roses For a Blue Lady	Leeds
So In Love—"Kiss Me Kate"	Leeds
Some Like You Better	Leeds
Sunflower	Leeds
Tara Talara	Leeds
There Will Be the Best Year of Our Lives	Leeds
Underneath the Linden Tree	Leeds
While the Angelus Was Ringing	Leeds
You Were Only Fooling	Leeds
You, You, You Are the One	Leeds

31 songs of the week (more in case of tie), 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.

All Right Louie Drop That Gun	Leeds
I Could Stay With You	Leeds
Buttons and Bows—"Pateface"	Leeds
By the Way—"I When My Baby Smiles At Me"	Leeds
Cool Beans	Leeds
Dreamer With a Penny—"All For Love"	Leeds
Hold Me	Leeds
I Couldn't Stay With You	Leeds
I Got a Gal in Galveston	Leeds
If I Could Be With You	Leeds
My String Along With Me	Leeds
Little Jack Frost Get Lost	Leeds
My Dream Is Yours—"My Dream Is Yours"	Leeds
My Orchids For You	Leeds
One Sunday Afternoon—"One Sunday Afternoon"	Leeds
Pussy Cat Song	Leeds
So Dear To My Heart—"So Dear To My Heart"	Leeds
So Tired	Leeds
Streets of Laredo	Leeds
Who Hit Me—"Lend An Ear"	Leeds

# London Label Boosts Use of Brit. Songs Via Pub. Writer Pressure

Recent shipments of London Records to the U. S. indicates that the British Decca-owned company is bowing to considerable pressure brought by English publishers and songwriters.

Lately, the percentage of British-owned and written songs occupying London's disks has risen sharply, in comparison to the original groove London followed in competing in the U. S. with RCA, Victor, Columbia, Decca and other major manufacturers.

During the American Federation of Musicians recording ban, London gathered tunes from U. S. publishers, took them to England, and re-cut and re-released them, and shipped them back here for sale. That practice continued up until about a month or two when the percentage of U. S. tunes dropped and British material rose. London's new plans won't say on the subject, but it's hinted that British publishers and writers are here clamoring much more loudly for the greater percentage of London's production, as an answer to their shooings into the U. S. market. For years there has been considerable agitation among English writers and publishers, and the fact that too much time was given songs of the U. S. to BBC to the point where rules were instituted limiting U. S. tunes.

British pubs obviously have by securing wider use of English songs by London to increase the U. S. market. Now in the hands of the U. S. to enhance the chances of success for their own melodies. The dollar has been England's main reason for the formation of London in this country.

## Camara's Seating Trip

Tutti Camara, U. S. conductor and arranger, left here for New York last week after a seven-week trip during which he conducted several engagements in London and Switzerland seeking material and talent for London Records, the U. S. disk label of British Decca. Camara made a deal with Morris Rosenberg, Swiss diskier, via British London will issue the U. S. foreign-language disks cut by various Continental artists.

He snagged Willy Gelbe, the Asias, Billy Toffel, Lute Andersen, Los Clippers Orchestra, Hans Albers, Franz Winkler, and the Quinlens Gembick, Joan Evans, Celia Quartet, Jack Rollan, and Ely. He also signed the U. S. tunes, 16-piece mixed vocal group. Camara did not recording under his own name, this trip, but will when he returns here in June.

## Ingle-Stint Tele Aaxed by AFM

New York local 802 of the American Federation of Musicians has decided that it is not applying to AM radio, which has a travelling band from doing sustaining broadcasts within its jurisdiction, also apply to television. As a result, 802 has knocked out the coupling of Red Ingle's orchestra with com. Henry Morgan on a five-times weekly show on NBC scheduled to start March 22.

Ruling also eliminated the performance of the Page Cavanaugh Trio on a test show which was on NBC Monday (7) evening. Trio could have worked as a guest, but the program was designed to feature it.

Barring of Ingle from the NBC program brought up the question of why 802 let Ingle do weekly NBC show from the Village Barn, N. Y., which he played for weeks, starting in January. It was explained that those shows were looked upon as "remotes" akin to the AM broadcasts, any travelling and is allowed to do from a location job in N. Y., subject, of course, to the \$3 per man broadcast tax.

## Col. Signs Julie Wilson

Julie Wilson has been signed to a term recording contract by Columbia Records.

Singer is now at the Malsonette, St. Regis hotel, New York.

## Art Jarrett a Jock

Cincinnati, March 8.

Art Jarrett, vocalist and former band leader, joined WCPO as a disk jockey. Starting spinning his own show tomorrow (Wednesday). He landed in town Saturday (6) and guest bowed that day with Paul Dixon, the state's premier turntable man.

## BAND BIZ BULLISH IN DET. SECTOR, SEZ AGCY.

Detroit, March 8.

Despite a reported leveling off of club and party bookings on both the east and west coasts there's no "drastic letdown in business" through this territory, according to Ray Correll (Delbridge). Correll agency in the mid-west business will continue to be good.

Forward moves of MCA and the McConkey agencies in opening of these here, Correll emphasized, "has presented no obstacle to us. It proves that business is here for video, and that competition is still a good healthy situation. In fact, in his own firm has been in business for the past 20 years has helped considerably since the agency has retained its clientele built up over the two decades.

As an indication of the volume of business his organization is handling, he disclosed that the agency salesmen have not secured time club bookings alone. This type business particularly has slanted an "upping in the future" type of Grand Rapids.

"As for the current lull," Correll opined, "it's a repetition of a condition that is brought about each year by the Lenten season. Post-spring, the business looks better. May already filling in nights, especially the Saturday nights. School and club proms, restaurants, private dancing clubs and society parties continue about the same, although the latter have eased somewhat."

## VARIETY

### Best Sellers on Coin-Machines Week of March 5

1. FAR AWAY PLACES (12) (Laurel) .....
2. LITTLE BIRD TOLD ME (16) (Bourne) .....
3. GALWAY BAY (9) (Leeds) .....
4. CRUISING DOWN THE RIVER (4) (Spitzer) .....
5. POWDER FACE WITH SUNSHINE (6) (Lombardo) .....
6. LAVENDER BLUE (5) (Santly-Joy) .....
7. PUSSY CAT SONG (7) (Leeds) .....
8. RED ROSES FOR BLUE LADY (3) (Mills) .....
9. I'VE GOT MY LOVE TO KEEP ME WARM (16) (Berlin) .....
10. I LOVE YOU SO MUCH IT HURTS (1) (Melody Lane) .....

## Coming Up

- SO TIRED (Glenmore) .....
- YOU, YOU, YOU ARE THE ONE (Campbell) .....
- YOU BROKE YOUR PROMISE (Pic) .....
- AGAIN (Robbins) .....
- SO IN LOVE (T. B. Harms) .....
- SWEET GEORGIA BROWN (Remick) .....
- DOWN AMONG SHELTERING PALMS (Miller) .....
- NO ORCHIDS FOR MY LADY (Leeds) .....
- BEWILDERED (Miller) .....
- BEAUTIFUL EYES (Leeds) .....
- IS IT TRUE ABOUT DIXIE (Caesar) .....
- SOMEONE LIKE YOU (Remick) .....
- SWEET SUE (Shapiro-Bernstein) .....
- SUNFLOWER (Famous) .....
- UP ABOVE MY HEAD (Taps) .....
- BRUSH THOSE TEARS (Peter Maurie) .....

(Figures in parentheses indicate number of weeks song

# Jocks, Jukes and Disks

By Bernie Woods

Perry Como "Ball Hit" ("Some Enchanted Evening" (Victor))—The release of Rodgers-Hammerstein "South Pacific" score, Ball "Frank" has a haunting ballad melody that figures to swell to wide appeal. "Evening" also a swell hit and commercial chance good. Como hits them both solidly with good background by "Billie Jean" and "Don't Say I'm In Your Eyes Anymore." "Because You Love Me" (Decca), Jenkins' composition of promising "Eyes" is a winner from the opening bar. With the standstills and lush accompaniment, it's perhaps the most commercial cutting. "I'll be big. Filmore, a waltz is cute, effective to a point in its own way.

Frank Sinatra "Pop Goes My Heart" (Where is the One) (Columbia). "Pop" is the best rhythm Sinatra has done lately. Working with Paul Moore on the recording, he makes it move solidly. Good jock stuff. Backing on a pre-ban band; a lissenerable tune done capably with Axel Stordahl's assistance.

Jo Stafford-Gordon MacRae "You're Adorable" ("Need You" (Capitol))—Jo Stafford's "Need You" is a good new tune to outstanding advantage on the "Adorable" song. It bounces, it's light and lightly to Paul Weston's bantoning. "Need You" doesn't sound like music.

Tony Martin "Comme Ci Comme Ca" ("The Bells in Her Earrings" (Victor))—Another good recording of a commercial tune, Martin's singing is a real find. "Comme Ci Comme Ca" is the same league.

Uniques "It's a Big Wide Wonderful World" (World) (World) Young (London). "World" has shown possibilities. If it has anything, this disk should bring it out. Uniques make it a commercial disc. In the meantime, it's very saleable. George Mitchell directs. Another two-beat rides the record.

Guy Lombardo "I Get Up Every Morning" ("Little Old Church Near Me" (Capitol))—Guy Lombardo is at the moment hot with his "Little Old Church Near Me" (Capitol). It's a fine thing of the excellent "Morning," a new tune showing solid potential. Lombardo is doing it string. It's very good. Kenny Gardner and

Trio vocal. "Square" is okay; slightly too fast to make really effective.

"Love" ("Tara Talara Tal" (Mercury))—Laine may have gotten himself a solid shot at the record. He sells it strongly, dressing it gaudily in a style to which his fans have become accustomed. Fischer directs the accompanying band. Laine's disk of "Tara Talara Tal" is excellent nevertheless, in ballad form.

Sammy Kaye "Love Me, Love Me" ("The Right Girl for Me" (Victor))—"The Right Girl for Me" ("Love Me" could have made the song an "A" record. Good rendition by the band and Kaye's vocal that draws everything from the melody. Backed with a tune from the new film, "Take Your Chance with the Ball Game." Good melody and lyric. Kaye's new Alamo does it well.

"Every Morning" ("The Right Girl for Me" (Capitol))—MacRae's version of "Every Morning" is as good as equal of Lombardo's, but it's a good one. MacRae's singing and Paul Weston help him into the medium rhythm beat. "Right Girl" is a good one.

Tommy Dorsey "Someone Like You" ("Where is the One" (Victor))—"Someone Like You" is a handy on "Someone," a good new tune. Dorsey's rhythm is not quite as equal of Lombardo's, but it's a good one. Dorsey's singing and Paul Weston help him into the medium rhythm beat. "Right Girl" is a good one.

Another likely tune is "I'm Wearin' My Little Suit and Tie" (night) cut by Dick James (London). "Guy Lombardo's Kenny Gardner hits the spot with his "Be Mine" and "When You're in Love" with the Clark Sisters. It's fair.

Platter Pointers  
Freddie Martin is hot on the ball with his "Humphrey Bogart" (Capitol). It's a fine thing of the excellent "Morning," a new tune showing solid potential. Lombardo is doing it string. It's very good. Kenny Gardner and

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MORE TO FOLLOW

## On the Upbeat

## New York

Elliot Lawrence, Tommy Dorsey and Sammy Kaye to take part in a "Day of Music" at the Detroit Armory, April 23. Talent not reported at \$11,000. . . . Margaret Plim to make her 11th stage debut at the Paramount April 20 on same bill with Charlie Barnet.

Monogram Records, Canada, will distribute Apollo disks in this area. Bourne music has taken "It's Too Late Now," recorded by Larry Ralston for "Publicity" disk. The cable jockey use, "Pyramid Records" received a tune called the "Pyramid Song," by Elmo Kuss, hooked up with Arturo Michael, club owner. Arthur Michael will on Coast after vacation trip to Hawaii. Sammy Kaye looking for record manager to replace exiting John Hall. Sam Arnold to do advertising campaign for Eddie Lawrence's orchestra. Evelyn Knight and Vic Damone passed to Associated Program Service for transcriptions. RCA-Victor, issuing records carrying copies in English for circulation in Spain.

## Hollywood

Frank De Vol will peer in the crystal ball May 13 and tell students of Pacific University, Forest Grove, Ore., of the future. Zoot Sims anked the Woody Herman here. Sims was replaced by Jimmy Cliff. Bert Varsdall in vice Bob Swift.

Gabe Conklin, whistler-voicist with Freddy Martin for a concert. Gabe spell, quite the hand this week because he doesn't want to travel. . . . Swan Club in Southgate, inaugurated a new band policy with Bob Kenne's 16-piece crew set to come in March 23. . . . Carmen Cavallaro, current, the Coconut Grove of the Ambassador, heads through the southwest on one-nights after winding here, toward Houston where he opens at the Shamrock hotel April 17. . . . Ted Fio Rizzo's weekly kudosing of composers spotlighted Gene de Paul and Don Raye tomorrow night (9) at Bevilhills hotel.

## Chicago

Charlie Ventura disk added to Oriental stage bill, starting March 13 for three weeks. Nellie LaRue is headlined. . . . Larry Fortino continuing indefinitely at Melody Hill, Chi. . . . Louis Armstrong into State theatre, Cincinnati, April 21 for one-weeker. . . . Rondo Records has released two sides of the Gordon Trio, organ combo, formerly on Sonora label. . . . Rudy Schellman booked Lido Hampton into Fox theatre, Detroit, for a week, March 11. . . . Eddie Hubbard, WIND disk jock and Chesterfield super clubber in New Paris, out to Gotham for four-day huddle with agency Newell-Enmett. . . . Jerry Jackson, veteran Chi bopper, recouping from heart attack. . . . Ray Damme, radio, on radio show appearances here, March 14 and 15. . . . Silhouette, musical group, into Theatre Inn, Logansport, Ind., March 28.

Carnival Club, Minneapolis, has lined up jazz celebs, with Nellie LaRue, March 9, Mel Tormé, April 14, and Cab Calloway, April 14. . . . Baker hotel, Dallas, March 4, for a month. . . . Anita O'Day, bop singer, March 12, new near-nightly stage jazz spot, on indefinite basis, March 4. . . . Art Kassel set for Schroeder hotel April 5 for two weeks. Kassel, currently at Blackhawk, March 12, for two weeks. . . . Hal McIntyre set for one-nights at San Antonio Alhambra, March 11. . . . Dimming Sisters, singing trio, into Chesterfield Club, Des Moines, March 12, cutting their first radio show on Mutual. . . . Pee Wee Hunt, radio, for ballroom date at Amarillo, Texas, April 5 for two weeks with options. . . . GAG booked Jimmy Featherstone, Wayne Grege and George Winslow into Riverview Park, Winston, starting May 27, breaking down another MCA stronghold.

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## Best British Sheet Sellers

(Week Ending March 3)

London, March 4.  
Slow Boat to China. . . Morris Buttons and Bows. . . Victrola  
You're in Love With Wood Heart of Loch Lomond. . . Unit  
Cuckoo Waltz. . . Kellie-Provine  
Faraway Places. . . Leeds  
My Happiness. . . Chappell  
Maharajah Magador. . . Chappell  
Cantate to Me. . . Southern  
On 545. . . Strauss-Miller  
Dream of Olwen. . . Wright  
It's March. . . Connelly

## Second 12

Little Bird Told Me. . . Gay  
For You. . . Feldman  
You're in Love With Wood Heart of Loch Lomond. . . Unit  
Cuckoo Waltz. . . Kellie-Provine  
Faraway Places. . . Leeds  
My Happiness. . . Chappell  
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## Barnet's 'Rhapsody'

## Arrangement Ordered Destroyed by Harms

George Gershwin estate last week advised maestro Charlie Barnet that his jazz arrangement of the composer's "Rhapsody in Blue" was not something to be admired from way of thinking and to stop playing it. Barnet was also requested to turn the parts of the writing over to the executors of the estate so that it could be destroyed (Gershwin Music is a part of the Warner Bros. publishing group). Harms must sort the wire. At the same time, operators of the Cluque Club, N. Y. bop spot which Barnet is now playing, were asked to be certain Barnet halted his use of the tune. Subsequently, the leader changed the title of the music he is playing. Instead of calling it "Rhapsody in Blue," he now announces it as "Blues on the Rhapsody."

Arrangement was written by Johnny Richards and has been drawing attention of rival leaders who have heard it played by Barnet's band. He had been preparing to record it for Capitol, but whether he will under the circumstances is problematical. By law, a publisher can force an entertainer to stop using an undesirable arrangement of a copyrighted tune.

## Fire Detroit Symphony

Detroit, March 8.  
All 90 members of the Detroit symphony orchestra have been fired. This climaxed a season of conflict between management and musicians.

DAVIS VENEZUELA TREK  
Meyer Davis is leaving for Venezuela Friday (11) via Grace Line to book orchestras for next winter's season.  
He'll return March 30.

## Inside Orchestras—Music

Recording companies are having a ball with the new "Humphrey Bogart Rumba," published by George Simon Music. Construction of the tune calls for the use of a lot of film and other star names. Simon has a set system, but in some cases the disks are having to be inserted in the M-G-M last week, for example, released a version of Betty Garrett, Metro comedienne and singer, who uses the handles of almost every one of the Metro stars. Betty Garrett, Fred Astaire, and Rita Hayworth in RCA-Victor recording features an entirely different set of names, the majority gleaned from Simon's original copy. There are other versions, featuring, among others, the names of the stars who came to the studio by Alan Bowers and Lester Lee who, as Columbia contractors, naturally plugged the Col talent stable, from Rita Hayworth to Larry Parks. Betty Garrett's M-G-M recital, which came to her husband's name, gave the "Larry Parks" a "Sonny Tufts" infection.

Ignoring the usual promoters, Josef Marais and Miranda, balladist, have carved out a notable concert career by acting as their own entrepreneurs. In the last 18 months, they have given 18 concerts in California. Each was a sellout. Most drew turnaway crowds. They handle all details themselves, from lessing the auditorium, printing tickets, paying for house staff and programs and arranging publicity and advertising. Leaving nothing to chance, they insist even on the final copy on ad copy. Miranda, working with a staff of secretaries, supervises mailing list drawn from fan mail received from their show with Meredith Willson, and as a result of the Decca albums. They've found their greatest audiences among clubs' clubs, university students and recreational centers, and they benefit both ways since they plug their disks at each concert.

Effect of a single discloak on a band's popularity is graphically illustrated by Les Brown, currently on the Coast. His Columbia platter, "I've Got My Love To Keep Me Warm," has been zooming, and so has attendance at one-nights. He took a smash \$2,800, for example, as his first night at the Palace. The pair of stars in Barnet and Pomona and two-night attendance record of 11,000. He's got a four-weeker coming up at the Hollywood Palladium beginning May 3, at \$5,500 plus an unexplored percentage. Then goes to the City for a four-day stand June 15-18.

Frank De Vol is awaiting a ruling from London on his pitch to switch the sick over the Palladium's pit crew when Jack Smith appears there for two weeks this summer. De Vol and Smith were pencilled in as a package for a stand starting July 11 but British union must clear it before the deal is finalized. James C. Petrillo's ruling that no British band could come here and work resulted in a similar barrier being erected for the British. De Vol is now waiting for a ruling from the permit Duke Ellington to work as a "guest name" leader with a British crew, and De Vol hopes to get a green light under the same terms.

Capitol's first salesman, Les Palmer, has shifted to Mercury as Southern California distrib chief as a result of a wage hassle. Palmer, who handled distribution for Cap in Southern California, had been with the firm since it was founded in 1935. He was first British union must clear it before the deal is finalized. James C. Petrillo's ruling that no British band could come here and work resulted in a similar barrier being erected for the British. De Vol is now waiting for a ruling from the permit Duke Ellington to work as a "guest name" leader with a British crew, and De Vol hopes to get a green light under the same terms.

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After kicking around for more than eight years, BM's "It's a Big Beautiful Wonderful" is currently slipping up as a hit tune. Written by John LaPlante and Al Jolson, it was released last week. It's a big beautiful wonderful, "All in Fun" (three performances), but was favored by intine cafe performers. Rox is married to Alice Pearce, legit and illegitimate comedienne.

"Blue Skirt Waltz," Czech import, is creating an increasing flurry of interest among recording firms. Frank Yanovsky's waxing for RCA is already up among that company's best sellers and last week other disk firms turned out 11 cuttings of the number. Written by Czech composer Vlastislav Tichauer, lyrics by Mitchell Parish, the tune was acquired last year by MMS Music.

Current issue of Life mag has an unusual tribute to Jack Kapp in an editorial derogatory to the Decca company's stand on the subject. Kapp recently made a lecture swing around the college circuit where students have been asking him: "What chances have I got in this economy?" Life magazine, in its editorial, says: "Kapp, on the basis of his own experience, reply: 'What's stopping you?'"

Hazel Scott is "no longer available" for vaudeuses. That's the answer given Sherpil Corwin, operator of the L. A. Million Dollar theatre, when he pitched a series of concerts at his Lincoln theatre to the 88-er. She's confining her stints now to highway shows and has a repertoire to suit that clientele. Her two recent recitals at the L. A. Philharmonic netted hefty takes.

"Heart of Loch Lomond," published by the Unit Music Co., was inadvertently omitted from the list of Best British Sheet Sellers for the week ending Feb. 10. It should have appeared fourth on the list, a position it still holds.

La Salle Music's "Underneath the Linden Tree" uses the original Swiss melody, as composed by Artur Beul, with an English lyric by Dick Manning.

## VARIED STARS AS LURE

## FOR PHILLY'S DELL

Philadelphia, March 8.  
Symphony tickets priced as low as 50c, an informal atmosphere in which the customer can relax, he feels so inclined, and varied soloists ranging from Artur Robinson and Helen Traubel to Duke Ellington and Lena Horne are among the devices planned to lure the Philadelphia summer festivalgoers back to Robin Hood Dell.

Philly's noted art circus symphony spot in Fairmount Park is scheduled to open on May 1. Summer after a combination of rainy weather, too many political conventions and the general business slump kept the customers away in droves.

A group of business and civic leaders headed by Fredric B. Mann, paper box company president and a member of Local 77, American Federation of Musicians, took over the outdoor stadium after the previous management gave up the losing struggle.

## RCA Chi Jock Show

Chicago, March 8.  
RCA-Victor Distributing Corp. and 10 dealers in the Chi area have inked for a disk jockey show, featuring April 4 (9:05-3:30 p.m.), via WIND.

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## DISC JOCKEYS

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## YOU'RE A SWEETHEART

Music by . . .  
JIMMY McHUGH

ROBBINS

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## B.G. Signs With ABC; Eyes Paris

Joe Glaser's Associated Booking Corp. snapped Benny Goodman last week from the various agencies trying to sign a pact with the maestro. Glaser's deal with B.G. is identical with the one he recently cancelled with Music Corp. of America—based on a 30-day cancellation clause. It becomes effective April 18.

After Goodman quit MCA he had many offers of people, such as Billy Shaw, who recently set up his own agency, and Willard Alexander, ahead of his own selling outfit, after him. Goodman prefers much more personal attention than that which talent usually gets from vast organizations such as MCA.

Glaser also took on Dick Contino, accordionist formerly with Horace Heidt. Contino is signed to ABC and no longer is under contract to Heidt.

Goodman, incidentally, has been invited to participate in festivities marking Grand Prix Week in Paris. If he goes he'll take his entire 17-man band and before and after the Paris appearance will play concert dates in various other countries. In Paris, too, he'll do two shows for the United Nations Appeal for Children.

All told, Goodman would stay about six weeks, Glaser booking him in Monte Carlo, France, and Belgium etc. He has never been abroad since becoming one of the greatest jazz figures of the past decade.

## TORONTO TO GET \$5G IN AFM DISK FUND COIN

Toronto, March 8. The American Federation of Musicians local here will spend \$55,000 for free entertainment to hospital shut-ins and schools during 1949, according to Samuel Rosenbaum, trustee of the Music Performance Trust Fund. He said here that this sum will be paid to musicians for the free concerts they will be directed to give; that \$20,000 of the sum will come from Canadian manufacturers of records and the other \$35,000 from U. S. plate-makers.

## 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.									
VARIETY		Week Ending MARCH 5									
This Last		Artists, Label, Title									
wk. wk.											
1	2	EVELYN KNIGHT (Decca)	1	5	2	5	3	3	1	7	61
2	3	"Powder Face With Sunshine" (Decca)	3	6	10	8	4	2	2	3	57
3	2	BING CROSBY (Decca)	4	9	1	2	1	7	4	1	54
4	5	BLUE BARON (M-G-M)	5	3	1	2	1	7	1	3	50
5	3	"Cruising Down the River" (Decca)	9	9	1	2	1	7	4	1	54
6	4	EVELYN KNIGHT (Decca)	4	10	3	1	7	1	3	1	50
7	6	VAUGHN MONROE (Victor)	6	8	4	3	6	8	10	1	39
8	7	LES BROS (Columbia)	7	8	1	5	1	9	9	9	38
9	8	BING CROSBY (Decca)	8	8	1	5	1	9	9	9	38
10	9	"Far Away Places" (Victor)	10	4	7	2	2	9	9	6	36
11	10	TOMMY DORSEY (Victor)	11	10	4	5	7	4	3	3	33
12	11	RUSS MORGAN (Decca)	12	7	10	4	10	10	5	5	30
13	12	"So Tired" (Decca)	13	7	10	4	10	10	5	5	30
14	13	"I Love You So Much It Hurts" (Decca)	14	6	4	9	6	6	6	6	24
15	14	MILLS BROS. (Decca)	15	11	3	3	8	8	1	21	21
16	15	"Cruising Down the River" (Decca)	16	10	6	7	6	7	4	17	17
17	16	MARGARET WHITING (Capitol)	17	5	7	5	7	5	16	16	16
18	17	DINAH SHORE (Columbia)	18	2	7	3	2	7	3	13	13
19	18	"So In Love" (Decca)	19	2	7	3	2	7	3	13	13
20	19	VERA LYNN (London)	20	1	6	4	2	9	12	12	12
21	20	"Again" (Decca)	21	1	6	4	2	9	12	12	12
22	21	AMES BROS. (Coral)	22	1	6	4	2	9	12	12	12
23	22	"You, You, You Are the One" (Mercury)	23	1	6	4	2	9	12	12	12
24	23	PATTI PAGE (Mercury)	24	2	2	2	2	2	2	9	9
25	24	"In a Long" (Capitol)	25	2	2	2	2	2	2	9	9
26	25	KAY STARR (Capitol)	26	2	2	2	2	2	2	9	9
27	26	"So Tired" (Decca)	27	2	2	2	2	2	2	9	9
28	27	EVELYN KNIGHT (Decca)	28	2	2	2	2	2	2	9	9
29	28	"Far Away Places" (Victor)	29	2	2	2	2	2	2	9	9
30	29	BROTHER BONES (Tempo)	30	2	2	2	2	2	2	9	9
31	30	"Sweet Georgia Brown" (Decca)	31	2	2	2	2	2	2	9	9
32	31	DINAH SHORE (Columbia)	32	3	3	3	3	3	3	8	8
33	32	"Lavender Blue" (Decca)	33	3	3	3	3	3	3	8	8
34	33	SAMMY KAYE (Victor)	34	3	3	3	3	3	3	8	8
35	34	"Caretless" (Decca)	35	3	3	3	3	3	3	8	8
36	35	BOB CROSBY - P. ANDREWS (D)	36	3	3	3	3	3	3	8	8
37	36	"The Pussycat Song" (Decca)	37	3	3	3	3	3	3	8	8
38	37	JACK FULTON (Tower)	38	3	3	3	3	3	3	8	8
39	38	"Samfellow" (Decca)	39	3	3	3	3	3	3	8	8

## FIVE TOP ALBUMS

1 KISS ME, KATE Broadway Co. Columbia

2 WORDS AND MUSIC Varied Artists M-G-M

3 STAN KENTON ENCORES Stan Kenton Capitol

4 JAZZ AT THE PHILHARMONIC Volume 9 Various Artists Mercury

5 VAUGHN MONROE SINGS Vaughn Monroe Victor

FRANKIE LAINE  
Appearing  
LEWIS  
CLEVELAND, OHIO

## A DREAM OF A LULLABY

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TA-LARRA  
TA-LAR

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1619 Broadway New York

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LITTLE PETUNIA

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## Music Notes

Jack Smith set for series of eastern vaudeuses after his Oxydair aide winds the current season in June at the Hippodrome, Baltimore, at a flat \$2,500 per frame. Other bookings have been set at the Adams Newark and the State Hartford. Tim Gage packaged Illinois for the Burlesque House, Chicago, a 10-week run. The King Odeon Four for a one-weeker at the Million Dollar L. A. week of March 28. Two other shows will be added and Gage will split the take over the first \$2,500. Manager Berle Adams packed Paula Walcott and the Louis Jordan Tympany Six for a cross-country tour.

Telev. Berlin's newest ditty, "Let's Go West Together," will be added to the original music comedy score for Metro's filmation of "Annie Get Your Gun," which stars Judy Garland. Billy Eckstine returns to Columbia's Clubsonthe night, March 18 for two weeks. Big Sis Andrews, etched four faces. Assets of Ted Yezzer's Langhorne Rhythms, including some old Ray Starr masters, will be auctioned off in a bankruptcy action. Marjorie Carter, Sid Robbins and Paul Weston retrieved their "Congratulations" from Buddy Morris Music and are

plugging the tune themselves on the grounds Morris never did any work on it. 22nd-Fox bought Johny Mercer's ditty, "Dream," from Capitol Songs and will use it in "Mother is a Freshman."

Quartet of scoring assignments was announced at Universal-International: Frank Skinner on "The Western Story" and "Sword in the Desert"; Milton Schwarzwald for "Killers" and Walter Scharf for "Curran Call at Cactus Creek"; Billy Eckstine starts a repeat shift at the Million Dollar Theatre (8) at \$2,500 guarantee and a sliding scale percentage deal. If house take hits \$15,000, Eckstine will get \$2,500. Bob-Mon, gallic crooner, will get \$300 weekly for a four-week stand at Aubrey Gray's Band Box. Their bank offered Hugo Friedhofer \$50,000 to score three British pictures. Columbia converted Ray Kyser vocalist Harry Rabbit into a kidish star. Frank Sinatra etched a pair of sides from the upcoming "Tales of the South Pacific" score and followed it with two tunes from Metro's "Take Me Out to the Ball Game" for Columbia. Shells set up Peghead music publishing. From the score of "The Godfather" will bring out the Charles Gould-Les Popkin ditty "It Can't Be" from the score. Gene Autry's "Beyond the Purple Hills," as theme song and title of Autry's next gallop for Columbia release. Pubs, Gold Mine Music, has promised to lay off plugs until film is completed.

## Band Review

LEIGHTON NOBLE ORCH (14)  
Muehlebach Hotel  
Kansas City, Mo.

One of the infrequent bands which come in here from the Coast, Leighton Noble crew holds the Puerce Grill banding in the Muehlebach hotel for a month or so. It's part of a swing which Noble is making through the east and Midwest before returning to the L. A. Ambassador April 26. First time in town for the outfit, having in a full-blown band with emphasis on sweet and melodic tunes. Capable crew gets its rep not from any unusual arrangements or instrumentation, but simply from doing its music in a creditable, fashionable fashion. Noble style grooves his outfit for hotels and ballrooms, with dexterity and vocal versatility its highlights.

Noble carries trio of fiddles, which isn't seen too often in fiddlers, playing these parts, but otherwise instrumentation is fairly through with trio of trumpets, four reeds, drums, string bass and piano. Noble takes to the lead-plate a good deal, giving hand brace of pianos for much of its work. Arranging brings out strings to best advantage. Vocationally Noble takes the lead himself. Mac McGraw steps from the stand to chirp out the style tunes, and both Noble and McGraw are joined by Paul Miller for trio work on novelty and sprightly tunes.

## Wesson Bros. Ask Share in 'Louie'

Wesson Bros., comedy act, have gotten into the Peist Mus. set re the latter's new novelty tune, "Alright, Louie, Drop That Gun." Claiming the tune is based on an expression that they have used in their act for several years, the pair want something done about the situation. Their manager, Bullitt Dargatzis, in a letter from the act, has a date to discuss it with Harry Link of Feist.

Wesson Bros., incidentally, recorded the song for the National last week, but their argument of the history of "Open the Door, Richard," novelty published by Leeds a couple years ago. Dusty Dargatzis, the Wesson comedy act, had the time in a suit, and he succeeded in having himself named as co-writer of the tune.

Meanwhile, Feist is rushing ahead with getting recordings of "Louie" on the market. It has set Friday (11) as release date on the song. By that time Columbia Records' version, by Arthur Godfrey, will be ready to go. Cass Daley recorded it for Decca and Jimmy Atkins for Capitol. Licenses have been issued for all for that release date, including the Art Kassel (Mercury) version, which created another situation last week. Kassel asserted that Feist was doing him wrong in forcing Mercury to withhold his New York release, a claimed previously set release date of Feb. 23, and wants to sue.

## RADIO SCALE STYMIES MOONEY'S AIR PROGRAM

Insisting that the sidemen in Art Mooney's orchestra, he paid full radio rates, the American Federation of Musicians has so far stymied the leader from starting a new amateur talent program on BuCo. Mooney, who has been in the AFM attitude, it isn't likely the show will be aired.

Idea of the new show was to air Mooney from various cities in which he may be working, each Tuesday at 8:30 p.m. He would use amateur talent dug through local contests, with prizes to winners. It was a 13-week deal that originally was to have started last night (Tuesday).

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# Miami Hotels Relaxed Curfew Looms as Opposith for Niteries

Miami Beach, March 8. The Miami and Miami Beach niteries expect to face the added competition of hotels next season. Report in the resort area is that the hotels will get liquor permits allowing them to operate niteries rooms until 4 a.m. instead of shutting at midnight as now obtains.

Hotel operators are seeking to enlarge present cafe operations to a similar scale which will permit them to use names and name bands. Under present curfew laws, most inns are running small rum-ba combinations for dancing, and at that it isn't too profitable a venture because the money crowds seeking entertainment give the top niteries the greater play.

Movement was started by a group of the larger hotels, who have been negotiating with the city administration as well as the state officials at Tallahassee to amend current laws. It is reported that their quest has been successful and go-sign will be given for full-scale operation next season.

Florida cafemen, ordinarily might continue the present policy of three headliners to combat the added hotel competition. However, the multiple attraction policy hasn't paid too much dividends in this year, and the top spots may be forced to drop that format next

season. This would put the cafes and the hotels on the same competitive plane.

The probable opening of lavish entertainment rooms in the top Beach hotels puts the talent agencies in a favored position. The top percentor offices feel that end of hotels opens up new sources of revenue.

## Delfont Plans To Resume Vaude Shows; Pacts Ink Spots

London, March 8. Bernard Delfont is planning to resume London vaude operations. He has signed the Ink Spots to an eight-week deal, which stipulated an opening in a West End theatre for four weeks and four weeks in the provinces. No definite starting date is set, although past speeches between Sept. 5 and 12.

Deal indicates that Delfont will leave the theatre and produce a show to surround the Negro quartet. House isn't definite, although it's been signed the several months. It's also probable that Delfont will not operate consecutive shows in the United States. U. S. headliners will not be available to him because of the competition of the Palladium. Consequently, it's seen that Delfont, if he elects to continue vaude operations in London, will obtain a house whenever a suitable headliner is available.

Delfont operated the Casino theatre last year, but was forced to give up the house because of an insufficiency of headliners.

Ink Spots played England for Delfont previously and at that time locked up a considerable amount of unfavorable publicity because of their rebellion at doing too many shows outside the theatre.

## WALTER JACOBS' O.O. OF WEST COAST HOTELS

Las Vegas, March 8. Walter Jacobs, the Miami Beach and Pike, N. H., hotelier, is here looking over hotel sites, as he has in Palm Springs and Tucson. Since leasing his Lord Tarrleton, in the Florida resort, for \$250,000 annually net—it's been renamed the Hyde Park for the duration—the hotel man has had sunny west coast offers.

Jacobs is here with his wife. His closeup on the town is that the hoteliers have a natural resort and are making a mistake in pitching for the fast weekend trade, with too much accent on the gambling. He feels Las Vegas could be a more substantial town if the natural advantages were accentuated, the human element will take care of the gambling conveniences (legal throughout the entire state of Nevada) automatically.

Paul Benion opens at the Olympia theatre, Miami, March 10.

## Mass. Solons Nix Repeal Of Performer Registry Law

Boston, March 4. Repeal of the so-called True Name statute in the Massachusetts legislature, which requires all entertainers, athletes and others making public appearances in the state to state their true names with the Commissioner of Public Safety, was rejected by a vote of 191 to 90 by the Mass. Legislature.

The law, written last year, calls for a criminal for any person appearing in public under a stage name who has not registered with the state. Repeal was urged by Rep. Daniel Rudstein of Boston, but the opposition claimed more than 400 entertainers had so registered in the last year without complaint.

## New, Fresh Talent Needed to Hypo Nitory Grosses

Nitory operators are finding that established attractions aren't doing too business anymore. Diminishing returns has set in with names who have previously played the circuit and demand has changed for fresh and upcoming talent in the concert, variety and show business.

Several top names are currently laying bombs in quite a few cafes. Operators claim that at the present state of business, it is hard to make a profit on a \$5,000 or upward talent investment. The decline isn't attributable to Lent inasmuch as the dip started prior to that.

According to the bonifices, the same names have been repeating too frequently. Unfortunately, talent agencies are in no position to supply the demand for new names, simply because very few have been developed. Among those that have reached the top category in the past few years are Dean Martin and Jerry Lewis and Peter Lind Hayes. Kay Thompson and the Williams Bros. made a terrific splash when they first hit the cafe circuits, but since then haven't held up in certain situations. Operators are at a loss as to what policy to follow now. Some are considering name bands, while others are thinking along lines of big girl shows.

It is known, however, that some operators will close for the summer to think the matter over.

## SLOPPY JACK'S, N.O., FOLDS AS MORTGAGE TAKES

New Orleans, March 8. Slopmy Jack's, which suffered suspension of its liquor license for allowing "lewd and immoral entertainment," has gone out of business.

The club was closed after a seizure order was served on Joe and Ola Segreto, its owners. The order was obtained against the Segretos on the petition of Martin Burke, who formerly operated a night club at the spot. Burke, former heavyweight boxer, said he sold the place to the Segretos, taking \$10,000 in cash and a mortgage for \$15,000 to be paid in three installments.

The first installment of \$5,000 was due Jan. 1, but Burke said in a civil district court petition, it was not paid.

The Louisiana board of alcohol control ordered the liquor license of the Segretos suspended for 15 days because of the show they had presented there.

Sophie Tucker's June Date at Riviera, N. J.

For the first time in some years, Sophie Tucker will play New York area away from the Latin Quarter. She's set for the Riviera, Ft. Lee, N. J., sometime in June. She'll follow the run of Jane Froman.

Riviera, so far, has lined up Danny Thomas, Miss Froman and Miss Tucker. Wesson Bros. will play on show with the latter.

Miss Tucker's switch from the Latin Quarter surprised the trade inasmuch as L.Q. operator Lou Walters gifted her with a Cadillac as the conclusion of date there last January.

## AGVA Bd. Wants More Say on Benefits, Also Mulls Bypass of Chi Confab

First quarterly meeting of the American Guild of Variety Artists national board, which started Monday (7) at the Park Sheraton hotel, N. Y., has authorized the AGVA representatives to withdraw from Theatre Authority the first time benefit clearances.

Resolution passed during the first day's proceedings calls for stricter control of all free shows. It was pointed out that since AGVA contributes most performers to benefit clearances, the rest of the Associated Actors and Artists of America unions. The e was some talk of AGVA getting a larger cut of the TA melon, but no action was taken on that point.

AGVA's action is taken to mean that the number of benefits will be cut drastically if the grants affairs are to get vaude and cafe performance. Several times previously, AGVA had threatened to walk out of TA, but were prevailed upon by the AA's to stay in the setup. This time, vaude union's position is stronger because of the board's backing.

First day's business was spent mainly on organization. Little action was taken. Gus Van, AGVA president, is chairman of the meeting. Board members attending are: Jerry Baker, Alan Cross, Henry Dunn, Jimmy Lyons, George Price, all New York; Lois Donn, Pitts-

burgh; Don Francisco, representing the outdoor field; Jack Gwynne, Chicago; Unabelle Howard, Philadelphia; Ralph Morgan, Boston; Leney Page, Buffalo, and Eddie Rio, Hollywood. Other board reps are expected to come in later in the week.

Meeting, still has some thorny problems to tackle including television jurisdiction and problem of holding the national convention slated for June.

No fight 1 anticipated on the video problem, because board is resolved in accord. However, the convention problem will raise a serious fracas. AGVA's national secretary, Dewey Barto, will sound out the cancellation of the Chi confab in order to save the \$20,000 cost. However, many objections may come from the membership because of the fact that cancellation of the palaver might put the union back into the one-man rule setup.

Several board members are very much opposed to the convention cancellation as it might put the union in a precarious position because of litigation pending in the N. Y. supreme court. Boston Faction steered by Arthur W. A. Cowan, a Philly attorney, could bolster their charge that union was being run undemocratically, and press for invalidation of last year's election.

Jackie Miles inked for the Copacabana, N. Y., March 24.

## JACK PARKER

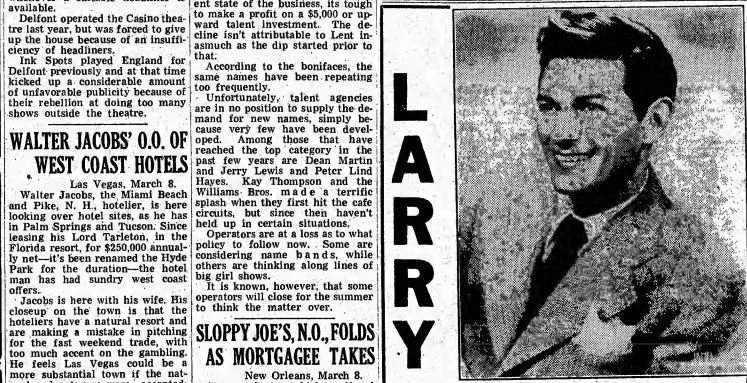
"THE JACK OF CLUBS"  
Currently  
HENRY GRADY  
HOTEL  
Atlanta  
Management:  
TOM FITZPATRICK  
Booking:  
WM. MORRIS  
AGENCY



NICK LUCAS  
Currently  
KEN MURRAY'S BLACKOUTS  
Rutty wood

Manny Oppor  
that new comedie  
95th Week  
Hollywood Show Lounge  
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## Agcys. Flirting With Pix, Radio Names To Head Package Shows for Vaudeutes

The Hollywood talent offices and N. Y. agencies with Coast branches are now in a key spot since the reopening of more vaude time than there's been since 1935. Percentages have come to the conclusion that employment in vaude for all types of acts will depend on what film and radio names are available to head up bills.

It's felt that one top name will spark the employment of other acts. As a headline, several other acts, agencies, claiming they can get as much as the conclusion, are redoubting their efforts to get Hollywood names to head packages. Once a headline is agreed to go out, agency will set up a package and percentage deals will be made with theatres.

The William Morris Agency has already lined up Eddie Cantor for dates in Chicago and Columbia. Peggy Lee is being submitted by General Artists Corp., Music Corp. of America is still concentrating on hands, but Coast office has been asked to get busy on headline acts so that they can move some of the lesser acts and orchestras. So far the bookers haven't found

too much of what they need at the right prices. Names like Dean Jagger and a few others have been offered, but prices asked were figured too high.

Agencies' big problem is to get the acts to play at moderate guarantee and percentage. In most of the offered headlines are asking for guarantees which makes it impossible to get the acts to play in all but the top houses in key cities.

### Former Owner to Reclaim Garden Pier, A. C., For Operation Next Summer

The upstart Garden Pier, which gave Hamid's Steel and the Costello Million Dollar series competition this summer, after all, is back. Superior Court Judge Vincent S. Hansen has ordered the pier to be returned to private ownership after the franchise pier was paid of \$94,265.35. The city has held title to the structure for several years after it was sold for non-payment of taxes.

Mrs. Miriam Richman Levin, of Balauev, Penna., in whose name possession has been sought, was given 60 days by Judge Hansen to pay the amount agreed on and make redemption. William S. Carlton, her attorney, said after the court session that in all probability Mrs. Levin would reclaim it before the 60-day period.

It was noted that it was Mrs. Levin's plan to make extensive repairs at a cost of \$200,000, so that the structure could be used next summer.

Pier has a series of stores extending out over the ocean for a city block. On pier's end is a large dance hall and a theatre.

### SALLY RAND FANS OUT BOP AT CLIQUE, N. Y.

The Clique, N. Y., will be the first top spot in New York to get the be-bop policy. Spot has signed Sally Rand to open there with a gig, March 17. Rand's new act is set on a guarantee and percentage deal.

The Clique management had been finding it difficult to get top attractions, majority having been taken up by the competitive Royal Roost.

In changing to girl shows, Broadway is now following the trend established on 52d street. When it jazz hot and bop policies failed to draw a swing street, majority of cafes changed to strippers.

**WELKES WITH MCA**  
Music Corp. of America has added Danny Welkes to its theatre dept., to work with Harry Belafonte and Mickey Aldrich. It's Welkes' first showbusiness assignment.

### Midwest Dates

Chicago, March 8.  
Dolores Hurlig has left. David R. O'Malley office, her own agency Martha Glazer has signed Eddie Rother, singer, to personal part as well as the song team of Hope Rider and Lida Dolan. K. J. Glenn's Newberry, Ky., has Myron Cohen and Low, Hite & Stanley in for week of March 18, 1949. For harmonica, Rastan and Copsey & Ayres starting March 25. Judy Marshall, singer, is in for week of March 18, 1949. The Vine Gardens Joy Bish, into the Royal. March 14, 1949. Henry Youngman slated to follow Bishy set for Latin Quarter, N.Y., May 15. Mrs. T. J. Russell set for the Oriental for three weeks beginning April 7. Marcus Glaser, of Charles Hogan office, is booking the State House, Cincinnati, and has lined up Louis Armstrong for April 10. Lind Bros. into Vine Gardens, Chi., April 28. Marle Lawler and Randy Royer to the Elms, Chicago, March 14. Johnny Morrison, comic, into Palace theatre, Rockford, Ill., March 25.

### SPIKE JONES UNIT SET FOR LEGIT STANDS

Hollywood, March 8.  
Spike Jones, currently on a tour of one-nighters, will be making his stands in legit houses. He's already set for the Biltmore theatre, Los Angeles, May 15, three weeks, and will follow with the Curran theatre, San Francisco, June 6.

Jones' cast will include the personnel of his radio show and several outside acts.

### Small's H wood Unit Set for Loew Houses

First all-Hollywood star unit in several years has been set up for vaudeurs by agent Paul Small. Unit will comprise Marie McLaughlin, Vivian Blaine, Martin Stewart, Ray MacDonald and George O'Hanlon.

Quint, headed "Hollywood Girls on Parade" has been set for a series of dates for Loew's. Opening is at Loew's, Rochester, N. Y., and will follow with Cleveland, St. Louis and Kansas City. Bookings are on a guarantee and percentage.

### Tishman Joins Wilson

Max Tishman joined the Al Wilson agency this week. He has been operating as an indie agent, but previously was with the theatre dept. of General Artists Corp. He'll handle theatres at the Wilson office.

### Saranac Lake

By Happy Benway  
Saranac, N. Y., March 8.  
Local merchants so enthused over vaude's comeback at the local theatre here, they took full page ad in local paper to offer congratulations for the continuing success of the new venture.  
Mary Lou Weaver (Warners Cleveland Office) into the general hospital for the thoroplasty operation.  
William Chenier, Rogers mechanic, hospitalized after a heart attack.  
Birthdays greetings are in order to Joe Phillips and Mable Burns, both Rogeries.  
Louis (Lew) Stantzer, all agog over top medical report that urged him for all meals and mild exercise.  
Sig Mealy (Welsh, Mealy & Montrose) showing nice improvement.  
Alice Farley, nifty entertainer who cured here, in for checkup and given an all-clear.  
George Sheppard, of Grand theatre, Camden, N. J., and Frank Costello of Trenton, N. J., in for week-end to visit Helen Petchewich, who is showing good progress after recent operation.  
Marie Southard to head the Red Cross Drive at the Will Rogers. Write to those who are ill.

### Trampolining Yours Paul & Paulette Trio

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### MONTAND'S U. S. DEBUT STALLED, SABLON SUBS

Jan Sablón opens at the Versailles, N. Y., next Wednesday (16) as emergency replacement for the late Yvonne Yvonne. Montand will remain in France. It's a repeat stand for Sablón who had a long run at this spot several years ago. It was reported that Montand had difficulty in getting an American visa because of leftist leanings. However, Clifford C. Fischer, Montand's representative here, has cleared the singer's visa. He has been completely investigated by both U. S. and French officials and has been cleared. Fischer stated that Montand sometime ago, asked for a postponement of his Versailles debut because of European delays. Delay was granted when Sablón became available.

### Chorine's Mother Fling 25G Suit Vs. Detroit Cops On False Arrest Charge

Chicago, March 8.  
Mother of Annabel Rickis, 16-year-old chorus girl, is filing \$25,000 suit against the city of Detroit for false arrest of her daughter. Miss Rickis, member of the Danahy women line, was arrested last week for violation of the Detroit curfew law. Dancer claims she was in the four days other being allowed to communicate with her family.  
Annabel has played a club date at the former Latin Quarter, Detroit. After the performance Miss Rickis said she went to a late film show with friends and was later arrested. Mrs. Marion Hunter, head of the women's division of the Detroit police force, said that terper had been held as a material witness against the owners of the Latin Quarter for violation of the child labor law.  
Miss Rickis, a high school sophomore, had been playing weekend dates with the line.

### PETERS SISTERS GET REPEAT ROME BOOKING

Rome, March 1.  
The Peters Sisters, U. S. color trio of singers, were booked by Rome's Jockey club for seven days. This is the second time they've been in Rome within a year's time. In last two years they've played England, France, Sweden, Denmark, Norway, Holland and Italy. After leaving the Holy City, this time, the girls expect to go to Paris, where they will be in a local revue for the next six months.

### N.Y. Cafe Society Sold

Louis L. Louis and Max Manach have taken over operation of Cafe Society Downtown, N. Y.

Spot was sold by Barney Josephson, owner, subject-to-transfer of liquor license, which was approved March 2.

### TED LEWIS' PHILLY DATE

Ted Lewis band and revue has been booked into Palumbo's, Philadelphia, starting March 21 for two matinees.

He'll follow into the Vogue Theatre, McKeesport, Pa., April 17.

Joe E. Lewis parted for the Chez Paree, Chicago, April 1.

### Miami's Crackdown On Bookmaker Concessions

#### As Hotel Stymie Next Yr.

Miami Beach, March 8.  
Miami Beach hotels face a considerable loss of revenue next year if the current plans to eliminate bookmakers go through. Bookmaking concessions in the plush beachfront hotels are worth as much as \$50,000 per season, and if the bet-takers can't operate without interferences from the law, they will not be able to shell out that kind of coin for privileges.  
Gov. Fuller Warren recently ordered the arrest of all off-the-track bookies because state was being deprived of the 8% tax on pari-mutuel betting at the 17 horse and dog tracks throughout the state. State realized more than \$5,000,000 from that source. Despite the fact that state was having one of its biggest seasons as far as horse racing was concerned, handles registered a drop of 7%.

Chief target of Gov. Warren's campaign is the Dade county and Miami Beach where Maina and Seaside hotels are located. The governor ordered state attorneys, inspectors, hotel commission as well as law enforcement officers to bring the crackdown.

From the chief executive's order, it's indicated that the hotels which continue to permit bookies to operate will lose its liquor license.

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# 3-day N.Y. Parley Names Committee To Deal With Problems of the Theatre

The only tangible result of the three-day theatre conference at the Astor hotel, N.Y., last week was the appointment of a standing committee to deal with legit problems. From a broader viewpoint, the meeting was regarded as a success, since it marked the first time that all the major theatre groups had ever been able to agree on a united program of action to meet a common crisis. The numerous proposals advanced by various groups represented were plans for cutting production and operating costs, obtaining legislation favorable to legit, extending the presentation of plays into new areas, increasing the use of present theatres and carrying out an extensive public relations campaign. On the other hand, no specific suggestions were made toward the all-important development of new playwrights, organizing new audiences or extending playing routes.

Under the brief chairmanship of Morton Baum, of the N.Y. City Center, the sessions were free of animosity. Irrelevant speeches and there was a free exchange of ideas, including several warm arguments. Some of the suggestions offered were original and appear to have interesting potentialities. Above all, the meetings showed the effect of hard, prolonged planning.

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In that instance the seemingly innocuous issue was the method of procedure for setting up the committee or committees to carry out the various resolutions adopted by the conference. The majority contingent favored formation of a new standing committee, the composition of which was to be decided on the spot, to have the power of appointing sub-committees to handle the various problems in different categories. Other suggestions were for the steering committee of the conference to name the standing committee or for the American National Theatre & Academy board to act as the standing committee.

In the long, involved and occasionally vigorous discussion on the question, a smouldering suspicion of ANTA was finally expressed by representatives of the majority and at least one other union. In the end, Equity won this and every other vote. It backed up its attitude on all questions of labor policy those present expressed themselves rather gingerly and uneasily all cases the union reps were united.

Those who made provocative false statements in the sessions included Helen Hayes, Howard S. Culman, Margo Jones, MacMahon, Robert Morley, Mady Christians, Rep. Jacob J. Javits, Marjorie Gateson and others. Among the speakers who were Clarence Derwent, Brooke Atkinson, Oscar Serlin, Vincent Sutherland, Robert Redfield, Mary Hunter, Gerald Savary, Richard Aldrich, Lulu M. Silcock, Blanche Oelrichs, Peggy Wood, Robert H. Burton, Lucia Chase, Agnes DeSille, Lawton Campbell, Alfred Drake, Jr., Philip Barlow, Sawyer Falk, Gilbert Miller, Sol Hurok and Nat Karson.

## HELEN HAYES INTENDS JOINING REPERTORY

Helen Hayes intends to join the repertory company being formed in New York by Joe Ferrer, Sam Wamaker and Richard Aldrich. She may not be able to do so next week, as it's the first time committed to do William McClellan's "Good Housekeeping" and to star in a production of "Guilty" by Howard, she wants to "make that contribution to the theatre which has cost so much."

The actress revealed the plan last week in an appearance at the theatre conference at the Astor hotel, N.Y. She urged those present to approach the theatre's problems "in the spirit of giving."

## Arbitration Awards On Conley Won by San Carlo

The San Carlo Opera Co. has been awarded \$1,500 damages from tenor Eugene Conley for breach of contract. The latter had been directed to refund San Carlo an amount of \$1,500, with interest, which the company had advanced. The decision was made by a board of arbitration of the American Arbitration Assn., which decided that the San Carlo had a valid contract with Conley, which he breached.

Arthur Garfield Hayes acted as the umpire, and the other two arbitrators were Charles Stewart, for the opera company, and William Phillips, for Conley. Max Schoenberg represented the opera company, and Gus M. Mander represented Conley.

## N. H. Legit Special R.R. B.O. Pick

By HAROLD M. BONE  
New Haven, March 8.  
Financially, New Haven's New Haven & Hartford Railroad's first day (1) as a feeder for a series of similar excursions, went "success" to the public, but the railroad's venture shifted into capitals.

History making, in that it was the first time that railroad ticket seats were sold by railroad ticket agents at regular boxoffice prices, the experiment was gratifying to r.r. and b.o. factions alike.

On the money end, an original plan to sell 200 tickets at \$1.00 was about 50% taken up. An advance sale of 200 tickets was approximately 25% taken up. The company's first day of business, which boosted the total to an approximate 250. For a first, this response was optimistic, inasmuch as "Where's Charley?" is set for April 2 and the N. H. R.

Accommodations were made for a train being made up of several stainless steel streamlined coaches, plus two grill cars. Latter's facilities included drinks and sandwiches on the go. The train carried bacon, eggs and coffee special on the return. Dinner was not served as the train, leaving at 10:30 a.m., arrived in New York in ample time for a meal prior to the performance. The train included only transportation, at 25% below normal railroad rates, plus ticket price for the regular boxoffice selection and scale. This setup enabled riders to see their own budget on spot, etc.

Floating entertainment was provided by a female-male trio of Broadway musicalists circulating through cars.

Originating here, stops were made at New Haven, Hartford, and New Britain. (Continued on page 60)

## GILBERT MILLER MAY FORM LONDON REP. CO.

Gilbert Miller may form a repertory company in London, England, according to the London Evening Standard. His plans are vague at the moment, but he's tentatively agreed to produce "The Merchant of Venice" at the West End. No other details have been revealed.

## Project was revealed last week by Robert Morley, star of the play "The Merchant of Venice," at the Martin Beck, N. Y.

## British Equity Rift

Split has occurred in the ranks of British Actors Equity. The proposed rate of pay for chorus work. All five chorus members of the company, who are engaged in protest at the proposed minimum of 288 weeks. The British Actors Equity vice-president and leader of the chorus group, is agitating for 328 minimum. The company is engaged for twice-nightly and \$48 for twice daily.

## Tallu-Lillian Reprise Feud between Tallulah Bankhead and Lillian Hellman, dating from the former's appearance in the latter's "The Little Foxes" several years ago, almost prevented the inclusion of a scene from the drama in the "ANTA Album" which opened last night (8) at the Ziegfeld, N.Y. One of the reasons to permit the play to be seen as she had long ago sworn to appear again, for Tallulah Bankhead to appear in anything she'd written.

The feud between the two actresses, which began in 1935 when Tallulah Bankhead appeared in "The Little Foxes" which was written by Lillian Hellman, was that in the incident of the scene Sunday night, Miss Hellman's name was not mentioned.

## ATPAM Drops Case vs. Lottito

Case against Louis A. Lottito, president of City Playhouses, Inc., and president of the Manhattan theatre, N. Y., has been dropped by his union, the Assn. of Theatrical Press Agents & Managers. At an extended hearing before the organization's board of governors last Thursday (3), he denied a quoted statement that pressagents are overpaid. His explanation was accepted by the board.

Matter arose in an interview with Lottito, in an interview with Ward Morehouse, in the N.Y. Sun, was quoted as having said that opinion that pressagents should not be permitted to hold more than one job at a time, and that they should also receive less money. P.A. members of the union immediately took the board on the ground that such statements were harmful to the union and its members. Lottito was summoned to appear before the board, but meantime he had gone to Florida for a vacation.

Multiplicity of employment has been an issue in the p.a. chapter since 1945. Lottito's statement stirred a controversy within the board. There was a particular concern over the fact that the "unauthorized" stories of ATPAM affairs had appeared in VARIETY.

## Gateway Guild Drops Founder - Director In Reorganization

Gateway Equity Guild, young actors' union, has announced that it has required Equity status in preparation for a tour, has reelected the committee of the Guild. The new director, Regular Broadway players, including semi-name leads, have been engaged and the outfit is rehearsing a single show, "The Cat and the Canary."

The question whether the group can continue to use the Gateway name. The founder-director, who was fired, had no right to use the Gateway tag is his property, as originally used by a straw hat Richards, manager of the company, Smokey mountains of Tennessee. He threatens legal action to prevent the group from using the name.

With the decision to do "Cat and Canary" instead of the former plan to tour a repertory of three plays, most of the original members of the Gateway company were fired. Those who remained were the original members of the company, who had been with it in Tennessee, complained to Equity when they were fired. Nothing could be done, as the dismissals were within the five-day limit after the start of rehearsal. However, the actors who had joined the union could not be fired. The group were repaid the Equity dues they had put up. They are apologetic about the way they paid for clothes, publicity pictures, etc.

Roberta Sherritt, one of the original Gateway members, is remaining in the lead. She's related to the backers of the project. With the departure of Richards, management of the company is in the hands of Clarence Foster Bell, former circus advance man, who is booking the tour. Roy Jones, whom he brought in as company manager.

"Show Boat" is next for Newark (N. J.) Opera House, March 28.

# Legit Interests May Seek Rider To Fed Educ Bill, Asking Theatre Aid

## Sabinson Compromises On 7 1/2% For Parties

Lee Sabinson has reached compromise with the Assn. of Theatrical Benefit Agents on the compromise of their bill for the production of "The Biggest Thing in Town" (formerly "The Emerald City") which is scheduled for March 21 at the Mansfield, N.Y. The margin is 7 1/2%, whereas the producer refused to pay more than 5% and the agents wanted 10%.

Because many of the party books are only tentative, dependent on the ability of the agents to sell them to groups and institutions. The exact number there will be in still uncertain. However, there will probably be about a dozen set for the meeting involving a total of around \$30,000.

Several of the agents saw the play during its New Haven break-in.

## Kid Matinees As Aid to Theatre

With an awareness of the legitimate theatre's current problems, Theatre Players, editor, and the Metropolitan and Good Housekeeping, comes up with a proposal for the Broadway stage, which he thinks is sure to build additional good will as well as extra trade. It's the idea of a midweek children's matinee, possibly more than one in the week. The proposal is being discussed by the board of directors, where it is expected to be on the agenda for parents to bring their children.

This differs from the habitual Broadway stage or Saturday matinee, as Mayes has found it, that's the reason. The proposal is being discussed by the board of directors, where it is expected to be on the agenda for parents to bring their children.

For these special matinees he cites shows like "Life With Mother," "Annie Get Your Gun," "Love Life," "High Button Shoes," "Charade," "The Cat and the Canary," "Lend an Ear," "The Silver White," "Carousal," "Goodbye, Mr. Tombs," "The Great Waltz," "Love and a Longish Stay."

As perhaps the only double feature of the two shows, the matinees as Cosmo and Good Housekeeping, Mayes' pulse-feeeling sense of the potential market for these special legit matinees. Private and public schools wouldn't mind that kind of advertising because educators have long since agreed that entertainment is education.

He knows from the manner in which the theatre juvenile, the Barblon-Piazza, the Hecksher Auditorium, Carnegie Hall (but which is around the corner from New York City) that it is a good idea.

(Continued on page 61)

## LUNT ILLNESS FORCES 30C M.W.K.EE REUND

Chicago, March 8.  
Alfred Lunt, who was in hospital here over the weekend for treatment of an "acute uric" has been released. He is expected to be back in the city this week's engagement of "I Know My Love" in Milwaukee, but the exact date of his return is uncertain. He will be able to play next week's scheduled appearance at the production of "The Cat and the Canary" in Milwaukee.

An advance of about \$30,000 had to be refunded in Milwaukee.

## Musical 'Kik'

John Latouche, lyric writer, and Mark Knopfler, music composer, recently in the U.S., will collaborate on a modern musical version of "The Cat and the Canary" which Emer has bought the musical rights.

"Kik" was originally adapted for the U. S. by David Belasco in 1921, with Lenore Ulric in the title role.

Instead of backing the Javits bill, which is for the establishment of a national theatre, legit interests may seek a \$10,000,000 rider to the Javits bill. The Javits bill is a \$300,000,000 bill for a program of Federal aid to education. The Javits bill has little chance of passing, whereas the education bill, which is a \$10,000,000 bill, it would probably be easier to pass. The Javits bill is pending until then to obtain passage of the measure.

Suggestion of working for an amendment to the education bill instead of actively working for the Javits bill. The resolution was made last week by Morton Baum, as president officer of the theatre conference at the Astor hotel, N.Y. He advanced the idea during a discussion of various proposals relating to the administration and legislative matters. That and other suggestions on the subject were ultimately rejected. The Javits bill, to be established, to consider possible legislative action to help legit.

According to Baum, an attorney advised that the Javits bill, which is for the establishment of a national theatre, has practically no chance of passage. Both its title and its content are noted, so the Democratic majority in both the Senate and House are unlikely to pass it. In any case, President Truman would probably veto it. The Javits bill, sponsored by Sen. Elbert D. Thomas, a Democrat, is supported by the Administration and is given a good chance of passage.

Thomas is known as a friendly to the theatre (a wire of greeting to the conference was sent by him at the start of the sessions) and would probably welcome a rider to his education bill. The Javits bill, which is for the establishment of a national theatre, would be relatively more of a consideration. The Javits bill, which is for the establishment of a national theatre, would be relatively more of a consideration.

Rep. Javits attended the final session of the conference to report that although he and Sen. Javits had been "much troubled" by the bill would probably be only a relatively small expense to the Government.

Among the other legislative proposals advanced during the three-day session were: a bill for the reduction of admission taxes, support of the Celler bill authorizing the Federal Government to acquire the Belasco theatre in Washington for use as a legit house, revision of income tax laws to enable talent to average their earnings over several seasons, and revision of the New York City regulations covering legit production.

## \$300,000 MAY SEE 'LIBERTY' IN THE FALL

"Miss Liberty," the forthcoming Robert E. Sherwood-Irving Berlin musical comedy, may be produced in London early in the fall. Emile Littler and Louis Dreyfus, producers of the show, will be in New York to see the Palace or His Majesty's.

Ally McLeery, Mary McCarty, Eddie Albert and Edwina Booth, who are in the production, will be in New York to see the Palace or His Majesty's.

The show will go into rehearsal in mid-May for a July 4 production. The show will go into rehearsal in mid-May for a July 4 production.

Berlin planned to the Coast over the weekend to undergo dental treatment. He is due back in about two weeks. While in Hollywood, he will huddle with Metro executives in the film version of "Annie," which is being produced by Metro. The picture will feature a western song, which Berlin originally wrote for "Annie." The show was eliminated during the tryout.

Juvenile Theatre of America, Albany, organized for kid shows.

















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VOL. 174 No. 1

NEW YORK, WEDNESDAY, MARCH 16, 1949

PRICE 25 CENTS

# LEADS 5000 FEET A VANCE SALE

## O'Dwyer Sore At N.Y. Stations In Wiretap Case

New York radio and television stations may find themselves on the hot seat because of tape-recorded and "in person" statements made over the air and via TV cameras by Clendenin J. Ryan, key figure in the wiretapping "plot" against New York's Mayor O'Dwyer and City Hall.

It was reported yesterday that Mayor O'Dwyer was prepared to file a protest with the Federal Communications Commission against the New York stations, and is monitoring of them in an effort to determine whether the stations laid themselves open to libel as a result of the Ryan statements.

Some stations, in their anxiety to get on top of the wiretapping picture, tape-recorded the statements made by Ryan on Monday (14) and incorporated them in their newscasts, while some of the "viper outlets" nabbed Ryan for guest shots to repeat his assertions for the TV audiences.

In O'Dwyer's estimation, it adds up to an indiscriminate and reckless use of facilities, for as far as the Mayor is concerned the Ryan statements are wholly unreliable.

## \$77,520,000 Tied Up In Color Pictures; 39 Set for Release

Hollywood, March 15. A hefty amount of money tied up in color pictures now shooting, finished and in various stages of readiness for release in current release, has reached a stupendous \$77,520,000. Tack on another \$50,000 for shorts and cartoons, and you have \$83,620,000.

Highest figures, of course, cover the color pictures on studio backlogs which haven't gone out in release, totaling 39 and repping in investment of \$46,970,000. Five more currently are in production, for total of \$6,900,000, and in current release are 17, for an outlay of \$2,650,000.

Four color processes are represented in the latest gadget at Hollywood color scene, Technicolor, Cinecolor, Trucolor and Ansco. Technicolor, of course, leads with 47 pictures in the three categories, Cinecolor trailing with eight, Trucolor with five and Ansco with one. Metro and Warners top list of studios in amount of financial outlay and number of pictures. Two studios rival one another, with Metro having \$16,950,000 tied up in the pictures awaiting release, two in production and four in current release, for total of 12 pictures. Warners has \$16,500,000 in 13 pictures, nine awaiting release and four in release.

Metro's lineup of pictures ready (Continued on page 55)

## Cowpoke With Muscles

Hollywood, March 15. Vaughn Monroe is turning singing cowpoke in a deal with ex-husband Abe Lyman, who'll make his bow as a film producer.

Lyman and Monroe are joining forces, with a five-year contract calling for one picture annually. First, Max Brand's "Singing Guns," hits color cameras Sept. 1.

## Shocked by Bias Vs. H'wood O'Seas

Hollywood, March 15. George Seaton, Screen Writers Guild proxy just returned from a one-month trip to Germany for story material on a 20th-Fox Berlin affair, reports that there is "too much anti-Hollywood prejudice in the world." Declaring that such bias in industrial European circles is responsible for the foreign restrictions against U. S. films, Seaton said, "Too many highly-placed people have never seen a Hollywood film but actually believe our films are socially undesirable and detrimental."

"What I saw abroad," he said, "convincing me this prejudice has its roots in this country. People have been sniping at Hollywood so long things have gotten out of hand. It is a situation where a few dollars of preventive education might have prevented millions of dollars worth of harm. Overcoming prejudice against Hollywood is not something that can be done by any one branch of the industry alone." Seaton added that the SWG "is ready to do its share" toward countering false impressions and inaccurate information.

He admitted "Hollywood is far (Continued on page 35)

## Current TV Sets Will Be OK in '59, Asserts DuMont

Argument over the obsolescence of present television sets, sparked by Zenith Radio last week via full-page newspaper ads throughout the country, erupted into a hot name-calling session this week that tended only to make the general buying public more confused than ever.

Dr. Allen B. DuMont, prez of DuMont Labs, noted that it has been "the history in this industry to confuse the public," adding that "we are now told by no less a person than a U. S. Senator that our sets may become junk by the end of the year." He was referring to Sen. Edwin C. Johnson (D-Cal.) chairman of the Senate Interstate (Continued on page 55)

## INCREASE IN SALES OF POPULAR MUSIC

Music jobbers are again confused by the activity of the sheet sales market. As a rule, sales slump a bit during Lent. But this year, instead jobbers assert there has been an increase in pop buying on an overall basis. Individual publishers feel it only in the event they have a hit tune.

Standard music sales have not experienced a seasonal slump either. That, too, is a bit unusual. Jobbers jokingly refer to the absence of a Lenten drop as due to the fact that, sales cannot be hurt too much in view of recent conditions, that any slight jump in sales seems bigger beyond its true proportions.

## Churchill's Lecture Nix

London, March 15. Winston Churchill had to turn down a U. S. lecture tour offer for next season, due to lack of time. Offer was made by concert impresario Sol Hurok, who was abroad recently on ballet business, and who offered the British statesman a contract for 50 lectures, at \$2,000 net per lecture, tax free. Churchill cabined. "Regret but cannot act to my present engagements."

## Films Technique For Legit—Wood

Sam Wood, Metro director-producer, wants to take time out on his film contract to produce and direct a Broadway legit show. In New York for the month of March, Wood is reading plays with that idea in mind. If he can find the right play, Wood will bring in several freelance Hollywood stars—James Stewart for one—to do the legit. Stewart, he said, is anxious for a return stint on Broadway if Wood can find the right part for him.

Wood believes legit producers are missing out on some of the film-making technique which could be applied to stage shows. For that reason, he has the yen to try out his ideas in a play. "I think the continuous use of big sets for the stage, for instance, can be pretty tiresome to audiences," he said. "There should be more intimate stuff, similar to our use of close-ups."

"One idea which I would like to try in a play," Wood explained, "would be to show a larger scene such as a suite of rooms; then (Continued on page 16)

## 'SO. PACIFIC' EYES NEW B'WAY MARK

\$300,000 Already in Till For Hit Musical Comedy Currently Trying Out

"South Pacific" may come into New York with the biggest advance sale in theatrical history. The Richard Rodgers-Oscar Hammerstein 2d musical had an estimated \$300,000 in mail and box-office sale by Monday (14) and is expected to have as high as \$500,000 by April 7, when it opens at the Majestic, N. Y.

Production will involve an actual cost of slightly under \$200,000 to bring into town, including a loss of about \$50,000 on the four-week tryout tour. That is despite absolute capacity for last week's New Haven break-in and an advance sellout of \$40,000 a week for the three-week engagement at the Shubert. Reason is that Rodgers and Hammerstein, who are co-producing with Leland Hayward and Joshua Logan, are having a full crew of tuneup rehearsals.

Show can gross about \$50,000 a (Continued on page 52)

## 'At-Your-Service' Pitch By Actor-Waiter Gets Him R.H. Thesp Job

New Haven, March 15. After being eliminated in auditions, William Ferguson got a singing part in "South Pacific" by asking a waiter's job in New Haven during the show's tryout here last week. His idea was to be with his wife, singer Evelyn Colby, who was already in the cast. But co-producers Richard Rodgers and Oscar Hammerstein 2d saw him and decided to make a place for him in the company.

Ferguson previously worked as a waiter in New Haven. He is a member of the singing chorus, and Colby was also in the troupe, and the two met and were married during the show.

When Rodgers & Hammerstein went to the New Haven restaurant a few days before the local pre-auditions, Ferguson approached the table in a waiter's outfit with the remark, "What can I do for you tonight?" Just before the dress rehearsal, a couple of days later, the producers and the show's manager made a place for him in the cast. Ferguson went to the theatre to sing, and he was wearing the wings with the other chorus singers, waiting their entrance cue.

## British Move to Lower Quota to 33% Augurs Easing Anglo-U.S. Film Stress

London, March 15. British Films Council voted today (15) to reduce the present 45% quota to 33 1/3%. Council consists of producers, exhibitors and unions, and is adviser to the government on film matters, which makes it almost a foregone conclusion that Harold Wilson, presy of the Board of Trade, will recommend the reduction to Parliament.

Ten to nine vote by the Council is viewed as of the greatest significance, representing the first major expression of British opinion since Britain embarked, immediately after the war, on its campaign to reduce the quota. It is the straw in the wind indicating that the British themselves are beginning to realize that they can't improve their own situation by restricting Hollywood's production.

Despite the fact that the reduction in quota will give U. S. p. x

more playing time in British screens, there's no increase in immediate sight, on the ceiling of \$17,000,000 which American companies are allowed to take out of England yearly. However, as a result of the reduction, the increased playing time, plus the fact that the British economic situation in general is improving, British industry is looking for a better deal over the current Anglo-U. S. films agreement, comes up for renewal next year. It runs until June 13, 1950, but renewal talks are expected to begin soon.

Another more immediate result of the quota cut may well be additional production in England by U. S. companies, since they'll have more coin to spend. As a matter of fact, it is this prospect which has been behind a split union vote in the Films Council on the quota reduction. It was this

split which gave those in favor of reduction their edge.

Labor organizations, which had favored a high quota as a means of giving more work to their members, have apparently come to disagreement on whether the restrictions help or hurt. At least part of the union leadership has come to the conclusion that there's little to be gained by British industry really getting on its feet in the immediate future and so more jobs in response by having Hollywood studios come over here to produce.

Tonv O'Brien, M. P. and general secretary of the National Association of Theatre & Kinematograph Employers, is understood to have voted for lowering of the quota. He thereby split away from other union leaders who had been advocating a boost to 60%, a suggestion which would wipe support. (Continued on page 54)





# Individual Bidding Under the Decree Revives More Selling in the Field

Theatre-by-theatre selling improved by both the U. S. Supreme court's bid-trust ruling and Paramount-RKO consent decrees has shoved the pendulum towards individualization of major companies' sales forces. Reverse twist in peddling pic follows a three-year post-war lull in which the regulation of all sales by the home office was the order-of-the-day.

Individual, for instance, is now operating on a policy in which the exchanges fix the rental bracket for each pic depending on the film's reception in the exchange area. The classification is done without reference to what another exchange may decide as the notch for any particular film. "National organization no longer decides where a film belongs, though it frequently recommends a specific bracket as a tryout for a film."

Under U. S. new system, pic is tested in a number of similar situations to test its grossing power. Reason for the change is the fact that a film can be particularly strong in medium towns, for instance, but comparatively weak in big cities.

Paramount is also heading for the decentralized program. "Creative five divisions are working its previous four with the burst of policy-making thrown to the field," says Streisand. Of Paramount's distrib. forces is understood to be a direct result of company's entry into the entertainment management with the Government.

**Competitive Bidding.** In Paris, case, there is a whooping boost in the number of situations negotiated competitively in the field. "Hundred and more where Paramount partners formerly had first call on product" will now be sold by competitive negotiations so that no charge of discrimination by the Government. That system calls for raised negotiations—hence, decentralization.

Part of Metro's operation is also similar to that of Universal. Numerous situations are now governed by bracketing of exchanges instead of the h.o.s. It is believed that the decentralization of transactions will force other majors into the localized dickering, thereby slackening the business which the h.o. can handle.

In this regard, decision of Supreme Court in *United States v. Grifflith cases* are a real factor. Court ruled out sale of product in circuit, as such, by the exhibitor, insinuating the standard home-office spot of sales exec in force of circuit selling.

## NLRB ORDERS ELECTION BY SET DECORATORS

Washington, March 15.—Overriding objection of the Painters Union, National Labor Relations Board on Saturday (12) ruled in election among the set decorators on whether they wish to be represented by the Painters Union. It was the first international row over which international union controlled the small group of set decorators. They set off the damaging industry-wide strikes in Hollywood in 1947.

NLRB ordered the election within 30 days in the following studios: Paramount, Fox, Warner Bros., Republic, Roach and 20th. The board's action was based on recommendations of its hearing examiner. The Painters' union sought to nullify the election by filing charges of unfair labor practices against the studios just four days before the hearing. Among the set decorators on whether they wish to be represented by the Painters Union. It was the first international row over which international union controlled the small group of set decorators. They set off the damaging industry-wide strikes in Hollywood in 1947.

## Selwyn's Talent Quest

William Selwyn, casting director for Samuel Goldwyn, due in New York this week (Wednesday) to hunt for talent and to make a preliminary search of a female lead required by producer's plans for next season.

Selwyn, during his last trip to New York, about two years ago, discovered and inked Joan Grey, 14-year-old daughter of editor Dale Gribble, who was named the female lead in "Roseanna McCoy," which recently completed shooting.

## Desert(ed) Stunt

Rosellen Callahan, special flock to United Artists on Sam Goldwyn's "Outpost of Morocco," had a publicity idea last week. She inserted ads in the New York Herald Tribune and News asking French Foreign Legion vets who had served in Morocco to come to dinner.

The idea was quickly binned. Plans immediately began ringing from Life mag, radio and video stations and newspapers, all wanting to cover it. Only difficulty is that she hasn't received a single call yet from an ex-foreign Legionaire.

## Weitman, Hyman's 2 Par Divisions

The new United Paramount theatre chain, headed by Leonard Goldenson, will probably kick off the five divisions of plan. It will have a number of subordinate districts. Robert M. Weitman, managing director of the theatre, and Edward L. Hyman, asst. to Goldenson, is earmarked for chief of the district.

Meanwhile, Goldenson is currently engaged in talks with a number of theatre district partners with an eye to dissolving the present ties by sale and division of the theatre. Reports say some of the pards may come over to the new Paramount organization to help in the transition. Reports in those areas where they have been directing affiliated houses. In that event, they would work under Weitman and Hyman.

Weitman will continue to direct the two Paramount showcases past the new Paramount theatre. He understood. The Broadway house to be leased by the new production-district. The chain of the new producing company owns the theatre and building under the terms of the antitrust settlement.

Netter has assumed general management and exec vicepres spot in the new Paramount theatre. He is stepping in for Frank Rogers who has been in the business since the company jointly run the circuit. Meanwhile, Weitman's new supervisory area would be the south and the Philadelphia sector.

With Weitman assuming additional duties, Robert Shapiro, Paramount theatre, N. Y. house manager, has been promoted to manager of Fox flagship. He will handle the district offices at the theatre which Weitman formerly handled. No other changes at the N. Y. Par.

## Goldwyn Asks to Move Sound Stage in Pickford Fight With Lease

Samuel Goldwyn, March 15.—Samuel Goldwyn is feuding with his landlady, Mary Pickford, over the lease rights to the ownership of the soil under the Goldwyn Studio.

Goldwyn's legal representative went into superior court to demand the right to move stage 8, which he built on the lot. He is the expiration of his lease. He states his reps declare he is entitled to move the stage, leaving only the foundations. It is a fight rooted in the soil. Court is considering an attempt to settle all time problems, including a fair price on the property.

## H. M. Warner's Stock Gift

Harry Warner, March 15.—Harry Warner gave a block of 4,300 shares of Warner Bros. common to an undisclosed beneficiary.

Gift leaves Warner holding 274,350 shares of common outright and another 16,000 shares which he is beneficiary of a trust.

## Eye New Negotiations Of Govt. and Schine

Washington, March 15.—Negotiations may get under way again with J. Myer Schine this week on his tentative offer to accept a consent decree, Assistant Attorney General Herbert Bergenson, head of the antitrust division, said here. This, according to Bergenson, is the only thing even a likelihood in the consent decree situation, aside from the RKO and Paramount cases.

The Government is going ahead with preparations for the arguments scheduled to commence in the Federal antitrust court in Buffalo. Schine circuit was found in violation of the anti-trust law by the Supreme Court last spring. However, job of breaking up the chain was remanded to the Buffalo court.

Schine attorneys first contacted the Justice Department about two weeks ago with a proposition for a consent decree. Schine offered concessions which the Government considered too slight, and the proposition was nixed.

Last week, Irving R. Kaufman, Schine's lawyer, was back in Washington with a second offer which was a little better than the first but still was not good enough. "There was no definite rejection of this offer," explained Bergenson, "but it was not a very real offer. We are still waiting for something substantial."

The Government's largest indie chain in the U. S.

## Stresses Need For Field Men to Back Up 'More Ballyhoo'

Major film company ad-publicity chiefs cannot yell "showmanship" on the one hand while eliminating advertising on the other. "The field exploitation staffs on the other," that's the opinion of Eagle Lion's president, Max Baerstein, who sees "not only a continuation but an increase in co-operation with the public in capitalizing up and down the line on the big ballyhoo stunts."

Overtown Fox vicepres, Charles Einfield, terming a revival of old-time showmanship one of the best forms of advertising in the field, had previously told VARIETY the main emphasis should be placed on the stars and the publicity. Metro vicepres Howard Dietz, on the other hand, thinks the main emphasis should be on the trial-and-true methods—radio advertising and national magazines. According to Dietz, the stars' place "is on the screen."

Both these systems naturally have their place, according to Youngstein, but co-op advertising is all-important to carry such publicity through to the individual theatres—the point of sale. "Those big junkies which carry the stars to the public are the best," but only if we have the field force to carry them out to their logical conclusion. We must have the blueprint of the junkie locale to other cities, else all the money spent in promoting a local spot is lost after the picture plays.

Elimination of co-ops by most of the majors, Youngstein said, has caused exhibitors to cut their house budgets and to rely more on such exploitation as they forswear did; as a result, everybody suffers.

The industry should come up with new ideas, he feels. "For one thing, they should be ought to get more type in our ad campaign. We must show the picture is all about it. That's how on too much copy has been carried to the extremes that often the customers are left in the dark about the type of picture we're promoting."

## Hoat Gibson Sues Mono

Hollywood, March 15.—Hoat Gibson, claiming he never received a cut on westerns in which he starred for Monogram in 1943-44, hired attorney Jerome Weber to sue the studio.

Gibson made a claim that he claims he's entitled to 10% of the net, but hasn't collected any. He confers in Las Vegas to press the case.

## Metro's Yen to Solo in Austria-Germany Threatens Future of Export Ass'n

### What, No Free Marks?

The use of films as a means of getting large student audiences into classrooms on time has been put into application at the University of Chicago. N. Y. begins its first class at 9 a.m., but via 8 a.m. picture showings (news, travel, sports, etc.) it gets the kids in early.

Attendance in films is voluntary, but P. H. Ingham, director of school's visual aid education program, has found these screenings highly effective in decreasing habitual tardiness.

Metro's desire to resume operating its own German, Austria and Austria is the principal factor holding up decision by the majors on continued use of life and the Motion Picture Export Ass'n. In the occupied countries. Other companies are likewise mulling over the individual operations, but Metro is the hottest for going off on its own.

That was learned last week following meeting of directors of the MPEA in Zurich, Switzerland. That was decided at this session by the 10 members committee to renew their contracts with the MPEA for the seven from Curtains countries—Austria, Czechoslovakia, Hungary, Poland, Rumania, Yugoslavia and Russia.

Since the MPEA was thus assured of existence until Aug. 31, 1950, its activities will be greatly curtailed if the firm's active decision against continuing joint distribution in any of the other five MPEA territories is carried out. One of the reasons for the decision is the fact that Japan, Korea and Netherlands-Indies Board ducked a vote regarding the MPEA's activities pending further study of the feasibility of individual company operation in any territory. It is unlikely that the companies would continue. They feel they'd be at a competitive disadvantage under joint operation, while Metro was selling individually. One of the reasons for reticence in going along with the Export Ass'n, is the fact that some Indies, such as Gold, Selznick and Disney, are not members and are getting extra returns via selling around the MPEA.

There are a number of important factors in M-G's desire to withdraw from the MPEA. One of the company thinks it is carrying along some of the weaker studios with its strong product via the film pooling arrangement. Were it operating on its own, it feels, it could get a better product.

Also, while there are no dollars coming out of some of these areas, the company will be firmly entrenched for the day when the remittance restrictions are lifted and the dollars come back. Also, there is some belief that the film industry might get a larger share of income Cooperation Administration funds if the companies were working individually. They are now getting part costs and certain operating expenses back in Germany and Austria.

**L. A. to N. Y.**  
Luther Adler  
Edward Arnold  
Norman Bel Geddes  
Bobbe Bennett  
Ingried Bergman  
Irving Berlin  
Ted Brisken  
James Cagney  
Paul Cavanagh  
Bryan Foy  
George Glass  
Beverly Hills  
Ed Kelly  
Bobby Lee  
John H. Lee  
Fletcher Markle  
Noel Moadow  
John P. O'Sullivan  
Edward Nassour  
Mike Nidorf  
John L. Schaffer  
Louis Treacher

## U Strong for Making Its Talent Hit the Road To Trailerize Pix Preems

While most major companies are eyeing the market for a new favor to build h.o. for a film, biggest plunger in the personal agency is the technical agency, the Universal. Company has not only been borrowing stars for a number of years but also has been these players to hit the road whenever time is available, after these chores, to aid in giving the film a big sendoff. U's contract players are also being sent out on wheels during the normally idle periods between pic stints.

Latest looked for a hinterland star is Marjorie Main under contract to Metro. She was borrowed by U for "Pa and Ma Kettle" which has been borrowed again to make personal appearances in Kansas City, Wichita and St. Louis during the openings of the film.

Ann Blyth and Howard Duff, under contract to U, have been sent up for the on-the-spot fanfare for U's "Red Canyon" in Salt Lake City, Utah, and Richard Widmark, featured in "Life of Riley," are currently a week in advance of the release of "The Great Sinner" in "Riley." William Bendix, film star, did a one-week stand in Cincinnati.

## N. Y. to Europe

Max de Vaucorbeil  
Jennifer Jones  
Lillian Gish  
John Sweet

## STILL HERE

Henry Morgan

N. T. Hirsch  
Nat Jackley  
Marianne Lincoln

## Europe to N. Y.

John H. Lee  
Fletcher Markle  
Noel Moadow  
John P. O'Sullivan  
Edward Nassour  
Mike Nidorf  
John L. Schaffer  
Louis Treacher







## THE 18 HAPPIEST GUYS IN PICTURE BUSINESS!

Paramount's Home Office Delegation, Just Back From The Coast After Previewing All This Fabulous Line-Up of Coming Product! We've Seen 'Em All—and Neither We Nor You Have Ever Seen Anything Like Them for Sheer Sustained Boxoffice Quality! Here's the 16-Picture Evidence That

## THE GOLD'S REALLY ROLLING FROM OUR HOLLYWOOD FOR PARAMOUNT'S GOLD RUSH OF '49



MINE

Paramount Pictures

Claude Rains  
Wanda Hendrix  
Macdonald Carey  
in **"SIN OF  
ABBY HUNT"**  
A Mitchell Leisen  
Production

"ALIAS  
NICK  
REAL"

"SPECIAL  
AGENT"

"THE  
MURDER  
MISTERY"

"THE  
MURDER  
MISTERY"

"THE  
MURDER  
MISTERY"

William Holden  
William Sautix  
Macdonald Carey  
Mona Freeman  
in  
**"STREETS  
OF LAREDO"**  
Color by Technicolor

Joan Caulfield  
William Holden  
Edward Arnold  
Billy DeWolfe  
Mona Freeman  
(The Stars of  
"Dear Ruth") in  
**"DEAR WIFE"**

Robert Cummings  
Elizabeth Scott  
Diana Lynn  
in  
**"BITTER  
VICTORY"**  
A Hal Wallis  
Production

Bing Crosby  
Barry Fitzgerald  
Ann Blyth  
in  
**"TOP O' THE  
MORNING"**

Alan Ladd  
Donna Reed  
in  
**"CHICAGO  
DEADLINE"**

Olivia de'Havilland  
Montgomery Clift  
Ralph Richardson  
in  
William Wyler's  
**"THE HEIRESS"**  
From the Famous Stage Hit

Release dates subject to change





# Lent, Income Tax Bop Chir; 'St. Louis' Okay \$13,000, Honeymoon \$15,000

Chicago, March 15. Chicago exhibitors are shuddering under the impact of the lowest grosses in several years. Downtown mid-week trade is way off the weekend and not so bad. The weather also has not helped much. Trouble stems from the income tax and heavy Lenten drop-off. Some even blame the Pyramid clubs.

The product is only fair, with "Family Honeymoon" doing slow \$15,000 at the Palace. "St. Louis at St. Louis" at Roosevelt shapes better, but not so with \$13,000. The Chicago, United Artists, the Chicago, and Garrick all are off in second weeks.

**Estimates for This Week**  
**Apollonia** (B&K) (1,400; 1,200-2,400) Excellent \$8,000. Last week, \$10,000.  
**Chicago** (B&K) (1,400; 1,200-2,400) "John Loves Mary" (WB) with Lawrence Welch and Harmonia Russell. (2d wk.) Last week, \$5,000. Last week, \$5,000, under hopes.

**Garrick** (B&K) (900; 50-90) "State Dept. File #69" (FC) and "Alaska Patrol" (FC) (2d wk.) Good \$5,000. Last week, \$5,000.  
**Grand** (RKO) (1,500; 50-90) "Act of Violence" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.  
**Orion** (Esaness) (3,400; 50-90) "Kissing Bandits" (M-G) with Arthur Godfrey Scotts. (2d wk.) Last week, \$17,000.

**Palace** (B&K) (2,000; 50-90) "Family Honeymoon" (WB) and "Leather Stocking" (M-G) (2d wk.) Last week, \$13,000.  
**State** (RKO) (1,500; 50-90) "Laugh Carnival" (M-G) with "Waked Red Witch" (Rep) (m.o.) and "Homicide for Three" (Rep). (2d wk.) Last week, \$13,000.

**Roosevelt** (B&K) (1,500; 50-90) "South of St. Louis" (WB). Not so bad at \$13,000. Last week, \$13,000.  
**Siren of Atlantis** (UA) (2d wk.) Last week, \$13,000.  
**Rose of Yulon** (Rep) (2d wk.) Last week, \$13,000.

**Shubert** (Shubert) (1,000; 1,200-2,400) "Red Shoes" (EL) (2d wk.) Last week, \$13,000.  
**State-Lake** (B&K) (2,700; 50-90) "The Millionaire" (M-G) (2d wk.) Down to this \$12,000. Last week, \$17,000.  
**United Artists** (M-G) (1,700; 50-90) "Walking Hills" (Col) (2d wk.) Modest \$8,000. Last week, \$12,000.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.  
**World** (Indie) (587; 80) "Pardner" (Indie) (2d wk.) Last week, \$5,000.

## Sea in Ships' Studly \$19,000, Best in Prov; 'Pony' \$15,000, Boy '86

Providence, March 15. Fairly strong biz is in offing. "Ion of Arc" in third week at \$19,000. Albee still is in second week, shapes as leader with "Down to Sea in Ships." State's "Red Pony" is fair.

**Estimates for This Week**  
**Albee** (RKO) (2,200; 75-125) "Ion of Arc" (RKO) (2d wk.) Last week, \$19,000.  
**Capitol** (RKO) (1,800; 44-63) "Unfaithfully Yours" (M-G) and "Appointment with a Shadow" (2d wk.) Last week, \$7,000. Last week, \$7,000.

**Esaness** (M-G) (1,800; 44-63) "Sword of Avenger" (2d wk.) Last week, \$7,000.  
**Indie** (Indie) (1,400; 44-63) "Duke Goes West" (2d wk.) Last week, \$7,000.  
**Shubert** (Shubert) (1,000; 44-63) "Red Shoes" (EL) (2d wk.) Last week, \$13,000.

**State** (RKO) (2,200; 75-125) "Down to Sea in Ships" (2d wk.) Last week, \$19,000.  
**State-Lake** (B&K) (2,700; 50-90) "The Millionaire" (M-G) (2d wk.) Last week, \$17,000.  
**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000.

## Broadway Grosses

Estimated Total Gross	This Week
(Based on 16 theatres)	\$77,500
Last Year	\$71,500
(Based on 23 theatres)	

## 'Riley' Robust \$20,000 in Clevel.

Cleveland, March 15. Vaude bill topped by Frankie Lane and Connie Haines is hefty. "Sun Comes Up" to husky figure. All entries were nipped by a trademarked "Lure of Life" (Riley) day and Friday sharp at Hipp.

**Estimates for This Week**  
**Allen** (WB) (3,057; 55-70) "Mother is Freshman" (20th). (2d wk.) Last week, \$13,000.  
**Franklin** (RKO) (1,500; 50-90) "Sun Comes Up" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.

**Hipp** (Warner) (3,465; 55-70) "Life of Riley" (U). Swagging \$20,000. Last week, \$13,000.  
**Palace** (RKO) (3,234; 55-70) "Lure of Life" (Riley) (2d wk.) Last week, \$13,000.  
**State** (RKO) (1,500; 50-90) "Sun Comes Up" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.

## DUCHIN-M. MAXWELL UP 'DEAR SEC' 28C, INCY

Cincinnati, March 15. Biz generally is several jumps after first \$24,000 last week. "Dear Secretary" (U) plus Eddy Duchin and Marilyn Maxwell. Last week, "Wake Red Witch" at 55-75 scale, slick \$17,500.

**Capitol** (RKO) (2,000; 55-75) "Dear Secretary" (U) (2d wk.) Last week, \$17,500.  
**State** (RKO) (1,500; 50-90) "Sun Comes Up" (M-G) (2d wk.) Last week, \$13,000.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.

**Albee** (RKO) (2,200; 75-125) "Ion of Arc" (RKO) (2d wk.) Last week, \$19,000.  
**Capitol** (RKO) (1,800; 44-63) "Unfaithfully Yours" (M-G) and "Appointment with a Shadow" (2d wk.) Last week, \$7,000.

**Esaness** (M-G) (1,800; 44-63) "Sword of Avenger" (2d wk.) Last week, \$7,000.  
**Indie** (Indie) (1,400; 44-63) "Duke Goes West" (2d wk.) Last week, \$7,000.  
**Shubert** (Shubert) (1,000; 44-63) "Red Shoes" (EL) (2d wk.) Last week, \$13,000.

**State** (RKO) (2,200; 75-125) "Down to Sea in Ships" (2d wk.) Last week, \$19,000.  
**State-Lake** (B&K) (2,700; 50-90) "The Millionaire" (M-G) (2d wk.) Last week, \$17,000.

## 'Wives' Sweet \$14,000, 'Baltor' 'Heart' \$15,000

Baltimore, March 15. Trade remains fairly steady here, with best action being recorded by "A Letter to Three Wives" at the Lyric. So far to Maryland at the Town. Others are consistent if unspectacular.

**Estimates for This Week**  
**Century** (Loew's) (3,000; 20-60) "Family Honeymoon" (U) (2d wk.) Last week, \$15,000.  
**Hippodrome** (Rappaport) (2,240; 20-60) "Walking Hills" (Col) plus vaude. Not getting too far from 000. Last week, "Dark Park" (Col) with Esther Lorne in p.a., building to strong \$15,900.

**Kelth's** (Schanberger) (2,460; 20-60) "Life of Riley" (U) (2d wk.) Last week, \$15,000.  
**Mayfair** (Hicks) (900; 20-60) "Cover-Up" (U). Average \$4,000. Last week, "Countess Monte Cristo" (U) (2d wk.) Last week, \$11,200.

**New** (Mechind) (1,300; 20-60) "Letter Three Wives" (20th). Stout \$14,000. Last week, \$11,000.  
**Stanley** (WB) (3,280; 25-75) "Sun Comes Up" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.

## 'Riley' Lively \$13,000, Indpls.

Indianapolis, March 15. March cold wave plus continuing interest in state high school football has kept business a crimp in first week here. This week, "Life of Riley" (U) (2d wk.) Last week, \$13,000.

**Capitol** (Loew's) (4,820; 80-150) "Godfather" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.  
**Mayfair** (Brandt) (1,736; 60-125) "Dear Secretary" (U) (2d wk.) Last week, \$17,500.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.

**Albee** (RKO) (2,200; 75-125) "Ion of Arc" (RKO) (2d wk.) Last week, \$19,000.  
**Capitol** (RKO) (1,800; 44-63) "Unfaithfully Yours" (M-G) and "Appointment with a Shadow" (2d wk.) Last week, \$7,000.

**Esaness** (M-G) (1,800; 44-63) "Sword of Avenger" (2d wk.) Last week, \$7,000.  
**Indie** (Indie) (1,400; 44-63) "Duke Goes West" (2d wk.) Last week, \$7,000.  
**Shubert** (Shubert) (1,000; 44-63) "Red Shoes" (EL) (2d wk.) Last week, \$13,000.

**State** (RKO) (2,200; 75-125) "Down to Sea in Ships" (2d wk.) Last week, \$19,000.  
**State-Lake** (B&K) (2,700; 50-90) "The Millionaire" (M-G) (2d wk.) Last week, \$17,000.

**Weeks** (Esaness) (M-G) (900; 50-90) "Enchantment" (RKO) (2d wk.) Last week, \$16,000. Last week, \$18,000.

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**Capitol** (RKO) (1,800; 44-63) "Unfaithfully Yours" (M-G) and "Appointment with a Shadow" (2d wk.) Last week, \$7,000.

# B way Spotty But 'Little Women' Big \$126,000; 'Game Socks' 56c, 'Mother' \$126,000; 'Game Socks' 56c, 'Mother' \$126,000

## Not Too Fresh 88c With Baker-Cab

Recent mild time is continuing this week at Broadway first-run theatres, with Lent, income tax deadline and springlike weather over the past weekend all blamed. However, weakness of product probably is a high contributing factor since seven new bills will not help much. "Mother" (U) (2d wk.) Last week, \$126,000.

**Estimates for This Week**  
**Century** (Loew's) (3,000; 20-60) "Family Honeymoon" (U) (2d wk.) Last week, \$15,000.  
**Hippodrome** (Rappaport) (2,240; 20-60) "Walking Hills" (Col) plus vaude. Not getting too far from 000. Last week, "Dark Park" (Col) with Esther Lorne in p.a., building to strong \$15,900.

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**New** (Mechind) (1,300; 20-60) "Letter Three Wives" (20th). Stout \$14,000. Last week, \$11,000.  
**Stanley** (WB) (3,280; 25-75) "Sun Comes Up" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.

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**Estimates for This Week**  
**Century** (Loew's) (3,000; 20-60) "Family Honeymoon" (U) (2d wk.) Last week, \$15,000.  
**Hippodrome** (Rappaport) (2,240; 20-60) "Walking Hills" (Col) plus vaude. Not getting too far from 000. Last week, "Dark Park" (Col) with Esther Lorne in p.a., building to strong \$15,900.

**Kelth's** (Schanberger) (2,460; 20-60) "Life of Riley" (U) (2d wk.) Last week, \$15,000.  
**Mayfair** (Hicks) (900; 20-60) "Cover-Up" (U). Average \$4,000. Last week, "Countess Monte Cristo" (U) (2d wk.) Last week, \$11,200.

**New** (Mechind) (1,300; 20-60) "Letter Three Wives" (20th). Stout \$14,000. Last week, \$11,000.  
**Stanley** (WB) (3,280; 25-75) "Sun Comes Up" (M-G) with Patricia Richardson. (2d wk.) Last week, \$13,000.

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# NEW SUN IN THE SKY!

We're grateful for the opportunity to launch our "25th Year of Motion Picture Leadership" in the true tradition of M-G-M. Encouraged by the trade press, complimented by exhibitors, we're leading this cheering industry out of the gloom, into the sunlight. "M-G-M's Prosperity Plan" is in high gear. Our Studio is clicking with hit after hit. Stick close to the company that's sparking the entire business with optimism. Yes, indeed, "The Future is M-G-M."

## M-G-M's PROSPERITY PLAN

### M-G-M's "COMMAND DECISION"

Direct from Two Big Months on Broadway, Smash Hit Everywhere. Tell the girls it's Gable!

M-G-M presents CLARK GABLE • WALTER PIDGEON VAN JOHNSON • BRIAN DONLEVY • CHARLES BICKFORD • JOHN HODIAK • EDWARD ARNOLD in "COMMAND DECISION" with Marshall Thompson Richard Quine • Cameron Mitchell • Clinton Sundberg Ray Collins • A SAM WOOD Production • Screen Play by William R. Laidlaw and George Froeschel • Based on the Play by William Wister Haines • Directed by SAM WOOD • Produced by SIDNEY FRANKLIN • In Association with GOTTFRIED REINHARDT

### M-G-M's "LITTLE WOMEN" Technicolor

Gala World Premiere, Radio City Music Hall now! Trade critics forecast sensational M-G-M Hit!

M-G-M presents "LITTLE WOMEN" starring JUNE ALLYSON • PETER LAWFORD • MARGARET O'BRIEN ELIZABETH TAYLOR • JANET LEIGH • ROSSANO BRAZZI • MARY ASTOR with Lucile Watson • Sir C. Aubrey Smith • Harry Davenport • A MERVYN LEROY Production • Color by TECHNICOLOR • Screen Play by Andrew Solt, Sarah Y. Mason and Victor Heerman • From the Novel by Louisa May Alcott • Produced and Directed by MERVYN LEROY

### M-G-M's "TAKE ME OUT TO THE BALL GAME" Technicolor

Off to a rousing start at World Premiere, Loew's State, N.Y. Greater Musical than "Anchors Aweigh"!

M-G-M presents FRANK SINATRA • ESTHER WILLIAMS • GENE KELLY in "TAKE ME OUT TO THE BALL GAME" with BETTY GARRETT • Edward Arnold • Jules Munshin • Color by TECHNICOLOR Screen Play by Harry Tugend and George Wells • Story by Gene Kelly and Stanley Donen • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED



# The SCREEN'S All-TIME <sup>★</sup> BIG-TIME <sup>★</sup> SPRINGTIME MUSICAL from WARNER BROS!

# "MY DREAM IS YOURS"

IN COLOR BY **TECHNICOLOR**

STARRING

**JACK CARSON** **DORIS DAY** **LEE BOWMAN**

WITH **ADOLPHE****EVE****S.Z. CUDDLES****SELENA ROYLE · FRANKIE CARLE** AND HIS ORCH.

**MEN · JOU · ARDEN · SAKALL**

DIRECTED BY  
**MICHAEL CURTIZ**

MUSIC BY RALPH BLANE  
 LYRICS BY RALPH BLANE

SCREEN PLAY BY  
**HARRY KURNITZ**  
 AND **DANE LUSSIER**

MUSICAL DIRECTION  
 RAY HEINDORF

She's the no. 1 name  
 in record-sales — and  
 the singing star of the  
 Bob Hope Radio Show

A  
**MICHAEL CURTIZ**  
 PRODUCTION

Dozens of hit tunes including the Sensational "MY DREAM IS YOURS," "SOMEONE LIKE YOU," "LOVE FINDS A WAY," "I'LL STRING ALONG WITH YOU"  
 (LYRIC BY AL DUBIN)

BOOK "THE MOVIES AND YOU" SHORT SUBJECT SERIES... THE STORY OF YOUR INDUSTRY





## Arthur Mayer

Continued from page 2

with laughter. I argue against maximum film quotas of 45% which are now enforced by law in Germany; and exhibitor audiences instead of hissing treat me as a humorist. I plead in defense of faulty German for the removal of admission price regulations and the price control board rejects everything I say and urges me to enlighten their meetings by calling some names. Conservative Kulturministers smile at their heads as would many of my old friends as I argue logically, though automatically, that industry self-regulation along the lines of the Hayes-Johnston code is preferable to state censorship. If state custodians are amused rather than indignant when I demand the immediate disposition of all the assets of this trust, which made our home-made conspiracy in restraint of trade look like a Doneybrook Fair, Owners of old films forgive me because of my accent, when I insist that to avoid flooding the market and forcing the establishment of quotas, all films produced prior to 1942 must be withdrawn from circulation.

I also plead with local bureaucrats for more town meetings and public discussions in connection with the showing of documentaries. Some of the bourgeoisie agree although without excessive

enthusiasm, others frankly disapprove. One said: "In Germany we have an expression: 'Many minds make much nonsense.' Another said: 'What we need in Germany, is leadership, not discussion.'"

### Bad Booking

Care must however be taken in the selection of documentaries. For instance, some American jokes shipped us several subjects concerning rural electrification and reforestation. These were greeted all over Germany with derisive laughter. Electricity has been in almost every German farmer's home for more years than he could remember, and up to the war their reforestation program was the model for the rest of the world.

Documentaries are exhibited not only in theatres, but shown in 27 Information Centers, known as Amerika-Houses, and their satellite reading rooms, in schools and youth groups, as well as by 300 traveling projectors reaching the smallest communities.

A few weeks ago, I drove to a small Bavarian village snuggled among the snow-blanketed mountains. On the way, I thought with pity of the poor film officer exiled in such a distant, lonely spot. He proved to be a big Californian boy, who false

to the best West Coast traditions, had fallen in love with the countryside and with his job of teaching the Bavarians by precept and example, by town meetings, lessons in civics and sportsmanship, parent-teacher association and documentary movie screenings, what makes America tick. At 7 o'clock, in a cold little room in the Rathaus were crowded 150 men and women, many of whom had walked for miles to attend our documentary film screening. We showed them a newswest monthly magazine, and the Tennessee Valley GWTU subject. It was so quiet, you could have heard the proverbial pin drop. After the lights were turned on, the Burgermeister arose and asked, if we would please show the picture again. He wanted every one in his Kreis to see it to find out that all American men were born in magnificent mansions with silver spoons in their mouths, but like his people had to suffer and struggle and work together to achieve a better life, and that regardless of anything that the nation could do for them their eventual salvation would have to come out of their own efforts. I was more profoundly moved than by any other experience I have had since my arrival in Germany and more completely convinced that the movie medium, in which we are privileged to work, could be used on the scale that I hope to use it, be a tremendous asset in transforming our way of life to that strange, hesitant, but not hopelessly unresponsive people.

## Western Electric's "300" Recording System Gets Rugged Workout in Venezuela

Faced with the problem of making films on location in the mountainous terrain of Venezuela, The Princeton Film Center, Princeton, N. J., is using a Type 300 Recording System mounted in a small truck.

Gordon Knox, Executive Director of The Princeton Film Center, says "we have given the '300' System a rugged workout in Venezuela and it has performed faultlessly."

Wherever Western Electric recording equipment is used, it has earned an unequalled reputation for ruggedness, versatility and high quality. The "300" System is an honored member of the line which includes the Deluxe "100" System and the smaller "200" Newswest System. Write today for full information.



The Princeton Film Center records at the mixer of the "300" System on location high in the Venezuelan mountains.

This small truck contains the complete "300" Recording System, plus all the power generating equipment needed on location.

Electrical Research Products Division  
of

Western Electric Company

120 BROADWAY, NEW YORK 5, N.Y.

Hollywood office - 3501 Romaine St.

## Inside Stuff—Pictures

The deepening crisis within the British film industry continues to rank as top front-page material for all of the London daily newspapers. Despite the shortage of newspaper newsprint, an unusual amount of space is being reserved for diagnosis by producers, exhibitors and trade union leaders on industry's ailments. Following articles by *British Picture News* pleading for a cut in the U.S. film import duties, *The Daily Express* recently penned a strongly worded defense of the producers in the Daily Express as part of the growing verbal battle.

Declaring that "the speed-up funeral of the British film industry is not going to take place," Korda said the root of crisis lies in the unfair return to the production end of the business. Other causes, such as the high cost of showbusiness through the desperate use of circuits and excessive taxation. Sharply rapping the industry's internal enemies, Korda describes them as "some misguided owners of small cinema circuits who hate the regulations designed to help British film and would like to see again the times when they could play only American films—as cheaply as they could get them."

New March 2 time short on problems of old age security was run every day last week in one of the committee rooms of the House Office Building, Washington, for the benefit of members of Congress and their staffs. Congress is shortly to be asked to act upon legislation broadening the base of social security.

In a brief speech in the House, Rep. John A. Blatnik (D., Minn.) urged his colleagues to be strict and see the MOT. In the plug for the documentary, Blatnik declared:

"This film describes the problems of old age security in America, and important attitudes of the masters of modern industry regarding the rights of the aged. It shows the desperate struggle of the aged, the employment of millions of our senior citizens—it is a convincing presentation of the problem, and it shows the need for a thorough overhauling of our Federal old age pension and assistance program."

Reviewing the state of the pix industry during 1948, Life's current issue selected "Treasure of the Sierra Madre" (WB), "Johnny Belinda" (WB) and "Snake Pit" (20th) as the three outstanding Hollywood achievements of last year. Among the foreign pix, Sir Laurence Olivier's "Hamlet" and Roberto Rossellini's "Paisan" are given top ratings.

Life, after devoting 10 color pages to Walter Wanger's "Joan of Arc" before its release date, now reneges on its original opinion. "Joan" is tagged as "a movie that had no need of much more." On the other hand, it may concede that it sloughed "Sitting Pretty" and "Apartment For Peggy," both from the 20th-Fox lot. Nods for the year's biggest personal triumph go to Florence Eldridge in "Act of Murder" (Universal) and Jose Ferrer in "Joan."

With Warner Bros. signing last week of Carl Foreman as a writer, studio has tossed a larrikin around a quarter of a century in Stanley Kramer's indie production, "Champion," to be released shortly by United Artists. Others linked by WB since "Champ" was completed are Kirk Douglas, who stars; Ruth Roman, featured player, and Mark Robson, the director.

Kramer's unit, Screen Plays, Inc., has commitments on all four of the WB lineups for further pix. Foreman's new ranking of "Pygmalion" studio to work on "Young Man With a Horn," the Dorothy Baker movie of 1938, which the Warner lot has owned for 10 years. Jerry Wald now has in his production slate and Douglas is reported set as the star.

Increase during the past 10 years in audience acceptance of foreign pictures has been in the strong his new being ranked up by "Pygmalion" in art houses. Film is doing a great deal better, comparatively, now than when originally released by Metro in 1938. Current release of the Leslie Howard-Wendy Hiller starrer is being handled by Jack Ellis, former metropolitan district manager for United Artists. His deal with Gabriel Pasetal calls for a hefty guarantee, plus 50% of Ellis' profits. Author George Bernard Shaw's divy comes out of Pasetal's share.

## Majors Net Down 43%

Continued from page 3

great as in 1946, but great, nevertheless—MPAA flacks were taking umbrage right and left with gossip columnists, radio commentators, editorial writers. Wall street analysts and last, but not least, Dr. Elmo Roper, research chief of Fortune mag.

### Wrong-Way Roper—Again

Dr. Roper, making another minus score for the polsifers, went on the air to tell what was wrong with films and got his statistics confused to the point of stating that things were bad because box take was down to \$70,000,000 weekly from \$78,000,000 in '47 and \$81,000,000 in '46.

From Dr. Roper's conclusions right, this would be the jolliest day Hollywood has ever known. He no doubt mixed up dollars with number of admissions. He probably meant that attendance had dropped to 70,000,000 tickets sold weekly. The MPAA lost no time in moving into the dispute and in which it cited the carelessness or lack of knowledge, disputing all the conclusions Roper drew that biz was bad.

New York Daily News was next to feel the MPAA's left hook as result of an editorial in which it said that Robert Chambers, MPAA research chief, had stated in Hollywood that profits were off 30% in 1948. Chambers made no such remark and has no statistics on the matter. The News was informed in a hot letter from the Johnston office. Nevertheless, the paper was not far wrong in its figure. Vanuxem's 43% and 56% calculations above reveal.

Johnston minions have been waging their campaign with a single statistic—that film rentals were off only 9 1/2% in 1948 from 1946. That's been questioned by a num-

ber of industry financial people, who point out that Paramount and RKO, in their recent proxy statement, are down a combined 17% in rentals.

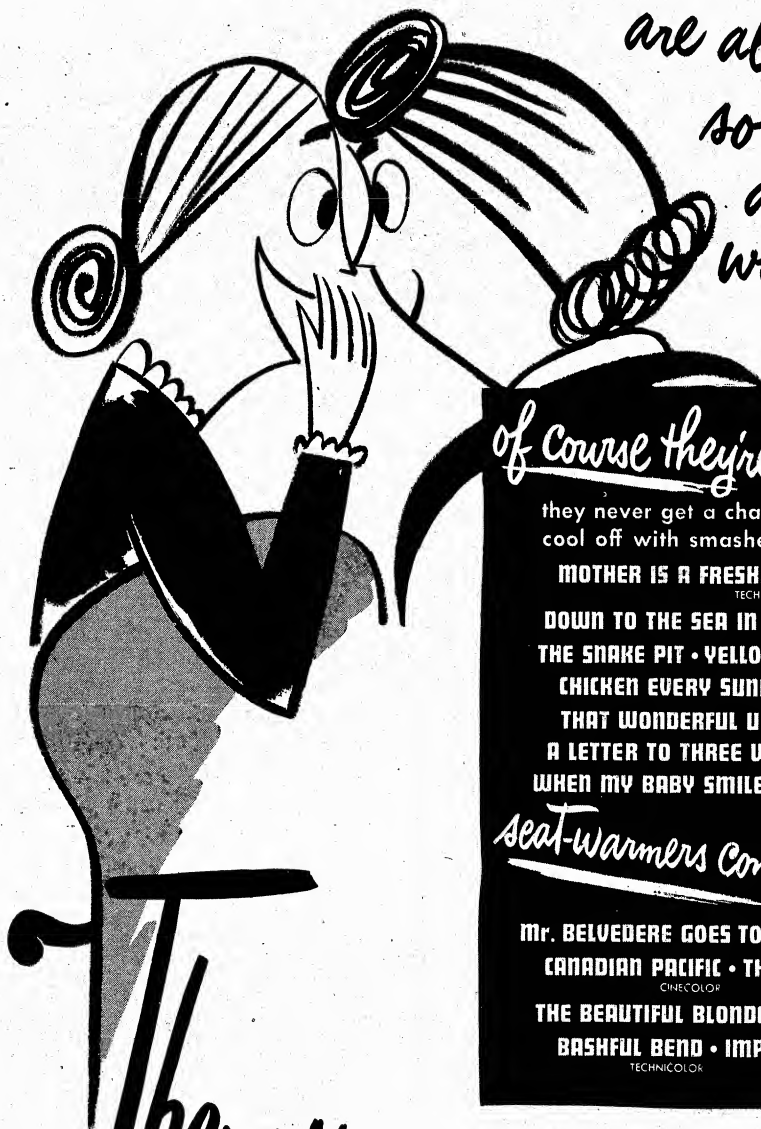
### Chambers' Basis

Chambers's base, nevertheless, stuck to his guns on the 8 1/2% claim. He was based on reports by the MPAA member companies and reflected domestic rentals from its features. On the other hand, some industry executives declared they had been decided on as the most sensitive barometer of the industry's health, in that rentals are based on terms under which pix are sold to theatres and might reflect a better sales job rather than attendance. Likewise brought up is the increase in admissions picture during the three-year period, which would be reflected in rentals.

In any case, while the MPAA public relations operatives were yelling themselves hoarse with the 8 1/2% figure, the columnist commentators, article and editorial writers continued their casual mentions of the fact that "nobody was going to the movies."

The big point that most of them were failing to gather is the difference between gross and net. As pointed out above, the net was down in '48 about 56% from '46. That means severe hardship in Hollywood—which is pretty much self-evident to writers and producers. It means severe hardship in gross—but it did not mean that "nobody was going to the movies." It just means that the industry has gone up tremendously and restrictions in foreign markets were being felt. Immediate effect was to severely slice net profits. But there was nothing like the decline in gross—which is boxoffice income—that there was in net.

"I like this theatre because the seats  
are always  
so nice  
and  
warm!"



*of course they're warm-*

they never get a chance to  
cool off with smashes like

**MOTHER IS A FRESHMAN**

TECHNICOLOR

**DOWN TO THE SEA IN SHIPS  
THE SNAKE PIT • YELLOW SHY  
CHICKEN EVERY SUNDAY**

**THAT WONDERFUL URGE  
A LETTER TO THREE WIVES  
WHEN MY BABY SMILES AT ME**

TECHNICOLOR

*Seat-warmers coming up!*

**MR. BELVEDERE GOES TO COLLEGE  
CANADIAN PACIFIC • THE FAN**

CINECOLOR

**THE BEAUTIFUL BLONDE FROM  
BASHFUL BEND • IMPULSE**

TECHNICOLOR

*There's No Business Like **20** Business!!*

CENTURY-FOX





# 'RILEY' PAYS OFF...

Talking about the Cincinnati promotional campaign on "THE LIFE OF RILEY," Film Daily said: "A good picture and a comprehensive showman-ship campaign will always pay off."

## ...WITH HOUSE RECORDS!

VARIETY

### 'Riley' Pream in Cincy Great \$17,500

Cincinnati, March 8.

Grand (RKO) (1,400; 55-75) — "Life of Riley" (U). Smash \$17,500 on world preem in hometown of Procter & Gamble, sponsor of radio show of same tag. William Bendix and others of screen and air casts on hand for rollicking special opening. Film got rousing reviews locally. Holds.

And in more than 150 day-and-date territorial openings tied up to the Cincinnati premiere "THE LIFE OF RILEY" opened to new house record-breaking business in nearly every instance.

NOW WATCH IT AS IT GOES ALONG TO TOP KEY-CITY THEATRES ALL OVER THE COUNTRY

You haven't LAUGHED until you've LIVED "The LIFE OF RILEY" starring WILLIAM BENDIX

As IRVING BRECHER Production  
with JAMES GLEASON • ROSEMARY DeCAMP • BILL GOODWIN  
BUDAH BONDI • MEG RANDALL • RICHARD LONG and "DOGGY O'DELL" JOHN BARRY  
Written and Directed by Irving Brecher • A UNIVERSAL-INTERNATIONAL PICTURE  
Based on the hit radio show, "THE LIFE OF RILEY"

Ride high with U-I

U-I is giving "THE LIFE OF RILEY" feeling to all exhibitors playing...

"FAMILY HONEYMOON" • "CRISS CROSS" • "THE FIGHTING O'FLYNN"  
—out-grossing "THE EGG AND I!" —doing "NAKED CITY" business! —hitting new highs everywhere!

And don't forget, coming up soon:

"RED CANYON" Color by TECHNICOLOR • "MA AND PA KETTLE" • "CITY ACROSS THE RIVER"



*"One of the adult movie  
treats of the season!"*

ALTON COOK—N. Y. World-Telegram

**HOLD OVER NEW YORK**  
**HOLD OVER SAN FRANCISCO**  
**HOLD OVER CHICAGO**  
**HOLD OVER BOSTON**  
**HOLD OVER OAKLAND**

CHARLES K. FELDMAN

**MYRNA LOY · ROBERT MITCHUM**

JOHN STEINBECK'S

*The Red Pony*

A LEWIS MILESTONE PRODUCTION ·

LOUIS CALHERN

SHEPPERD STUDDICK

PETER MILES

Tom

WARREN HAYES

LEWIS MILESTONE · A REPUBLIC PRODUCTION

TECHNICOLOR

.... And now opening in America's finest Deluxe Theatres including:  
ALDINE, PHILADELPHIA · MALCO, MEMPHIS · ORPHEUM, SEATTLE · CIRCLE, INDIANAPOLIS · PARAMOUNT, NEW HAVEN  
WARNER and AMBASSADOR, WASHINGTON · PARAMOUNTS, LOS ANGELES, HOLLYWOOD · FULTON, PITTSBURGH · FOX, ATLANTA

## Clips from Film Row

## NEW YORK

John Hughes, formerly in charge of contract negotiations at U.A. home office, named assistant to Fred Jack, western general sales manager, filling spot vacated by Jack Wrege, who moves over as U.A.'s eastern general sales manager.

## PHOENIX

Largest drive-in on Arizona tract built here on a 12-acre tract by Fred Crockett, who is overseeing the building operations for Phoenix investor group. Estimated cost is \$200,000.

Construction will start this spring on a new Harry L. Nace theatre in Holbrook. Town's only present house, the Roxy, is 14 years old.

## NEW HAVEN

Bills now in state legislative hopper that may affect exhibitors will be pulled by the House. Owners of Conn. at luncheon here March 16, 1949, included Conn. Allied to join confederate.

Seven bills pending in house same name, in line to create interest exhibits. One bill calls for \$100 annual tax on candy machines, another dealer's license fee, while a third would repeal certain Sunday law bans.

## ST. LOUIS

J. R. Minton and I. A. (Jack) Palmer, West Frankfort, plan to install television at drive-in, which they have taken over. The drive-in operation will be owned by Minton and Palmer.

Frank J. Glenn, Southern Illinois exhibitor, named to Board of Trustees in Tamaroa, Ill., his home town.

Orpheum, Springfield, Ill., discontinued its Saturday night bingo games.

Also sold weekly theatre pass good after 6 p.m. for 75c and three for \$2.00.

New 500-car drive-in near Sandusky, N.Y., will be ready this spring. Operators of big cinemas here have the worst since St. Louis.

St. Louis Service Co. has been ordered to close all street cars and buses, decided to

abolish all passes. It was allowed to exercise option on withdrawal of weekly passes.

First drive-in motion picture theatres are opposing a state daylight saving bill introduced in the state legislature.

First drive-in in Franklin County, N.Y., West Frankfort, is being erected for I. A. (Jack) Palmer and J. R. Minton.

Bob Rodgers, 1,000-seater in Popular Bluffs, Mo., for Rodgers Theatres, Inc., Cairo, Ill., is nearing completion.

Fred Wehrenberg discharged from hospital and convalescing at home.

## SEATTLE

Stan Goodman, former manager for three houses for John Duna, Wisconsin to enter new business.

Executives and Harry Wrege, former executives back from Skouras meet in L.A. without Wrege. He is sick with stomach ailment and is reported in serious condition.

Harry Wrege, head of the theatre chain.

## KANSAS CITY

Carl Florida bought Biyu, subsequent-run on Missouri side, for \$100,000. He has been successful.

Glen Beckett is new manager of the Home Commonwealth theatre house on the Kansas side. He formerly was with Fox Midwest.

Carl Meyer is back on job as manager at the Summit. He has been in the business for the last four months.

Rudy Vincent, assistant manager at the Fox, has been helped in his operation.

Durwood circuit moved to Tom Wolf to Leavenworth, Kans., to be manager of Lyceum and assistant to the Fox.

Earl Brown named manager of Roxy, coming here from the Coast where he was with the Golden State.

Dickinson circuit assigned Bill Meyer to the Kino, foreign-film theatre, where he has been supervising all the circuit's houses here.

Bob Scott, who has been in Kansas City, stays on to handle ad-publicity.

## MINNEAPOLIS

Paramount held at luncheon for exhibs as well as newspaper and radio people during visit of Bill

Louis Orlove, Metro exhibitor, seeking new record for major operation to leave hospital.

Northwest Variety club gave an American Night for the St. Pauli Lakers pro basketball team.

North Central Allied and Minneapolis, Minn., officials agreed to make state legislative committee

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for WB and Loew's in tri-state area. Joined Jim Alexander-Sam Fineberg theatre supply company as a salesman.

Harry Biendel and Charles Blatt named to board of AMPRO at special meeting of directors following national convention.

John H. Harris, head of Harris Enterprises, bought a theatre with a dinner at Duquesne Club on later date.

Service and office employees of all major companies on Film Row in Hollywood, Calif., will be paid 11c, an hour, retroactive to Dec. 1.

AB Drive-In purchased by Mid-West Theatre in theatres of Boston, headed by Philip Smith and Harold

Levin. The theatre is owned by one of the largest operators of the country.

AB Drive-In was completed in August of last year with a 1,000-car capacity. Berk & Krumgold

agent the deal.

## Ex-Selznickites

Continued from page 3

from those mentioned above, New England will be handled by Edward Ruff, while the western theatre is still open. Agnew expects to be in actual operation by April 4, he

Outfit will have a dual function, he explained. One group of pits will be distributed to the Selznick

only supervise sales, for which it gets a 3% cut on the gross.

The Selznick organization and MPSC will only supervise sales, for which it gets a 3% cut on the gross.

distributed by MPSC itself, with Clark Film distributing the Selznick

the actual physical handling. Regular distrib fee will be collected.

Included in the initial category are four pits from the Nassour suit, which will be handled by

Costello's "Africa Screams"; Harry and Edward Danziger's "Jig

and the Frenchman "Man on the Eiffel Tower."

Being distributed by MPSC is Selznick's new scheme, which the field selling force will work on a commission against a

the Selznick organization. "Fred" is the Protestant Film Commission and the Bnai B'rith; a group

of Harold Lloyd releases and a few other pits. In negotiation now and possibly to be included is "Sins

of the Fathers," a secret Selznick. Agnew and Casanova will have

still another category of films in which they hold a financial interest. They may go through a major

distrib or MPSC. Included are "The Sign of the Cross," "The Sign of the Cross," "The Sign of the Cross,"

in association with Nat Wachsberg.

Shift to Agnew-Casanova Forces RKO Reshuffle

Resignations have necessitated a major reshuffle at RKO. Selznick

outfit has made a series of promotions and added one new exec to

fill. Newcomer is Sol Edwards, president of Allied Management Co.,

Chicago, who has been in the N. H. and former salesmanager of Educational and Grand National.

Edwards is head of the new division, headquartered at the homeoffice in New York.

Sol Edwards, SIO chief, intends maintaining eight districts. Coast will be handled by John

Levin, who has been in the N. H. and former salesmanager of Educational and Grand National.

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## More Actors Ink Pacts

Continued from page 4

John Allynson, Mary Astor, Teresa Booth, Spring Byington, Kerin

Call, Guy Charrise, Gladys Cooper, John Ford, Gloria DeHaven, John

Gardner, Judy Garland, Betty Garrett, George Granger, Kathryn

Gray, Katharine Hepburn, John Hodiak, Deborah Kerr, Marjorie

Kennedy, Angela Lansbury, Janet Leigh, Virginia Madsen, Patricia

Medina, Ann Miller, Jane Powell, Diana Reed, Nina Ross, Ann

Sothern, Virginia Madsen, Patricia Medina, Ann Miller, Jane Powell,

Lana Turner, Beverly Tyler, Mary Jane Dyke, Esther Williams,

Paula Patton, Helen J. Hanna, Hodiak, Van Johnson, Buster

Kearney, Howard Keel, Gene Kelly, Richard Kiser, Marjorie Lane,

Peter Lawford, Ricardo Montalban, Frank Morgan, George

Barry Nelson, Reginald Owen, Walter Pidgeon, William Powell.

Dick Simonson, Frank Sinatra, Dick Skilton, Richard Stapley,

Lewis Stone, Robert Taylor, John Tormé, Spencer Tracy, Robert

Walker, Keenan Wynn, Jacqueline White, George Yarnes, John

O'Brien, Mary Jane Smith, Dean Stockwell and Elizabeth

Taylor. 20th's Stable

Twentieth-Fox players include Richard Widmark, John Ford,

Lee Cobb, Richard Conte, William Challee, Dan Dailey, Paul

Douglas, Brenda De la Halle, John Hodiak, Grant Tinker, Harrison

Harvey, James Cagney, Kirk Douglas, Victor Mature, William

Millard Mitchell, John Hodiak, Ian McEwan, Gregory Peck, Tyrone

Power, George Raft, Edward G. Robinson, George Remick, John

Stallone, Mark Stevens, George E. Stone, Jimmie Tyler, Clifford

Bruckner, Richard Widmark, Cornel Wilde, Alan Young.

Annabella, Anne Baxter, Valentina Cortese, Jeanne Crain, Linda

Hayes, George Faye, Bob Hope, Coleen Gray, Nancy Guild, Joan

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Stallone, Mark Stevens, George E. Stone, Jimmie Tyler, Clifford Bruckner, Richard Widmark, Cornel Wilde, Alan Young.

prize Roy Acuff, Gene Autry, Warner Baxter, Lucille Ball, William

Bishop, Smiley Burnette, Janis Paige, Gloria DeHaven, John

Gardner, Judy Garland, Betty Garrett, George Granger, Kathryn

Gray, Katharine Hepburn, John Hodiak, Deborah Kerr, Marjorie

Kennedy, Angela Lansbury, Janet Leigh, Virginia Madsen, Patricia

Medina, Ann Miller, Jane Powell, Diana Reed, Nina Ross, Ann

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Lana Turner, Beverly Tyler, Mary Jane Dyke, Esther Williams,

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Kearney, Howard Keel, Gene Kelly, Richard Kiser, Marjorie Lane,

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Stallone, Mark Stevens, George E. Stone, Jimmie Tyler, Clifford

Bruckner, Richard Widmark, Cornel Wilde, Alan Young.

## Monomey's 35

Allied Artists, the A-Budget producing label for Monogram, has the following:

Fluence Marley, Rod Cameron, Gale Storm, Adelaide Murphy, Barbara Stanwyck, Bill Benedict, Phil Brito, John Hodiak, John Tormé, John

Walker, Keenan Wynn, Jacqueline White, George Yarnes, John O'Brien, Mary Jane Smith, Dean Stockwell and Elizabeth

Taylor. 20th's Stable

Twentieth-Fox players include Richard Widmark, John Ford,

Lee Cobb, Richard Conte, William Challee, Dan Dailey, Paul

Douglas, Brenda De la Halle, John Hodiak, Grant Tinker, Harrison

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Annabella, Anne Baxter, Valentina Cortese, Jeanne Crain, Linda

Hayes, George Faye, Bob Hope, Coleen Gray, Nancy Guild, Joan

## New York Theatres

JOAN OF ARC starring INGRID BERGMAN A BETTER FILMING PRODUCTION (COPYRIGHTED BY RKO RADIO PICTURES)

19th WEEK! VICTORIA

LEONITA YOUNG - VAN JOHNSON "MOTHER IS A FRESHMAN" A 20th Century Fox Production

ON VARIETY STAGE PHIL BAKER & CAL CLOWNEY JOE JACK REVERE

ROXY

DANIEL J. ZIMMER presents OLIVIA DE HAVILLAND the Snake Pit

Directed by - Produced by - Screenplay by - Cast by - RKO RADIO PICTURES

RADIO CITY MUSIC HALL

"LITTLE WOMEN" - PAUL LAWRENCE BRIDGES - PAUL LAWRENCE BRIDGES - PAUL LAWRENCE BRIDGES

JOHN LEE - ROSE BRADY - JERRY ASTOR - MERVYN LUGER - PAUL LAWRENCE BRIDGES

SPECTACULAR PRESENTATION

ALIAS Nick Beal

RAY W. AND

PARAMOUNT

JOAN OF ARC starring INGRID BERGMAN A BETTER FILMING PRODUCTION (COPYRIGHTED BY RKO RADIO PICTURES)

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JOHN LEE - ROSE BRADY - JERRY ASTOR - MERVYN LUGER - PAUL LAWRENCE BRIDGES

SPECTACULAR PRESENTATION



It's got what you need!  
It's got youth and  
laughter!



*Dorothy* **LAMOUR**  *Don* **AMECHE**

COLUMBIA PICTURES presents

# SLIGHTLY FRENCH



**JANIS CARTER**  
**Adele JERGENS**  
Screenplay by  
Karen DeWolf



**WILLARD PARKER**  
**Jeanne MANET**  
Directed by DOUGLAS SIRW  
Produced by IRVING STARR

**FAMOUS SONG HITS!**  
"Let's Fall In Love"  
"Fifi From The Folies Bergeres"  
"I Want To Learn About Love"  
"Night (Sings A Lovely Serenade)"



# RADIO BATTLE OF THE TITANS

## Loyalty Counts at ABC

Circumstances under which U. S. Steel finally succumbed to NBC's determined ploy to win over ABC the housing "Theatre Guild of the Air" show, with its lucrative billings, has elicited a good deal of trade comment complimentary to the position taken by ABC executives.

Officials of ABC admit that they might have clinched their own bid to retain the show had they agreed to the terms laid down by U. S. Steel—at the expense of another long-standing client, "Gold" airer is currently heard 10:30 to 10:30 Sunday night, following Woodbury's Louella Parsons' 9:15 show. U. S. Steel, it appears, wanted to move into the 9:15 spot, immediately following Walter Winchell, thus permitting for an audience pickup of the No. 1 personality in the Hooper averages.

ABC said no dice. Woodbury (Jergen's) stuck it out for many years ABC, through good and bad years, and didn't rate the brushroom treatment.

## 'Security' Provision Seen as Clue To Paley's Burns & Allen Graboff

Circumstances under which William S. Paley grabbed off Burns and Allen as a CBS radio-TV extravaganza within 48 hours after General Foods officially announced cancellation of the NBC Theatre Guild show, has occasioned considerable trade comment and speculation.

Waine CBS accents the fact that the B & A acquisition does not involve a capital gains arrangement. It's reported that there is a "security" provision in the contract, but whether it is in the form of a pension isn't known. It is usual wrappage of ex-NBC talent. Columbia is keeping the contractual negotiations under wraps.

One angle that has particularly roused eyebrow raising within the trade is the manner in which Music Corp. of America stepped in and negotiated the entire CBS deal on behalf of a yet talent team that has been agitated by the William Morris office for years. The Morris office claims that the CBS deal cannot affect its contract with B & A.

Nevertheless the fact that WM's top rival in the agency field moved to meet up the investor's machinery for the CBS switchover, despite the fact that B & A is still committed to the Morris office, has occasioned much comment on whether such agency influence can be channeled off as sound practice for show business. (MCA has been on top of all the CBS deals that began five months back with the Amos 'n' Andy acquisition.)

As in the case of Edgar Bergen, B & A's contract is with the agency, with the obligation to find a sponsor falling on the latter, just as Paley set the Coca Cola sponsorship supplies for Bergen.

Comedy team checks in at CBS in the fall. Time slot hasn't been set yet and it's possible they may be doing the Wednesday night show being built around Bing Crosby.

## Davis' 'Ad Cantata' As Sponsor Bait

Something new in talent presentation to agencies and advertisers has just been whipped together by ABC. The Wednesday night show, "Ad Cantata," designed to sell a unit with production techniques Davis just headed up the Hires-salton Sunday afternoon musical show on CBS.

## Variations on a Theme

With CBS' acquisition of Burns & Allen, here's how the web's new ex-NBC-ABC talent array will go to the post when Columbia prems its '48-'50 broadcasting season in the fall.

Jack Benny.  
Amos 'n' Andy.  
Edgar Bergen.  
The Three Stooges.  
Burns & Allen.  
Red Skelton.  
Ozlie & Harriet.

## CBS, Riggio In Tug-of-War On Bill Lawrence

Vincent Riggio, American Tobacco exec, wants Bill Lawrence, of the Arthur Godfrey Show on CBS, for his Saturday night Hit Parade program on NBC, as successor to Frank Sinatra. CBS has Lawrence under contract and doesn't want to let him go.

On the other side of the ledger, CBS would like to convince Riggio that it is American Tobacco's advantage to retain the half-hour, cross-the-board daytime program which it relinquished by cancelling out the Don Ameche "Your Lucky Strike" show. Riggio is willing enough to buy the time, if he gets the right show. Thus far he has turned down all CBS package offers.

Trade talk is that if Lawrence moves to Hit Parade, Lucky Strike will retain an afternoon CBS commercial (Riggio, Jr.) and CBS board chairman William S. Paley lunched together yesterday, presumably on the Lawrence matter.

In a new bid to retain the account, CBS last week auditioned a new half-hour show for presentation to American Tobacco. This one, titled "Your Lucky Song," conceived by Robert Q. Lewis, with Ray Block's orch and a variety of component parts.

It includes a comedy and amateur showcasing. Lester Gottlieb produced the audition platter.

## 10-YEAR STORY OF COMPETITION

Over the past 10 years, the NBC vs. CBS battle for billings has been strictly a nip and tuck affair. NBC in the decade ending with Dec. 31, '48, racked up a total gross revenue of \$545,394.90, while CBS achieved gross time sales of \$397,539.105. That only leaves an NBC margin of \$176,860.48 covering the 10-year struggle.

When, a few months back, CBS board chairman William S. Paley inaugurated his capital gains regime to win over NBC's top stars and their clients, the implication was that Columbia, for the first time in years, was emerging from a financial crisis, that for the previous decade it was a case of NBC alone being in the chips.

NBC apparently was unhappy over implications that the network was never faced with serious competition during the 1939-48 era. It set its own record for the year, proving that CBS was not only in the picture, but frequently exceeding the total annual gross earnings, and through money in the years went beyond NBC in amount of evening sponsored time. It's a first instance on record of NBC engaging in some letting-it-halt-and-tellings and revealing its billings.

While the 10-year financial picture adds up to practically an even-even proposition, NBC's advantage on average nighttime ratings went unchallenged through the decade, with the Gales turned and CBS moving into the average rating lead since the first of this year, when the switchover of Jack Benny from NBC to CBS materially altered things.

Realizing the gross revenue (see accompanying chart) CBS took the lead during the years of 1940, '41, '42, '43, '44 and '45, with NBC on in front the past three years and in 1939.

More than likely that the nip and tuck situation on gross revenues will continue through '49 and '50, the assumption being that the web will be able to solve the problem of reselling various segments as they open up. But it's on the programming payoff side that the scales will tip.

CBS' gross favor, it is conceded, NBC buckles down and comes up with some qualitative replacements for the shows lost.

## Heavy Legal Guns Rolling Into L.A. For Richards Case

Hollywood, March 15. The big legal guns are being drawn up for the FCC hearing of charges of slandering G. A. Richards, owner of KMPC here and stations in Detroit and Cleveland, set for March 22. The Cottons head up the commission, aided by Joseph Brenner, Thomas Donahue and Edward K. Horace. Louis Gould, Caldwell, Clair Stout and R. Russell Egan. Hearing expected to run for two weeks, will be held in a downtown Federal courtroom to accommodate the large press section anticipated.

## Ed Kobak's Successor By May, But Does It Solve Mutual's Problems?

**Perils of Paul**  
CBS is kicking around two alternate lists for its upcoming documentary on Paul G. Hoffman's RCA (Economic Cooperation Administration).

Some of the boys lean to ECAs. Others prefer "Tales of Hoffman."

## CBS Woos Allen With 100G During '49-'50 Siesta?

Despite the multiplying offers he has received to "stick around" next season, Fred Allen says he is making no commitments for the '49-'50 broadcasting cycle. When he winds up for Ford Dealers in June he is taking a vacation, and right now he's not interested in any deals—radio or television.

After web to join in the "get Allen" sweethearts appears to be CBS, and although there has been no official Columbia confirmation, the deal under which it is inviting Allen to join the William S. Paley roster is said to be precedential in character.

Report is that Columbia is willing to pay the comedian \$100,000 while he lays off next season as a protective guarantee that he'll be committed to CBS when he returns the following season, and against his accepting any other offer. After he checks in at CBS for the '50-'51 season, he is to receive \$22,000 a week for his package. As for his video deal, it's reported CBS is willing to pay him a salary averaging the pay of the five top TV artists on Columbia at that time.

## CROSBY SHOW TO COST CH'FIELD 35G A WK.

Bing Crosby's half-hour CBS program, to tie off in September, will cost Chesterfield from \$30,000 to \$35,000 a week. It's understood that CBS, which owns the package, guarantees Crosby \$8,500 a show net to himself. How much more he will receive on the bonus plan has not yet been estimated.

No time has been set (although it'll be Wednesday), and format of the show is still nebulous.

## Dorothy Lewis Named UN Radio Coordinator

Dorothy Lewis has been appointed coordinator of U. S. stationing for the United Nations Radio Division, under Gerald Kegan, supervisor of the English language radio service.

Lewis has served as coordinator for women's broadcasts since last spring. She got a release from the education department and recently completed a transcribed interview series with 35 of the world's outstanding women.

The Mutual Broadcasting System time table has been geared for the following succession of developments: A successor to Ed Kobak as proxy of WOR-WGN-Don Lee-Yankee-dictated network is now scheduled for official release on or before March 1. The new web president, in turn, will name the programming veepee as successor to Phillips Carlin, who resigned a couple of weeks back following the last meeting of the Mutual board of directors in Chicago.

Out of the Chi meet came the announcement that Kobak won a 5-0 vote of the directors for reelection, along with Jack Straus, Theodore Streibert (Wor, N.Y.) and Mutual board chairman Lewis Allen Weiss (Don Lee). Dissent, with its 38% control of the Mutual stock, losing out in favor of Kobak, however, was not representative analogous to a client picking up a 13-week cancellable option on a program.

However, it appears the WOR-Don Lee demand for Kobak's resignation is reverting to a definite action and the naming of a new proxy in coming weeks. Whether the choice will be one who has someone chosen for the role isn't known. (Kobak is out of town for a couple of weeks and unavailable for comment.)

It's considered a certainty that several of the Mutual executives in the Mutual organization will also check out of the network on the heels of Kobak's resignation. (Of the original 10 Mutualites who came over to MBS from the old Blue Network, three are identified with Kobak in the day. One was the NBC sales chief, Carlin is gone, and so is Robert Swartz, Mutual's organizational head (in row with Kobak).)

There is a general trade awareness, however, that the installation of a new proxy won't automatically resolve Mutual's problems. The organization's characteristics do not burden the obstacles, who can? has been cropping up with increasing frequency. Tension within the Mutual directorate, plus the behind-the-eight-hundred organizational characteristics of the network which gives the major stockholding stations the final word, are felt to be hurdles which must inevitably invite mounting crises, regardless of who holds down the proxy spot.

## Hicks Ponders 'Web Switch'

Rather than give up his lucrative berth on "Theatre Guild of the Air," which he has held since the same route as the U. S. Steel-sponsored dramatic show and which he has held since the "Gold" airer and reportedly has been holding a week for the institutional company.

His moveover to NBC along with the dramatic show is contingent on whether he can get a release from the ABC contract. He's been on the ABC staff for a number of years, but has been a record as a wartime correspondent. (His broadcast of the Normandy invasion was his critical work, and towards). Hicks currently has a cross-the-board morning co-op program on NBC. He says there is room on its staff for Hicks.

It's likely, too, that during the summer, when U. S. Steel also bankrolls the NBC Symphony Orchestra in the Sunday night 8:30-9:30 time, Hicks will replace Ben Grauer's announcer berth.

Hicks situation is somewhat analogous to that of the Mutual executives. NBC's Grauer and his many years of identification with the ABC—roughly 1935-1948—has been a fact. When ABC put WW under contract and sold him to Kaiser-Frazer, Grauer was left in a lurch and gave up the Sunday, night Winchell announcer role.

## 10 Years of NBC vs. CBS Competition: 1939-48

Year	October-November Average			No. of Sponsored Quarter Hours			Yearly Gross Revenue	
	NBC	CBS	NBC % Advantage	NBC	CBS		NBC	CBS
1939	141	123	11	89	91	\$36,601,000	\$34,540,000	
1940	129	117	11	88	98	39,955,000	41,026,000	
1941	126	109	15	94	100	41,654,000	44,332,000	
1942	147	102	29	95	105	44,029,000	47,562,000	
1943	148	100	29	95	105	53,387,000	57,052,000	
1944	132	97	27	98	105	62,012,000	66,791,000	
1945	128	93	28	102	110	62,029,000	66,791,000	
1946	128	93	28	112	113	66,234,000	66,064,000	
1947	128	86	30	110	106	65,757,000	69,251,000	
1948	107	92	14	110	101	69,997,500	62,265,100	
						\$545,399,590	\$537,539,105	





# THE LAST WORD

## NBC: Now Beat Columbia'

Principal fight around NBC headquarters in N. Y. the past week were the "Royal-ind" expounded by network execs. J. P. Royal at Thursday's (10) inter-organizational meeting to ask the full personnel with the new policies formulated by the web.

Royal, who duplicated his recent Chicago feat when he literally brought the network affiliates to their feet by interspersing the old collegiate rah-rah spirit with maximum showmanship, called on NBC to translate its call letters into "Now Beat Columbia"—and damn well keep our eyes and ears on ABC, Mutual, DuMont, WFLX, and all comers in this battle of the ages."

Here are some of the "Royalisms" which have come to be accepted as a sort of credo, as reported by NBCers who sat in on the meeting:

It doesn't take a miracle to discover and develop new talent. And it isn't achieved by the rubbing of an alchemist's lamp. It's a case of patience, hard work and "doubling in brass" on the part of all. Just as the late Bertha Brainerd and her NBC staff "created" Jack Benny for radio, NBC can continue to make them for radio and television. It's silly for NBC to polish its halos and pin medals on its chest, congratulating itself on how good it was. That's an ancient history. The network must point to the future and only use the past to help chart the right course.

NBC can blame its smug feeling for its inactivity the past few years. It was the same old stars in the same top spots, with the same old gigs, until it looked like they'd be running around the studio halls in wheelchairs and on crutches.

Out of desperation CBS, which had lost a number of shows to NBC, had forced back a tremendous business gamble. The odds would appear to be very long against them—longer than good business may warrant. They rate an "A" for courage, but you don't pay off in rashness, and they gradually won out. NBC's big name shows. So what? There's no business where change is more common than in show business. That's our business—show business on a grand, colossal, stupendous scale. Change is usually good, and it is one of the times. Talent comes and goes, and we're interested in new talent coming our way. NBC, facing a challenge, is meeting it head on.

Everybody in NBC should become show-conscious, talent-conscious and service-conscious. They'll have to think up new ideas. Nobody can afford to be idle.

There are 118 NBC stations throughout the country and they're all going to be NBC talent scouts, for among the 148,000 people in the U. S. there are potential stars and it's up to NBC to find them. They may be in the amateur and semi-professional dramatic groups. They can be anywhere and everywhere. Just as baseball has its planned scouting and minor league training, just as the prizefight racket and the "holier-than-thou" college football have their scouts, so must the film and TV industry. We're now making a concerted search for talent—it's equally important for NBC.

Most of the hits in the theatre today are without old stars. They're mostly fresh talent. NBC isn't advocating talent kindergarten but a continuous flow of new features. That's the idea. Sam Goldwyn is coming up with a completely unknown girl in his forthcoming "Roseanna McCoy." But the Hatfield-McCoy feud was only a prearranged plot for the new series. There'll be plenty of feuds and feuds in this new fracas. True, Hollywood is still featuring many of their old stars, but some are creaking in the joints and at the boxoffice. And the same will happen to several of Radio's Nine Old Men. It always does, sooner or later, and it has to be taken in stride.

In Hollywood, New York, Chicago, Denver, Washington, Cleveland, San Francisco—all the NBC stations are getting on the bandwagon of new shows and new ideas. There will be compensation for everyone that submitted and used.

Talent also means writers. Without material, the actor would dry up and die. It's particularly applicable to television. The warrants of RCA may provide a bona fide income but more thrilling TV set, but let's not kid ourselves—the show's the thing, now and always.

## Pre-Air Tempest Kids' St. Lou Show

St. Louis, March 15.  
Pre-broadcast verbal fireworks forced cancellation of an established radio program, broadcast weekly over KKKO, St. Louis.

More than 100 broadcasts have been aired in the series of discussions, titled "Wake Up, St. Louis," but the last broadcast, scheduled for Monday (14) was cancelled at the last minute because of general disagreement among the participants.

The subject to be debated was teen-angels and the four speakers were really hot in their work. During the warm-up period between the speakers was the kindling stage and the more they heated the hotter it became, until the matter flared into flame. One of the participants flatteringly broadcast with the others and walked out of the meeting. Who said what and to whom will probably never be found out by those here any more on a microphone.

However, another attempt to moderate the discussion will be made.

## Ed Gruskin's RCA Paris Radio Post

Ed Gruskin, head of the North American Service of the French Broadcasting Service, has been appointed chief radio officer of the U. S. in Washington, D. C. He will have headquarters in Paris.

The appointment is expected to create a big public relations program which will inform the continent of the largeness of the French Republic and will also tell the American public of the importance of RCA aid to the French Republic. The huge expenditures, which amount to about \$5,000,000 annually, are being explained to the U. S. taxpayer by a many-sided campaign, in which radio will have a part.

Gruskin, a former magazine writer and radio scripter, is now in Washington, D. C., on instruction on his new post. He sails for Paris April 3.

**WMIN's Talent Pay Hike**  
Minneapolis, March 15.  
Local indie WMIN, which is contracted with the American Federation of Radio Artists, giving talent pay increases of 12% to 17%, effective last Jan. 1. General manager Frank M. Devaney requested the hike.

## CHI OPERATIONS GETS 'PLAYBACK'

NBC last Thursday (10) staged a one-day homeoffice clinic for all employees which, in effect, was an "east coast" repeat of the "west coast" talks that highlighted the recent NBC-affiliates meet in Chicago.

The network echelon reasoned that the combined story of "Operations" and "Playback" operating on the affiliate membership, resulting in the unanimous vote of endorsement for Niles Trammell & Co. that it might be a good idea to instill the same enthusiasm within the NBC organization.

Approximately 1,000 NBC employees turned out for the "briefing" and it marked the first time in network history that such a meeting had been called to acquaint the entire organization with the promulgation of new network policies.

It wasn't surprising that vicepres John H. Wink, who said the "pep show" at the Chi powwow, elicited all over again in its Gotham room. (See separate page) Niles Trammell reprised for the web personnel the broad outlines of the 1948 program to meet the new petition, with execs vicepres Charles R. Denny, Carlson Smith, George Grey and Norman Blackburn among the others carrying the NBC ball.

## Battle Looms For Mex-Held 540kc.

Washington, March 15.

A battle for the 540kc frequency, which is now being used in Mexico with superpower, began today before the Federal Communications Commission yesterday (14) as result of a petition filed by the Midland Broadcasting Co., which owns stations in Kansas City, Mo. (KMBZ), and Concordia, Kan. (KRBZ). Midland served notice it is preparing to file an application to shift its KFRM operation from 540kc to 540kc.

The Commission announced last month it will allow use of the frequency, but the 100-watt station is to protect government radio services operating in the 540-555kc band. Midland said that 540kc is being used with 50kw power in Saskatchewan, Can., under an agreement with the U. S., although this country has not insisted on a requirement that directional antenna be used. A year ago, the petition said, Mexico notified the U. S. it intended to use the frequency with 150kw power in San Luis Potosi, employing directional antenna at night. The U. S. protested this with the U. S., although this country has not insisted on a requirement that directional antenna be used.

(Continued on page 34)

## Samuels Named Head Of ABC Western Div.

Hollywood, March 15.  
Frank Samuels, acting manager of ABC's western division since the resignation last November of Don Williams, was named general manager of the division by Exec. V. P. Robert Kintner. With him, since Dec. 1, Samuels was serving as acting manager under the supervision of the late George Seale, moving down from Florida.

Other ABC promotions elevated John Edwards to program director and Leonard Reed to production manager.

## CBS' 'Young Love'

CBS is preparing a new 30-minute situation comedy, "Young Love," to be written by a husband and wife acting college couple, the late Janet Waldo and Miss Waldo handles the title role. "Young Love" stars Janet Waldo and Jimmy Lyndon played Henry Aldrich in several film versions of the recent show. But see page 34.

## Gal Bcasters Lose Independent Status; 5,000 Put Under NAB Wing

### She Keeps Trying

Chicago, March 15.  
One district chairman of the Assn. of Women Broadcasters told the convention she had been "inspired" by the work of her fellow-chairmen.

Planning her area convention, she got the governor, mayor and other prominent officials as speakers, to impress station managers, enough to send their femme broadcasters to the convention.

However, she concluded, "the total advance registration numbered one. So I am here to get inspired all over again."

## General Foods Mixing Up Its AM-TV Batter

Trade nomination as the most turbulent multiple-programming account of the season is General Foods. Right now it appears to be anybody's guess as to how the GP program plans will fall when the heavy radio bankroller (flirting more and more with television) checks for the '49-50 ride.

On top of last week's cancellation of the \$17,500 packaged Burns and Allen show, GP has decided the option to lapse on the Meredith Wilson ABC program after its 26th week. The 100-watt Wilson broadcast (for Jello) is March 30.

There are two other Jello shows, NBC's "Aldrich Family," over which the client became involved in a hassle last fall in the "Aldrich" show, which will shave 25% off the cost, and CBS' "My Favorite Husband," which GP bought earlier. It passed up dropping the Jane and Goodman Ace show. Whether GP returns with "Hush" in the '49-50, will depend on the show's rating. It currently has a 7.5, as against Jiminy Glick's 10.0 and "The Howdy Doody Show" and "Your FBI's" 15.7 on ABC.

Fate of GP's companion Jack Carson Friday night CBS show, upon expiration of the 39-week firm deal, is also in doubt. As with the Carson-Friday deal, the three-week rating competition for the slot, "Pat Man" on ABC snarling 13.5 and NBC's "Bonds of America" 8.1, as opposed to Carson's 7.5.

## TAYLOR, WLS, KIZ COP DU PONT AWARDS

Henry J. Taylor, ABC news commentator, WLS, Chicago, and KIZ, Denver, received \$1,000 and the annual Edward J. DuPont Award. Presentations were made Saturday (12) on an ABC broadcast.

Open to the annual commentator award for "expert, informed and reliable interpretation of the news," the station awards divided into two categories on the basis of power, went to KIZ, over the 100-watt, or under class, and to WLS, ABC outlet, in the overall top class. Stations are cited as "outstanding in the field of public service" in encouraging American ideals.

## Novik Repping NABE At UNESCO Cleave. Confab

Morris S. Novik, radio consultant and executive secretary of the National Assn. of Educational Broadcasters; Harold Engle, director of WHA, Madison, Wis., and the new National Director of WBOE, Cleveland, will represent the NABE at the conference of the U. S. National Council on UNESCO in Cleveland, starting March 21.

The conference, authorized by law, is planned to give information on UNESCO's current program.

Chicago, March 15.  
It may be the cat with femme broadcasters joining the NAB as a separate department, Assn. of Women Broadcasters lost its independent status last week here at their annual convention by voting unanimously to put its 1,500 members under the NAB wing.

Trade talk hinted that NAB had sold a slick deal, but the femme aren't having any. AWF officers made it plain that they were going into deal with "eyes wide open and with every intention of pulling out" if excessive NAB domination is attempted.

Schedule calls for elimination of AWF national officers, with Pat Griffin, NAB's director of women's activities, as executive secretary of new femme department.

An 11-member committee will be named to select the chairman with the NAB president. District AWF meetings will be held with approval of district NAB directors.

Cozy merger apparently puts gals under complete NAB control, but in the long run, the expansion it may be question of who's doing what to whom. Some doubts have doubted their membership over past year, and AWF officers are looking for a national program which will fall when the heavy radio bankroller (flirting more and more with television) checks for the '49-50 ride.

Maurice Mitchell, NAB broadcast ad director, scolded femme alders Friday for handing out too much free radio time to commercial and commercial chiselers. "He said women broadcasters were frustrated radio salesmen, giving free plugs to unaccounted and by adding commercials to already-sponsored programs."

## Seebach's Return Boosts WOR's TV

Appointment of Julius F. Seebach, Jr., as vicepres in charge of programs at WOR, N. Y., is seen as a big plus for the station's video operations, scheduled to start this summer. Seebach, for the last two years administrative secretary for the Metropolitan Opera, will be given full charge of both TV and AM programming, but it's felt at the Seebach station that the new top tier will concentrate on the visual medium.

Seebach, pointed out, is a sight-and-sound medium and Seebach's experience at 1417 Broadway, where he was the head of the video department at 1417 Broadway, across the street. In addition, he has had long relations for the opera and will be familiar with practices of many of the unions involved in the live picture.

Seebach will return to WOR as member of the board of directors. He was on the board for several years, until he resigned in December, 1946, to go to the Met.

## Russells Set For Comedy Show On NBC

Chicago, March 15.  
Andy and Della Russell, currently appearing at the swank hotel on Lincoln, Blackstone Hotel, here, are being booked for a five-week, 15-minute NBC stint, probably packed into the late hours of the William Morris agency, will not be on the Mr. & Mrs. slant but on the board for the Ozzie & Harriet. Quarter hour to be cut here, will also be available on tele.

Duo goes back to the Coast next week, before opening at Slapshot. He was on the board for the package show, including the Weston Bros.



# CONTRACTS TIGHTEN

## 4A's Blueprint on Jurisdiction

Following is a summary of the proposed plan, formulated by the Associated Actors & Artists of America special committee, for the organization and regulation of performance jurisdiction of television.

Without any union relinquishing its claim to jurisdiction, the governing boards of the various affiliates should name representatives to a National Television Executive Committee. This committee, a temporary body, pending direct election by television performers themselves.

NTEC to meet in three sections (east, midwest and Coast), with the each handling negotiations for live tele, the Coast handling negotiations for TV films and the midwest administering both live and filmed tele in its area. All negotiation and administration of both live and film video to follow the provisions of the joint-partnership agreement between the eastern unions and Screen Actors Guild.

NTEC to be empowered to employ a chief TV executive and assistants; to assign negotiation and administration to any branch or combination of branches of the 4A's (subject to appeal by any affiliate); to appoint or discharge local executives, preferably from among available exes of local member unions. At the end of a year, local TV performers to determine their own elective processes.

Also, to draw up a provisional code for national and local administration, including provisions for local membership meetings, all subject to approval of local performers; to approve or reject all video contracts; to administer the TV treasury; to pay organizing and administrative expenses, and make financial reports to the 4A's international board and the governing boards of the affiliates; to approve or reject local executive appointments.

Each union to be represented by its own counsel during negotiations for codes for administering TV, with the attorney for the administration of these codes to be elected by NTEC.

NTEC to call local meetings to organize local TV chapters, elect chairmen, secretaries and executive committees. These meetings to be open to all members of 4A's unions, but only those working in video to be permitted to speak or vote.

Local executive committees to recommend TV wage scales and working conditions which will be codified by NTEC. This committee, subject to approval by the local union, to be the basis for contract negotiations with video and tele-film companies. In case of a breakdown of these negotiations, the performers themselves to decide on a strike.

NTEC treasury to be created through contribution of \$100,000 each by AFRA, SAG, Equity and other 4A's unions. For the first six months members of 4A's branches to be entitled to work in TV without payment of initiation fees or dues. Question of dues by 4A's members to be decided thereafter by vote of tele performers. Non-members of 4A's to pay \$25 initiation and \$8 quarterly dues, which will entitle them to be considered 4A's members-at-large.

During the last quarter of the first year there is to be a convention of TV performers to choose a form of government for the field, the decision to be binding on the 4A's.

## WPIX SEES EPISODES

Saturday night, long the loneliest night in the week for television viewers, is soon to come into its own. Besieged by demands from viewers for better Saturday night programs, indie and network station execs now believe they erred seriously in ignoring that night on TV would compare with radio as a low-audience evening. They now look for Saturday eventually to be the hottest night in video.

Thousands of letters have been received from viewers complaining that they're getting Saturday night runaround because of the second-rate films and sports events fed them until now. They point out that Saturday is a big party night and that, while radio never meant much to party-minded viewers, they had counted heavily on TV. With viewers thus clamoring for better Saturday night programming and with the night wide open on all stations because of what station operators now admit was their mistake, it's expected that prospective sponsors will soon start dumping their party-minded programs on Saturday as they formerly did on Sunday.

Situation has already reached a minor impasse on NBC-TV. Trusty division of AVO has optioned the web's house package quipster, "Who Said That?" for a tentative test of April 9 to 9:30 slot. American Tobacco, however, also wants that time for a simulcast of its "Hit Parade" show, now aired at the same time on NBC-AM. As yet, the program has not been set, but the race to get the nod is still undecided, but, according to NBC execs, the situation is expected to be resolved on Saturday night TV programming.

### WPX In Lead

N. Y. Daily News' WPX, among the N. Y. TV outlets, is the only one until recently to stress Saturday night, and, as a result, it has pulled in the highest ratings for the best Saturday night ratings. According to WPX vicepres Robert L. Coe, the Saturday night audience has been found to be heavy numerically as any other night of the week. To take advantage of that fact, the News' outlet, operating on a five-nights per week schedule because of union time regulations, has switched its dark nights to Tuesday and Wednesday to give full attention to Saturday. And, according to Coe, the Pulse figures prove the Saturday night emphasis has paid off.

Other networks, too, have recently begun to place more emphasis on their Saturday programming. NBC's "Preview" and "The Tonight Show" have had TV premees a new half-hour vaudeo show starring comedian Jack Carter last Saturday. CBS in the 9:30 to 9 segment, which is believed to be one of the costliest sustainers in the program roster, has added TV, with commitments for sports events, such as track meets and basketball, and for television's "Tennis Tournament," has been forced to delay its new Saturday night development but is expected to make a new live studio emphasis in the near future. DuMont is still slotting films on Saturday nights but has live "programming plans ready for the time when it can line up bankrollers to pick up the tab.

## Dudley Pacts 13-Pic

Deal with UA TV Dept.

Hollywood, March 15. Carl Dudley has closed deal with United Artists' new television distribution department for release of 13 half-hour film hit produce. The new show and the three series are already completed.

Dudley trains to New York City (13) for delay on the subject. He will also discuss his deal with NBC for series of 26 "vixins." Dudley is with "Boat" and "The Big Girl" series, with budget averaging \$10,000 per film.

## Coast, N.Y. Seen Maintaining Separate Talent Setups and Interchange Flow

### Quiz Fizz

"Fun With the Arts." Jo Ransondick Pack package, has been dropped by WNBT-N. Y., after a one-shot tour last Thursday night (10). Half-hour slot will be filled by a film program.

It's likely, however, that the quiz show will return on WNBT as part of the NBC flagship's projected opening of Sunday afternoon TV programming.

## WNBQ Barks On

### '30-Min. Com'l

Chicago, March 15. After signing Magna Electric Co., San Francisco, for a weekly half-hour, WNBQ Chicago, tried to make the contract because Magna wanted to make the program a 30-minute comedy.

Show, "Walt's Home Workshop," has Walter Durban giving home-visit nature—correct types of woodworking tools, etc. Magna wants to plug its Shopmaster information line in the press, circular saw, disk sander and grinder. Magna will permit Durban to use only Shopmaster in demonstration of shop hints. Relations between client and station were strained when Durban was told he couldn't use a plane, sandpaper, hand saw and other necessary tools, and that he must use Magna. Breaking point was reached when client refused to allow Durban to use a hammer in demonstrating proper method of driving nails.

## CBS, WPX Set Pix Deals

### Rounding Up 88 British Films for Syndication

CBS-TV and the N. Y. Daily News' WPX both put through deals to acquire 88 British-made films, each week, together rounding up 88 pictures for syndication to other stations, outlets using them will be charged a standard price, based on a percentage of their individual circulation.

All the features were produced in England, with CBS-TV having acquired rights to 32 and WPX to 36. In addition, CBS is also offering 13 Vienna Philharmonic concerts, running 15 minutes each, right "Strange As It Seems" single-reelers, and nine "Mystery" shorts, each 12 minutes. The deal is a 30-day refusal on the four packages, after which they will be offered to other stations in the various market areas throughout the country.

WPX is offering its 36 British-made films from Motion Picture Management, Hollywood indie distributor, which will supplement the 24 Sir Alexander Korda features now syndicated by the station. Also coming up for sale are 12 stations some are three Hal Roach oldies, reissue and TV rights to "The Great Dictator" by Reginald D. V. B. These films, including "Captain Caution," "Captain Fury" and "Merry Men," will be sold to stations as soon as they are played out theatrically in each area. Regal will be charged about \$500 per feature, giving the right to show each of the films twice.

## Emerson Woos Martin

Hollywood, March 15. Emerson Radio, which bowed off as sponsor of Ed Sullivan's "The Town" vaudeo show via the Sunday (13), is delecting with Tony Martin to head up a new musical show for tele.

Martin, while in N. Y. recently, was with "Boat" and "The Big Girl" series, with budget averaging \$10,000 per film.

Controversy among television broadcast executives over the Hollywood will emerge eventually as the most important programming issue, just as much then, according to NBC-TV program chief Norman Blackburn. He sees TV programming as a blend of all forms of entertainment, resolving itself into a happy marriage of talent on both coasts because of the wealth of good performers in both places. Top programs will then be interchanged, either via kinescope recordings or the coaxial cable.

NBC-TV, meanwhile, is now concentrating on making use of Hollywood for the benefit of easterners as soon as possible. Web will have a recording unit in operation on the Coast within a month to help speed the process.

In addition, Blackburn noted, NBC has sent some of its top programming men to KNBT, its Hollywood-owned station, to help them in their work. He said that some of the top programming men to NBC, as the big TV franchise, will be sent to work on Coast talent," he said.

Supply and Demand. Blackburn's extensive concern over the present ban of some film studios on their contract actors working in television, is a question of supply and demand, he said; when there is enough money on the Coast to lure these actors in, the studios will fall in line, same as they did in radio.

That factor of demand will also bring the quality of kinescope recordings up to a point where the film studios on the Coast will be tempted to be less than in the past. He admitted that the first k.r. prints are not as good as the film prints. Shows were none too good technically, but emphasized the constant improvement, which there is nothing wrong with them that engineers can't lick.

With an eye to early speed-up in coast-to-coast programming in the recording, Blackburn plans a trip to Hollywood this summer to canvas NBC shows now being developed by KNBT, which might be developed sufficiently to pitch them to advertisers for national sponsorship.

## Name Menkin in DuMont Shuffle

Larry Menkin, former assistant program director of WMCA, N.Y., has joined the DuMont network as manager of program planning and scheduling. He will be in charge of personnel shuffles instituted by program chief James L. Addington in the network's new 12-hour-a-day DuMont shows.

Commander-in-Chief L. Loewi, network president, has already revealed the web plans to hyp up both budget and facilities to boost production of 12 to 15 new shows, it compares favorably with that of CBS, NBC and the other webs. In line with this, Menkin has already had a series of new shows in the works, and it will be part of Menkin's job in the future to push them up for airing and subsequent submission to advertisers.

Among other program personnel shifts, Jack Ray, originally an announcer and Canine recoupled in charge of DuMont's daytime programming, has been promoted to technical director. Technical director Frank Benetta has been upped to the post of production manager. Benetta will be in charge of station-facilities, plus training of new cameramen and technicians, and will be in charge of special effects department. Les Tomlin and Duncan MacDonald, who have been in the network since the supervision of DuMont studios, and Sam Fairchild has been named superintendent of the network's New York City office. Menkin assumes his new job Monday (21).

## Talent Unions May Bypass AGA's On Program for Joint Control of TV

The American Guild of Variety Artists, which upset the recent plan to merge the performers' unions, may also stymie the move for joint regulation of television. New split has occurred between the various actor unions and, if a split is not made by the end of the month, other groups may proceed with steps to regulate the video field without AGVA.

The new program for joint control of TV is being considered by the boards of the various unions. The Actors Equity board had a preliminary meeting on the subject last week, with indications that the board might favor it. However, at a meeting of the

### In a Few Words

Tex McCrary, whose new TV show "Preview" got critical going-over, observes that "a review of the opener last Saturday (7) might be boiled down to 'Death of a Salesman'."

### Perseveres Prefer

### Their TV at Home

Popularity of television in New Jersey taverns is fading, according to reports in Newark, N. J., this week. Taproom owners having been told that the new TV shows, with patrons with paying patrons; while others with television sets are jerking them out as bad investments; according to Alcoholic Beverage Control officers.

They explain the anti-television trend in many New Jersey bars are mainly from the business economy viewpoint. Bar operators have learned to their sorrow that customers drink and bowl while TV on. Not only that, but after drinking a minimum amount of alcoholic refreshments they quit drinking and bowl while TV on. Their favorite program is over. Also cited was fact, that some regular patrons prefer quiet drinking uninterrupted by actionful TV programs.

One tavern owner pointed out that the novelty of TV has worn out, and that non-paying barflies are leaving for the day, thus decreasing a TV show keep cash coming in. The owner also noted that patrons fail to agree on which programs they want to look at, and many depart, resulting in a loss of business.

## Slate O&J For

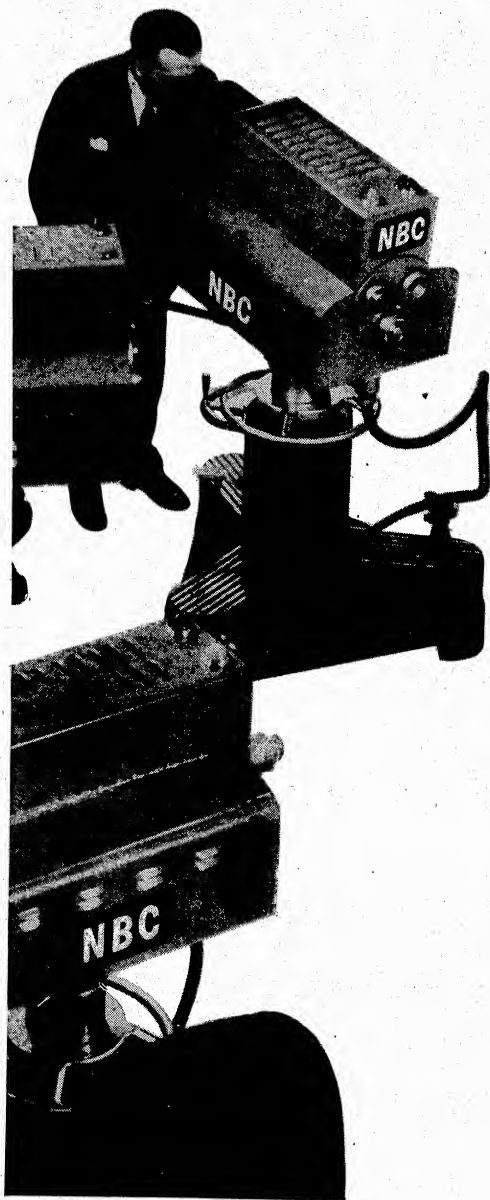
## Buick 1-Hr. Show

Ole Olsen and Chic Johnson are tentatively set to make their television debuts June 29 in a new hour-long show sponsored by Buick through the Kidney agency. Show is expected to follow O&J's "Heli-topop" format, but no other details are expected until the show's members will be signed until the show is in the air.

Buick last week optioned the Wednesday night 8 to 9 slot on CBS-TV for the airer.

## Mitzi Green Package

Mitzi Green is starred in a one-weekly half-hour TV situation comedy called "Manhattan Mary." Mary has been packaged by Sam Taylor and Norman and Irving Pincus. Flexible format permits a variety of comedy sketches, musical and dance sequences. MCA is handling the package.



## it takes all kinds

People love variety shows . . . best of all they love THE TEXACO STAR THEATRE. But that shining hour is just one type of program. In drama, sports, news, forum, juvenile and nearly every other category that comes to mind, you'll find that NBC has *the* top-rated show, seen by the *biggest* audience.



T H E N A T I O N A L



Each in its class, the following are the top regularly-scheduled programs according to latest available Hooperatings:

*Variety*, Texaco Star Theatre . . . . . NBC

*Drama*, Kraft Television Theatre . . . . . NBC

*Sports*, Gillette Fights . . . . . NBC

*News*, Camel News . . . . . NBC

*Forum*, Author Meets The Critics—  
General Foods . . . . . NBC

*Art*, You Are An Artist . . . . . NBC

*Feature Film*, Lucky Strike's Your Show Time . NBC

*Juvenile*, Howdy Doody—Mason—Unique . . . NBC

**No. 1 in programs . . .**

**No. 1 in advertisers . . .**

**No. 1 in sponsored hours . . .**

*America's No. 1 Network*

# NBC Television

*A Service of Radio Corporation of America*



B R O A D C A S T I N G C O M P A N Y

## Talent Unions

Continued from page 27

AGVA board, with several representatives of the other unions present, it appeared that the vaude outfit would turn down the proposal.

Screen Actors Guild, which favors the joint plan, is reportedly already moving to assume practical jurisdiction over the tele films, with or without the cooperation of its affiliate unions. National board of the American Federation of Radio Artists was not expected to support the plan as the next best thing to a complete merger of the various unions.

AGVA's objection to the plan for joint control of tele is that it would give too much autonomy to the TV performers themselves. Under the proposed setup, the video actors would have a direct say in determination of pay scales, regulations covering working conditions and policy decisions, such as possible strike calls. Moreover, after a year, the plan calls for the TV performers to elect their own officers and executives and, in effect, set up their own organization.

However, AGVA has from the

start argued that the Associated Actors & Artists of America, parent organization of all actor unions, should itself retain control and regulation of the tele field. That is in the face of the fact that the 4A's is in reality only a paper organization without actual membership or any facilities for negotiations or regulation of any field of performer employment. Any 4A's operation would probably have to be through a standing committee.

Executives of the other performer unions believe that AGVA's insistence on 4A's control of video instead of the proposed plan stems from the vaude union's relatively large representative vote in the parent organization. Since AGVA potentially, if not actually, has the largest membership of any 4A's affiliate, it could presumably dominate the parent organization and thus have a major say in television matters, possibly via control of the standing committee.

On the other hand, the proposed joint plan would give the video performers themselves a progressively greater voice in TV matters. At the outset, virtually all of the performers would be members of various 4A's affiliates to which they would presumably be loyal and whose policies they would probably

## Artist-Agent Pacts

All artist-agent contracts in television are being made to conform to regulations of the television committee of the Associated Actors & Artists of America, parent organization of the various performer unions. Affiliate in each branch of show business is adopting a standard rule covering the matter.

Action has been taken by the American Federation of Radio Artists and will be followed shortly by the other affiliates, including Actors, Equity, Screen Actors Guild, American Guild of Variety Artists, etc.

support. However, with the election of officers and executives at the end of the year, the video organization would be virtually and probably soon actually) autonomous.

Under those circumstances, AGVA, as well as the other actor unions, would cease to have any direct say in tele matters. And, as television is expected to become by far the biggest and most important show biz field, its unions will doubtless correspondingly overshadow those in the other fields. Thus, unless it retains a direct hand in video affairs, AGVA stands to shrink in power in show business affairs—as do the other 4A's affiliates.

## Inside Television

Plan for captive tele audiences, via video sets in supermarkets, is part of ABC-TV's project for "Market Melodies." Arrangements have been made by the web with the Grand Union chain for installation of a special display in each of its supermarkets, with store clerks to be extended within the chain and to other chains in the future.

"Market Melodies," which will star Anne Russell and Walter Herlihy, is slated for a cross-the-board run from 10 p.m. to 10 a.m. and from 10 a.m. to noon on Saturdays. It is being built to attract shoppers at home as well as at the point of sale.

Major makers of the telecast, Cake Mix, have already signed a 13-week contract for one-minute spots five days a week, the minimum contract. Show will not be launched, however, until 10-12 bankers are lined up. Goal is an April 1-15 start date, according to Murray Grabhorn, v.p. in charge of ABC-owned stations.

Despite the 50% increase in time rates slated for WCBS-TV (CBS, N.Y.) April 1 (from \$1,000 to \$1,500 per nighttime hour), the cost per thousand television sets is expected to be the lowest ever announced—\$2.73. That is the pitch being made to ad agencies and clients by CBS-TV sales manager David V. Sutton.

Figure is based on an estimated 550,000 sets expected to be installed in the N. Y. metropolitan area by April 1. And, Sutton points out, every WCBS-TV show rated by the C. E. Hooper organization reaches two or more families represented for every set in use. Thus, the cost-per-thousand circulation figure is actually even lower.

Major factor in freezing VIF band last fall, and present FCC consideration of UHF for commercial use, is that the lower band exhibited "retardable capabilities" so that viewers were unsuspected when band was first assigned to private operation, according to an unofficial statement of a top military spokesman. Status now is that the military wants VIF for its own use, and Dept. of Defense is slated to exert "every effort" to get commercial video pushed upstairs.

One of the biggest returns ever received from a television program has been chalked up by Jon Gnagy on NBC-TV's "You Are An Artist" (aired Thursdays at 7:30 p.m.). Several weeks ago Gnagy invited viewers to submit a sketch or a sketch on his show and, as an award inducement, offered his book on art instruction, bearing the same title as the program, to any viewer sending in \$1 with the duplicated sketch. On the basis of three 40-second sketches, he has eliminated 6,000 letters were sent in, 80% of which included the dollar bill. Gnagy's show has one of the longest continuous runs on TV, having been on the air for several years now.

Elimination of the so-called venetian blind type of interference seen on TV sets which simultaneously pick up signals from two stations in different cities operating on the same channel has been worked out by RCA engineer R. D. Kell. He has succeeded in bringing the transmitter frequencies of the two stations to exact synchronization so that there is no frequency difference between them, thus eliminating the black and white horizontal bars which formerly rolled through the picture.

NBC veepee O. B. Hanson revealed the web has recently installed the synchronizing equipment for WBTV (N.Y.) and WNBW (Washington), both of which operate on Channel 4. Hanson said also that WNBK (Cleveland) has been equipped so that it is synchronized with WWJ-TV (Detroit). NBC, in addition, is now working with General Electric and Westinghouse to synchronize WNBW with WRGB (Schenectady) and WBZ-TV (Boston).

## 'Author,' 'Gambol' In Switch, Due to 'Toast'

"Lamb's Gambol" and "Author Meets the Critics," both General Foods-sponsored shows aired Sunday nights on NBC-TV, will swap their time slots starting Sunday 120 because of the switch in time for Ed Sullivan's "Toast of the Town" on CBS-TV. With the latter program moving into the 8 to 9 p.m. period, "Gambol" henceforth be aired from 8 to 8:30, on the assumption that the show will have a much better chance of reaching some of the vaudeo audience if it comes on the same time as "Toast" instead of coming in halfway through.

"Author," on the other hand, is believed to draw from a different type audience, so the switch to the new 8:30 to 9 p.m. slot won't matter much one way or the other. "Gambol" is bankrolled by Maxwell House through Benton & Bowles and "Author" by Jell-O through Young & Rubicam.

## Hub Railroaded

Boston, March 15. New series of television programs designed to take viewers behind the scenes of modern railroad-ing premed last Thursday night (10) over WBZ-TV here under sponsorship of the Boston & Maine R.R. Shows are emceed by Carl deZure, with a different angle of railroad featured each week on the half-hour series.

B. & M. bankrolled the first railroad video show ever produced, the "Boston & Maine Winter Sports Special," which wound up a 10-week run March 3.

"Ebony's" Client Nibbles  
Louisville, March 15.

"Club Ebony," all-Negro tele show produced and directed by Gene Starbucker and Fred Mullen at WAVE-TV here, is reported subject of hot bidding by N. Y. package houses for national sponsorship.

"Ebony" stars Lionel Hampton, and uses top Negro talent as guests, in weekly change of lineup.

## CONN. EMPLOYEES AIR PROBLEMS ON TV

Hartford, March 15. Connecticut State Employees' Assn., union of state employees, is conducting a 10 weeks interview series on employees' problems over WDRB.

Jack Zaiman, political writer for the Hartford Courant and back for the station, is conducting the series.

## 6,132 BOFFS!

is the actual number of luffs garnered by Harlan Stone as "Jughead" on NBC's "Archie Andrews" in the past 4 years, not counting snickers, titters or hicups.

For an equally lovable teen-ager for your love, comedy or straight, AM or TV...

CALL

# HARLAN STONE

REGISTRY

wins • faces • facts • figures • wins • faces • facts • figures

## Don Goddard

For twelve years, newspaper feature writer, staff editor and reporter. Now in his 13th year of broadcasting news to the New York audience, Goddard's terse reports are heard on WINS twice daily. His evening newscast at 6:30 is currently available.

This Goddard newscast is being offered to advertisers at the low cost of \$1.58 per 1000 radio homes.



## Carroll Alcott

For 16 years Alcott covered Far Eastern news fronts for radio and newspapers. He has made outstanding ratings as newscaster on XMHA, Shanghai, WILW, WCAU & CBS Pacific Coast network. Now broadcasting the news twice nightly over WINS Alcott's early evening newscast (7:30-7:45 Mon.-Sat.) is available.

Alcott is a real buy at the low cost of \$1.58 per 1000 radio homes.



WINS  
faces • facts • figures 50K NEW YORK faces • facts • figures

# MUTUAL NETWORK ANNOUNCES NEW MAURICE CHEVALIER SHOW



Maurice Chevalier, Mr. Paris himself, who has been signed to star in *This Is Paris*, gives a typical Chevalier tip of the hat to his American listeners.

## PARIS-PRODUCED VARIETY SERIES STARTS MARCH 31st

### PARIS INVADERS

#### BY AMERICAN RADIO

Dear Boss:

Just got a letter from Ray Morgan. You will remember that along about last Summer, Ray got the idea that a half hour night-time program produced in Paris, in English and released on a network in America could be sensational. Now he's in Paris, Paris, France, that is. He says he's working night and day. Who works in Paris? He says there's very little electricity and they are rehearsing the show by candlelight. Dear boss, I would like to be in Paris by candlelight.

Ray has brought to Europe the finest tape recording equipment. He has built a control booth in the Café de la Paix that looks just like America and is perhaps the only one in Europe. He tapes the show, hands the reel to an Air France captain who delivers it to America the following morning. Dear boss, do you think I could travel that quickly?

Ray reminds me of my Uncle John, my pioneering uncle. He's never satisfied with what we have. Always wants to do something new. He had to be first on the air with a mystery show, *Chando the Magician*; and first with a breakfast program, *Breakfast in Hollywood*; and first with a give-away, *Queen for a Day*. Now he is first with a weekly radio show prepared right in the heart of Paris itself. Will he never settle down?

But Ray's not doing *This Is Paris* all by himself. Naturally not. He's brought with him Bill Robson, the producer who's won the *Penobscot* three times, and who did *Big Town* and *Radio Reader's Digest*. And Sam Pierce, the director, who did the *Bob Burns* show and *Mayor of the Town*. And Paul Baron who has conducted radio orchestras for *Carnegie* and *Chesterfields* and....

And they all brought their wives and families and have settled in Paris for a long stay.

Dear boss, come to think of it, you can reach me care of the American Express Company, Paris, France. I figured I might just as well go to Paris too.

Your loving ex-secretary,  
Angela Meridian

P. S. Oscar Wilde said the good go to Paris when they die; the bad while they are still alive. You can draw your own conclusions.

A. M.



Jacqueline Francois, Grand Prix winner for recordings, and Yves Montand, called the "Bing Crosby of France"

### LEADING FRENCH TALENT

#### FEATURED ON PROGRAM

Paris, France, Mar. 4 (MBS) — Transporting American engineers, producers, and directors to the very heart of Paris itself, famed radio producer, Ray Morgan, and the Mutual Broadcasting System have come up with a brand new idea in radio entertainment, a weekly half-hour variety show starring Maurice Chevalier and called, appropriately enough, "This Is Paris".

Produced in the Mirror Room of the Café de la Paix, favorite meeting place for the doughboys, the G. I. and the American tourist, This Is Paris manages to capture all the beauty, gaiety and excitement of the French Capital. The show itself is in English, prepared before a weekly audience of 400 Americans and such native Parisians as can jam their way into the packed house.

A fashion highlight will be featured during the show by a leading French couturière — such as Schiaparelli, Magie Rouff, etc.

#### Chevalier and Buttons and Bows

Head man on *This Is Paris* is Maurice Chevalier, Mr. Paris himself, the last of the great troubadours. He sings the songs that have made him famous and songs like *Louise* and *Valentina* and *Place Pigalle*. He also sings, in his own Chevalier manner, top American tunes. On the first broadcast, he is adding his own brand of Gallic charm to — of all things — Buttons and Bows.

#### Top Stars from Stage and Screen

This Is Paris has recruited the top stars of Europe for appearances on the program. From the movies comes Claude Dauphin, France's Number One Motion Picture Star. He speaks perfect English and has been signed for a regular weekly appearance. Guest stars will change from week to week and will include Edith Piaf and Lucienne Boyer. Both of these leading song stylists have already built an American fan base for their successful appearances here only last year.

Nita Raya, leading lady of the *French Revue*; Yves Montand, the "Bing Crosby of France"; Jacqueline Francois, winner of the Grand Prix for the best phonograph recording of 1948; Henri Salvador, come from the West Indies... these and many other international stars will entertain American audiences each week on *This Is Paris*.



Ben Smith at the French mike for the first broadcast.

### WELL KNOWN CONDUCTOR WRITES SPECIAL MUSIC

Paul Baron, who will be remembered by radio listeners as the musical director of the *Chesterfield*, *Coca Cola* and *Campbell Soup* programs, found himself rehearsing his 33-piece orchestra for *THIS IS PARIS* ten minutes after his arrival in the French capital.

Paul paddled to his musicians thumbed through his music, tapped his baton twice and started his first rehearsal while his sea legs still kept time to the rhythm of the Atlantic.

Since that first wavering rehearsal, Paul has introduced his boys to the current American hits and, at the same time, written special music for the show.

Some day Paul hopes to get time off to tour the city. He'd like to see the Eiffel Tower close up. He hears it's a wonderful place for musicians and lovers.

### LOCAL ADVERTISERS HAIL UNUSUAL OPPORTUNITY TO BUILD SALES IN OWN CITY

#### Exclusive Identification Prestige, Low Cost cited

THIS IS PARIS is available now on an individual city basis in each of the 500 markets where there are Mutual stations.

This means that one advertiser... a department or specialty store, a bank, a public utility, a dairy, etc... can sponsor *THIS IS PARIS* exclusively in his own city, at a small fraction of the overall cost... a price pro-rated to the size of his own market.

How does this plan work? Very simply *THIS IS PARIS* is fed over the regular Mutual lines, just like any other network program. But, at one point throughout each half-hour broadcast, the local advertiser's message is broadcast by the local announcer.

#### Special for Department Stores

Featured on *THIS IS PARIS* is a complete plan of fashion promotion for Department and Specialty stores. Sponsors will receive a weekly comprehensive booklet, four weeks in advance of broadcast, giving material and suggestions for newspaper ads, displays, mailings, publicity and product promotion, as well as suggestions for local commercials. These local commercials can be tied in with the recommendations of the guest Parisian couturière of the week on *THIS IS PARIS*. This will add to the merchandise all ready on sale the stamp of fashion authority.



Producer Bill Robson (left) Orchestra Leader Paul Baron and Director Sam Pierce.



Ray Morgan, creator and producer of *This Is Paris* — and of many famous American Radio Fests.

#### 1900 Spot and Local Sponsors

Spot advertisers and local businessmen have discovered that their alliance with top talent at broadcast cost can pay off in prestige, good will and increased sales. Throughout the nation, 1900 spot advertisers, department stores, banks, dairies, auto dealers, furniture stores and other local advertisers sponsor Mutual co-ops. In some cases, there is a waiting list, and one sponsor, recently renewed a co-op program for the 11th straight year.

Now with inventories mounting, with the return of the buyer's market and with increased competition, the local businessman insists, more than ever, on proven returns for every promotional dollar spent. He finds just that, and more... in a Mutual Co-op, which makes network radio available to him at local cost.





# Sen. Johnson's Call on FCC for Full Agency Data May Snarl Operations

Washington, March 15. With its administration machinery thrown out of gear by an unprecedented radio work stop, for which it received a hard slap by the Hoover Commission on government reorganization, the Federal Communications Commission was handed another headache last week, this time from Capitol Hill. A request from the Senate Commerce Committee, for comprehensive data to weigh the need for legislation to assure free competition in television just about had the Commission groggy.

FCCers, VARIETY learned, are in favor of what Sen. Edwin Johnson of Colorado, chairman of the committee, wants to do—look into the influences shaping television and, make sure the medium won't become the monopoly of a few big interests. But what some Commission people are decidedly not sympathetic with, is having to virtually put up with the "Don't Disturb" sign while staffers scurry about collecting and compiling the mass of material Johnson wants. It's even been suggested the Commission just won't do it; that it's got enough to do to carry on regular business.

Johnson told FCC Chairman Coy his committee wants to be sure the Commission does not permit or promote monopoly control of television "and does not fail to take decisive action which would tend to restrain monopoly control or break it up."

He said he was alarmed that 10 or more "very important newspapers" with video licenses refused retransmission recently "which sought to caution the public concerning the usable life of television sets." As yet, he said, if the ultra-high frequencies are opened up for television, many sets now on the market will suffer "early obsolescence." John was referring to advertising of Zenith for video receivers covering the VHF band which 11 newspapers turned down after word from Admiral Television president Ross D. Straguso that the ad would hurt the video industry.

**Data Needed Promptly**  
Johnson said his committee wants information as soon as possible so it can formulate decisions during the television freeze and while video broadcasting is confined to relatively few of the areas where allocations in the present very high frequency (VHF) band have been made.

From the questions asked of the FCC, it appeared the committee intends to look into commission policy with respect to licensing television stations to Radio Corp. of America through its subsidiary, NBC, and to motion picture companies.

## Fast Fade

Henry Morgan, apirited by NBC last week prior to pre-empting his new Sunday night show, which he would lose his 8:30-9 p.m. time in June when U. S. Steel moves in with sports coverage of the NBC Symphony, cracked:

"That's the first time on record when a comedian being cancelled out of his time by a force he's even moved into it."

## Kudner Agcy., WMAQ, WEEI Cop Top Awards In CCNY Annual Judging

Top awards from the City College of New York for achievement in radio and TV in 1948 will go to WMAQ, Chicago, the Kudner Agency and WEEI, Boston. Awards will be presented at a luncheon in the Hotel Roosevelt, N. Y., March 30.

WMAQ was cited for "It's Your Life," the Johnson & Johnson-sponsored alert which dramatizes "with the highest effectiveness, educational value and public information the problems presented by major diseases." Kudner Agency was chosen for the creation of "Texaco Star Theatre," which was called the outstanding tele show "because of the high standard of talent and the unique manner in which commercials have been handled." WEEI was touted for a promotional brochure.

In addition to the plaques, awards of merit will be presented to 15 advertisers, agencies and stations in 11 categories.

## TOP-STAR CANCER SHOW BUILT FOR INDIE OUTS

A half-hour transplant, Hollywood broadcast, exclusively for the use of independent stations in the NAB, has been produced by the American Cancer Society, a time a fund-raising organization has built an arid especially for the Indies.

Walter King, ACN radio director, said that the Indies have given the organization full cooperation in the past and the cancer group feels obligated to provide them with a network quality show. Through the NAB's Unaffiliated Stations Committee, 400 stations have indicated they will air the disk. Transcription is open-ended so that it can be presented by the indie and a local cancer committee. Talent on the show includes Burns and Allen, Jane Wymann, Jerry Colonna, Peggy Lee, Tobe Reed and a 30-piece choir directed by Carmen Dragon. Bob Forward produced.

## Coby Rehiring Sparks KLIF-AFRA Talks Again

Dallas, March 15. Jack Coby, announcer at KLIF here, has been rehired by the station after being fired two weeks ago. The firing followed an election, involving seven announcers, which the American Federation of Radio Artists won.

AFRA made rehiring of Coby a condition for start of negotiations. Now that Coby is back on the job, contract talks are under way.

## WTAM's New AFRA Pact

Cleveland, March 15. WTAM, local NBC outlet, has renewed its contract with the American Federation of Radio Artists, giving raises up to 75% to its staff members retroactive to Jan. 1. John McCormick represented the station and Al Henderson, local president, handled negotiations for the union.

Boston—WBMS says "count us in" on the listings of stations airing classical music. Station topers point out its call letters stand for "World's Beautiful Music Station."

Seattle—Jim Chapman, KIRO announcer, has left the station to go into business for himself, installing television receivers, etc. Bob Berry replaces.

## WTIC's Web-Fed 'Manners' Gets Parent Institute Kudo

Hartford, March 15. Bronze plaque has been awarded to WTIC, 50,000-watter here, by Parents' Institute. Award was for the Saturday morning "Mind Your Manners" show fed to an approximate 80 stations of NBC.

Program is one informing and advising youngsters on matters of social behavior and is emceed by Allen Ludden. Award was made for station's effort "in bringing to the youth of this country an awareness of social responsibilities." Program uses a teen age panel plus a participating teen age audience.

## U. S. Radio News Directors Launch Study of All Major Wire Services

The National Assn. of Radio News Directors is surveying all copy filed by the four major wire services between March 6 and 12 to determine how adequately the press associations are serving radio stations. The study is under the direction of Richard Oberlin, WHAS, Louisville, and Sheldon Peterson, KLZ, Denver. The analysis will cover standardization, timeliness, first line style, variety of news and recommended pronunciation, bal-

ance of different categories of news

NARND members participating in the study and their wire assignments are Edward Wallace, WTAM, Cleveland (AP); Wayne Keart, KSL, Salt Lake City (AP); Ben Holmes, KOMA, Oklahoma City (UP); Dave Kessler, WHAM, Rochester (UP); John Murphy, WCKY, Cincinnati (GNS); Gene Martin, WLW, Cincinnati (INS); Tom Easton, WOL, Hartford (Trans Radio), and Robert Lyle, WLS, Chicago (Trans Radio).

# Greatest Bet For— TELEVISION Sammy Kaye's SO YOU WANT TO LEAD A BAND



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General Artists Corp.

First with the most in  
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AH 1280 kc—5000 watts  
(effective 20,000 watts in  
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Covering New Orleans, South  
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WDSU's dominant broadcasting, pioneer-  
ing service and high fidelity loyalty is  
the key in New Orleans!

NEW ORLEANS ABC AFFILIATE

## WDSU

Represented by the  
John Hall Company



# And Unlabeled Breaking Impasse On Leibel Theatre Fee Verdict

It's possible that within the next month, so there will be some action regarding the inability of the American Society of Composers, Authors and Publishers to collect theatre exhibition fees for music. Society has been prevented from doing so by the decision of U.S. federal judge Vincent L. Leibel in the suit won by N. Y. independent theatre owners. ASCAP execs have been discussing various possibilities to break the impasse created by Leibel's decision. Including the course of turning the exhibition rights back to the copyright owner. By latter means, allowing publishers and songwriters to make their own arrangements. In the same manner that they separately sell "synchronization" rights, covering the inclusion of songs in film. Exhibits aren't and have never been too happy about the possibility of the "synchronization" rights. The exhibition rights were bought by Hollywood producers at the same time they were bought. A vast amount of paper work would be demanded otherwise the possibility of copyright infringement actions would be great.

ASCAP's counsel, former Secretary of War Robert P. Patterson, has been talking with the Department of Justice in Washington on another angle of resolving the problem. He is discussing a modification of the copyright law to decrease under which ASCAP has been operating. Whatever Patterson does with the bill, it is the first time to be presented to Judge Leibel. Meanwhile, the decision is on appeal.

## Merc's Classics Going 100% LP

Mercury Records is so bullish on the Long-Playing Microgroove vinylite recordings it is marketing in the Columbia system that it has decided to drop all classical records and certain other items will be made only on the new type disc. Company will drop all regular shellac pressings in the higher-priced line excepting 10" vinyls. It will continue to service the market with 78 rpm shellac platters of material issued in the past several years.

Mercury is manufacturing some LP platters at its own plant in St. Louis, but the majority are being made for the label by Columbia at the latter's main (Bridgeport) factory. Mercury's new vinyls are at CRC's pressing plant for the past week absorbing additional know-how in the manufacturing of the disks.

## Decca Deflates Dope That It Will Go Both 33, 45 in Disk Battle

Rumors were circulated around New York last week to the effect that Decca Records had decided to try its mind about the Long-Playing Microgroove 33 rpm records and Victor's 45 rpm records. March 21, Decca was said to have concluded that it would employ developmental engineering facilities for its pop material and CRC's LP for its small classical output and its own album production.

Jack Kapp, Decca pres, laughed at the rumors. He states that Decca, which with Capitol is one of the two major companies that haven't made up their minds one way or the other, has decided to go through of making a decision. That the 78 rpm business was its main and only concern. He says that Decca and the 45 and 33 1/2 inches aren't even being considered.

**Manie Sacks to Coast**  
Manie Sacks, Columbia Records vice in charge of artists and repertoire, leaves New York for Hollywood March 16. He'll be gone three weeks or so on general tour business and to check on Morris Palitz, CRC Coast recording director, who has been ill.

Belvin, who went west from N. Y. last December, while Chet Higgins shifted back east, heads CRC's Coast office.

## ASCAP Ad. Shifts Meet

American Society of Composers, Authors and Publishers has moved its regular last Thursday-of-the-month board meeting to the new 17 in New York. Society's bylaws demand that a board meet at least eight days before the annual general meeting of the membership, to go over resolutions and other business.

In the event resolutions of any importance are introduced at this week's meet, it's probable another board meeting will be called for Monday 21 to discuss them.

## Col. Steps Out Rec. Toes In

Col. P. Bayhoo

Columbia Records has completed details fairly long and involved and promotion campaign on its 33 1/2 rpm Long-Playing Microgroove recordings. The campaign launched March 26—three days before RCA-Victor's rival 45 rpm disks will be introduced. Columbia is aware obviously is to becloud the debut of the Victor development.

The recording business, incidentally, is looking forward to the debut of 45's. It's felt that once Victor's machines and disc development hit the market, a good deal of the current confusion and confusion among dealers and distributors will be cleared up somewhat. Of course, there's still the fight for sales between the companies' promotional efforts. Different speeds of recording and reproduction, plus the opinion of the public that a new type of disc is a good portion of the confusion among buyers will dissipate. It will continue to service the market with 78 rpm shellac platters of material issued in the past several years.

Some record men assert that a large portion of the record-buying public firmly believes that Victor's development is a long-playing disc. That's partially due to the unusual success Columbia has reached in establishing the "LP" tag for its Microgroove disks. Actually, Victor's machines and discs are being sold in the past several weeks as the debut of Victor's disks.

Some record men say that the dealer reaction to its development has been far beyond its fondest hopes. There are several Columbia dealers in Philadelphia and Newark, et al. have flatly refused to stock the new type of disc for display, but no concrete evidence supports the reports.

## MORRIS GRABS 'GHOST' AIR BY DESERT TUNER

Morris Music has taken the rights to the song "Ghost Riders in the Sky" written by the late Hank Williams, stationed in Death Valley, Ariz. Morris made a deal with the estate of Williams, who died in 1953, to buy the rights to the song. It is now being cut by Bing Crosby and Decca, Vaughn Gillet for Victor and Gordon Macrae for Capitol.

Jones, an amateur writer of songs and tunes, occasionally performs there, accompanying himself on guitar. He was paid \$15,000 for the "Creek Inn, Death Valley, and that's supposed to have been his last performance. He is now in the "Creek Inn" is based on an old Indian legend of that part of the country.

## Dallard Dickers For Coast Aragon

Hollywood, March 15.  
New deal is cooking for the Aragon tery, with Wayne Dallard, former San Diego ballroom operator for dickering with local owner J. Lick, who owns the spot, which is on the Santa Monica waterfront. Aragon is being offered to the local owner J. Lick, who owns the spot, which is on the Santa Monica waterfront.

Lick plans to spend \$25,000 improving the tery, and Dallard is looking for a new deal to improve shortly. Latter was partnered with Walter Stutz in the Pacific Square ballroom, San Diego, and sold his interest to Stutz for \$20,000 after repaying lush wardrobe. If Aragon deal doesn't jell, he'll apparently keep scouting around locally since he wants to re-sume operation. Most of America probably will handle bookings since Barnes Bishop, western band booking agent for the agency, is fronting for Dallard in the dickers with Lick.

Sadewitz incidentally, apparently has changed his mind about taking over Tommy Dorsey's five-year lease on the Casino Ballroom, adjacent to Aragon, as a result of TP's \$150,000 price tag on the lease.

## Ben Barton Music Gets Second Wind

Ben Barton secured permission to go back into business with his Barton Music Corp., Monday (14). Barton, Herbert Barton, who lives in New York federal court. Barton's okayed plan of reorganization was approved by the court. Barton's plan of reorganization was approved by the court. Barton's plan of reorganization was approved by the court.

## Court Cools Firebrand Suit, Which Might Have Lit Music Biz Hotfoot

Los Angeles, March 15.  
In a suit that could have far-reaching significance, a federal judge in Los Angeles has ruled that composer Igor Stravinsky lost his \$500,000 suit against Leeds Music in connection with a popular version of his "Firebird Suite." Composer's charges on all counts were dismissed after a 30-day trial in Superior Court.

Ironically, Lou Levy's successful defense of the suit was about \$20,000—and the firm never made any appreciable coin out of "Sunrise" or "Firebird Suite." Stravinsky, Adams issued suit to injury was the fact that two Leeds' executives, including Goldwyn's son, Godday, had to spend the last month in court so that the firm had to pay the costs of the suit.

Stravinsky had alleged slander, fraud and unauthorized use of his name in connection with the popular version of "Firebird Suite." That it had a Songwriters Protective Assn. form publishing contract with Stravinsky.

Heart of the hassle which concerned music biz was the claim that Leeds had altered and wronged his reputation by altering some of the lyrics. Since it has been standard practice in popular music biz to make slight alterations to a composer's work, Stravinsky would have left industry wide open.

## No Biz Split Anyway

Hollywood, March 15.  
Lou Levy of Andrews Sisters and a stockholder in an Intercoastal divorce decree was issued last week here breaking up his marriage to Maxine Andrews.

# ASCAP Presents Pay Cce to Video, "Dramatic" Rights Concerns—its-its

## Crawford's Takeover

Crawford Music, part of the Max Dreyfus group, bought a tune last week, an unusual move by that outfit. The move was a takeover of rights to "Portrait of Jenny" from Mark Warnow's music firm, headquarters in the Coast. Warnow will participate in the earnings of the song on a royalty basis.

David S. Selnick of the same name. It is "dedicated" to it, and the only thing so far on the market is by King Cole (Capitol). Jay Russell and Gordon Burdge wrote the tune.

## Loew's Grants TV Rights to ASCAP After Long Delay

Loew's Inc., last week finally gave ASCAP what it has long been subsidizing—Robbins, Feist, Miller—to grant television representation rights to ASCAP. The Society has unsuccessfully sought for more than a year, was given by the court. The deal was not formally signed.

Meeting was attended by Fred Ahlert, ASCAP prez; Max Dreyfus, Herman Starr, Herman Feinstein, Society attorney, and Alvin Karpis, Loew's attorney.

Loew's is granting TV rights to ASCAP after a long delay. Loew's is granting TV rights to ASCAP after a long delay. Loew's is granting TV rights to ASCAP after a long delay.

## ASCAP UNLIKELY TO REVIVE D.C. DISK BILL

Washington, March 15.  
American Society of Composers, Authors and Publishers has made no move to reintroduce last year's bill that would require the use of the hopper last year and never brought onto the floor before the committee that would have been introduced by the bill to exact performance fees from record companies and their machines, isn't expected to be unearthed in the current Congress.

ASCAP's committee has been reappointed by amending the 1909 copyright law. Rep. Frank Fellows (Me.), chairman of the committee, has not been notified to collect their exhibition fees for music synchronized with motion pictures. The bill was not introduced for any place in the Congressional spotlight at the moment.

Jack Mills and Mills Music profited in March issue of The International Musician, AFM house organ.

Negotiations between the committees representing the American Society of Composers, Authors and Publishers and television people over a scale of pay for the use of their music in films have reached the point where ASCAP has presented a rate structure to the latter. At the same time, the latter have introduced a counter-argument of their own. It is the first time in the history of the two factions have actually reached a point where any concrete ideas were discussed.

Tele men are still worried over the failure to ascertain what "special" or "dramatic" rights usages might cost them. These rights must be bought from individual publishers. And these costs, added to the blanket deal now being worked out with ASCAP for normal usages, are a heavy burden on the tele men. They're also disturbed somewhat, as they have seen their own rights in the negotiations on the methods they may use in so-called normal usages under the new deal. The latter, when ASCAP secured a two-year assignment of rights to represent its publishers' music in television discussions, it laid down certain performance rules that the publishers agreed to. But the latter didn't allow them much freedom. They have generally felt from the start that the deal with ASCAP, under the latter's terms with pubs, didn't give ASCAP much freedom.

However, the talks between the two factions continue to be anti-climatic. The latter, who were held for next Monday (21), and it's felt that following that get-together with the publishers, the latter will be able to get a deal. The latter, who were held for next Monday (21), and it's felt that following that get-together with the publishers, the latter will be able to get a deal.

## Capitol Setting Brit. Music Firm

Hollywood, March 15.  
Capitol Records is launching a music publishing firm in London to take advantage of any successes that may be encountered by its own material. The firm, which is owned by Capitol, is setting up in London to take advantage of any successes that may be encountered by its own material.

Capitol will only a few months ago really got going on the recording distribution deal with British Decca. Because U. S. pressings cannot be shipped into England, but those overseas there are ship copies of masters to BD, and the latter does the manufacturing and distribution.

Capitol music firm, set up only last year by Goldenson, is now being set up in London. The firm is owned by Capitol, is setting up in London to take advantage of any successes that may be encountered by its own material.

## Larry Clinton Resumes Former Type of Band; Signs with Victor

Larry Clinton will resume the type of band he had with the No. 1 bandleader of the country in the late 30s. Not only will he return to his old style and instrumentation that was successful for him then, but he also has returned to Decca. Clinton, who was with Decca and signed a term deal with Victor, has been with Victor since he gets into N. Y. from a road trip he will set about expanding his band. He will be with Victor for the time being. The band he organized last year, and which he has used for the time being, is the same. When Clinton hit the high spots many of his recordings stemmed from the material he wrote himself. He'll try that idea again.





# Inside Orchestras—Music

Recording company executives are convinced that the only way one of them can really get an idea of how songs are to be done in a Broadway musical or film is to see the finished production. Several weeks back, the score of "South Pacific" was uniquely demonstrated to them in a revealing in the apartment of and by Richard Rodgers. One of the tunes with Oscar Hammerstein, 2d, who had a girl and boy singer to perform the tunes to his piano accompaniment. Idea was to get a recorder a clear idea of how the songs were done in the then unopened show. Records were made of the demonstrations and each disk got a set. The latter say now that the idea wasn't successful. That the demonstrations weren't good in comparison to viewing and hearing the songs in the show.

Exclusive Records will shortly market a platter featuring a new vocalist—Leon Rene, label's press. Rene has heretofore confined his activities to songwriting, turning out such hits as "Sleepy Time Down South," "Dusty Roads" and "Someone's Rocking My Dreamboat." Last week Rene was supervising recording of his songs with the band of the Melodians to You," by Paul Martin's orch, and both maestro and Rene expressed dissatisfaction with several vocalists who essayed the chore. Finally Rene cleared his throat and gave out with his idea of how time should be sung. Martin prevailed upon him to sing the vocal and Rene finally agreed—but he did it in privacy as a superimposed vocal after the band had waded the melody.

Margaret Whiting's Capitol platter of the new pop, "While the Angels Sing" was Ringo's first error. The unique and which wasn't corrected for a while. While the disk actually carries the melody of the new tune, the label proclaimed the title as "When the Angels Sing." The song is by the Frenchman Jean Villard, with English lyrics by Dick Manning. It's published by La Salle Music, a Ralph Peer subsidiary. "While the Angels Sing" is Ringo's 11th published by Warner Music. When it was written by Henry Spital. Though the titles were confused by Capitol, the license on the recording of Peer's song was issued in the name of the proper publisher.

Decca's new balladeer, first male ballad singer inked by the waxery in years, will be introduced to the public as Joe Graydon—his third name. He was born Joseph Douglas and served with the FBI under that name, but he became Brad Evans when he left the G-Men to become a Washington, D. C., disk jockey. Warners brought him to the Coast for a "bushy" under the Evans cognomen but recently let him go. Singer had expected to keep the Evans tag under his new Decca pact, but Dave Kapp didn't like the handle and pulled Graydon out of the hat.

After eight years with the label, Lawrence Welk has secured his release from Decca and inked a three-year deal with Mercury at what he considers far superior terms. He's guaranteed one platter release each week for the next three years annually. He gets \$24c for each platter sold. At Decca he had only one album in eight years and his single-side releases were spasmodic. Welk's manager, Sam Lutz, is a brother-in-law of Jack Kapp, and the split-up was amicable.

Cover of sheet music on Edmund Goulding's new tune, "Sweetest Moment," pays tribute to Mae Marsh, now working in Goulding's 20th-century "Everybody Loves a Home" musical. He decided to add the cover with a sketch of her taken from an early-day still. Three times a grandmother, Miss Marsh was once one of D. W. Griffith's top stars.

Columbia Records promotion department has set up a heavy campaign for "You're Adorable" by Mae Marsh, record, in conjunction with the Sears, Roebuck stores. Tie-up will bring Columbia numerous advertising breaks by the store chain in addition to extensive tie-ups between branch Sears stores and Columbia distributors all over the country.

## M-G-M Renews Pact

### For Buddy Kaye

Songwriter Buddy Kaye has renewed his recording contract with M-G-M Records. He sings his own tunes for M-G-M, accompanied by an instrumental group under the name of Buddy Kaye's Quartet. Renewal is for a year. Unusual angle of Kaye's deal with M-G-M is that it calls for him to record only the material he writes. Under this heading, he recently came up with the hit "You're Adorable," published by Laurel Music.

## Disk Jockey Review

### COCKTAILS AT THE DESHLER

With Bud Gillis and Rosemary McDowell  
12 Min., Mon. thru Friday, 10:30 to 10:45 p.m.

WHIC. RECORDS, O. This fast-paced quarter-hour is recorded at the 5:30 p.m. tail hour in the Ionian Room of the Deshler-Wallick hotel. Equipped with a portable and Bud Gillis, WHIC. disk jockey, runs the program from all over the room. In 15 minutes he usually distributes five prizes, gets in three plugs for records and plays a couple of records and sometimes squeezes in an interview with a visiting celebrity. It's an amazing program.

Gillis asks extremely simple questions to get his prizes awarded, and if time is running short he just hands out the candy, orchids and neckties as a reward for a brief interview. During the last season program offered a weekend at the live audience (in radio or live) but guests on the week's grid were present in person. Institution gimmick is based on identification of "What orchestra is playing the melody record."

Gillis is a pleasant, natural and easy-going interviewer.



## LORRY RAINE

"Can't Sleep"—Decca Records  
Disk Jockey Salute:

Bill Sawyer is Portland and the Northwest's big-league. By arrangements with Al Jarkie he uses "Make Believe Ballroom" format, draws sensational material. He makes frequent trips to Hollywood with tape recorder, puts out a record a week. In recent interviews, a persuasive publisher, Bill Sawyer, also heads his own agency.

TIM GAYLE  
Hotel Sheraton, Detroit, Mich.

## Jimmy Atkins Signing With Coral Challenged

### Threatened legal action by Pat Ballard against Decca Records, Coral Records and guitarist-vocalist Jimmy Atkins is expected to be settled. Shelled suit grew out of a "misunderstanding" whereby the singer assertedly posed as a free agent to cut "All Right, Louie, Drop That Gun" for Coral.

Ballard, who operates D. J. Records, told Monday (14) that he had Atkins on an exclusive wax pact. Deal called for the warbler's services up to May 1, next.

Ballard declared that he felt Decca and its subuid, Coral, were more or less innocent bystanders deceived by Atkins. Under the anticipated settlement Decca and Coral will release "Louie" immediately.

# Jocks, Jukes and Disks

By Bernie Woods

Fran Warren-Bill Lawrence "Young Man From Springtime." "I'll Do the Same For You" (Victor). Both taken from the Richard Rodgers-Oscar Hammerstein 2d "South Pacific" score, and both good, "Springtime" ballad, a commercial melody, is nicely done by this fresh pairing. They do better with "I'll Do the Same," a rhythm piece supplied with good accompaniment.

Wesson Bros. "All Right, Louie." Drop the Gun" (Doddles of Boddies). The National, "Louie" is a comic novelty, and that's the way the Wessons, vaude act, approach it. There is the best disk so far, for it combines laughs with melody. A vocal aping of Humphrey Bogart's voice is used with melody. Reverse is okay, but is along only for the ride.

Haines. "How It Lies." How It Lies. "You Told a Lie" (Coral). Miss Haines' first recordings for Coral (formerly on Signature). Both potential disk hits, with the accent on the first. Cut is a b melody cut on a fast beat with color an dverse. Same is easier, and is equally strong melody.

Tony Pastor "A You're Adorable." "It's a Cruel, Cruel World." Pastor under "Adorable," a new hit, for all it's worth. Using the Clooney Sisters and the latter band behind his vocal. An excellent version of the tune. Pastor's vocal, a barroom approach to a new novelty that's making some noise. Full vocal.

Madelyn Russell "Paling Around With You." "Crazy, Crazy, Crazy." Madelyn is heavily commercial. Ted Lewis' dishing of "Paling." This cut of it is also good. On a sell and be widely played by jocks and jukes. Backing is faster and stronger. It's worthwhile. Flipover is fair.

Margaret Whiting "Comme Ci Comme Ca." "Great Gatsby." "Comme Ci" is moving solidly as a hit. This cutting is okay, but not outstanding. Dick Haymes, Frank Sinatra versus Margaret Whiting. It's fast. Flipover—how does it sound? A socko and warm arrangement of a standard melody abetted by the

Crow Chieffs and Frank De Vol's orchestra. Fran Warren "I'm Gonna Wake That Man Right Out of My Hair." "A Wonderful Guy" (Victor). Two more from the vast "South Pacific" score, on which Victor got the more of the best. Both tunes are neither done exceptionally well by Wesson Warren, but very saleable nevertheless. "Wonderful Guy" jumps with choral accompaniment. "Wonderful Guy" is strictly a show tune, a highly listenable affair.

Bing Crosby "Once and For All." "If You Stub Your Toe" (Coral). The "Once and For All" from Crosby's "Connecticut Yankee" pic. "Once and For All" is nicely done by Crosby and has hit possibilities. On this pairing, however, it's the "Stub Your Toe" side that catches the ear. Similar to the same writers' Johnny Burke and Jimmy Van Heusen "Swingin' on a Star," the tune carries heavy weight and popularity with the jukeboxes and Victor Young band help focus its value.

"Mardi Gras." "A Belle Marguerite." "Underscored Blues" (Coral). "Mardi Gras" is a commercial melody, and is equally strong melody. "Marguerite" Goodman has a side that's unique melodically, and it, and the other side, "Mardi Gras" opera ("Bless the Bride"), and Buddy Greco gives it a vocal style that's unique. "Mardi Gras" is a bop bit by the full band that zips and is a commercial melody. It bounces and rides a groove that may be commercial to "I jazz hot followers."

Andrews Sisters-Ernest Tubbs "Don't Rob Another Man's Castle." "Biting the Bullet." Andrews Sisters. First trip for the Andrews girls into the jukebox market. Ernest Tubbs, they should do well with the jukeboxes. Andrews Sisters in the field. Tubbs and the trio do a solid job on the ballad. Side should sell and be widely played by jocks and jukes. Backing is faster and stronger. It's worthwhile. Flipover is fair.

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## 10 Best Sellers on Coin-Machines Week of March 12

1. FAR AWAY PLACES (12) (Laurel) Perry Como Victor
2. LITTLE BIRD TOLD ME (17) (Bourne) Margaret Whiting Capitol
3. CRUISING DOWN THE RIVER (5) (Spilner) Evelyn Knight Decca
4. POWDER FACE WITH SUNSHINE (7) (Lombardo) Paula Watson Supreme
5. GALWAY BAY (10) (Leeds) Bing Crosby Decca
6. LAVENDER BLUE (6) (Santly-Joy) Dina Shore Columbia
7. RED ROSES FOR BLUE LADY (4) (MHLS) Vaughn Monroe Victor
8. I LOVE YOU SO MUCH IT HURTS (2) (Melody Lane) Guy Lombardo Decca
9. PUSSY CAT SONG (8) (Leeds) Mills Bros. Decca
10. I'VE GOT MY LOVE TO KEEP ME WARM (11) (Berlin) Mills Bros. Decca

## Coming Up

- SO TIRED (Glenmore) Russ Morgan Decca
- AGAIN (Robbins) Ray Slay Capitol
- SO IN LOVE (T. B. Harms) Vera Lynn Columbia
- YOU BROKE YOUR PROMISE (Pie) Bing Crosby Decca
- YOU, YOU, YOU ARE THE ONE (Campbell) Dina Shore Columbia
- SUNFLOWER (Famous) Paula Watson Supreme
- BEWILDERED (Miller) Ames Bros. Oriol
- NO ORCHIDS FOR MY LADY (Leeds) Ray Slay Capitol
- BEAUTIFUL EYES (Duchess) Frank Sinatra Columbia
- SWEET GEORGIA BROWN (Remick) Billy Eckstine M-G-M
- DOWN AMONG SHELTERING PALMS (Miller) Ink Spots Decca
- SOMEONE LIKE YOU (Remick) Billy Eckstine M-G-M
- SWEET SUS (Shapiro-Bernstein) Ink Spots Decca
- UP ABOVE MY HEAD (Taps) Brother Boney Tempo
- BRUSH THOSE TEARS (Peter Maurice) Amy Marlowe Columbia
- IS IT TRUE ABOUT DIXIE (Caesar) Sammy Kaye Victor
- [Figures in parentheses indicate number of weeks song has been in the Top 10.]

## Platter Pointers

Larry Fortin's band shows up exceptionally well on its first Decca disk, pairing "A You're Adorable" with "Biting the Bullet." One of the best raw jazz sides in some time is "Amnesia" by Marvin Johnson (Capitol). In the same time, "Biting the Bullet" is a commercial melody, and is equally strong melody. "Marguerite" Goodman has a side that's unique melodically, and it, and the other side, "Mardi Gras" opera ("Bless the Bride"), and Buddy Greco gives it a vocal style that's unique. "Mardi Gras" is a bop bit by the full band that zips and is a commercial melody. It bounces and rides a groove that may be commercial to "I jazz hot followers."



# THE LITTLE OLD CHURCH NEAR LEICESTER SQUARE

(LESTER)

RECORDED  
100%

Refrain Moderato with Simplicity.

There's a lit-tle old Church near Leices-ter Square, My moth-er and fa-ther mar-ried there and I'm go-ing to wed my la-dy fair, in THE LIT-TLE OLD CHURCH NEAR LEICES-TER SQUARE, Though it's right in the heart of Lon-don town and does-n't have grass or trees a-round still I would-n't be mar-ried an-y-where but THE LIT-TLE OLD CHURCH NEAR LEICES-TER SQUARE. My fa-ther went one Sun-day— when he was twen-ty two— And there his pray'r was an-swered... For my moth-er was sit-tin' in the ver-y next pew. I'll be mar-ried in June with-out much fuss, A sim-ple af-fair will do for us just as long as I wed my la-dy fair in THE LIT-TLE OLD CHURCH NEAR LEICESTER SQUARE. There's a LEICESTER SQUARE.

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Music and Lyrics  
by  
MICHAEL CARR  
and  
KERMIT GOELL

## Oxford Music Corporation

GEORGE JOY—President

1619 Broadway, New York 19, N. Y.

BOSTON—Jack Fay

CHICAGO—Jack Perry

HOLLYWOOD—Phil Kahl

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the *Cur.* and *Arts* sections of the *Arts* section of the *Cur.* It is suggested that these inclusions be clipped and filed for future reference.

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(Continued from Last Week)

1899

Plays of the season included "Ben-Hur," "Sag Harbor," "Becky Sharp," "Barbara Frietsch" and "The Girl from Maxim's." Fay Templeton, comic opera and burlesque star, was playing Keltie in Union Square Theatre (her favorite song, "So Long, Mary"). Marie Dressler was making a name for herself in vaudeville with a skit called "Miss Pringle." Arthur M. Winfield (Edward Strateneyer) published the first

volume in his vast "Rover Boys" series.

1900

A Bird in a Gilded Cage, w. Arthur J. Lamb, m. Harry Von Tilzer. Shaprio, Bernstein & Von Tilzer, cop. 1900. The Blue and the Gray, or, A Mother's Gift to Her Country, w. m. Paul Dresser, Howley, Haviland & Co., cop. 1900. The Bridge of Sighs, w. m.

James Thornton, M. Witmark & Sons, cop. 1900. Calling to Her Boy Just Once Again, w. m. Paul Dresser, Howley, Haviland & Co., cop. 1900. Creole Belle, w. George Sidney, m. Paul Dresser, Howley, Haviland & Co., cop. 1900 by The Lampe Music Co.

Every Race Has a Flag But the Coon, w. m. Will A. Heelan and J. Fred Hill, Jos. W. Stern & Co., cop. 1900. The Fatal Rose of Red, w. m. Al. Felt and Ed. Gardemier, F. A. Mills, cop. 1900. For Old Times' Sake, w. m. Charles K. Harris, Chas. K. Harris, cop. 1900. Good-bye, Dolly Gray, w. m. Barnes and Cobb, The Morse Music Co., cop. 1900; recop. 1900 by Howland Co. I Can't Tell Why I Love You, But I Do, w. Will D. Cobb, m. Geo. Edwards, Howley, Haviland & Co., cop. 1900.

I Still Believe You True, w. m. Paul Dresser, Howley, Haviland & Co., cop. 1900. In My Heart for You, Louise, w. m. Charles K. Harris, Chas. K. Harris, cop. 1900. The Kiss of the Sea, w. m. m. m. Will A. Heelan and J. Fred Hill, Jos. W. Stern & Co., cop. 1900.

Just Because She Made Me Go-Go Eyes, w. m. John Greenwald and Hughie Cannon, Howley, Haviland & Co., cop. 1900. Ma Blushin' Reckle, w. Edgar Smith, m. John Stromberg, M. Witmark & Sons, cop. 1900. Mahogany Fire-Alarm, w. m. Harry J. Lincoln, arranged by E. T. T. Paull Music Co., cop. 1900.

The Shade of the Palm (Floradara), w. Owen Hall, m. Stuart (used of Thomas A. Barrett, T. B. Barnes and Francis, Day & Hunter, cop. 1900 by Francis, Day & Hunter. The Ship on the Beach—Here Comes a Saturday, w. Andrew B. Sterling, m. Charles B. Ward, Harry Von Tilzer Music Co., cop. 1900.

The Tale of the Kangaroo (The Buttermilk), w. Frank Pixley, m. Gustav Luders, M. Witmark & Sons, cop. 1900. Tell Me Pretty Maiden (Floradara), Sextet, w. Owen Hall, m. Leslie Stuart (used of Thomas A. Barrett, T. B. Barnes and Francis, Day & Hunter, cop. 1900 by Francis, Day & Hunter. Violets, w. Julian Fane, m. Ellen Wright, G. Niccoli & Co., cop. 1900.

When the Moon Comes Up Behind de Hill, w. m. Paul Dresser, Howley, Haviland & Co., cop. 1900. When the Harvest Days Come Over, w. m. Howard Graham, m. Harry Von Tilzer, Shaprio, Bernstein & Von Tilzer Co., cop. 1900.

The Year at the Spring, w. Robert Browning, m. Paul Dresser, Beach, Op. 44, no. 1. Boston: Arthur P. Schmidt, cop. 1900.

As the twentieth century dawned, the average American enjoyed his rocking chair, possibly a bathtub, baseball, poker, early ragtime music, the bicycle, cakewalk, and usually worked 10 or more hours per day, six full days a week.

The American "League" was formed as a civil baseball organization to the National League with B. B. Johnson as president. A big department in mail-order houses was the one dispensing dream books, fortune telling paraphernalia, palm-reading guides, etc.

Virtually every woman in the land wore a skirt-waist with a high collar (often propped up via a boned structure), tucked in her waist as tightly as possible, had a trailing skirt and pointed shoes.

The American male donned elongated, button shoes, high collars, stiff cuffs, stuck a couple of studs into his shirt bosom, and a derby on his head. He might have had a bow tie, and most likely fished out of a pocket.

A fire at the Hoboken, N. J., docks destroyed 10,000,000 worth of property and 140 lives. In Galveston, Tex., a tornado snuffed out 6,000 lives.

Leah E. Keely, proponent of the "widely advertised" "Keely cure" for liquor addicts, died. The automobile now had enough enthusiastic boosters to warrant a total production of 4,182 in this year, valued at \$4,899,443. But the nation had less than 10 miles of paved highway.

The total population of the country was 75,994,575, and the center of population was 5 miles southeast of Columbus, Ind.

Galveston hurricanes and tidal wave took 6,000 lives. Campaign to wipe out yellow fever began by Drs. Walter Reed, Aristides Agromonte, Jesse Lazear, and James Carroll.

In China the Boxer rebellion

took place, a curious result of which was that the Chow dog became popular in the U. S. Popular plays were "The House That Jack Built," "Quo Vadis," and "When Knights Were in Flower." "Floradora" opened at the Casino, N. Y., and the Florodora sextet was a great favorite.

1901

Abner Makes the Heart Grow Fonder, w. Arthur Gillespie, m. Herbert Dillies, M. Witmark & Sons, cop. 1901. Any Old Place I Can Hang My Hat Is Home Sweet Home to Me, w. William Jerome, m. Jean Schwartz, Shaprio, Bernstein & Von Tilzer, cop. 1901. "Blaze Away! March, m. Abe Holzner, Teist & Frankenthaier, cop. 1901.

Cool! Cool! Cool! w. m. Leo Friedman, Sol Bloom, cop. 1901. Davy Jones' Locker, w. m. H. W. Petrie, Jos. W. Stern & Co., cop. 1901.

Don't Put Me Off at Buffalo Any More, w. William Jerome, m. Jean Schwartz, Shaprio, Bernstein & Von Tilzer, cop. 1901. Down Where the Cotton Blossoms Grow, w. Andrew B. Sterling, m. John Greenwald, Shaprio, Bernstein & Von Tilzer, cop. 1901. Eyes of Blue, Eyes of Brown, w. m. Coates and Sterling, T. B. Barnes & Co., cop. 1901.

Go Way Back and Sit Down, w. Elmer Bowman, m. Al Jones, F. A. Mills, cop. 1901. Give Me Heaven, w. m. Charles K. Harris, Milwaukee, Chas. K. Harris, cop. 1901. Hiawatha, Piano solo, m. Nell Morot, G. Detroit: The Whitney-Warner Pub. Co., cop. 1901 by Daniels & Russell, assumed 1902 to The Whitney-Warner Pub. Co. (Published as a song, m. Whitney-Warner Pub. Co., cop. 1902).

I've Grown So Used to You, w. m. Thurand Chataway, Howley, Haviland & Dresser, cop. 1901. I Just Want to Go Back and Start the Whole Thing Over, w. m. Paul Dresser, Howley, Haviland & Co., cop. 1901.

In a Copy Corner, Piano piece, m. John W. Bratton, M. Witmark & Sons, cop. 1901. In the Great Somewhere, w. m. Paul Dresser, Howley, Haviland & Dresser, cop. 1901. Josephine, My Jo, w. R. C. McPherson, m. James T. Brynn, Shaprio, Bernstein & Von Tilzer, cop. 1901.

Just a Wearyin' for You, w. Frank Stanton, m. Carrie Jacobs-Bond, Chicago: Carrie Jacobs-Bond & Son, cop. 1901 by Carrie Jacobs-Bond. Mighty Lak' a Rose, w. Frank L. Stanton, m. Eberhart Nevlin, Cincinnati: The John Church Co., cop. 1901.

Mr. Volunteer, or, You Don't Belong to the Regulars, You're Just a Volunteer, w. m. Paul Dresser, Howley, Haviland & Dresser, cop. 1901. My Castle on the Nile, w. J. W. Johnson and Bob Cole, m. Raymond Johnson, Jos. W. Stern & Co., cop. 1901.

My Heart Still Clings to the Old First Love, w. m. Paul Dresser, cop. 1901.

Howley, Haviland & Dresser, Cop. 1901. O Dry Those Tears, w. m. Teresa Del Riego, London: Chappell & Co., Ltd., cop. 1901. Panamerican, Orch. composition, m. Victor Herbert, M. Witmark & Sons, cop. 1901. Rip Van Winkle Was a Lucky Man, w. William Jerome, m. Jean Schwartz, Shaprio, Bernstein & Von Tilzer, cop. 1901.

Sweet Annie Mine (The Casho Girl), w. m. John H. Flynn, Howley, Haviland & Dresser, cop. 1901. The Tale of a Bumble Bee (King Dodo), w. Frank Pixley, m. Gustav Luders, M. Witmark & Sons, cop. 1901. There's no North or South Today, w. m. Paul Dresser, Howley, Haviland & Dresser, cop. 1901. Tobermory, w. m. Harry Land-Francis, Day & Hunter, cop. 1901.

Way Down in Old Indiana, w. m. Paul Dresser, Howley, Haviland & Dresser, cop. 1901. When the Birds Have Sung Themselves to Sleep, w. Paul Dresser, Howley, Haviland & Dresser, cop. 1901.

When the Blue Sky Turns to Gold, w. m. Thurand Chataway, Howley, Haviland & Dresser, cop. 1901. Where the Silver Colorado Wends Its Way, w. C. H. Scott, m. Charles Arvill, Chicago: Will Rossiter, cop. 1901 by C. H. Scott, m. Charles Arvill.

(Continued next week's issue)

Everyone Agrees  
Tops for Any Program

**DOWN  
BY THE  
STATION**

AMERICAN ACADEMY OF MUSIC  
INC.  
1619 Broadway, New York 16, N. Y.

**RED ROSES  
FOR A  
BLUE LADY  
•  
FIDDLE-FADDLE  
•  
BLUE SKIRT  
WALTZ  
MILLS MUSIC, INC.,  
1619 Broadway, N. Y. 16, N. Y.**

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**MARTIN DIAMOND**  
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MUSIC, INC.  
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SOLLY LOFT—New York

Young Nick Campbell, who heads his own publishing firm, was one of the early BMI family members. Back in '41 he brought two tunes, **DO YOU CARE** and **THE THINGS I LOVE**, to his people simultaneously. His ability to pick the hits and his energetic exploitation of them is chiefly the reason for the success of songs like

**YOU, YOU, YOU ARE THE ONE**

Recorded by

**RUSS MORGAN—Decca**  
**THREE SUNS—Victor**  
**AMES BROTHERS—Coral**  
**DICK JAMES—London**  
**KEN GRIFFIN—Rand**  
**JACKIE BROWN QUARTET—MGM**  
**JOHNNY EAGER—Grand**  
**VARSITY ORCH.—Varsity**  
**LAWRENCE WELK—Standard**  
**SHARP FIELDS—Lang-World**  
**DEAN HUDSON—Lang-World**  
**WALTZ FESTIVAL**  
**RUSS MORGAN—World**—Theatruus

**SIMILAU (See-Me-Lo)**

The Sensational Afro-Cuban Number  
by Harry Coleman and Arden Clair

Recorded by

**PEGGY LEE—Capitol**  
**RAY MARLEY—Victor**  
**GENE KRUPA—Columbia**  
**EDMUNDO ROS—London**  
**KING SAMPOSON—Commodore**  
**EMIL COLEMAN—DeLuxe**  
**JUMPIN' JACKS—NBC Theatruus**  
**LENNY HERMAN—Lang-World**  
and more to come

Watch for

**CHASE YOUR TROUBLES AWAY**  
Folk Dances—Universal  
**GOSPIP**  
Johnny Long—Signature  
**SHARKY SHAKE**  
King Sampson—Commodore

**BROADCAST MUSIC, INC.**  
580 Fifth Avenue  
New York 19, N. Y.

**BMI Pin-up Sheet**

MARCH

BEAUTIFUL EYES (Duchess)  
BOUQUET OF ROSES  
(Hill & Kopp)  
DAINTY BRENDA LEE (Luf)  
I COULDN'T SAY AWHY FROM YOU (Johnston)  
I GOT A GAL IN GALVESTON (Republic)  
I LOVE YOU SO MUCH (Hill & Kopp)  
I WISH SOMEBODY CARED ENOUGH TO CRY (Landon)  
IT'S A BIG, WIDE, WONDERFUL WORLD (Luf)  
JUST REMINISCING (Ensign)  
LOOK UP (Palmer)  
MISSISSIPPI FLY (Mallin)  
WHO IN MY SAILS (Marke)  
YOU, YOU, YOU ARE THE ONE (Campbell)

THANKS to my friends  
THE DISK JOCKEYS  
For Making HITS of our  
Latest MGM Recordings

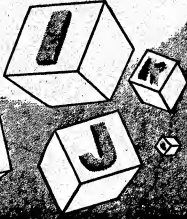
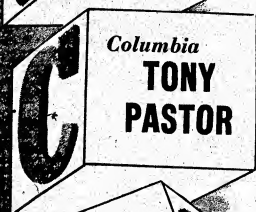
**YOU WERE ONLY FOOLING  
CRUISING DOWN THE RIVER  
AND NOW  
YOU'RE SO  
UNDERSTANDING**  
★ ★ ★ ★ ★ **Blue Barron**  
RECORD EXPLOITATION  
**HAL FEIN**  
517 Broadway Suite 11, New York 9





# You're Adorable

## (THE ALPHABET SONG)



Words and Music by **BUDDY KAYE • FRED WISE • SIDNEY LIPPMAN**

*Chorus Moderato*

"A" YOU'RE A-DOR-A-BLE, "B" you're so beau-ti-ful, "C" you're a cu-tie full o' charms  
 "D" you're a dar-ling, and "E" you're ex-cit-ing, and "F" you're a feath-er in my arms.  
 "G" you look good to me "H" you're so bea-ven-ly, "I" you're the one I i-dol-ize.  
 "J" we're like Jack and Jill, "K" you're so kiss-a-ble, "L" is the love-light in your eyes.  
 "M," "N," "O," "P," I could go on— all day.  
 "Q," "R," "U" made my life com-plete  
 "S," "T," al-pha-bet-ic-ly speak-ing you're o-kay!—  
 "V" means you're ver-y sweet, double "U" "X" "Y" "Z"— It's fun to wan-der thru the—  
 al-pha-bet with you to tell you what you mean to, me!

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### LAUREL MUSIC CO.

TOMMY VALANDO—1619 Broadway, New York 19, N.Y.

New York—Victor Pelle—Gene Piller

Chicago—Benny Miller

Hollywood—Arrie Valando

# 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocal, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 radio territories. New York, Chicago and Coast. For example, a Commercial Vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows, which account for the large point tallies below.

Songs	Publishers	Total Pts.
Sunflower—Paramount		210
In Love—"Kiss Me Kate"—T. B. Harms		179
Powder Your Face With Sunshine—Lombard		163
I've Got My Love To Keep Me Warm—Berlin		163
A Rosewood Spine—Shapiro		121
A Bluebird Singing In My Heart—Advanced		121
A Little Bird Told Me—Berlin		118
I'm Beginning To Miss You—Berlin		117
Red Roses For a Blue Lady—Mills		100
These Will Be the Best Years of Our Lives—Gables		91
I Love You So Much It Hurts—Melody Lane		94
Far Away Places—Laurel		89
Somebody Like You—"My Dream Is Yours"—Harms		87
Look Up—Folmar		88
I Got Lucky In The Rain—"As the Girls Go"—Sam Fox		87
Once In Love With Any—"Where's Charley"—Morris		86
My Dream Is Yours—"My Dream Is Yours"—Witmark		86
Cruising Down The River—Spitzer		81
It's a Big Wide Wonderful World—BM		81
Underneath the Linden Tree—LaSalle		80
He'll Stay—"Love Life"—Chappell		73
While the Anguish Was Ringing—Melody Lane		73
Down By the Station—Amer. Acad.		71
You Was—Crystal		69
Levender Blue—"You're Heav'nly"—Santly		68
You Broke Your Promise—Pic		61
Boquet of Roses—Bill & Range		60
Forever and Ever—Robbins		59
Galway Bay—Leeds		57
When You're In Love—Crowford		56
As You Desire Me—Words & Music		56
I Get Up Every Morning—Leeds		55
Careless Hands—Melrose		54
Brush Those Tears From Your Eyes—Santly		54
My Darling, My Darling—"Where's Charley"—Morris		53
Buttons and Bows—"Palace"—Famous		51
I'll String Along With You—Witmark		51
I Don't See Me In Your Eyes Any More—Laurel		49
Love Me, Love Me, Love Me—Miller		48
So Fired—Glenmore		48
The Streets of Laredo—"Streets of Laredo"—Famous		48
When Is Some Thing—"Connecticut Yankee"—Mayfair		46
If You Stab Your Toe On Monday—"Connecticut Yankee"—Mayfair		44
Always True To You In Fashion—"Kiss Me Kate"—T. B. Harms		44
If I Could Be With You—"I'll Be Home"—Remick		44
Mississippi Flyer—Mellin		44
No Orchids For My Lady—Leeds		44
"A" You're Adorable—Laurel		43
Clancy Lowered the Boom—Kotler		43
All Right Louie Drop the Gun—Peist		43
Film Musical	Legit Musical	38

## Merc's New Chi Distrib

Chicago, March 15.  
Mercury Records announced a change in its distributorship in Baltimore area this week.  
Oriole Corp. of Baltimore has been dropped, with Schwab Bros. the new distributor in the eastern area.

## Top of the Tops

Retail Disk Seller  
"Cruising Down The River"  
Retail Sheet Music Seller  
"Cruising Down The River"  
"Most Requested" Disk  
"I've Got My Love To Keep Me"  
Seller on Coin Machines  
"Far Away Places"

## RCA-VICTOR SAYS:

"DENNIS DAY'S  
SURPRISE DISK  
HIT"

DENNIS DAY'S  
RECORDING OF  
CLANCY LOWERED THE BOOM

VICTOR NO. 20-2910

Published by

KENMOR MUSIC CO.

SELLING  
AGENT PATMAR MUSIC CO., INC.

Hollywood 28, Calif.

Publishers of Current Hit

"LOOK UP"

## \$1,400,212 Allocated For Free Public Music

Free public music program in 1949 of the American Federation of Musicians will be financed by an appropriation of \$1,400,212, according to an announcement in New York by the organization's prez, James C. Petrillo. Third and final allocation from the AFM's recording and transcription fund is said to bring the union's three-year total of public service disbursements to nearly \$4,500,000. This year's expenses will also mark the dissolution of the R & T fund inasmuch as its method of collections were discontinued by the Taft-Hartley Act on Dec. 31, 1948. Originally financed by royalties on recordings and transcriptions, the fund has now been supplanted by the Music Performance Trust Fund, with Philadelphia attorney Samuel R. Rosenbaum as its administrator.

## Hugo Winterhalter To CRC Musical Director

### Post Vice Mitch Ayres

Hugo Winterhalter has taken over the musical director job vacated by Mitchell Ayres at Columbia Records in New York. He was selected from a long list of applicants by Manie Sacks, Columbia vicepres in charge of the company's pop artists and repertoire division, and he started work Monday (14). Winterhalter is an arranger and conductor, but this is his initial attempt at supervising recording dates. He has worked in the past with Count Basie, Tommy Dorsey and other name bands as an arranger, and also with Kate Smith in radio. Until recently he has been making recordings for M-G-M Records, confined, however, to accompanying that label's vocalists. Ayres, former bandleader, moved out of Columbia to do all conducting for Perry Como. He works the singer's "Chestnut Hill And television broadcasts, and accompanies him on RCA-Victor recordings.

## MCA's Brandwynne

Into Hotel N.Y.  
Nat Brandwynne goes into the New York hotel, New York, April 22, following the current Gardner Benedict contract. Brandwynne, a Music Corp. of America property, will use 12 men and a girl. He's down for six weeks with offerings fairly consistently to buying General Artists Corp. names.

## Bands at Hotel B.O.'s

Band	Hotel	Covers	Total
Emil Coleman	Waldorf (400; \$2)	13	1,900 37,975
Gardner Benedict	New Yorker (400; \$1.50)	14	1,800 35,925
Guy Lombardo	Roosevelt (400; \$1.50)	19	2,025 44,875
Tony Pastor	Statler (400; \$1.50)	5	1,400 7,900

Waldorf, Carl Brisson; New Yorker, Ice revue.

## Chicago

Barley Allen Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover. Victor Brown drawing table convener. Fine 3,400 covers.  
Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Upped 3,500 tabs.  
Bill Boyd (Swiss Chalet, Bismarck, 300; \$2.00 min.-\$1.05 cover). Small room getting lucky share of family trade. Nice 1,600 covers.  
Dick LaSalle (Mayfair Room, Blackstone, 300; \$3.50 min.-\$1 cover). Dick LaSalle (Russell farmland fairly well; 1,600 tabs).  
Frankie Masters (Boulevard Room, Stevens, 773; \$3.50 min.-\$1.55 cover). Ice Show and Masters strong at 2,400 covers.  
Bill Snyder (College Inn, Sherman, 500; \$2.50-\$3.50 min.). "Salute To Cole Porter" steady 3,400 covers.

## Los Angeles

Carmen Cavallaro (Ambassador, 900; \$1.50-\$2). With Modernaires headlining. Second week down to 3,650 covers.  
Jan Garber (Biltmore, 900; \$1-\$1.50). Dipped to 3,300 covers.  
Ted Fio Rito (Beverly Hills, 300; \$4 min.). Light 1,200 covers.

## Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Circ. Parée, 500; \$3.50 min.). Jack Cole, Mary Small and Jody Bishop, Fallen 3,500 covers.  
Rudy Howard (Aradon, 400; \$1-\$1.50). Vaughn Monroe one-nighter with accom upped to \$2.00 after 7 p.m. Hot 2,000 admissions.  
Al Trace (Blackhawk, 500; \$2.50 min.). Compeller drawing out-of-town crowds, 2,700 tabs.  
Giff Williams (Tranon; \$1-\$1.15 admn.). Upped over last week, but low 12,500 admissions.

(Los Angeles)

Benny Goodman (Palladium B., Hollywood, 2nd wk.). Big 13,000 admissions.

## Upbeat

## New York

Frankie Carle piled up second highest gross at Circle Theatre, Indianapolis, last week with over \$27,800. Decca named Arthur Godfrey's promotion manager in N. Y. . . RCA-Victor signed Johnny Moore's Three Blazers group (Arthur Godfrey) . . . covering from serious illness on Coast . . . Irving Fields took over as Auditorium hotel Atlantic City, until Sept. 15. . . Joseph Reinhardt's promotion manager contest run by Jerry Strong, WINX, disk jockey; time to be recorded . . . Gene Williams orch. for Mercury . . . Slice King Cole added Jack Contanza, boxer, playing . . . hilling is to read Nat "King" Cole and His Trio . . . Modernaires into Last Frontier, Las Vegas, April 8 and then Fairmont hotel, San Francisco. . . Jan August into Hank Hopkins hotel, San Francisco, 29 . . . Harold Leventhal shifts to Coast for Lewisville . . . Signature Records releasing . . . Nat Lewis disk on his 35c. Hi-Tone label, singer is now with Decca . . . Columbia Records completed recording of opera "Salome" at its new N. Y. studios, formerly a church.

## Hollywood

Benny Carter, trying to re-form his band for an April 5-18 stand at the Hollywood Empire, discovered most of his old sidemen already were working. They'd gathered by E-Piece cover tossed to Lee Young for an eight-week location at the Cotton Club . . . Louis Armstrong combo, due here to tape a Philco record with Bing Crosby, has been set for a 19-day stint at the Hollywood Empire opening March 24. Ted Fio Rito band, current at the Beverly Hills hotel, for a month at the Universal-International. . . C. u n i . . . Baste orch opens today (15) at the Million Dollar Theatre for one week stint, with Baste paying his splitting the take with the house after first \$2,500 is extracted to take care of exploitation. . . House Gillespie is beppped to a one-night take-home pay of \$1,750 at the Ayodon (9), drawing 2,542 customers. Booking called for \$1,000 guarantee against 60%.

## Pittsburgh

Sammy Nettle and Tommy King, trombonists, rejoined Baron Elliott orch. . . Henry Busse band opens a week's engagement at Bill Gray's on March 25, following the Tommy Carlyn outfit and organist Ken Gresham. . . Pete . . . reformed four-piece screwball band following long run as a single at Nite Court of Fun. . . . . and his Men of Music, who were at Mercur's Music Bar for eight (Continued on page 44)

## U. of Minn. Concerts

Minneapolis, March 15.  
Annual University Artists' course at the U. of Minnesota Memorial auditorium next season will comprise seven concerts, including an event in recognition of Minnesota's Territorial Centennial, and a return visit of the Chicago Symphony orchestra.  
List also includes Ferruccio Tagliavini and Pia Tassinari of the Metropolitan Opera; Gualmar Novas, Brazilian pianist; Nathan Milstein, violinist; Bidu Sayao Lorenzo, later of the Metropolitan Opera.



FRANKIE LAINE  
LOEW'S  
CLEVELAND, OHIO

I DON'T SEE ME  
IN YOUR EYES  
ANymore

LAUREL MUSIC CO.  
619 Broadway New York

Popularity Continues

CARMEN LOMBARDI'S

SWEETHEARTS  
ON PARADE  
MAYFAIR MUSIC

# MOST WIDELY RECORDED SCORE IN YEARS!!

FROM BING CROSBY'S

## A CONNECTICUT YANKEE

in KING ARTHUR'S COURT

Lyrics by JOHNNY BURKE

Music by JAMES VAN HEUSEN

### ONCE AND FOR ALWAYS

BING CROSBY ALBUM—Decca  
VIC DAMONE—Mercury

RECORDED BY  
TONY MARTIN—Victor  
ART MOONEY—M.G.M.

DINAH SHORE—Columbia  
JO STAFFORD—Capitol

VIC DAMONE ..... Associated

TRANSCRIPTIONS BY  
EARL SHELDON ..... Muzak

CHARLIE SPIVAK ..... Ziv

### IF YOU STUB YOUR TOE ON THE MOON

NAT KING COLE—Capitol  
BING CROSBY ALBUM—Decca

RECORDED BY  
HORACE HEIDT—Columbia  
JOHN LAURENZ—Mercury

TONY MARTIN—Victor  
FRANK SINATRA—Columbia

VIC DAMONE ..... Associated

TRANSCRIPTIONS BY  
HORACE HEIDT ..... Standard

EARL SHELDON ..... Muzak

### WHEN IS SOMETIME?

PERRY COMO—Victor  
BING CROSBY ALBUM—Decca

RECORDED BY  
FRANK SINATRA—Columbia  
MEL TORME—Musicraft  
MARGARET WHITING—Capitol

VIC DAMONE—Mercury  
JACK FINA—M.G.M.

CHARLIE SPIVAK ..... Ziv

TRANSCRIPTIONS BY  
DAVID STREET and  
LUCILLE NORMAN ..... Standard

GEORGE TOWNE ..... Associated

### BUSY DOING NOTHING

JACK EDWARDS—M.G.M.  
MODERNAIRES—Columbia

RECORDED BY  
(Crosby Album)  
BING CROSBY  
SIR CEDRIC HARDWICKE  
WM. BENDIX

VAUGHN MONROE—Victor  
JACK SMITH—Capitol

TRANSCRIPTIONS BY  
PHIL BRITO ..... Associated

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1619 Broadway New York 19, N. Y.

## Morris' New Pubbery To Handle Works Of Late Dick Whiting

Hollywood, March 15. Edwin H. (Buddy) Morris is setting up another subunit company to act as sole selling agent for trunkful of compositions left by the late Richard Whiting. All details of an agreement between Morris and Whiting, widow of the actor, and Whiting have been ironed out. Only the formal signatures remain to be affixed.

For over a year Mrs. Whiting and her daughters, Margaret and Barbara, have been fine-combing manuscripts left by Whiting. One new tune has emerged, "Sorry," to which Buddy Pepper, Margaret Whiting's accompanist, has affixed lyrics. Leo Robin now is outfitting another Whiting melody with words.

The deceased composer, one of the most prolific film-tune writers during his career, left more than 200 completed ditties. The Whiting estate, of course, will retain the copyrights on all the material. Morris will simply do the marketing.

## Chase Hotel, St. L., Sued On Song Infringements

St. Louis, March 15. The Chase Hotel, Inc., owner of the Chase Club, west and nitery, last week was named defendant in an infringement suit filed in the local U. S. district court by London Music Corp., New York; American Music, Inc., Hollywood, and the Peer International Club, New York. N. J. Damages of \$250 are asked. The petition charges that the hotel, without permission or consent of the plaintiffs, permitted public performances of five musical numbers on which the required royalty payment had not been made. The ditties involved are "Give Me the Moon Over Brooklyn," "Smoke, Smoke, That Cigarette," "Perfidia," "Granada," and "Magic in the Moonlight."

**AGAN**

Here it is—another "LAURA"

New Releases by  
VICKI DAME... Mercury  
GORDON JENKINS... Decca  
VERA LYNN... London  
HEL THORN... Columbia

**AGAN**

ROBBINS MUSIC CORPORATION

## 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 MARCH 12

National  
Rating  
This Last  
Lg. wk.

Title and Publisher

New York, MDS  
Chicago, Carl Fischer  
Los Angeles, Morse M. Pressman  
Boston, H. N. Hornoyer  
St. Louis, S. L. Music Supply Co.  
San Francisco, Pacific Coast Music  
Indianapolis, Pegram  
Cleveland, Grosman Music Co.  
Kansas City, Jenkins Music Co.  
Philadelphia, Charles Dumont  
Minneapolis, Schmidt Music Co.  
Seattle, Capitol Music Co.

TOTAL  
POINTS

1	2	"Crushing Down River" (Spitzer)	1	1	2	1	2	2	1	4	5	1	1	2	119
2	1	"Far Away Places" (Laurel)	2	2	1	7	1	1	5	1	1	2	3	1	105
3	4	"Galway Bay" (Leeds)	3	5	4	2	4	7	6	3	3	2	5	2	83
4	3	"Powder Your Face" (Lombardo)	7	3	3	3	3	3	5	5	5	3	7	77	
5	5	"Lavender Blue" (Santley-Joy)	8	6	8	6	7	6	4	4	4	6	6	71	
6	7	"Sunflower" (Famous)	4	4	5	7	6	3	2	2	6	3	2	61	
7	9	"So in Love" (T. B. Harms)	9	7	9	7	9	7	4	7	6	5	3	34	
8	8	"I've Got My Eyes" (Berlin)	8	8	8	8	8	8	8	6	7	10	9	27	
9	7	"A Little Bird Told Me" (Bourne)	7	5	6	5	3	3	3	3	3	3	3	26	
10	11	"Red Roses for Blue Lady" (Mills)	6	9	4	10	8	8	8	8	9	9	23		
11	6	"Forever and Ever" (Robbins)	5									10	7		
11A	6	"Buttons and Bows" (Famous)										9	8	7	
11C	6	"Again" (Robbins)										4	4	7	
12	13	"Down by the Station" (Am. Acad.)	10										6	6	
13		"Rosewood Spinet" (Shapiro-B)													

## Week Ending MARCH 12

## On the Upbeat

Continued from page 42

months, have opened at Don Metz club. Ted Lewis plays Vogue Terrace week of April 22. George Hargis of the Chicago Herald-Examiner has bought Aragon ballroom downtown and will go in for a name band policy on one-nighters. Maurice Spitalny missed first Tap Time broadcast with his band in 11 years, aside from vacations, when he went to Indianapolis for a week with his daughter and was laid up with an infected leg. Frank Apter, his concertmaster, subbed for him. Al Marston and his band celebrate their 10th anniversary at Nison Cafe on March 25.

### Chicago

Pianist Johnny Hynda, at Ciro's and 885 club here, joins Felix Medev and his Artists Guild theatrical agency. Andy and Bella Russell, currently at Mayfair Room of Blackstone hotel, auditioning with NBC for a "Mr. and Mrs. program" similar to "Ozzie and Harriet." Freddie Varetz organizes practically booked solid for the remainder of '49. Local 10 of musicians' union will spend \$35,000 for free public concerts this summer in Chicago area. Sam Stracke, folk singer, concerts at

Fullerton Hall, April 5. MCA parted Frankie Yankovic to a long-term last week. Al Gallicchio, general manager of Leeds and Duchess Music Publishing Co., New York, in Chi visiting with Archie Lexington, local Leeds head. Jack Fulton's "Sun Flower" passed 50,000 mark already, song is on Tower label. Hank Markheim, takes over Chi offices of Mills Music. Monetta's option picked up for an additional eight weeks at Buttery of Ambassador-West hotel. Jimmy Cairns, BMI contact man, off for two-week station junkie. Guy Lombardo set for Chicago theatre, June 5. Vic Mizzy, songwriter, in town visiting his wife, Mary Small, currently at Chez Paree. Sid and Jack Mills, heads of Mills Music, in town looking over setup here. Pee Wee Hunt into Don Carlos Casino, Winnipeg, March 18 for one week. Buddy Moreno heads for Gotham to cut new platifiers, after closing Chicago hotel. St. Louis Tommy Dorsey set for concert tour in April, through midwest territory.

### Kansas City

Page Cavanaugh Trio into the Broadway Interlude last Friday

(11), replacing Art Van Damme outfit. Emilie Petit binds up a long run in El Cañon of the Bolivar hotel this week. Sunny Skylar played a fortnight in the spot for the second time within a year. Don Redd band has taken stand in Terrace Grill, replacing Leighton Noble crew. A. J. Taylor, chairman at Sheraton Club, date bringing her back to town after several months absence. Lydie Davis orch moved into Drum Room of President hotel with Dorothy Keller doing a dancing turn. Eric Correa brings band from recent stand at Stork Club, N. Y., to El Cañon this week. Gene Fringle trio holds forth at Pabst 210, with Hank Henrich doing single piano. Wayne King orch concerting in Music Hall April 1 at 83 top. Claude Thornhill due at Pla-Mor ballroom for one-nighter March 26.

### Buddy Rich Singles

Buddy Rich will henceforth do his drumming as a single. He will not reorganize the boy band he dropped some weeks back after a run at the Cliche Club, New York. General Artists Corp. will book him on theatre and other type dates strictly as a single. Since giving up his band, Rich has been doing various assignments as a single, such as the Eddie Gordon television show, Jazz session work, etc.

### Benny Albert's Shift

Benny Albert, dean of the song-pluggers, has been moved from the Miller Music staff here to the reactivated Harry Warren music company, operated by the Metro-owned Big Three. Albert will work with Pete Woolery under Charlie Warren, brother of the songwriter, on the score of Metro's "Barkleys of Broadway."

Albert had been with Feist Music for years and only recently was moved to Miller. Warren firm will add other men in N. Y., Chicago and Los Angeles to handle the score.

Hunter Music chartered to conduct music publishing and record sales business in New York.

## Cole, Herman Reteamed For New Concert Series; \$76,900 Gross on 14 Dates

Hollywood, March 15. King Cole Trio and Woody Herman orch will hook up again for series of dual concerts along the Coast in August. General Artists is asking promoters \$3,000 guarantee per night against \$8,000 of gross for the twin combos.

Cole and Herman, both managed by Carlos Gistel, made plenty toll off their recent tour of 14 dates. The concerts in eastern towns. The total gross was \$76,900. Working on percentage between 60% and 70%, the combos reaped \$48,000. Cole and Herman split the profits equally. They'll do the same on their swing along the Coast.

## Apollo Records Bothwell

### As Ventura Successor

Apollo Records is making an effort to fill the grooves vacated by Charlie Ventura's shift to RCA-Victor. Jones has signed saxist Johnny Bothwell to perform local with the vocal-instrument angle used so effectively by Ventura.

Bothwell, who headed a big band and played on the Signature label, will use six men and Elton Martin on his Apollo cuttings.

## Artie Wayne Freed

Hollywood, March 15. Artie Wayne asked for and got his release from Capitol Records after a hassle over whether he was being properly exploited. Singer inked with the waxy during the disk ban after peddling their four faces he'd made on speculation. Wayne reacted to the quarrel was slow and Wayne asked out, promptly inking a single disk release with Mercury.

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# Godfrey's Pitch for More Vaude Houses To Be Kudosed by Scroll from AGVA

Arthur Godfrey's efforts to open up more vaudeville time by asking his radio listeners and video viewers to patronize theatres with stage shows only, will be kudosed by the American Guild of Variety Artists. George Price has been appointed to present a scroll of appreciation to Godfrey on one of his shows.

Godfrey has been making the pitch for vaude for some time. He feels that more playing time is needed for the development of new talent and has been decrying the lack of playing time from various stages, including that of the Capitol Theatre, N. Y., where he recently completed a two-week vaude unit. Godfrey is now dispatching units, assembled by Larry Luck, on theatre tours. One unit has already played the Oriental, Chicago, and another is current at the Adams theatre, Newark.

Godfrey opines that if he can sell Chesterfield cigarettes and Lipson's tea to a listening audience measured at 44,000,000, he can also sell them on the idea of stage shows. He thinks that if he can build names that stage shows will recognize, he can open more playing time.

According to Godfrey, the majority of those applying for auditions on his show are not suitable theatrical fodder. However, those that can be developed get several auditions. A panel comprising Godfrey, Puck, bandleader Archie Bleyer, vocal coach William Sigmund and writers will frequently work

upon an act until it's in presentable form.

Although nearly all talent used by Godfrey is through professional, Godfrey spends a good deal of time developing new performers. One of those recently made by Godfrey is Jimmy Dolan, who is appearing with one of the Godfrey units. Dolan came up via coaching by Siegel, and Godfrey gave him his first radio and theatre job.

Godfrey, while advocating that young talent play all types of engagements to gain the necessary experience, feels pay in all situations should be high enough so that the public can respect the profession. Acts on Godfrey units get a scale that enables them to meet expenses and save. In addition, acts are given first class travel and hotel accommodations.

Godfrey was a vaude performer himself at one time and it wasn't until he hit on the radio that he started commanding respectable coin in theatre stands. He's hoping to spare many young performers the hard aspects of building a career and he's attempting to open more playing time so that a performer can get steady work even though he isn't a headliner.

## Miami City's Deal With Travel Agency To Hypo Summer Biz

Miami Beach, March 15. Copa City, in attempting to remain open during the summer, is going along with plans being formulated by a national travel agency calling for reduced rates in a package deal being set up. Agency rates include transportation, hotel and night at the Copa.

After next week, Copa City will be without its chief attraction, the Beachcomber, which closes March 25. Beachcomber was originally slated to close Thursday (17) but decided to hold Joe E. Lewis for an additional week. La Boheme closed Saturday (12).

## Vaude-Cafe Dates

Tony Martin packed for the third show at the Riviera, Ft. Lee, N. J. He'll follow run of Sophie Tucker. Mitzel Green into Beverly Hills Country Club, Newport, Ky., April 15.

Carmen Miranda set for Latin Quarter, Boston, April 17 and Chase hotel, St. Louis, May 1. Benny Rubin renewed at the Diamond Horseshoe, N. Y. Martha Shook doubling from "Inside the Line" into the Celebrity Room, Philadelphia.

Dorothy Duerksen opens at City Society Downtown, N. Y., Tuesday (22).

Frank Foster, Orlow to the Raleigh room of the Warwick hotel, N.Y., March 23.

Sam Franklin and Monica Moore scheduled for the Bismarck, Chicago, May 11.

Joe and Sam packed for the Casino, Pittsburgh, May 27.

## A la the '4 Hawaiians'

Chicago, March 15. Reminding of the old Joe Cook spiel, "And that's why I won't do an imitation of the '4 Hawaiians,'" local bandleader Ernest Byfield's explanation for not buying a Jaguar is that sports cars can be a pig.

Figuring it can be a pig, Byfield is planning to pump change of pace from his Pump Room to a return to flaming youth. Byfield followed a 1 Jaguar Sports... \$4,745

1 platina coat for the... \$5,000

1 new Cadillac with... \$5,000

plus chauffeur for same... \$5,000

2 new Plymouth convertibles for Hugh and Ernest, Jr... \$4,000

1 big dog... \$500

get over foregoing... 750

Total... \$19,495

The project was abandoned.

## Guird Threatens to Pull Show When Musician Replaces Emcee

Pulling out of talent in the RKO Radio City Theatre, Guird threatened to pull his show when the musician replaced Emcee.

Situation arose from dismissal of Charlie Banks as emcee at the Regent theatre, N. Y., without notice. It was claimed that Banks' agreement with the chain called for two weeks' notice of termination of his once-a-week emcee stint at that house.

Subsequently, the Regent used bandleader Lee Norman in the emcee spot. Union protested, claiming that an AGVA member was being replaced. Norman tried to bring the union, but was turned down on the ground that he could not belong to any other union but the American Federation of Musicians because of James C. Petrolillo's edict forbidding dual union membership.

AGVA then threatened to pull out all performers, but RKO's lawyer, Charles H. Hays, Jr., and Thompson, asked national administrator Dewey Barto to hold off for a while. Barto granted the request, but AGVA's national board overruled Barto, who then told Thompson that negotiations will have to be resumed.

## Saranac Lake

By Happy Benway  
Saranac, N. Y., March 15.

Len (Loew's) Grotte, skeddled for the entertainment period at the Lenox Club, Boston.

Trudeau Dramatic Club putting on a minstrel show, directed by Eddie Vogt with proceeds to go to local TB Society.

Jordan & Parjys and Bobby Pinks' top time out to Bonnie Rogers and chat with Ben Schaffer. Shirley LaVelle and Helen O'Reilly to visit Mary Leslie Mason.

Edwin C. Gaiser, IATSE technician, doing up-roping on his first good clinic report.

Daisy McKenna to N. Y. C. on furlough to see a few Broadway shows.

Local lodge of Elks is sponsoring showings of the film, "The Birth of Our Freedom" and "Freedom's Progress" at the Saranac Lake, Lake Placid, Tupper Lake and Keene public schools.

Harry (Slipfoot) Clifton, ex-Rogers, now at the Onondaga sanatorium, Syracuse, N. Y., put on a minstrel show for the inmates there that was tops; he did his old time vaude act and was a big click.

Made Wilson in from Philadelphia for a week to visit with her husband, Mark Wilson, publicity agent who is showing nice progress.

Write to those who are ill.

## Downey Set for Waldorf

Morty Downey has been signed for the Wedgwood Room of the Hotel Waldorf-Astoria, N. Y., starting March 31. Eddie Duchin or will be on same bill.

Downey will be absent from the Waldorf April 24 and 25 when he leaves for Florida to entertain the National Federation of Women's Clubs on a date arranged by his radio sponsor, Coca-Cola.

# MCA's No % Split Policy Seen On Way Out With Manpower Shortage

Muscle Corp. of America is ready to drop its no-split-commission policy. Start has already been made by booker Joe Miller in Pittsburgh, who is getting his % booking fee on acts booked into his spots, and other performers controlling spots will probably book MCA acts on same basis.

Change of stance follows closely the resignation of Eddie Elkort from MCA a few weeks back. There's insistent manpower to keep all acts going in cafes with out help from bookers controlling exclusives.

MCA's no-commission split policy was instituted about two years ago. At that time policy was to book acts from other agencies into the spots MCA controlled without any booking fee involved, but if another talent office wanted an MCA performer, MCA would get the full 10% commission. Under this system acts would be forbidden to make out more than 10% commissions despite the fact that the American Guild of Variety Artists permitted an additional 8% where an exclusive booker was involved. Plan soon underwent some changes as MCA asked other agencies for 10% when booking acts into spots it controlled. Other offices construed the no-commission split policy as a move to squeeze out indie and other agencies.

## Midwest Dates

Chicago, March 15. David O'Malley, Jr., has resigned from the agency field to enter coal machine business. Sid Harris of the Mutual Entertainment agency becomes exclusive booker for the Peacock Club, Jacksonville, Fla., and has the Harmonicas and Judy Manners slated for the March 18 show. Jerry Jackson, after long hospital stay, back at Billboard attractions. Al Morgan's four-weeker at Heilings extended for eight additional weeks.

At the same time, Harry Elsbury and Ruthie Day added to Vine Garden show with the Lind Bros. April 22. Harry Elsbury and Dan Malloy, owners of the Flame Club, Sioux City, have switched to semi-name acts, with Paul Marr, Chicago, exclusive booker.

First new show is Barbary Coast Boys set for April 23. Dorothy Dornen line opens at the Last Frontier, Las Vegas, for 12 weeks and options, March 18. Jack Irving, Midwest AGVA head, nominated assistant to exec secretary of the national body last week, but which has been in that spot for more than a year.

John Murray Anderson will stage it.

Bill Mack partner in the Al Rickard agency, is a former member of the vaude team, Blondell & Mack.

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Loew's Boulevard Theatre, Bronx, N. Y.

Contact: Mr. SWEEP c/o A. M. C. A. Marjorie, Conn.





## Ear Move Boosts Net to \$7,000; Revenue Has Earned Back \$38,000

Since its move from the National Theatre, N. Y., to the Broadhurst, "Lend an Ear" has upped its operating profit to more than \$7,000. That results not only from the greater seating capacity of the Broadhurst, particularly in the front downstairs, but also because of better terms for musicians. Explanation for the latter is that it is a rental house, while the Broadhurst is not.

As of March 1, the revue had earned back nearly \$38,000 of the \$107,000 it cost to raise the curtain in New York. There has not yet been any contribution to the backlot. First week at the Broadhurst grossed over \$32,500, of which the company was paid \$23,000 and \$9,500, and the operating profit better than \$7,000.

Cast salaries for that week (endcasts for each \$3,000, musicians got \$2,634, stagehands \$1,160, author royalties were \$2,439, director took \$165, choreographer \$480, and designer \$163. Other expense items were \$839 (an increase because of the extra cast, in connection with the move) for company share of advertising, \$400 for choreographers, \$250 for rental of equipment, \$200 for producers fee, \$500 for conductor, \$100 for set and stagehands.

Show was originally budgeted at \$70,000, but an overall brought the backers' investment to \$87,500. The production expense was \$101,250, including \$23,000 for scenery, \$9,400 for props, \$19,200 for costumes, \$3,000 for lighting and sound, \$18,700 for director, choreographer, cast, musician, salaries and production expenses, \$3,900 for advance advertising and publicity, \$1,200 for hauling, \$3,800 legal fee, \$4,000 production transportation, \$3,600 for cast transportation and living expenses and \$2,500 for theater and copying.

Grosses for the two weeks in New York were \$7,500 and \$7,000, respectively, involving a loss of \$1,400 on the trout engagement. The show is further on its way to the first half-week at the National, N. Y., but the musical made an operating profit of \$1,700 on its first full week, the brutal pre-Christmas one. Profit margin at the National Theatre is figured at \$2,500 for the post-New Year week to \$5,000 for the last week at that place.

As the final accounting is not available for the "Lend an Ear" engagement in California, the backers' share of loss or profit involved is not yet known.

## McFADDEN SUCCEEDS

### RICHARDS ON 'CANARY'

William McFadden has succeeded John Richards as director of the road revival of "The Cat and the Canary," currently in rehearsal in California. The backer, Robert Sheritt, has dropped the name of George S. Kaufman and Gold and is now presenting it as the United States Guild.

In place of the company of young beginners, the cast now includes Ian Keith, Donald Buka, Lawrence Harvey, Herbert Egan, who is the only holdover from the previous troupe, Roberta Sheritt, Tour director, March 24-25, at the Hibernian, with subsequent bookings in Danville, Va., Richmond, Norfolk, two weeks at the Hibernian, a week each at Wilmington, Pittsburgh, Cleveland and then through the Midwest. LBO is routing the show.

Management denies claims of the dissipated actors that they paid for costumes, publicity pictures, etc., without being reimbursed.

## 'Pursuit Happiness' Tuner

### In Late Summer Start

"The Pursuit of Happiness," former Theatre Guild comedy hit, will be placed into production, but this time as a Guild musical, some time during the summer.

Producers Langford and Armina Marshall (Mrs. Langner), of the Guild directorate, authored the original score in 1934, with Dorothy Lane and Herbert and Burton Lane. No one is set as yet to cast. Rehearsals start in late August.

## Sloane Preps Tuner

Michael Sloane arrived in N. Y. from the Coast last week to work on preparations for "Bright and Beautiful," a musical comedy he will produce on the Coast in June. Score is by Harold Arlen, Robert Emmett Dolan, Johnny Green and Hal Wallis, with lyrics by Johnny Mercer and book by Hy Krass. No one is set for the cast. Preliminary rehearsals start about three weeks. His wife, Paula Stone, remained on the Coast to fill in radio commitments.

## Elliott Seeks Stars

### For Repertory Troupe

### Touring So. America

Actor-producer Jimmy Elliott tries to Hollywood next week to try to sign stars for his repertory troupe which will make a 12-week tour of Latin America this summer. He's due back in New York in two weeks, after a 10-day tour. The troupe will confer in Washington with officials of the State Department and the American Union, which will sponsor the tour.

Non-profit project, budgeted at \$100,000, is being underwritten by several industrial firms which have major export trade with Latin America. The group also has agreed to supply a special plane to transport the troupe of 20 actors, pianist, physical production people for three plays. Two of the shows will be "Our Town" and "The Man Who Came to Dinner," with the third depending on the stars signed.

Company is to leave late in July and be back early in November after engagements in Buenos Aires, Rio de Janeiro, Santiago, Montevideo, Bogota, Havana, Panama City and Mexico City. Performances will be in English.

## Three Road Attractions

### For Coast Civic Season

Los Angeles, March 15. For the first time in their histories, the Los Angeles and San Francisco Civic Opera associations will bring in three of the season's four attractions from the outside. Sole production rights are shared by the two organizations will be "The Great Waltz," which Richards will produce for the season curtain raiser. Walter Sleazak has been set to star as Johann Strauss Jr., with show opening in Frisco, April 18, and arriving here May 9.

"Waltz" will be followed by "Brigadoon," "Kiss Me Kate" and "High Button Shoes." Civic plans to produce "The Great Waltz" nationwide tour for the troupe.

In the past, Civics have attractions with Lester producing two others to fill out seasons. The season's visitors were "Annie Get Your Gun" and "Sweethearts."

## Forms Syndicate

### For Investments

Francis I. Curtis, who formerly produced John De Witt's "East Hampton, L. I.," has formed an investment syndicate. The Curtis syndicate has been set up to produce plays produced by himself and other managers. Groups first ventures will be the Edwin Curran's Manolis touring production of "Present Laughter," to Ed Redward Everett Horton.

Also on Curtis' agenda is a dramatization of a forthcoming book about Lord Pinham. He has obtained the stage rights and is negotiating for an adaptation. Curtis is giving up the show on the island straw hat after managing it for three summers.

## Curran Recupercating

Hollywood, March 15. Honore Curran is in Good Samaritan hospital here recuperating from a severe illness.

Producer and theatre owner is expected to be released in another week or so.

## Joe Brown Due Back With 'Harvey' Next Wk.

Joe Brown, although still confined to a hospital in Philadelphia, is reported coming along fine, and out of bed this week. His last playing Richmond this week, with James Dunn, who stepped in for the lead for Brown in "Harvey," was on March 13. Brown is expected to resume role when comedy opens in Norfolk Monday (21) for a week.

## Lindsays Would Tour in 'Mother'

Dorothy Stickney and Howard Lindsay, theatre leads in "Life With Mother," at the Empire, N. Y., will continue with the comedy when it goes on the road. It will be the first time they have toured, and lead the comedy on Broadway tryouts. Couple agreed to do so this time at the urging of producer Oscar Serlin.

Going on the road will involve considerable inconvenience for Lindsay because of his other activities as co-author, co-producer with Russell Cruise and his active share of the ownership in the Theatre of the Hudson theatre, N. Y. Besides presenting Sidney Kingsley's "Detective Story," but opening tryout in Philly, he and Cruise are at work on a new play of their own.

No date for the "Mother" tour is set, but Serlin and co-authors Lindsay and Cruise hope to keep the show running on Broadway well into next winter. Meantime, Serlin, although the tour is expected to go on the road in the fall, "Mother" is a London production of the "Mother" by the play's predecessor, "Life With Father," was done in England by the "Birth" Shepherd.

## Mgrs. Won't Act.

### Show-of-Month In

### Gripe by Brokers

League of N. Y. Theatres probably will take action to file action against the show of the month, but a number of ticket brokers against the Show-of-the-Month. Although the League board will consider the squawk, it's figured that the SOMC operation does not constitute a ticket broker charged by the agencies.

Neither SOMC nor its president, Siegel, is a licensed broker and has not signed the League's theatre ticket code. Moreover, no violation of the Broadway code so the question of ticket allotments to SOMC is up to the management.

Letter of complaint, signed by Siegel, was sent to the League yesterday (Tues.). According to Miss Siegel, she is not in the brokerage business or in competition with brokers, since she sells tickets at boxoffice prices except for the "show of the month," pay \$10 a year service fee. She compares her system to the Theatre group subscription setup.

## STURGES BOOK FOR NEXT PORTER TUNER

Hollywood, March 15. Preston Sturges has agreed to write the book for Cole Porter's musical comedy, based on the Greek legend of "Amphytrion."

Work starts as soon as Porter completes his current job on "Kiss Me Kate," Broadway hit, which bows here.

## 'Love' to Keep Date In N'w'kee; Lunt Recupers

Chicago, March 15.

Alfred Lunt left Pasadena hospital here Sunday, after a week's treatment for an acute ulcer, which caused cancellation of the Lunt-Pontorne play, "I Know My Love," in New York.

Instead of refunding money and taking show to St. Louis on original tour, Lunt has been seen, he is showing in Milwaukee without Lunt, and will present the production in a week later than originally planned. Very few patrons have asked for refunds.

## 'Anne,' 'Fancy' Mail-order Survey May Be Legit Exploitation Key

### Skinner Exits 'Whistle'

Richard Skinner has resigned as company manager for "The Silver Whistle" (Biltmore, N.Y.) to take the place of David, who is being asked for the Theatre Guild, replaced him. Skinner is selling Prius in the Theatre Guild, returning April 11 to make plans for opening of his Olney summer theatre, Alney, Md., May 27.

Harvey Ellerbe has signed as stage director for the summer season, a director. He'll also take a vacation first, sailing to Europe March 24 for a six-week stay.

## Beefs vs. Theatre Guild

### In Dallas as Promised

### Shows Fall Through

Dallas, March 15.

Rising number of beefs is being registered against the Theatre Guild, which this season extended its subscription setup to Dallas and other southwest cities. Squawks on the first two of the scheduled four shows will be forthcoming, despite liberal subscriber support.

Thus far, only "Carousel" has been advertised, and the show is being with the touring version of "O Mistress Mine," co-starring Sylvia Syms and John Loder, definitely booked for this spring. Other productions are listed as possibilities, including "Allegory," the story of "Streeter Named Diesel," "Medes" and "The Heirless." But none of these actually expected to come through.

In case only the two shows appear, the Guild will seek refunds for the missing pair of bookings, but that won't placate local subscribers. The Guild has received four attractions and were enthusiastic about the promised resurgence after several slim years.

## Janet Blair Slated

### To 'She' with 'He'

Janet Blair is tentatively set for the femme lead in "He and She," an English-Verne Duse-Ogden Nash musical comedy which London and Stewart Chaney will co-produce on the Broadway spring. David Wayne, currently featuring in "Mister Roberts," at the Alvin, N. Y., is slated as the male lead.

England returned over the weekend from Baltimore, where he worked with Nash on material for Miss Blair.

## Theatre Guild Gives

### Aid to U. of Minn.

Minneapolis, March 15. U. of Minnesota will receive full part of the void created by Broadway's failure to send the spoken drama to the northwest's small towns. It has made deal with the Theatre Guild to produce and apply a director and professional cast for "The Hasty Heart," which will be sent on tour to the small towns of Minnesota and the Dakotas this spring and summer.

Project, including six weeks of operettas, grand opera and concerts, lost about \$50,000 last season.

Director will be Margalo Gilmore, it was announced.

Staff of the Guild production office. It will mark her debut as a director. The Guild committee will select the professional cast.

## Call Off Indpls. Series

"Star Under the Stars" series, offered at Butler, here last two summers, was called off for 1949 by the Theatre Guild, Indianapolis Theatre Assn., sponsoring group. Reasons given were that the series had no financial basis and the series and "present disturbed financial outlook."

Project, including six weeks of operettas, grand opera and concerts, lost about \$50,000 last season.

Survey of mail-order business for "Anne of the Thousand Days," which was produced by the Guild, extended to "Goodbye, My Fancy," at the Fulton, N. Y. Michael Kahn, president of the Theatre Guild, and Richard Myers of the Madeleine Carroll comedy hit, have taken the "Anne of the Thousand Days" and "Leland Haywood," presenters of "Anne," in trying to discover where mail orders are being taken.

An angle of the study, in connection with "Anne," is to determine if the recent March 15 Theatre showings around the country have stimulated mail orders for the Maxwell Anderson drama. Preliminary indications are that they have. The MOT documentary used "Anne" as the primary case study of the Broadway theatre.

In making the study, mail-orderers at Butler and Fulton are tabulated weekly as to the state of origin in the cases of New York, New Jersey, New Jersey, Connecticut the orders are subdivided according to community size, and the survey is to find out where and why advertising expenditures influence mail orders.

Admittedly, the survey is incomplete and the results will be inconclusive, but the Theatre Guild is involved. It's hoped that the survey will provide a better illustration of mail-order business and perhaps be helpful in planning theatre advertising and exploitation. Even moderate improvement in these fields might lengthen the run of the Broadway theatre.

Playwrights Co. conducted some similar surveys in connection with "The Hasty Heart" and "Lorraine" and the musical version of "Street Scene." Present similarity is being reported by Lillian Fields, pressagent for "Anne" and "Fancy," with the statistical work being done by the company's assistant, Arthur Canor, formerly with the American Institute of Public Opinion.

## INVESTORS GETTING

### 'SHOES' PROFITS HIKE

With both companies of "High Button Shoes" now in the black, the Broadway production is prepared for a boost in profits. So far, the original production, at the Broadway, N. Y., has earned a profit of \$184,000, of which \$130,000 has been distributed, on its \$200,000 investment. The production has been in the black for five weeks in February was \$156,000. Road company has repaid \$120,000 of the \$150,000 investment. The balance has been earned back with a small margin to spare. Second group of investors has received \$9,600 for February.

Gross for the New York company's Birthday was a shade under \$44,000, of which the company's share was \$22,000. The company's expense was \$25,100 and profit was \$6,900, including \$500 royalty from the Broadway production. The company's share for that week included \$16,000 in gross, of which \$25,000 in royalties were \$5,000, and share of advertising was \$1,800.

As of March 15, there was nearly \$19,800 in escrow for payment to Larry Hunter, from the Broadway production, to cover the company's share of \$11,800 for the road troupe. This is to cover the appreciation award, which the Hunter family has been asked to accept, for breach of Miss Hunter's contract to stage the show.

## Homolka in London Play

Hollywood, March 15.

Oscar Homolka has planned to London to star in revival of Strindberg's "The Father," at the Majesty's theatre after winding up stint as Paulette Goddard's father in "An American in Paris." He plans to stay in England for film chore after stage stint winds.

# 2 Theatres, Show Business Center Planned For Hipp Site

Plans for the garage building to be erected on the site of the parking lot at Ave. of the Americas, New York, where the old Hippodrome once stood, call for office space for a number of business firms and organizations, plus two legit theatres. "Construction is slated to begin in April, having been delayed nearly a year by the opposition of city officials because of the problem of such a setup under the Hipp site."

George A. Horvath, textile manufacturer and realty operator, who bought the old Hipp site in 1937 for \$300,000, will start with a four-story garage, two stories of warehouse space and a five-story office building. The Horvath Foundation will be suitable for a 20-story structure, but this latter addition will be subject to various prospective tenants and drafting of plans to meet their space requirements.

Various legit producers, including Vinton Freedley and Gilbert Miller, have tentatively agreed to set up offices in the new building, and such organizations as Equity, the Authors League and the American National Theatre Association have also indicated they will move to the new spot. The idea is to combine theatrical firms and organizations in a single location for the sake of convenience and time-saving.

## State Dept., Army Forces Red at Plight of Korean Dancers Shipped Here

The State Dept., U. S. Army and Courtney Co. are in a bit of a little embarrassed about a group of Korean dancers whom the General had sent to the U. S. without any particular plans about bookings or management. State Dept. is known to have appealed to the American National Theatre & Academy for its assistance in the matter.

Seems that Gen. Hodges was so interested in the group of Korean dancers that he somewhat impulsively arranged to have them transported to the U. S. to show off their art here. Group, consisting of five dancers, headed by Taikwon Choo, Kim Sun Young, and called "Dance Korea," came here over a month ago, with no publicity, no bookings and no arrangements made for handling. The American Museum of Natural History heard of them and invited them to open their series, "Song and Dance of Many Lands," last week. But otherwise, they are waiting around in Uncle Sam's star room.

## Guild Raises \$1416 For Metopera; Gifts Unique

Metropolitan Opera Guild has a weekly collected \$1,729 in money with many pledges not paid yet, towards the \$250,000 fund it's seeking to build the new opera house for the next season. With deadline set for April 12, it's assured the money will go with the money.

Donations have been coming in from unusual sources. Two came from penitentiary inmates. A woman, who admitted to being in a hospital psychopathic ward, sent in \$1, calling the Saturday p.m. broadcasts "the best thing in my life." A femme who always wanted to be a singer sent in a week's pay, \$50. She said she was as a super years ago, and got 50c for the stint, sent in check for \$500, returning the money. As he said, he should have paid the Met for the super's privilege.

## RADIOTELEVISUAL MUSICAL

Minneapolis, March 15. Clift Sakry, of KFM, St. Cloud, wrote the book, lyrics and music of a new musical, "Minnesota," saluting the state's Centennial year. Having its first production at the Paramount theatre, St. Cloud, this week with the cast of 100 entirely locally recruited.

Howard Randall, Sakry's wartime buddy, has directed. Harvey W. department store music head at St. Cloud Teachers' college, orchestrated the numbers and is directing the choreography. The show is running three nights and two matinees.

## Sarnoff Loaded

Singer Dorothy Sarnoff, alternating between legit and concert opera, is set for four months of varied appearances. She recently closed on Broadway in "The Collector," which she co-starred with Ima Petina and John Raitt.

Miss Sarnoff's tour in Montreal, March 22, when the concerts and does two guest spots on Canadian web airshows. Her next stop is Los Angeles for Edwin Lester's opera season as star of "Lost Waltz," for three weeks at the Los Angeles, from March 18 to 21, and three in San Francisco. Following this run, Miss Sarnoff will appear in the light opera "New Moon," June 9.

All fresco concert season finds Miss Sarnoff doing several joint concerts with James Melton. A summer date in N. Y. at the Madison Square Garden, with Brian Sullivan and Polyna Stokas in a "concert" version of "Street Scene."

## L.A. Grosses Under Year Ago

Hollywood, March 15. Los Angeles' legit take for the first six months of the 1948-49 season is an estimated \$27,400, according to a recent survey. At year, but the tally is far from discouraging. A total of \$18,000 in the first six months of the year, which is well below the grosses registered annually by the L.A. Civic Light Opera Assn. and down from \$42,000 in 1947-48, but indications are that the full season will fall short of the \$30,000 mark.

There seems to be little chance that the full season figure will approach last year's record of \$70,742, though the last six months' figures are swelling the total. The grosses registered annually by the L.A. Civic Light Opera Assn. and down from \$42,000 in 1947-48, but indications are that the full season will fall short of the \$30,000 mark.

Topping the take was El Capitlan, with its long-run tenor, "Blackboard Jungle," which wound up at the six-month period, but even the hardy perennial was down from \$42,000 in 1947-48, but indications are that the full season will fall short of the \$30,000 mark.

## Philly Orch 400G Tour Stirr British; Local Subsidies Are Sought

London, March 15. Trade interest is as high here as in the U. S. in the forthcoming season, when the Philadelphia Orchestra will tour Britain, with discussion centering on the finances involved. The orchestra, led by conductor Eugene Ormandy, is being promoted by impresario Harold Fielding, with ensemble due to arrive in London May 21 and scheduled to give 28 concerts in 27 days.

Fielding states he is putting up \$400,000 for the tour, all of it his own funds. He figures \$100,000 for boat transportation (Cunard Co.). Orchestral salaries, subsistence allowance, hotel and travel, advertising, etc., account for the additional \$300,000. Figure seems high, but Fielding claims it's the bare minimum.

London concerts are planned for Albert Hall and the Harrington Arms. With a per cent on ticket (at hiked prices) probably around \$16,000, with the Harrington average, the potential gross is \$25,000. On an average, a profit can be seen in the London concert, but in England, the situation is anticipated when orch moves into the provinces.

Fielding is not a night aren't considered likely. It's reported Fielding is asking a number of theatres to give a subsidy, in some places as high as \$10,000.

## Dorfman on Mend

Broadway pressagent Nat Dorfman was reported much improved today, with a slight limp, resulting from lesions. During his absence Mary Ward, his associate, is handling the publicity for "Born Yesterday," at the Henry Miller, N. Y.

## Inside Stuff—Legit

Friends of the late humorist, conducting a fund-raising campaign to erect the Robert Benchley theatre at Phillips Exeter Academy, have a \$100,000 goal. The projected 100-seat, 1000-sq-ft building, for productions, films and concerts. A chairman of the eastern executive committee is Donald Oenslager, while Mike Romanoff heads the Coast Chapter. As of Saturday, the project had raised \$100,000, or about 49 of the approximately 300 individuals on the committee's records as Benchley's personal friends.

"Make Mine Manhattan," which folds Saturday night (19) in Chicago, has repaid 75% of its \$160,000 investment. Revue had earned back the entire production cost last fall, but lost the balance on touring, mostly in New York and its spotty road tour. Show got good notices everywhere, but producer Joseph M. Hyman figures the "Manhattan" tag was a chaser to out-of-town theatregoers.

## Swede Legit Producers

### Ponder U. S. Reluctance On Licenses to Plays

Stockholm, March 8. Sharp interest is being displayed by Swedish legit producers in several current Broadway plays. Among the shows being sought, according to Per Hammarberg, executive director of Teaterföreningen, are "Where's Charley?" "Death of a Salesman," "Kiss Me, Kick Me" and "The Caine Mutiny."

In the event a deal is consummated on "Charley," Hammarberg said, American legit imports of American plays would be started in a full opening. Generally American legit imports have a small audience in Sweden, and "Streetcar Named Desire" has already premed both in Gothenburg and Malmö.

In view of the public's invariably warm reception for U. S. drama, Hammarberg said he was at present in contact with Broadway playwrights and their agents are unwilling to license their works in Sweden. Negotiations for "Streetcar" were long drawn out, he declared, and further asserted that legit producers, who have tried to land the rights to "Harvey" for the past five years, now feel that they have lost interest in that play.

## BRENDA FORBES' L.L.

### HAYLOFT-OTHER NEWS

Chicago, March 15. Brenda Forbes, former Broadway actress now married to a local lawyer, is arranging for all-Equity touring of the north of Chicago. Miss Forbes plans a 10-week season, with six-day program changes and a full cast of 100.

James Neilson has been named stage director, and William J. Neill has been named stage manager. Company will use 22nd Street Quonset hut theatre now used by the Chicago Theatre Company for the winter for ice-burning activities. Actress believes that first season will be a financial success and most of the money can be regained through subscription series. Season starts June 27.

Low Branch, N. J., March 15. Strawhat Theatre is planned for the summer of 1950 at Monmouth County, N. J., near the mile north of here. Spot the theatre is to be built on a hill overlooking the ocean, in a church in Galilee, a hamlet just outside Monmouth Beach. The King has taken an option on the building and land, and is trying to arrange for the building. It's estimated that alterations and renovation will cost about \$15,000, and the theatre will gross \$4,600 a week at a \$2 top. King plans to operate out of \$1,600, with the balance going to the Galilee playhouse.

## Schafer Directs Hilltop

Baltimore, March 15. George L. Schafer, who has directed several of the hit shows of Maurice Evans, including "Macbeth," the "Caine Mutiny" and the touring "Man and Superman," will direct the productions this summer at the Hilltop Theatre in Swanton, N. Y. Schafer will also operate the strawhat.

## Bamberger's 10th Season

New Hope, Pa., March 15. The Bamberger Theatre will open here June 3 for its 10th season, with the management of the town. Bamberger, season of 15 weeks, ending Sept. 17, is planned. As usual, the strawhat will have a guest-star policy.

Eleanor Pinkham, general manager of the Los Angeles and San Francisco Civic Light Opera company, is a patient in California hospital, Hollywood. She has been in treatment for a chronic ailment.

## Legit Bits

Otto Harman temporary company manager of "Where's Charley?" is the sibling for Lee Rose, who is ill.

Retelling of "The Emerald Staircase" to "The Bugiest Thing in Town" has subjected producer Samuel Friedman to endless ribbing. No matter how he phrases it, the play is a failure.

Henry Weinstein, head of dramatics at Pittsburgh's Irene Kaufman Theatre, and his wife, the Curtains, interacial group, appointed assistant director of Richard Adair's "Milk and Honey" at the Playhouse, Cape Cod, Mass., for this summer.

Perry Wood will star in Gertrude Macy's production of "The Happiest Years." Thomas Coleman, who has been in the theatre since 1910, has succeeded Ted Post as director of "The Sun and I," which New Stages will premiere Sunday night in New York.

Alfred Harman has succeeded Ted Post as director of "The Sun and I," which New Stages will premiere Sunday night in New York.

Richard Barr has succeeded Roy Hargrave as director of "The Ivy League" at the New York Theatre.

Alan Schneider, actor-director of the Actors Studio, says today that he will direct at Dartington Hall, Howard S. Cullman has a financial interest in the production of Henry Sherk will present in London and then in New York.

Admiral Jack from coming up with Arthur Treacher in "The Great Escape" will repeat her original role in the Equity Library Theatre, production of "Margaret Sullivan's right to cancel her contract with William L. B. of England, where he is a member of the panel and the address is not far from New York's production of "To Tell the Truth" at the New York Theatre.

William L. B. of England, where he is a member of the panel and the address is not far from New York's production of "To Tell the Truth" at the New York Theatre.

Joseph Stein fame, "Mrs. Gibbons' Boys," into immediate production at the Equity Library Theatre, production of the Glyndebourne Opera Co. of Sussex, England, and managing director of the Edinburgh Festival, says for home today (Wed.) after a week in New York.

Prosser Gifford, who is a member of the Princeton next fall has been cast in the production of "The Necessary \$180,000 financing." Jo Meisner will sail April 25 for an extended tour in Europe.

George Hume, managing director of the Stratford Players, will be in New York to try to book a U. S. tour for the troupe. Chorus Equity will be in New York to try to book a U. S. tour for the troupe.

Script is undergoing final revisions. "Cat and Canary" (road)—United Stage, London. "Alley"—Lester Cutler, London and F. New Stages. "The Traitor"—Jed Harris.

## Total Broadway Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week and the corresponding week of last season:

	This Season	Last Season
Number of show current...	250	300
Total weeks played so far by all shows	235	1,019
Total gross for all current shows last week	\$601,200	\$687,500
Total season's gross so far by all shows	\$22,366,000	\$23,031,000
Number of new productions so far...	53	52

## Chr Ships; 'Manhattan' Weak

\$19,700, Folding; 'Fimian' \$35,200

Chicago, March 15. Fallen attendance was felt last week despite fair weather and concert activity. Lower receipts are being registered in every aspect of entertainment, with two exceptions. "Manhattan" and "Fimian" are still strong in sixth week.

"Make Mine Manhattan," which opened Monday (7), closes Sat. (19) and will continue to play in Pittsburgh and here. "Fimian" shuttered Sat. (12) after a two-week stay at Studebaker. "Fimian's" run will still be strong in sixth week.

**Estimates for Last Week**  
"Best Song," Blackstone (1st week) (1:35); \$4.40-\$5.80. First week in the red, despite \$24,000 in advance. Weekend's total: \$15,000. Needs \$21,000 to break even. Did \$15,000.

"Drunkard," Studebaker (2d week) (1:24); \$3.10. Closed Sat. (13) after slight drop in last week, \$5,400.

"Fimian's Rainbow," Shubert (6th week) (2:10); \$5.40. Profitable even with less play than last week, \$31,700.

"Make Mine Manhattan," Great Northern (1st week) (1:50); \$4.94. Finaling Sat. (19). Total: \$17,000.

"Wister Roberts," Erlanger (26th week) (2:35); \$4.33. Going strong although affected by legit full-here. Fine \$26,400.

## 'Streetcar' \$24,000

In First Detroit Week

Detroit, March 15. Theatre Guild subscription held "A Streetcar Named Desire" to \$24,000 in its first week. Three-week run at the Cass. Top price \$25.00.

"Harvey" reaped a good \$28,000 in the first week of a fortnight's run. Shubert-Lafayette's top price was \$3.80. Cost \$21,000 the previous week to close its Chicago stand.

## Tyv Green Fades

To \$6,500, Toronto

On tour here, "Tyv Green" is bound to a mere \$6,500, after Royal Alexandra's \$25,000, at \$3.80 top.

Edward Barr is in as replacement director, with company playing two weeks in Boston prior to Broadway opening.

## 'Shoes' 40C, Cincy

Cincinnati, March 15.

"High Button Shoes" took \$40,000 last week over eight performances in the 2,500-seat theatre to set season's best high here. Top was \$4.31.

Local roadhouse is Frank Fay in "Harvey" next week at the Cox theatre at \$3.69 top.

## Yurka in Topeka

Topeka, March 15.

Blanche Yurka will make a guest appearance the week of April 26 in a performance at the Civic Theatre production of "I Remember Mama."

While here, the actress will play engagements in several nearby towns as a program of scenes from great plays.

Bowling Green Group Tour

Bowling Green State, O., March 15.

The Bowling Green State University theatre has just completed its first tour of schools in the surrounding area. Shows are Maxwell Anderson's "John of London" and "The Sign of the Cross." Similar tours are planned as an annual project.

'Staircase' 11G, Hub;  
'Inside U.S.A.' \$38,700,  
'Okla!' \$25,800

Boston, March 15. "Inside U.S.A." continued on third week in town, to wit, Shubert, with "Okla!" sock at the Colonial and Emerald Stage. "Staircase" is playing at Plymouth. No openers in town last week, but fairly good "Tyv Green" at the Plymouth and "South Pacific" at the Shubert.

"The Emerald Staircase" (2nd week) (1:50); \$3.40. Shubert (3d week) (1:50); \$3.40. Upped Fri. and Sat. prices kept the show in the record-breaking class on Monday and final, taking a smash \$38,700, capacity. Good have stayed till summer. "South Pacific" here last week.

"Okla!" Colonial (2d week) (1:50); \$4.80. Nice \$25,800, when considering this is outfit's fifth visit here.

"The Emerald Staircase" (2nd week) (1:50); \$3.40. Word of mouth on comedy aspect kept the show fairly good. It gave it a fair \$11,000 on second and final. "Tyv Green" here now.

'Story' Wow 12G  
In Four, Philly

Philadelphia, March 15. Currently Philly has another legit smash hit—seventh of the week, and local leg is remaining sturdy and encouraging, but the future of the picture is anything but that.

The new smash is "Detective Story," Sidney Kingsley melodrama, which opened last week on its opening at the Locust last Thursday (10) and promises to hit the charts. It's been running since this week. Show is here for a single day stand.

"Detective Story" opened Monday (10) at the Walnut. Also for a single scene, beginning last night was "Medea" starring Judith Anderson, return engagement. "Inside U.S.A." another return, began a two weeks' run at the Shubert.

**Estimates for Last Week**  
"Detective Story" Locust (1st wk) (1:50); \$3.90. Opened to rave notices and is rapidly building to capacity. Over \$12,000 in first four performances plus \$2,000 for paid preview.  
"Harvey" Walnut (2d wk) (1:34); \$3.80. Fifth James Dunn replacing the ailing Joe E. Brown, return engagement, not satisfactory \$13,000 in first session.

## Anderson-Medea

Smash \$24,000, Pitt

Pittsburgh, March 15. Judith Anderson in "Medea" was a solid smash at the Nixon last week. It's better than \$24,000 at \$3 top. Show played here under Theatre Guild-ATS subscription auspices, which insured a fast start, picked up plenty of windfall from its own after rave notices came out.

Nixon is dark this week.

## 'Okla.' Nearly \$37,000

In Southern Split Wk.

Atlanta, March 15. Original company of "Okla!" played up last week \$27,000 in first week in eight performances at Atlanta's Montgomery, Ala., and the Tower here.

Musical is splitting this week between Albany (Ga.), Macon and Savannah.

## Longhair Shorts

Max Goberman will again conduct for Ballet Theatre, Edward Cato, ballet master of Met Opera Co. will appear as a dancer.

Balaniche is lecturing at Carl Fischer Hall, April 4.

Flicker Ball.

Flicker Jubilee Singers and the Country Club's Boyer's performance will assist Tom Scott at his Town Hall, N.Y., concert March 24.

Paula Godwin, who joined the Theatre for the spring season... David Hockney, who did the James Davidson concert bureau.

B'way Spotty; Army \$7,800 for 6,  
Mice \$16,700 in First Four Weeks,  
'Knife' Sharp \$24,800, 'Charley' 36 1/2G

Broadway attendance was uneven last week following the first two weeks' slump. Receipts still felt the negative effects of Lent, but the week's receipts were \$24,800. Monday and Tuesday nights (7-8) were the best, reported for the second half of the week. Many shows and ticket broken except grosses to be made through the second period. Passing of income tax deadline this week may help.

There are no openings this week. Next week brings "The Sun and 11," "Biggest Thief in Town" and "Detective Story." Two more premieres are scheduled for the following week, but only three others are listed for the balance of the season.

**Estimates for Last Week**  
"Keys" C (Comedy, D Drama), CD (Mystery-Drama) R (Revue), M (Mystery-Drama) O (Opera)  
"All for the Bell" Helling (7th wk) (1:54); \$4.80. Got a flicker in interest with the announcement that new material had been added and the show was restaged.

operating deeply in the red; undergirded last week \$7,800.

"The Sun and 11" Winter Garden (9th wk) (R-1:42); \$4.80. Has been hitting an uneven pace; \$22,500.

"Annie of 1490 Days" Winter Garden (14th wk) (D-1:37); \$4.80. Also recovered, approaching \$30,000.

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'So. Pacific' Smash  
\$36,500 in N. H.

New Haven, March 15. Premiere of "South Pacific" Mary Martin-Judy Garland (1st wk) (1:54); \$4.80. New face looks like a star. Telling Douglas as a b.o. draw; first week took \$16,700.

"Where's Charley?" St. James (22d wk) (M-1:50); \$6. One of the season's established classics is running strong at a break pace; \$36,500.

"Six this week, they break in 'Magnificent Obsession' (Lands) due March 24-26; following 'Where's Charley?' (21-22).

"What a Guy" (21-22).

'HELL!' TO REPEAT IN  
FRISCO AFTER SOCK BIZ

San Francisco, March 15. Oleson-Jolly "Hellzapoppin'" will return to the Bay City March 25 although it grabbed a fine \$75,000 in two frames only two weeks ago. First stand week's \$100,000 in this 1,500-seater.

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"Six this week, they break in 'Magnificent Obsession' (Lands) due March 24-26; following 'Where's Charley?' (21-22).

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## Broadway

Margaret Phelan back after trip to Havana and Atlanta.

Stephen Levitz, production head of the New Music Company, celebrating his 30th anniversary on film.

Signs of the times: N.Y. Athletic Club soliciting "company outposts" for "The Players" before summer pool.

Latin Quarter boniface Lou Walters taking his family to Europe June 10 for an extended vacation.

Paranormalist's newswire editor A. J. Richmond to chairman newswire committee on the Bond Drive May 15.

Clubrooms of new Variety Club to be located on 10th Avenue, with an outdoor roof garden adjacent.

Miguel Contreras Torres, Mexican producer-director, and his actress-wife Medea de Novara in town for a short stay.

Marianne Lincoln, British stage and film player, and comedian Nat Jackley from London Monday (14) on the Queen Mary.

Aileen Brenon, former Selznick actress, and Organizational back with the outfit to handle mass campaign on "Fallen Idol."

Eddie Cantor, Jimmy Durante, Rudy Vallee, and Jimmy Fidler sponsoring National Cancer Foundation fund-raising appeal.

Equitable Life Assurance looking for George Le Solr, last known to have been in London and author. If alive he'd be over 80.

Jack Elgen, WINS disc jockey, columnist, and radio star of Enquirer. He's already doing a weekly stint for the Florida Sun.

Walter H. Mott, 20th Century-veepee and eastern studio rep, back at home office after several American production hassles for "The Legion."

"The Legion" celebrated its 30th anniversary with presence of starlet go-to watch to headwater Rudolph Valentino, with restaurant since its inception.

Ruth and Leopold Friedman (Lepke) to Europe end-April on business and pleasure, their first absence from production hassles for "The Legion."

Dimitri Shostakovich, Russian composer, scheduled to appear at the National Council on the Arts, Sciences & Professions dinner at the Waldorf March 23.

Josephine and Anna Sosenko, her manager, exhibiting their collection of canvases at Associated American Artists Gallery for two weeks starting April 8.

Monroe Greenhalgh Co., ad agency specializing in films, to be based in San Francisco, Canada's first manufacturer to produce films in a new national campaign.

George Glass, partner with Stanley Krauer in Screen Plays Corp., arrived for a short stay on release of "Champion" and "Home of the Brave" Kramer's new films.

Roles played by press, radio and flickers in sliding traffic accident blamed to be discussed by the Stater, April 1, at meeting sponsored by Greater N. Y. Safety Council.

The Pennsylvania Railroad's new Broadway Ltd., the all-room streamlined luxury train, the Chicago-New York service, was previewed yesterday (Tues.) for the first time.

Ende Las Levy, who arranges auditions for Ted Mack's "Original Amateur Hour" and who is being replaced by George R. Peger, Sheela of Nat King Cole, RKO eastern sales manager.

Jose Ferrer awarded National Academy of Arts and Letters medal for good diction and speech on the American stage. Formal presentation will be made by Deems Taylor May 27.

Greta Keller is in Vienna, entertaining in films, and will be broadcasting over both the American and Russian-controlled radio.

Charles Kellner, who is being replaced by George R. Peger, Sheela of Nat King Cole, RKO eastern sales manager.

Monty Banks and Grace Fields said for Britain April 2 after the communique completes a short Canadian tour. She closes her Philadelphia stint today and will succeed Thursday by Hildegarde.

Dr. Carlos Davila, former president of Chile and author of recent book, "We of the Americas," will be in town for the first time.

Hotel Taft meeting of the Motion Picture Chapter, American Veterans Council, will be held at the hotel.

Jack Benny and Kate Smith guests of honor at N. Y. Heart Association's annual fund-raiser at the Copacabana April 1. Ed Sullivan is chairingman affair. It will be shown on tables running from \$500 to \$5,000.

Daphne Heiman, wife of Geoffrey Heiman, New York editor, is on a one-night-stand tour of

Minnesota, North Dakota and Wisconsin, via her station-wagon, with her harp. Patricia Connors, lyric soprano, is guest artist.

Jewish Theatrical Guild, holding memorial services in its chapel for the late Alexander Carr, creator of Potash & Perlmutter characters.

## Dublin

Comedian Lou Purcell back to Theatre Royal for vintage season.

Rank and file E. R. Marshall, 30 on two-day visit to local interests. Hilton Edwards out.

Richard L. Lary, "Reginald" Jarman flew in from London to take a vacation.

Eamon Gallagher signed to conduct at Dublin's Irish holiday camp this year. He's former batonier of Radio Eireann orch.

Abbey playwright T. C. Murray and head of N. Y. Theatre Guild, for of Literature from National Univ. of Ireland; he's prexy of Irish Literary Theatre.

Michael Fitzpatrick, reelected prexy of Irish Ballroom Proprietors' Association, has announced that terpy owners will open talks with Performing Rights Society on fees currently being claimed by society from terperies.

## Miami Beach

By Larry Solloway  
Walter Winchell and Paul Schefel head N. Y. City.

William Bendix and his wife at the Roney Place for vacation.

Joe E. Lewis will return to the Beachcomber March 13 with Gracie Barrie.

Barton Brothers and Adelaide Newkyns and their wife at the Roney Place for vacation.

Barry Gray leaves his mikeside for New York City on a daily rest this week. He's signed for another year starting in May.

Beachcomber's Ned Seidler and Tony Martin signed next fall. Ben Oakland already working on the music.

## San Francisco

By Ted Fried  
Jan Peerce at Opera House.

Charles Trent inked for Palace March 15.

Victor Lombardo orch at Mark Hopkins Peacock Court.

Philip G. Cappel, NBC western manager, to be in for KGO-TV tests.

Arthur Hull Hayes moves in as vicepres in charge of CBS office for the first time.

"Abe Burrows and Peggy Lee in for Crosby waxing; ditto Phil Harris."

## British quota

Continued from page 1  
Producers plumped for continuance of the 45%, while exhibitors have been demanding at least 25%.

Because of the closeness of the tally, details of the balloting are not yet out.

Costly 'If' Money  
Somerset Maugham, who was in New York recently, disapproved the demand for a 25%.

Rank dropped about \$500,000 in deciding to dump the plan. Planned for 1949.

Maugham's book, "Then and Now," Author received \$200,000. Rank dropped about \$500,000.

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## Rome

By Helen McGill Tubbs  
And Curtis visited Capri this week.

Gregory Ratoff expected in Rome for a vacation.

M-G's Ben Goetz left from London for a vacation.

Edna Hahn, German picture actress, is living in Capri.

Countess Dorothy DiFrancia back after a few weeks in Paris visiting her brother.

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## Hollywood

Ben Wurtzel laid up with virus flu.

David Lowie to Honolulu for a few weeks.

Walter Catlett back in town after three weeks in Honolulu.

30th anniversary of his Hollywood debut.

Buddy Clark hospitalized in San Francisco for a few weeks.

Sid Grauman will be guest of George's dinner March 28.

Jack Carson invited to the White House Press Photographs party March 28.

Benedict Bogovac to Palm Springs to bake out eastern flu.

Robert Douglas joined the La Strada singing group for series of strawhattos.

Moe A. Silver, operating head of Warner Bros. in western Pennsylvania, in town.

Tin Holt brought a new ranch home in San Diego County and will commute for pictures.

Edwin Sullivan in from N. Y. to headline the Cotton Club new show, opening March 28.

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## Washington

By Florence S. Lowe  
Bart Shusterman's "Harriet" due in nearby Arlington farms March 24.

Edward Plohn, Marcus Heiman rep, back at his desk after a Southern tour.

Outdoor season debated by opening of Sidney Lutz's drive-in at Capitol Hill.

Carroll, Loew topper in this area, off to Florida Keys for a vacation.

Eugene S. Thomas, general manager of station WJLA, will speak to Hotel Sales Management group here on television and radio.

Horton Foote, co-director of Producers, Inc., local theater and art group, and scripter for Broadway and Hollywood, named to chair of American Film Institute Conference at Kansas City University beginning June 2.

## Detroit

Beatrice Kay introduced new policy this week at the Elmwood, Windsor, Ont.

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## Chicago

Cast from "Filmin' Rainbow" entertained vets at Chicago State Univ.

Ralph Gurzo, owner of Singers Union, N. Y., on talent quest for his bistro.

Sam Horowitz, formerly with Warner Bros., to Chicago for a few weeks.

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## Portland, Ore.

Zavanti and Pegueta inked into new show at the Club.

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## Vienna

By Emil W. Masses  
Oscar von Schwanenherg's 79th birthday in Bad Gastein.

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## Dallas

Gene Autry here for confabs with business associates.

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## Philadelphia

By Jerry Gaghan  
Robert Alda pulled a verbera out of place during the horseshy in the Jack Carson variety show.

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# Opening March 17

## SHAMROCK

**GLENN MCCARTHY**



**THE SHAMROCK**  
MAIN AT BELLAIRE • HOUSTON 5, TEXAS

WILLIAM BURNHAM, JR.  
HUSBAND AND ENTERTAINMENT DIRECTOR

NEW YORK OFFICE  
WILMORE HOTEL  
TELEPHONE HUNTER HILL 9-8888

Mr. Glenn McCarthy  
The Shamrock  
Main at Bellaire  
Houston 5, Texas

March 15, 1949

Dear Glenn:

Now that I am a member of your staff, many other people, I thought of the fabled magnificence of The Shamrock as just another tall tale out of Texas! Since then I have seen it, and I now want to pay tribute to your modesty. The Shamrock will command the admiration of the world.

Good luck at the opening, and thank you for the honor of serving as your Entertainment Director.

Most Sincerely,

WILLIAM A. BURNHAM, JR.

11111 BELLAIR AVENUE • "SHAMROCK" HOUSTON 5, TEXAS

*Opening Program*  
DOROTHY SHAY  
RUSS MORGAN  
NAT BRANDYWYNNE  
MISCHA RAGINSKY  
BEN YOST Royal Guards  
GORDON CURRIE







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VOL. 174 No. 2

NEW YORK, WEDNESDAY, MARCH 23, 1949

PRICE 25 CENTS

# PICTURES FOR U.S. PICTURE

## B'way's Current 25 Shows' Small Payoff With Weekly 75/80G Net

The 25 current shows on Broadway are netting an estimated \$75,000-\$80,000 a week. That includes 20 shows getting an operating profit, three about breaking even and two turning at a loss.

Not figuring on the two losing shows, the weekly net for the 20 productions in the black amounts to an estimated \$95,000-\$100,000. The two productions in the red involve a combined loss of around \$20,000 a week. Of the 20 profitable offerings, 16 are this season's productions, while the other four are holdovers.

Of the 16 current season entries getting an operating profit, 14 are figured likely to regain their original investments, with only eight of that number rated profitable to make substantial money. Seven of the current shows are expected to wind up in the red. All the holdovers are major money-makers.

The estimated weekly net of \$95,000-\$100,000 from those playing in the black is a relatively small payoff for as highly speculative a business as legit. For the coin lost in the 34 failures so far (including one that folded out of town) totals over \$3,000,000. Moreover, the latter sum does not include an estimated probable loss of around \$1,000,000 for the shows still running that won't get back their investments.

Whole situation points to the inflated production and operating costs, particularly the latter. In the case of operating costs, the chief items are theatre rental, star salaries (and percentages of the gross), author royalties, advertising and musician and stagehand pay.

## 'Howdy Doody' Now a Big Biz

"Howdy Doody," the cowboy puppet of Bob Smith's NBC-TV kiddie show, may become the Mickey Mouse of the TV era as a result of Martin Stone's extensive licensing operations.

Manufacturers of children's apparel and novelties, who feel that "Howdy Doody" is the hottest thing in the moppet market since Mickey Mouse, are flocking to the show. The video puppet, Reason is the strong holdover and play youngsters, the manufacturers feel, is the fact that "Howdy Doody" is a cowboy kid who plays the current western vogue.

Licenses already signed over makers of dolls, handkerchiefs, sweaters, belts, ties, suspenders, sport shirts, snowsuits, hats, jeans, hand puppets, mechanical toys and play suits. The Efanabee Doll Co., introduced the Howdy Doody doll last November, said \$200,000's worth by Christmas. In New York, Macy's maintains a permanent display.

## Mom Joins Dorseys In Impromptu Session

Tommy and Jimmy Dorsey usually clown around with each other's bands when either can get away from the other is playing. That happened Monday (21) evening at J. D.'s opening at the Statler hotel, N. Y.

Jimmy and his horn sat in with Jimmy's band and during the course of the Dixieland tune they were looking up, an elderly lady pushed her way through the mob, climbed the stand and began cooing. Both Dorseys almost collapsed. It was their mother, Mrs. Thomas Dorsey. It took the full room by storm. Everyone stood up to watch the family session.

## \$1,000,000 Suits Vs. Zenith As Gangup Grows

Recent ads by Zenith Television, selling prospective set buyers that its product will never be obsolete by technical changes has resulted in nationwide action by set and parts manufacturers, Radio Manufacturers Assn., and the newly formed Television Manufacturers Assn., which had its initial meeting in New York Monday (22).

One of the most important actions taken so far is the filing of \$1,000,000 libel actions against Zenith by the Slightmaster Corp., suing for \$500,000, and the Empire Nat. Co., seeking the same amount. The N. Y. supreme court. Firms charge that their product as well as those of other set manufacturers were libeled by Zenith's ads. Suit alleges that Zenith concealed information from the public in its ads and misinformed public (Continued on page 33)

## Mary Garden to Do U. S. Lecture Tour

Mary Garden has been set for a U. S. lecture tour in the fall under auspices of the National Arts Foundation. The onetime opera diva, who was last here before the war as a talent scout for Metro, has been living in retirement in Aberdeen, Scotland. She's coming to U. S. end of September for a series of 25 lectures over a three-month period, and may stay longer. Project was set up by Carlton Smith, Foundation director, on recent trip abroad. Now in her seventies, the singer will open her tour Oct. 5 at Town Hall, Detroit, for the Fisher Theatre series.

## Art Belongs to Daddy

Washington, March 22. Margaret Truman was in New York last week, taking pictures to be used with the publicity released for her concert tour in the fall. Singer had to be made up specially for the photos. When Miss Truman saw the touched-up stills, she let out a gasp.

"Daddy won't like this," she said.

## SEE B PICTURES KAYOED BY VIDEO

Downfall of the B picture, on the skirts for several years because of patron-shopping, will be finally accomplished by the full-scale entry of television competition supplied by tele sets. Only the A's, with their hold on the public still unshaken—would be able to meet tele's competition.

Several sources now maintain that the A's will benefit from tele because their high-quality production values make them peculiarly suitable for translating via video. "Discriminating choice of a few sequences from a good, finely-made film should sell the feature to video lookers better than any other form of advertising," one exec stated. "Certainly, there is no more effective way of getting a film across than showing some of the top scenes."

As for the B's, curtains for this genre of pic was predicted last (Continued on page 35)

## WOR, N.Y., Sets Menjous For Daytime Airing, To Total 3 'Mr. & Mrs.' Teams

Hollywood, March 22. Verree Teasdale and Adolph Menjou have been signed by Frederic M. Ziv and WOR, N. Y. Unusual arrangement saw the Mutual station help the package producer develop a show, and may stay longer. Project was set up by Carlton Smith, Foundation director, on recent trip abroad. Now in her seventies, the singer will open her tour Oct. 5 at Town Hall, Detroit, for the Fisher Theatre series.

Station has also picked Les Tremayne and his wife, Alice Reinhart, who will start a half-hour weekly Saturday stanza show. "Bonnie and Dick Kollins" heard seven mornings a week. "Worms" have three. "Mr. and Mrs. Stamps" will have one. "Mr. and Mrs. Frank Farrell" and Monica Lewis.

## Domestic, Foreign Takes Become More Stabilized

## Big Production Resurgence Finds Jobs on the Increase in Hollywood After Down Trend

By HERB GOLDEN

Hollywood's current production upbeat, the leveling off of theatre grosses, the stabilization of the foreign market and the general success of cost-cutting efforts are wiping that hysterical look from the face of the U. S. picture industry. Important change that has come over filmlets in the past couple months, however, is only partly translatable in statistics. More significant is that the perennial optimism of show business—the stuff on which it lives and breathes—is again beginning to glimmer through. In brief, the feeling is that the panic's over. The industry, like a groggy Joe Louis victim, is lifting itself off the canvas and slowly finding its feet again. The economic mauling which started almost two years ago has now been "readjusted," Hollywood is going to work once more on a new basis—re-geared to what must be accepted as normal economic conditions rather than to war and post-war boom days.

Without doing a Polyanna, it takes little more than a glance around—whether it be in Hollywood, New York or Chicago—to see that the fear and trembling has subsided. Most obvious result to the thousands of execs and workers who make up the industry is a general sense of relief. "The industry is going to work once more on a new basis—re-geared to what must be accepted as normal economic conditions rather than to war and post-war boom days."

## Olivier, Wyman, 'Belinda' Pace Oscar Ballotting

By ARTHUR UNGAR

Hollywood, March 22. DAILY VARIETY conducted its second Academy Awards poll this year, canvassing about 40% of the organization's membership of 2,050, and so far getting returns of about half that number as to the way they voted on the candidates for Oscars in the 21st annual awards. Awarding takes place Thursday (24). Top actor of the year appears to be no contest, with seemingly all the ballot-casters selecting Laurence Olivier, for his performance in "Hamlet," as the male screen topper for 1948. The poll discloses that Olivier is selected by 266, with his nearest competitor, Leo Ayres, for "Johnny Belinda," scoring a total of 46 votes. Montgomery Clift for his performance in "The Search," runs third; Clifton Webb is fourth for "Sitting Pretty," and Doree M. Bailey tags way behind for "When My Baby Smiles at Me."

Best actress of the year is a much closer race, being almost neck and neck between Jane Wyman for "The Heiress" and Bette Davis for "All About Eve" (Continued on page 35)

## Lancaster Back to Circus, But This, Time at 11G

Hollywood, March 22. Burt Lancaster, Hollywood filmster, will join the Cole Bros. Circus April 14, Lancaster, who broke (out) his business in a circus theatrical act, will get \$11,000 weekly for the stint, one of the highest sums ever paid a circus performer. After the circus stint, he'll check into Warners to begin a seven-year contract. Lancaster will do his original acro act with Mick Cravat, who toured with the film star on his recent round of vaudeville. "Circus" will provide him with a private car. (Continued on page 35)

## TV Crowding Ad Agencies

The advertising agencies find themselves out on a TV limb. Right now they're up to their collective antennas in sponsorship deals which find them understaffed, with an insufficiency of know-how to project their clients' wares in the new showmanship. And it's all adding up to a big, red deficit in the ledger columns. The agencies, in effect, are taking a beating, coin-wise, and they don't like it. The fact that the agencies will divorce themselves from actual production is already evident. The mad dashes are mounting daily, as more and more bankrollers embrace television. For the first time they're not themselves in show business in a big way, and quite apart from the fact that they're not paying for them financially, they're not prepared to cope with it. Handling radio production was the much simpler matter for the agencies, per-



# RELEASE

## Small, Chas. Skouras in A Buyout Maneuvers as Multiple Deals Perk

Names of Edward Small and Charles Skouras were suddenly thrust into the United States picture this week as activity hit a fast pace on both counts in negotiations for sale of the company. Small popped into the scene over the weekend with a purchase offer for Arthur W. Kelly, who represents Charles Chaplin, surmounting to the Coast on a late plane Sunday night.

Small, it was learned on the Coast, heads up a syndicate which is prepared to pay cash to Chaplin and his partner, Mary Pickford, for the company. However, they feel that the asking price of \$5,400,000 is too high. They stand ready, nevertheless, to lay their coin on the line if the figure is reduced and Kelly's mission is to talk to Chaplin and Miss Pickford to Chaplin and Miss Pickford.

Meanwhile, sources in New York reveal that Charles Skouras, who now heads 20th-Fox's National Theatrical circuit, is tied in with SI Fabian and Ted Gamble in their efforts to buy the company. Their negotiations, however, appear to be at an impasse at this time.

Small deals with Small and James and George Nasser.

Appeared to have the hottest chance to buy the company, Kelly's hurried trip to the Coast on a matter of fact, left Nasser's rep, Sam Wiesenthal, in New York with no time to talk to him. He came in last week to huddle with Kelly. Nassers are said to have advanced bank credit of about \$3,500,000 to handle the deal.

While the Small syndicate is unable to give the Kelly-Nasser offer is highly attractive to Chaplin.

(Continued on page 18)

## Wall St. Bears See No Fast Killing in Par-KKO Speculation on Splitup

While Paramount's common stock is at a record point on the New York stock exchange following announcement of the company's immediate splitup, Wall Street here shows little possibility of a fast killing on the basis of the anti-trust verdict. Indicators of the lack of interest by the bears, short holdings in Par's common dropped to a low of 1,520 shares during the 30-day period which ended March 15. On Feb. 15, prior to the splitup announcement, short interests came to 6,285 shares.

Short holdings in Universal stock declined during the same period. It dropped to 6,960 shares from 7,730 held on Feb. 15. Slight gains in Metro short interests were scored. Holdings climbed to 5,075 shares from a previous 4,257 total.

RKO common shows strength on the big board, little short trading has been evidenced. The stock's price, however, has seen RKO's division into two companies, short holdings have never hit 5,000 shares.

## SEGEL FOR BROWN AS PAR. PUBLICITY CHIEF

Hollywood, March 22.

Norman Segel has been named Paramount's publicity studio director, succeeding George Brown, who resigned this week. Segel steps up from his post as executive assistant to Brown. He joined Paramount in June, 1945, coming from the Cleveland Press, where he was film critic. For the past three years, Segel also served as Hollywood coordinator for the royal command film presents in London.

Brown's ticket with Par had 18 months more to run. He had asked the lot, Company has agreed to pay him off on the balance of his contract within a three-year period.

Before coming to Paramount in 1940, Brown served with Columbia as publicity chief both on the Coast and in N.Y.

## Check the Moppets

Century circuit, 37-theatre chain in the N. Y. metropolitan area, is warning its patrons not to bring the babies to see 20th-Fox's "The Snake Pit." Having booked the film in 25 of its houses, Century has posted 30,040 placards in the lobbies of all these theatres advising against moppet attendance.

Placards read in full: "The Snake Pit" is an adult picture and will become one of the most talked about films in motion picture history. However, we do not recommend it for children." Film, of course, treats with a insane asylum.

## Exhibit Showdown On Theatre In Big N.Y. Meet

A confab of leading exhibitors from various parts of the country will be called in New York within the next few weeks to see how the matter of spark the entry of theatre interests into large-screen television. The meeting will be called by Walter Reade, Jr., co-chairman of the Theatre Owners of America's committee on television. Robert M. Seltzer, TOA director associated with circuit operator Ted Gamble, and Charles E. Corne and Sullivan have been invited to the meet will be asked for a final decision on whether a theatre and early more should be made to organize a theatre-supervised television company.

That project was initially approved by the TOA board of directors some 12 months ago. Since then, promoters of the plan have been unable to line up influential exhibitors in a coordinated organization.

Reade, Corne and Sullivan have been invited to the meet will be asked for a final decision on whether a theatre and early more should be made to organize a theatre-supervised television company.

## Bernstein to Quebec For WB Pic Locales

Sidney Bernstein, partner with Alfred Hitchcock in Transatlantic productions, heads from New York to Quebec over the weekend to scout locations for the indie unit's next film, "I Confess." Pic will be made for Warner Bros. under a new one-film deal just closed. Bernstein arrived in N. Y. yesterday following linking of the pact and confabs with Hitchcock on the Coast.

"Confess" will be shot in Canada next winter, Bernstein said. Transatlantic has already completed location scouting in the U.S. with Ingrid Bergman-Johnson O'Brien star, for Warners. Latter film is to be released this fall.

Bernstein will return to N. Y. after glimpsing Quebec locales and making for England at the end of next week.

## R. J. Rubin to Make Hdgrts. in New York

Robert J. Rubin, counsel for the Society of Independent Motion Picture Producers, will make his permanent headquarters in New York. He will be based in New York. Rubin formerly was located on the Coast, but the "Picture" group has been switched to Manhattan. It was decided last week that the counsel should be located to advise Regis Ellis Arml.

Rubin, who has spent much of his time in New York recently, was asked the lot, Company has agreed to pay him off on the balance of his contract within a three-year period.

Before coming to Paramount in 1940, Brown served with Columbia as publicity chief both on the Coast and in N.Y.

The film industry's gross revenue in 1948 fell to the lowest \$66,000,000 from the year previous, but were strong enough to mark '48 as the third highest semester in motion picture history. The total for the 12 months came to \$89,000,000 for the seven majors (all those except United Artists), a survey by Variety of financial reports made to the Securities & Exchange Commission indicates. All companies have now reported their estimated grosses for the year.

Tremendous boxoffice pull still exercised by films on the American public is demonstrated by the fact that overall revenues slipped by only 7% during the year. That phenomenon is made all the more apparent because 1947, when the companies piled up a total gross of \$94,705,000, was the second highest in the industry's history, trailing only peak 1946.

While the figures run only to fiscal '48, a number of companies have filed returns for early quarters of 1949. These preliminary reports indicate that the majors are holding close to 1948 figures, and that the decline of the industry in 1948 was not as severe as it appeared. Universal's \$14,621,510 for the 13 weeks ended Jan. 29, as filed with the SEC, is the best of the year. The decline over the previous semester.

Topping gross of the majors was Paramount's "The Sign of the Cross," which earned \$13,818,446 against \$13,948,000 in 1947. The picture was the only major to register a gain in the gross for the year.

Holding the second spot as the top picture was "The Sign of the Cross." (Continued on page 9)

## Johnston Hosts Mayer At Wash. Luncheon

Washington, March 22.

Louis B. Mayer, in for a couple of days of eighteenth with Mrs. Mayer, was fêted at lunch yesterday by the film industry in the city.

The luncheon, at Motion Picture Country Club, was given by Ed Johnston, Asst. of America headquarters, included General Dwight Eisenhower, Sir Oliver Franks, the British Ambassador, Henri Bonnet, French Ambassador, Alberto Tarchiani, Italian Ambassador, General Bedell Smith, U. S. Ambassador to Russia, and Paul G. Hoffman, head of RCA.

The Mayers received here from Miami Sunday night and expect to remain until tomorrow. From here they will go to New York, then back to the Coast.

## National Boxoffice Survey

### Spring Weather Hits Trade—"Mother," "Honeymoon," "Door," "Smith," "Ships," "St. Louis" Big

With few new pictures being launched, big generally in key cities covered by Variety remains the picture of the week. "Mother," "Honeymoon," "Door," "Smith," "Ships," "St. Louis" (WB) is not far behind in second groove, and currently picture is not anxious to unveil a national product during Lent or while the general business picture is depressed.

Best entry is "Mother Is Freshman" (20th), which moved up from 20th place in fifth slot to fourth place. "Honeymoon" (U) is not far behind in second groove, and currently picture is not anxious to unveil a national product during Lent or while the general business picture is depressed.

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## Britain Shaves Quota by Scant 5%; Still Bucking for More Home Prod.

London, March 22.

Harold Wilson, head of the British Board of Trade, has ordered the film industry today (Tues.) by ignoring the recommendation of the British Film Council and setting a 40% quota, beginning in October. By submitting the Parliamentary order before the House of Commons last night, Wilson served notice that the British government will continue to battle for a still sufficient native film production program. His action comes in the face of a strong plea by exhibitors to cut to 33 1/3% and considerable backwatering by other film elements on their support of a high quota.

The government-supported bill would reduce film quota by only 5% since the present rate is 45%. It also continues unchanged a supplanting picture quota, limited at 25%. The step is a bitter blow to the Cinematograph Exhibitors' Association, which has been pushing for a reduction after winning a close 11-10 vote last week from the British Film Council and setting a 40% quota.

Rebuke to the CEA is even stronger since a last-minute offer was well up in the air to combine (Continued on page 4)

## Kingsberg Group Forming to Bid For RKO Circuit

Malcolm Kingsberg, RKO's theatre chief, is getting together a syndicate to bid for control of the RKO theatre company. Just from the Coast after a reported visit, Kingsberg reportedly is seeking financial interests outside the industry to place a cash offer with Howard Hughes, RKO's dominant stockholder, for the production of "The Sign of the Cross." (Continued on page 18)

## Novins as Sec of New Par Prod.-Distrib Co.

With Paramount getting set for its division into two separate companies, J. L. Novins, a new executive lines of the production-distribution unit is rapidly taking shape.

Louis Novins, assistant to prez Barney Balaban, is reported set to take over the post of secretary in the new unit. Novins would succeed Robert O'Brien, who is now in charge of the parent company, who is now in charge of the parent company, who is now in charge of the parent company.

## Miracle in Hollywood; Kramer's 'Home of Brave' Almost Done in Secret

With Hollywood's reputation for buzz-buzz making such a project secret, the film "Home of Brave" in complete secrecy is one of the most famous films to come out of the celluloid capitol. By the time he had been reported to have been in three days—that would have been Feb. 28—the film was well up in the air to combine (Continued on page 3)

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DAILY VARIETY  
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# Prospective Split of 20th's Prod. & Theatres Revives ABC and TV Talk

Prospective splitup of 20th-Fox into production and distribution, a theatre company, in line with the consent decree now in the works may revivify negotiations for 20th to buy out the ABC network, according to company officials. Since purchase of course, must still await a final decision by the Federal Communications Commission on whether the film companies can own radio or television stations, on March 20th question of ABC-TV split for a definite answer.

Twentieth is still vastly interested in establishing a video network, it is pointed out. Unlike Paramount, whose TV operations were divided between the two companies formed by the recent splitup, it's expected that the five pending applications for television stations will go entirely to the theatre branch. That assumption is based on the fact that, in prosecuting its applications before the FCC, 20th tried to make them as localized as possible by naming as directors of the prospective stations majorly theatre executives. That procedure followed to tie in with the FCC's major emphasis on having a station operated by local residents and not by absentee owners.

If the company splits up and the theatre branch goes forward with negotiations now pending, consequently, it's believed that the production-distribution combination will continue its TV activities.

(Continued on page 9)

## Translux Net Takes Dive

As TV Inroads Hit Reels Decline in newcast theatre bills, attributed to popularity of television for news coverage, is reflected diversity in Translux. Last annual report for 1948, released this week, Company showed net profit of \$155,150, a decline from \$779,194 in 1947, or a decline of over 76%.

Accounting statement from board chairman Percival E. Furber cities there has been a decrease in theatre revenue throughout the year. It was reflected more sharply for T-L at its newcast theatre. As this trend became apparent early last summer, steps were taken to convert the Madison avenue house, N. Y., and the theatres in Washington and Philadelphia into first-run operations using feature product. Furber explained that the action had reversed downward trend in revenue, all houses now doing okay. TransLux Broadway and 86th Street, N. Y., is the only newcast theatre of T-L. Furber from it being reported about same as previous year.

Corporation directors decided expansion of theatre operations looked the best bet to help the company's development, result being that seven theatres were added in N. Y. circuit during the past nine months of 1948. Uncertainties in Mexico prompted company to obtain a local distributor, TransLux Prado in Mexico City. Report showed that theatre expenditures required to meet expenditure of capital funds, all new houses and improvements being furnished without cash outlay. However, this outlay for theatre work prompted the directorate to make no further cash outlay after the 15c. one paid in January last year.

## Einfield Ups Rosenfeld

Urie Bile, 20th-Fox publicity director, has been appointed to the newly-created post of information director. It is understood that in this capacity he will serve as special aide to pressy Syros P. Skouras, David Golding, who recently joined 20th-Fox. The department, has been lifted to the post of publicity manager, succeeding Bell.

As part of the reshuffle of 20th-Fox sub-department under the new name of vice-presy Charles Einfield, Fann Rosenfeld, Jr., has been upped to advertising manager. He will be assisted by Charles Einfield, former assistant to manager, replaces Christy Wilbert, who switched over to head publicity for the RKO theatres. It is understood Wilbert may leave that post shortly.

## Loew's Names Beigel

Charles Beigel has been named director of purchases for the Loew's chain. Beigel previously was president of the Pyramid International Corp., export-import firm.

He takes over from Max Wolff, who has resigned after being with the chain 20 years.

## Rank's Appearance

### As Witness Unlikely

#### In Nathanson Suit

J. Arthur Rank's appearance as a witness in the suit brought by Paul Nathanson against the British firm against the British film-maker, United World Pictures, Universal and Gaumont-British contributors is now unlikely in view of a postponement in the trial to June 6 granted by the N. Y. federal court last week. Rank, who arrives in the U.S. today (Wed.), was originally slated to take the stand.

Delay was granted on application by Nathanson who is seeking \$1,000,000 damages plus an accounting of profits on a number of British pictures. He charges breach of a pact whereby his company was to have Canadian distribution rights and the Anglo-American pact was to be handled in the U.S.

Idea was dropped several years ago when UWP was run by Universal.

Rank will be in the U.S. for five weeks on current tour. While in New York he'll sit in on a Universal board meeting. Rank also will appear in Palm Beach, Fla., April 6, as a guest of Robert R. Young, then heads for Chicago, arriving April 10. He'll tussle with Charles H. Percy, prez of Bell & Howell.

Los Angeles, April 10-17, he then goes to Washington April 20 for preem of "Scott of the Antarctic" and the Anglo-American Council meets. Rank sails for England April 28.

## UA Bd. Meet Forced To Cancel; Lack of Quorum

United Artists' board, slated to meet Monday (21), was forced to cancel the session because of lack of a quorum when only the three directors representing owner Mary Pickford appeared. Two of reps of the board, who talk to the show, are Arthur W. Kelly, who was on the Coast, and attorneys Joseph Schwartz and Herbert Jacoby.

Board had a number of product deals on which to take action. These were brook back from the Coast by pressy Grand Saks following that week's last week. No new date for a directors' meeting was set.

## G&P of Cleve, Asks

### \$25G in Trust Suit

Cleveland, March 22. Long feud between two rival movie theatre came to a head last week when the G. & P. Co., operator of the Moreland, filed a \$25,000 treble damage suit against the G. & P. Co. for alleged paying agency and four distributing companies for alleged violations of the federal anti-trust laws.

Petition filed in federal court charges that the G. & P. Co., who owns the Regent and three theatres, was the chief instigator in the suit to drive out of Moreland management from book- ing A films until after they had been shown at the Regent, that price discrimination was made in favor of the Regent.

## PAGNOL TRILOGY ON 1 BILL

Elysee, first-run picture, in house in New York, is currently playing a triple-bill featuring the Marcel Pagnol trilogy, "Fanny," "Fanny," and "Cesar," being shown on a grand policy for a total of six hours.

House had previously shown the Pagnol films as individual features.

## 'Outlaw' Turned Back

### By UA via Hughes Deal

United Artists has turned back to Howard Hughes prints, stills and other material on "The Outlaw" in keeping with the agreement by which RKO's new owner is advancing \$500,000 in second money to finance indie producers for UA. Company has also now formally relinquished its rights to the film to be made under the "Vendetta." They'll be released by RKO.

UA had been holding up everything until it had deals sewed up for the pic to be made with the coln Hughes is advancing. Since negotiations are going so slowly, however, and Hughes guaranteed the money, it was decided to turn his film back to him. The only picture set to be made with the Hughes money, Rooney-Stiefel's "Quicksand," went before the cameras this week.

## Recent Pix Net Up But Last Year's Product Nips U

With the announcement of a loss of \$17,335 for the first quarter of 1949, the net of 25 Universal expects to complete its writed of a string of weak pix which it released in the first quarter. Universal has been racking up a profit on more recent product but that margin was nibbled by carryover misouts unleashed more than 12 months ago.

Company's revenues during the first-quarter period were \$1,821,510, as compared to \$1,574,183 garnered during the first quarter of 1948. At the same time, cost of product has dropped sharply as a result of studio economies effected in mid-1948. Hence, amortization charges are now falling to a point permitting net profit.

Company execs believe the next quarter report will show the uptick and put the net into the black for the first time in many years. Loss of \$17,335 compares with a profit of \$184,476 recorded for the equivalent period last year.

## U Slates Four More By Rank in B.O. Release

### In British B.O. Upturn

Upturn which J. Arthur Rank's fortunes in the U.S. registered in the past few months made further press this week when the company slated a minimum of four of the Britisher's pic for general release during the balance of the current year. U previously had rejected a string of Rank's offerings for commercial distribution on the grounds that the films were rated for art house rather than general handling.

Company's new slate includes "Eagle Lion" the U.S. distribution rights to Rank product, has that right under a reciprocal arrangement with Rank. Quartet of pic now definitely slated for general release by U are "One Woman's Story" (played in London under the title "The Passionate Friends"); "Blue Lagoon," Technicolor opy starring Jean Simmons, released last spring; "The Sign of the Cross," with Fredric March in the lead; and "Woman Hater." British releases are in addition to the upped 25-30 Hollywood pic which U will send to the theatres this year.

Last Rank pic to get general handling by U in the U.S. was "Bad Sister," released last spring. Boycott against British product hit the country thereafter and Rank's U.S. revenue declined sharply. U refused to handle a group of films commercially which were allotted to its prestige unit for special art house selling.

Large number of the Britisher's films are currently being booked by Eagle Lion after marking time for several years on Rank shelves. While none of the new Rank-on sensational grosses, total take represents a healthy weekly income. Rank's new slate includes "Two Roadshow Pic," "Hamlet" (U) and "Red Shoes" (EL), are bringing in over \$100,000 in weekly revenues of around \$100,000.

# Yank Distribbs Will Sticky Indie British Exhbs Despite Quota Cut

## Welter to Far East

George Welter, Paramount's foreign chief, pushes off next week for a one-month trek through the Far East.

First in Welter's routine swing through the territories made every year.

## British Indie Exhbs

### Now Account for 40% of U. S. Distrib Take

Indie exhibs in Britain are growing increasingly more important to Yank distribbs as a substantial source of rentals in the past few years. Figures from the British indicate. With a new system of distribution in operation for the past 90 days which brought British an equal availability of top product, American distribbs now estimate that the setup is giving them some 40% of their entire take solely from indie houses.

The changed system, which took effect late last year, is a split of product of each American distribb into "X" and "Y" lists. The "X" list, their Rank-affiliated Odeon and Gaumont British circuits are supporting exhibs, and the "Y" list, from the other. Division of product is on an equal basis with no limit on the number of films on the two lists are prepared.

Some 75% of the bookings still come from the Rank-affiliated exhibs, but the "Y" list has dominated a good number of the key situations. But the returns from indie have shown steadily and have now hit the 40% mark. According to Yank topmen, the exhibs are gradually losing confidence in the new system because of rigid adherence to a fair split in the list. Originally, the non-affiliated operators feared switching to first-runs because of the new rating system, but their sources of product during a year.

## Brit. 40% Quota

Continued from page 1

a delegation of exhibs headed by Sir Alexander Kirk, new CEA presy, called on Wilson and presented exhibs' arguments. Wilson was urged b. them to cut the quota to 25% and reduce the supporting program ratio to 10%—if now becomes apparent that the government will wage its campaign further to build British production, although producers, themselves, including J. Arthur Rank, may later take a different view. Wilson made prospects. There had been reason to believe that the Labor cabinet would relent in view of the collapse in much of British production activities and the impending drop in British films available for theatres.

While labor unions, formerly the hotter supporters of a high quota, are now divided on the question, certain influential figures in labor's ranks voted for the quota cut last week. Tom O'Brien, M.P., and general secretary of the National Association of Theatrical and Amusement Employes is understood to have switched to the reduction proposals and voted for the slate.

He and his faction feel that a quota cut would encourage independent companies to produce in Britain, thereby alleviating very tight employment situation. Other labor leaders plunked for a boost to 60% while producers, in the meantime, wanted the 45% quota extended.

## N. Y. to Europe

Anton Dolin, Robert Griffith, Richard W. Hubbell, Nat Karson, Ben Katz, Alicia Markova, Louis Merlin

## Europe to N. Y.

Al Hail, Jack Dunfee, Paul Lukas, George Raft, Patricia Neal, J. Arthur Rank, Ronald Reagan, Casey Robinson, Sam Seidelman, Eric von Stroheim, G. L. Woodham-Smith

American film distribbs will stick by the indie British theatre, continuing to supply them with a reduction in on product, despite a 40% announcement of the British quota, as of yesterday (Tues.). Foreign topmen indicate that upper echelon leaders for Yank pic by the three Gaumont-British circuits, Odeon, British, Gaumont and Associated British, stemming from a relaxed quota will not lead to a withdrawal of resources from the indie houses.

Yank execs have no intention of being caught flatfooted again. When boosted quota was first clamped on British theatres, companies found themselves unable to handle the British quota. The Rank-affiliated Odeon and British circuits swung into a diet of British-made product, but the indie Yank product to a minimum. American officials note that only the British, cutting their bookings of indie houses, and a system of "X" and "Y" lists to get their share of the British quota.

"X" and "Y" system, it is said, will be maintained although the new system's original adoption is now heading for a further delay. Under that system, American films are added into two equal portions with the British-made product, and the other to indie Yank. Yank execs have no intention of pulling out of Britain from under the indie after painstakingly creating new revenue in the British market.

Easing of quota is expected to speed release of American pic. Schedules are now about three-to-four months behind indie distribb until system bring the slate up to date.

One result of the British retreat will undoubtedly be a better treatment for American product than before. According to American distribbs, their pic have been "kicked around" lately, being pulled out of first-run demand by Yank product, resulting from the quota. British are restore distribbs to a sound bargaining position again.

## L. A. to N. Y.

Harry Ackerman, Berle Adams, Irene Austin, Louis B. Bauer, Sally Benson, June Hearn, A. Pan Blumenthal, Max Coplet, Eleanor Grouss, Kirk Douglas, Ruth Gordon, Richard Hageman, Jane Hearn, Paul F. Heard, Irene Morley, Oscar Homolka, Amparo Irujo, Allan Jones, Barton Karp, Boris Karloff, Robert Keith, Malcolm Kinsberg, Henry Koster, Paul Lukas, Marilyn Monaghan, James K. McGuinness, Bruce McMillan, Ray Milland, Audre Murphy, George Nader, Katina Paxinou, Steve Previn, John P. Quinn, David O. Selznick, Paul Short, Ronald Reagan, Margaret Whiting, Sam Wisenthal, Mary Young

## N. Y. to L. A.

Lauren Bacall, Paul Douglas, Robert C. Cooper, Gary Cooper, Charles Breyer, Arthur Krim, Lou Mandel, Ernest Borgnine, Lewis Pinn, Gregor Rabinovich, Gene Tierney

## STILL HERE

Henry Morgan



## Lichtman's Sales Ideas

Two more or less revolutionary sales ideas, which he said he would attempt to evolve into workable plans, were outlined by 20th-Fox vicepres. Al Lichtman Monday. Lichtman is credited with developing the sliding-scale system on which a number of current movies now sell. New formulas on which Lichtman and 20th's sales chief, Andy Smith, will talk to exhibitors during a two-month tour that starts Monday are:

1. The cost of each film made by the company would be apportioned pro rata against each potential theatre situation. Exhibitor would pay this amount as a guarantee, the operating costs would then come out of the receipts and the remainder would be evenly divided between exhibitor and distributor. (Lichtman said that when he was at United Artists he successfully operated on such a plan with the Public Circuit for 10 years.)

2. Exhibits would be charged by the distributor a flat sum, such as 25c, for each patron who comes into his theatre. This amount would vary according to the quality of the film, just as percentage terms now differ. Exhibitor could charge whatever admission he desired. Plan would make it possible to completely ignore house operating charges and would provide greater incentive for the theatre owner to drumbeat his pit, since he could clearly see the profit on each patron who stepped up to the boxoffice, according to Lichtman.

## Foy Stymied on EL Pact Exit; Wants to Accept Warner Offer

Byron Foy's drive to win a release from his contract with Eagle Lion was stalled this week when the producer failed to win an appeal of a personal appeal to Robert R. Young, controlling stockholder of Pathé Industries, Inc., parent company. Foy, currently in New York, trekked to Palm Beach, Fla., for his winter home, but a four-cornered tussle last week with the railroad magnate, Arthur Krainin, EL prez, and Robert Benjamin, Young's attorney.

Foy made his pitch because he has a lucrative offer from Warner Bros. to produce on a semi-independent basis and release through the company. He was told that cancellation of his pact would not be considered until he fulfilled commitments on two films, "Trapped" and "Fury" of New York. He is currently preparing for EL.

Foy, it is understood, alternatively wanted an answer on whether he could make the switch to Warner after the two pix were wrapped up but his attorney withheld the say on the query. Producer is tied by his original contract, which has two years to run. That pact made him vicepres in charge of production, a post he surrendered last year. No new tickle was signed, and Foy continued under his old deal in the capacity of producer.

## Chi Loop Wins Cutrate Deals

Schoenfeld circuit in Chicago won the right to pay pix from major companies at half price for its variety theatre as a part of the settlement of its trust suit last year. That was disclosed this week in explanation of why the house was able to double bill two top features, "Snake Pit" and "Discipline."

Disclosure was made Monday (21) by Andy Smith, v.p. in charge made "Snake Pit" suit asserted an investigation showed that Schoenfeld was paying a commensurate rental for the two films only 30%. He said the half-price arrangement was scheduled to continue for several more years.

Investigation resulted from the widely publicized dispute a couple weeks ago between United Artists and Schoenfeld.

He still has one to do for Metro, one for which Selznick loaned him the Warners, still has one to do, but there's no indication from latter as to what will be done.

## Study Trust Laws

Washington, March 22. House Judiciary Committee will make a study of the anti-trust laws with a view toward strengthening them, although there is no indication whether any change will come in matters affecting motion pictures or any other branch of show biz.

Committee is able to act because the House last week voted the committee the power to conduct investigation. Judiciary Committee asked the authority in connection with the anti-trust laws.

## 20th Expected To Exceed '48 On All Fronts

Despite the widely-held image of the picture industry currently being in sackcloth and ashes, 20th-Fox this year will undoubtedly far exceed 1948 income in all aspects of its business. Company has had a sensational rise, during the first 10 weeks of '49, of slightly better than 25% in domestic film rentals as compared with the same period last year.

While the other two sources of the firm's income—radio and television rentals—don't measure up to the pace of the upswing in domestic film rentals, 20th's radio and other top exes are doing in domestic radio. Boxoffice grosses of the company's current releases are all ahead of last year, but profits are up. The improved net income is the result of several operating costs made during 1948.

In the foreign field, sales are up about 5% in the initial 10 weeks of show biz.

Continued on page 22

## MASON WITH GARBO IN GEORGE SAND BIOG

Hollywood, March 22. Greta Garbo is coming back to the screen in a biographical picture, this time with James Mason as her male opponent. They will co-star in a picture based on the career of novelists George Sand.

Picture will be co-produced by Warner Bros. and RKO. Eugene Frenke. It will be Garbo's first screen job since 1934, when she played "Two-Faced Woman" for Metro.

Texas Exhib Exes Morality. Grand Prairie, Texas, March 22. Grand Prairie local theatre owner, has filed for mayor here with electioneering slated for April 5. Election will be the first full-term mayor under a new home rule charter.

## DISSEMINATION OF SPEECHES

The cards are stacked for the outbreak of a intense sales struggle among major companies in direct aftermath of the now fading anti-trust litigation. The big distributors are lining up their sales forces for a strong drive on exhibitors and Universal plan a real bid to push ahead the Big Five.

Threat disavowed, certain Paramount and RKO and a possibility for the other integrated companies, is having a double-barrelled impact on distribution. Sighting the days when the theatre wing can no longer be counted for balance, both Fox and RKO are now priming for a sharp blow in their direct profits. Indicating the direct sales in the eyes of Paramount toppers, Barney Balaban, company prez, has been sitting in a series of sales meetings with Paramount's chief. For the first time, Par's chief has been taking an active part in mapping the picture-by-picture strategy of future sales campaigns.

Debit toppers believe that disavowment is going to scramble the theatre market in an unexpected manner. The big five, including Paramount partner theatres, for instance, will be loosened immensely by the new approach. From then on, there will be a rush to copy choice in sales territory heretofore reserved for Par.

Uppe Releases

Pressure for theatre dates is expected to rise sharply because of the boost in the number of releases which most companies are now signing. With more titles, the big sales exes expect harder scrambling to sign exhibitors for the abundant product. The number of these drives is likely to reach a fever pitch by the end of the current season.

Indicating the direction of the wind are the elaborate releasing schedules of Columbia, which heretofore confined itself to five-to-six releases.

## SUPREME CT. ASKED TO HEAR MOMAND PLEA

Washington, March 22. The Supreme Court was asked last week to hear an appeal from the first Circuit Court's decision in the suit of the Momand Theatre of Oklahoma against the majors. A. B. Momand called on the High Court to reverse a verdict which blocked him from money damages in a treble damage anti-trust suit against several exhibitors, including Distributing Corp., 20th-Fox, Vitaphone, RKO Distributing Corp. and the National Theatre.

The case has been under way since 1937, and the statute of limitations has snarled the case for years.

Momand won a \$27,161 verdict from a trial jury. However, the trial judge ordered a verdict for the defendants, and subsequently the circuit court of appeals affirmed his judgment.

## Bogart Borrows Reagan or nde

Hollywood, March 22. Santana Productions, Inc., which has borrowed Ronald Reagan from Warner Bros. for a picture, "The Long, Long Walk," is now in "You Made Me Love You" slated for late April start. Miss Lane is under contract to produce a picture which will release the film. Henry Levin will direct, with Bogart and Robert Lord producing.

Bogart's next starring part for Santana will be "In the Lonely Place," which is being produced by the company. It is expected that Hollywood will roll in the fall. Edmund North has been asked to do a rewrite on the script.

## Lichtman Spearheads 20th-Fox Move To Get More Out of Its Film Rentals

### Lichtman's Pact

Al Lichtman disclosed Monday (21) that the contract under which he joined 20th-Fox March 1 is for five years, but calls for his active services only during the first year. He is bound for the following four years to function only as a consultant unless he and 20th agree that he'll continue active, he said.

New v.p. stated that he may want to retire "or do something else" at the end of the year. Possibility is near that he'll go into theatre operation. He admitted that he had been in negotiation some months ago for the Schoenfeld circuit of 17 houses in Chicago.

## RKO Pushes Drive On Stockholders For Decree Okay

RKO intensified its drive this week to win the necessary proxies from stockholders for an approval of its consent decree in the anti-trust suit and resultant reorganization. With less than one week to go, company has yet to obtain the requisite approval in the form of signed proxies. However, RKO officials are anxious to get the necessary proxies, will be received before the end of the week.

March 23, in Wilmington, Del. Appeal to stockholders in the form of a follow-up letter by Ned Depinet, RKO prez, was sent out yesterday (Tues.). In making his pitch for approval, Depinet declared: "The action to be taken at the meeting involves your interests, and it may be that you have newly oriented forwarding the authority to record your vote."

Start of letter reads: "As I have previously advised the stockholders, the consent decree with the Government will become of no effect unless the proposed plan of reorganization shall be adopted by our stockholders on or before March 30, 1949. The corporation has not yet received proxies representing the vote required for adoption of the plan at the special meeting of stockholders to be held March 28, 1949."

Since we have not yet received your proxy, and it is so important that you vote on the proposed plan, I am taking the liberty of writing you herewith another proxy and return envelope."

Company is counting considerable support from stock brokers, bulk of which have yet to be turned in.

## GOLDMAN SUIT DELAYED BY JUDGE'S ILLNESS

Philadelphia, March 22. Trial of William Goldman's \$8,400,000 anti-trust suit against the major film companies originally calendared in federal court here for an airing next Monday has been postponed until May 9. Illness of Federal Judge William Patrick is understood to have been the principal reason for the moveback. The jurist has pre-empted over much of the case's earlier proceedings.

Goldman's action is based upon the alleged failure of the majors and numerous other defendants to supply his Erlanger theatre with adequate product. Pressing a similar suit against the majors in 1940 to 1942, the circuit operator has already won an award of \$755,000 in damages. Current proceedings embrace the four-year stretch from 1942.

Twentieth-Fox, in a revolutionary tactic aimed at increasing its film rental income, has set up a committee of homeoffice sales exes this week to scrutinize and approve or reject all exhibition contracts sold in the field. This is part of an all-out effort, spearheaded by Al Lichtman, to obtain for the producing company a what 20th exes feel should be a more equitable share of the boxoffice dollar.

Lichtman joined the committee March 14 at 14 years at Metro. His election to vice-president was announced by prexy Spyros Skopas Monday (21). He will spend the first year of his association with 20th surveying the company's distribution setup, he disclosed. To this end he started out Monday with Andy Smith, v.p. in charge of distribution on a two-month tour of the company's exchanges.

The main aim of the trip will be to o.o. 20th's executive personnel in the field—chiefly the managers, district managers, branch managers and assistant branch managers, says report. It is felt that in light of current conditions in the industry it is necessary to have a more direct contact with the only way to do it is to have the best possible manpower in even.

The three-man committee which will gather contracts at the homeoffice.

(Continued on page 10)

## Schine Details Get Going-Over

Washington, March 22. Details are being worked out on paper for Schine consent decree with the government. A preliminary settlement between Justice Department officials and counsel for the company has been reached. The settlement includes some divestiture in order to open up what have heretofore been closed Schine routes. Big cut to crack in this case was which exes Schine had to relinquish. It is also possible that there may be some breakup of the chain into several separate regional units, such as the Chicago area.

The decree must be presented to the trial court in Buffalo for approval as soon as it is ready. It is understood that the settlement includes some divestiture in order to open up what have heretofore been closed Schine routes. Big cut to crack in this case was which exes Schine had to relinquish. It is also possible that there may be some breakup of the chain into several separate regional units, such as the Chicago area.

(Continued on page 20)

## METRO WALKS OUT ON HIGH 'STREETCAR' FARE

Hollywood, March 22. Metro decided last week to cut its motorman and conductor demanded approximately \$1,000,000 for a charge to hold the streets, the release. Tennessee Williams is the motorman and Irene Selznick the conductor. Fare not available, but it is understood their demands for a down payment and a percentage of the boxoffice take back more than a million.

In addition, the terms include the right to hold the streets the release of the picture while the play is still running. Williams owns 60% of the picture and Mrs. Selznick the other 40%.

## Schary's P.A. Huddle

Hollywood, March 22. Dore Schary called a special conference of Metro's publicity department to set up merchandising plans for forthcoming \$4,000,000 "Backstage".

The group included such get-togethers would be a regular part of the production routine.

THE SENSATIONAL PICTURE YOU'VE

"The

S

FLASH! B  
C

100 BIG, NATIONWIDE KEY-(Y

**BEEN READING AND HEARING ABOUT!**

# SET-UP

**80 Savage Minutes Ripped  
From A Man's Battered Body and a  
Woman's Tortured Soul—Unmasking  
With Thrill, Shock, Amazement The  
Kind of People In The Crooked  
Fight Racket—Raw Realism,  
Served Straight!**

Starring

**ROBERT RYAN  
AUDREY TOTTER**

with

**GEORGE TOBIAS • ALAN BAXTER • WALLACE FORD**

Produced by RICHARD GOLDSTONE • Directed by ROBERT WISE

Screen Play by ART COHN

**BROADWAY WORLD PREMIERE  
CRITERION THEATRE MARCH 29!**



**For every scar  
on his face, she  
wore two on  
her heart!**

**For \$30 — smashed  
in the ring, hunted  
in the alley!**



**Y OPENINGS BEGINNING MARCH 30!**





## Exhibs Hitting Winning Stride In Battles vs. Local Restrictions

After taking it on the chin from state legislatures and municipal boards for years, exhibs are now hitting into a winning stride in the perennial battles against the state tax forays, censorship laws and other restrictions against exhibs. A string of exhibits lengthened last week when Oklahoma exhibs halted an attempt to pass a new censorship law on the new New Jersey theatre act downed and New Jersey theatre act first ever proposed for the state.

In both the Jersey and Oklahoma cases, all-out front by exhibs in the proposed bills while still killed the committee stage. Theatre groups hailed both wins as demonstration of the exhibs' ability to develop hereafter lacking.

Oklahoma bill was stopped at a public hearing before the Revenue Taxation committee. Exhibs from all over the state aired their opposition before the bill was staged before the hearing itself when exhibs contacted the bill out of existence.

Indicating that the technique is working is the fact that Jersey action was closely parallel. Federation of New Jersey exhibs, led by a committee headed by George Gold which includes Jersey Allied Theatre Owners of America, Inc., the Independent Theatre Owners Assn., led the battle which forced a shelving of the measure. At this instance, legislative steering committee of five members was deluged with hundreds of letters. Programs from Jersey exhibs bitterly attacking the measure. As a result the bill, which would have created a censorship board with sweeping powers, was referred to the miscellaneous committee. Action was tantamount to tabling the proposed law indefinitely.

Two-fold victory was closely similar one gained in New York when tax proposals were beaten in Albany. Exhibs under the leadership of even closer Allied-Theatre Owners of America Inc., has also been taken down on the same various municipal boards.

**Cal. Film Tax Bills**  
Sacramento, March 22. Two film tax bills have come up again in the California legislature, fathered by two members of the Assembly from the Los Angeles area.

Herbert G. Burkhalter (D-North Hollywood) is author of a two-ply bill to phase out the tax which calls for a state tax of 1 cent on every foot of film produced in California. The other half of his bill would have the Legislature urge Congress to levy a tax on every foot of film made in foreign countries which is not produced by American firms or not.

Exaction of films made abroad, Burkhalter explained, would discourage the overseas ventures of Hollywood studios the better efforts to liquidate their frost-bitten chin over there. The increase of alien production, he pointed out, has thrown thousands of California studio employees out of work.

Cal. Belmont Morris (R-Los Angeles) is the author of a measure demanding a 5-cent bite on all theatre tickets to fatten California's general fund.

## 20th Decides to Grow 'Rose' in Morocco At \$3,000,000 Cost

Hollywood, March 22. Huddies at 20th-Fox resulted in a decision to go through with the production of "The Black Rose," a budget of \$3,000,000, starring Tyrone Power. When the studio hesitated to spend that much on one picture in these parlous times, but the executives called for a start on location in Morocco April 18.

Power is currently honeymooning in Europe. Louis Lighton will direct. Picture will be handled by proven coin, with an American theatre lead and several Hollywood stars in featured roles. Bulk of the cost will be rounded up in England. Lighton is currently in England, revising script. Film was originally budgeted at \$2,000,000, but conditions in Europe and Africa caused a boost.

## Proser Preps 'Varga Girl' Despite Law Suit Threats

Regarding a threatened law suit, Monte Proser is going ahead with plans to film "The Varga Girl," a comedy starring David Smart, publisher of Esquire magazine who declares he owns the title.

Part of the picture, based on the life of Alberto Vargas, will be shot in Mexico. It will be made for United Artists release.

## Public Pressure Eyed by SPC in Homeoffice Snag

Resumption of a public campaign against the major film companies by the Screen Publicists Guild is looming as a result of a three-month deadlock in current negotiations for a pact to cover about 250 homeoffice flacks.

Following failure to crack the impasse at bargaining sessions last week, the SPC membership met last night (Tues.) to discuss new strategy proposed by the publicists' executive committee.

Basic demands of the SPC, involving a 25% wage hike and tightened security and seniority provisions, have met with a flat refusal from the major studios. The SPC has refused to make any "satisfactory counter-offers" as a basis for a settlement.

Collapse of the Guild-company contract, which is threatening unless the studios agree to the terms, will once again lead SPC into circulating hand bills and organizing demonstrations before Broadway showcases as pressure against the majors.

SPC utilized this tactic last fall when the convention refused to do business with the studios in a dispute stemming from the Taft-Hartley law.

Meantime, new negotiations involving 2,500 white-collar-employees in the Screen Office & Professional Employees Guild opened this week with SOPEP making demands similar to SPC's, there's a strong likelihood that another deadlock will result in this quarter.

## Exhib TV Confab

Continued from page 3

all been active in probing possibilities of forming the committee vision of exhibs.

One of the facets of the idea which would also be under consideration is whether exhibs would be asked to bid for television station licenses from the Federal Communications Commission. One of the ways was approached to the FCC and that board has promised to study the question. This week advised Sullivan that no "signals" would attach to exhibs as such in seeking a video station license.

## Holden on 'Boulevard'

Hollywood, March 22. Male lead in Paramount's "Sunset Boulevard" goes to William Holden, after two false starts. Holden's Clift was originally mentioned for the role, and Gregory Peck the second.

Picture will be produced by Charles Brackett and directed by Billy Wilder. It marks the return of Holden to the screen in a year dealing with the early days of Hollywood.

## Hefy Prod. Sked For Warners

Hollywood, March 22. Warners is expected to announce a heavy production schedule this week, probably between 25-30, following a top brass meeting here.

Agenda, in which outside players recently asked and signed, will figure importantly, will run into next year.

To be used include John Wayne, Randolph Scott, James Cagney, John Garfield, James Stewart, Kirk Douglas, Robert Montgomery, George Brent, Robert Cooper, Kaye Flyn, Humphrey Bogart, Lauren Bacall, Joan Crawford, Betty Davis, and William Ronald Reagan, Jack Carson, Dennis Morgan.

## Palace Theatre Preen Nets Over \$10,000 For N.Y. Variety Club

Initial turnout of the newly formed Variety Club of New York at the Palace theatre preem of the International Variety's production, "Bad Boy," which netted over \$10,000. Coin will be used to set up children's headquarters at the city hall.

Showing of the film was preceded by a long stage show harking back to the Palace's heyday as a vaude venue, with performers in the "Punch" line in appearance, including Lloyd Nolan, Jane Wyatt and Audie Murphy, stars of "Bad Boy."

**Varley's Frisco Convention**  
San Francisco, March 22. More than 1,000 delegates are expected at Variety Clubs International Convention here, May 2-7, according to Jimmy O'Neal, chief Barker of Frisco's Tent 22.

Entire program, which will include a "Variety Round-Up," will feature a three-hour variety show at the Bowl Ranch near here.

Western decor will dominate all Western deals with game among the cultural attractions. Western garb will feature the meeting. Observation Show Aqueduct at Hotel Fairmont, Town Room and a Chinese feast at Frisco's Chintatown.

**London Tent Being Formed**  
London, March 22. A London Variety Club is being formed here. Initial meeting was attended by Sam Eckman, Member S. J. Latta, Associated British; and W. R. K. O. William Keene, 20th; Joe Friedman, Col. Arthur Ables, W.B.; Joe Wilson, ex-William Keene, agency now with Little Litter; Charles Tucker, talent agency head, and Ben Goss, another Londoner, lunching said March 23.

The British Variety Club will include both English and U. S. show.

**M'Kee Tent Reorg**  
Milwaukee, March 22.

Milwaukee Tent No. 8, inactive for the past year, has been reorganized and has petitioned Variety International for restoration.

Those elected at a general meeting this month are: Chief Barker, John R. Riney, Jr.; assistant, Casper Chouinard, United Artists; second assistant, Harry Melcher, United Artists; and treasurer, Ed Johnson, Roosevelt theatre.

**Toronto Tent Raises \$14,000**  
Toronto, March 22. Annual benefit for crippled children, Variety Tent here netted \$14,000, via Odeon Theatre. The Toronto Art of Famous Players produced show.

## Recognized Producers Can Still Get Financing Despite Tight Coin

## Sothern Stars in RKO's 'Love, Metro's 'Death'

Hollywood, March 22.

Ann Sothern is signed for two starring roles, one at Metro and one at RKO.

First is "Death in the Doll's House," based on a Stovepat set with Robert Siodmak produced on the Culver City lot. Second is "Come Share My Love," which Sothern will produce and direct at RKO, starting in June. "Love" is based on the Kay Swift novel, "Who Could Ask for Anything More?"

## 8 Pix Delivered To U.A. Easing Prot. Shortage

United Artists, normally in the throes of a perennial product shortage, has had eight pictures delivered by indie producers in the past six weeks. It is throwing sales, press and exploitation departments into high gear in an effort to have all the pix in release by Sept. 1.

Plus the Hunt Stromberg's "Too Late for Tears," Benedict Bogeaus' "Crooked Way," Stanley Kramer's "Champion," Nassau Bros.' "Africa Screams," Sam Bischoff's "Outpost in Mexico," Edward Small's "Black Magic," W. Frank's "Grand Dan Patch" and Lester Cowan's "Love Happy."

In addition, Harry Popkin's "Impact" has just gone into release, while Kramer's "Home of the Brave" is due for delivery by April 1, and the Hakim Bros. "Twilight" has just been completed. As usual, however, the company's warehouse what comes after these, since there is little in production or immediately pressed. Now being made are Small's "Indian Scout" and a "Cisco Kid" western, while Roy Rowley's "Red Lightnin'" and Rooney-Stiebel's "Quickstart" are before the cameras. Only yards left immediate agenda for filming are Bischoff's "Mrs. Mike" and Paul Henreid's "Runaway."

## '48 Gross

Continued from page 3

At the top of the gross list, "The Great Dictator" returns of \$170,445.78. Par's gross take dipped from a high of \$186,000, dropped in '47, when it held the top spot. Trailing Par was 20th-Fox with an estimated gross of \$129,000 for the year. Twentieth's grosses compared with \$174,372.34 amassed in '47.

At the bottom of the list, with a gross of \$147,057.00 against \$164,643.00 accumulated the year before, Paramount's "The Sign of the Cross" with \$110,800.00 as against \$123,100.047.

Because they are purely production titles, out of both Universal and Columbia were far behind. U. came up with \$57,889.00 against \$69,848.05 in '47. Columbia lost only a trifle of the gross, dropping in '47, from \$47,698.78 for '48 and \$48,821.01 for '47.

## 20th-ABC

And, with the number of channels still available limited as they are, 20th-Fox is probably the only studio with such an established network as that now operated by ABC. That network, which has broken down into 20th refused to meet ABC's asking price, then reported at about \$22,000.00.

Par's new production-distribution unit is expected to have operations in 1950 with an unprecedented amount of money with which to buy, estimate at \$100,000. While 20th may not make out so well under a splitup, it will be strongly entrenched in the deal, and may be in a better position than it is now to buy out

Indie financing difficulties have eased somewhat in recent months, but only for producers with experience. It means more money and with strong packages, including story, star and director. That was the case with "The Sign of the Cross" by producer Hunt Stromberg and film financier Lewis Penning, who is associated with the Hunt brothers in coin advances to Indies.

Stromberg and Penning said that second round of financing available on a limited scale for recognized producers who could obtain completion guarantees from other sources. With rental studio hunting for customers, they have been expected to make the guarantee in some cases.

Bankers likewise have opened up a little, but are demanding many safeguards. In some cases they want 100% guarantees, while in some others, such as Stromberg, they are advancing 60% of budget, and only the last 195% guaranteed.

Stromberg is in New York for completion of assurances that "Too Late for Tears," which he recently completed, is insured by Republic, Inc. with that company holding an interest in it in return for a profit. The deal was made by Republic for putting up guarantees asked by the bank, Stromberg disclosed.

He refused to disclose the name of the property yet. He heads back to the Coast in about two weeks.

## 'Red River' Success Helpful

Indie financing problems probably will be eased considerably as a result of assurances that "Red River" will not only pay off its fabulous investment but return a profit. Grant Tinker and George Bagnall in meeting with Bernard Giannini offered proof that break-even point of \$45,000 had been reached within 12 to 18 months, with profits in sight thereafter.

Giannini, who is now in the business restoring both faith in United Artists and future of indie production.

Tremendous costs of "River" had tightened things for all Indies since the second round of companies were left hanging on the ropes, and one major banking concern was stepping in. Chalked up against "River" are \$1,800,000 negative costs, \$75,000 print costs, \$25,000 distribution, and the cost of break-even point of \$1,000,000. It's unlikely at moment that the second round of companies would okay budgets of "River" caliber again, but coin definitely is being loaned to Indies with good package to offer.

## Simon Exec Producer 'As Col Steps Up A' Sked, 'Says Down B' Production

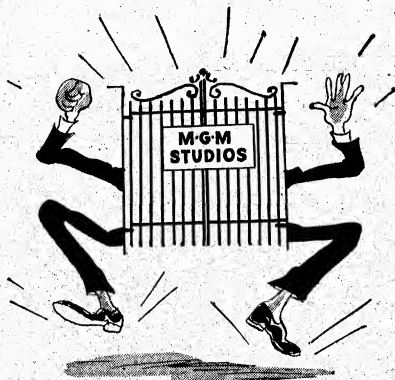
Hollywood, March 22.

C. Sylvan Brown, who is a new job as executive producer at Columbia, with a new studio policy in mind, has said that he would not so many Bs. In addition to handling five pictures on the Columbia lot, he will exercise general supervision over Alex Gottlieb and Buddy Brown, who are indie producers, and take a load off the shoulders of Harry Cohn, studio boss.

Columbia will continue to make lower-budget films but not so many as in the past. As a result of the recent slump in the market for sort of product, idea is to increase the number of pictures aimed at longer runs in the theatres.

Simon's own program consists of "The Good Humor Man," "The Fuller Brush Guy," "The Petty Officer," "The Sign of the Cross," and "The Sign of the Cross." Grant Takes Richmond, "currently in the market with Lucille Ball and William Powell, estimated at \$100,000.

Gottlieb's schedule consists of "A Woman of Distinction" and "It's a Wonderful Life," estimated at \$100,000. "The Hero" and "My Next Husband." These nine high-budget pictures will be made in the next four months. The season's program calls for 25 to 30 pictures in the "A division."



# THINGS ARE REALLY JUMPING AT M-G-M!

*(Excerpts from Coast Report in Hollywood Reporter. Read Every Word!)*

"The sales heads who attended the M-G-M meetings here three weeks ago heard Louis Mayer tell them that M-G-M now had the greatest product it has had in many, many years. Then he proceeded to show them 'Take Me Out To The Ball Game,' 'The Secret Garden,' 'The Stratton Story,' 'Barkleys of Broadway,' 'Neptune's Daughter,' 'In The Good Old Summertime,' 'Edward, My Son' and 'Conspirator.' They even saw quite a bit of footage on 'The Great Sinner,' 'Madame Bovary,' 'Any Number Can Play,' 'The Forsyte Saga' and 'That Midnight Kiss,' all of which have since been finished. The salesmen were more than impressed.

"M-G-M, with good product, is a great thing for the whole industry. 'As M-G-M goes, so goes the picture business.' The whole industry will be jumping. Good M-G-M product, combined with the fine entertainment being turned out by some of the other majors, is bound to return a successful boxoffice. It's great to know M-G-M is in its stride."

**"M-G-M's Prosperity Plan is a Shot-in-the-arm for the entire industry!"**







M. P. DAILY SAYS:  
 "IT IS INDEED A CONTENDER  
**FOR DELUXE  
 THEATRE  
 PLAYING TIME**"

So It Opens Today at the N. Y.  
 Paramount and in Interstate  
 "A" Houses Starting Friday!

### CRITICS SAY—"EL PASO" IS EL SMASHO!"

"Grand-scale western. He-  
 man story with plenty of  
 action. An all 'round good  
 thing."  
 —*Film Daily*

profusion which is what the  
 audience wants."

—*The Independent*

handling. Cinecolor shows  
 up beautifully." —*Variety*

"Pine and Thomas enter the  
 full blown production west-  
 ern sweepstakes with 'El  
 Paso.' Action elements in

"Nifty combination of best  
 tricks and thrills of the  
 western make this an excel-  
 lent entry. A load of spec-  
 tacular action and gusty

"Highly exploitable, lavishly  
 produced western...packed  
 with gun fights, hard riding,  
 fist fights, savagery and a  
 mob battle in the midst of a  
 wind storm."—*The Exhibitor*



# EL PASO

with Eduardo Noriega • Henry Hull • Mary Beth Hughes  
 H. B. Warner • Bobby Ellis • Directed by Lewis R. Foster  
 Screenplay by Lewis R. Foster

Based on a story by J. Robert Bren and Gladys Atwater  
 A PINE-THOMAS PRODUCTION

JOHN PAYNE  
 GAIL RUSSELL  
 STERLING HAYDEN  
 GEORGE "Gabby" HAYES  
 DICK FORAN

Third of the One-A-Month Color Hits in  
 Paramount's **GOLD RUSH OF '49**



# Prima Boosts 'Stiff' to Hep \$30,000, Hub; 'Mother' Fresh 25G, 'Door' 41G

**Boston, March 22.**—Big around town this week, this stanza with new product at this time, being boosted by **Prima** at RKO Boston to solidify in down. "Mother is Fresh" (WB) is strong. "Knock on Any Door" at Orpheum and State looks nice. "Red Pony" (ELI) is the new 8th Majestic week.

**Estimates for This Week**  
**Boston** (RKO) (3:00): 40-85—"Pony Swift" (UA) with Louis Prima orch. Three Nonchalants, which bring back 2000. Last week, with big \$30,000. Last week, with big \$30,000. Last week, with big \$30,000. Last week, with big \$30,000.

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## Philly Cold, So Is Biz; 'Shockproof' Dim \$15,000, 'Pony' Swift at \$14,000

**Philadelphia, March 22.**—Cold weather and some product that left patrons even colder infused no warmth into firstruns this week. "Earle" is way off with "Shockproof." Another newcomer, "Bride," at the 10th, is shaping a stand-out. "Red Pony" looks brisk at the Aldine.

**Estimates for This Week**  
**Aldine** (WB) (3:00): 50-90—"Red Pony" (Rep.) Brisk \$14,000. Last week, with big \$14,000. Last week, with big \$14,000. Last week, with big \$14,000.

**Estimates for This Week**  
**Aldine** (WB) (3:00): 50-90—"Red Pony" (Rep.) Brisk \$14,000. Last week, with big \$14,000. Last week, with big \$14,000. Last week, with big \$14,000.

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### Key City Grosses

**Estimated Total Gross**  
**This Week** ...\$264,000  
**Last Week** ...\$264,000  
**Last Year** ...\$263,500  
**On 20 cities, 202 theatres**

## 'Wives' Good 15G, 'Pls.; Fury' 6G

**Minneapolis, March 22.**—"Letter to Three Wives," at Radio City, currently is making biggest boxoffice mark. It got off to a fast start but looks only passing good. The only two other major newcomers are "South of St. Louis" and "Blanche Fury."

**Estimates for This Week**  
**Lyceum** (Nederlander) (1:00): 80-120—"Blanche Fury" (ELI). This British picture given big campaign and boost, but lack of names are hurting. Fair \$6,000. Last week, "Dark Past" (Col.), light \$4,000.

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## 'Ships' Lofly at \$16,000, Toronto; 'Witch' 13G, 2d

**Toronto, March 22.**—Two sea pictures, "Wake of Red Witch" and "Down to Sea in Ships," are correlating most of coin here. "Smile" comparing last week's each other. "Witch" is strongest even if it is some what. Other new product is on mid side.

**Estimates for This Week**  
**Toronto** (RKO) (3:30): 36-66—"Sea in Ships" (20th). Fair \$16,000. Last week, "Every Girl Married" (WB), light \$16,000. Last week, "Every Girl Married" (WB), light \$16,000.

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# Mild Weather Clips E.A. But 'Bad Boy' Good \$36,000; 'Mother' Not So Fresh, \$49,000, 'Pony' 25G, Honeycomb 36G

### Broadway Grosses

**Estimated Total Gross**  
**This Week** ...\$489,000  
**Last Week** ...\$489,000  
**Last Year** ...\$489,000  
**On 16 theatres**

## 'Riley' Ropes In Fall \$13,500, Pitt

**Pittsburgh, March 22.**—First week in a long time that all of Golden Triangle's five first-run have new pictures, and they're riding the Lenten slump about evenly. Best of the bunch looks like "Life of Riley" at Harris, which is cashing in on a strong campaign. "South of St. Louis" looks just so-so at Stanley and that's also true of "Family Homecoming" at Penn.

**Estimates for This Week**  
**Pittsburgh** (Harris) (1:00): 45-80—"Life of Riley" (Rep.) Looks \$6,500. Very moderate. Last week, "Enchantment" (RKO) (2d wk), \$7,000.

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**Los Angeles, March 22.**—Ideal spring weather is cutting into weekend theatre takes here and the picture business is being hit in first-run circuits. "Mother is Freshman" shapes pleasing, but "Knock on Any Door" is \$18,000 or near. Last week, "Cover-Up" (12A) (2d wk) \$23,500.

**Estimates for This Week**  
**Los Angeles** (Harris) (1:00): 45-80—"Mother is Freshman" (Rep.) Looks \$18,000. Last week, "Cover-Up" (12A) (2d wk) \$23,500.

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## Panic Ends for Pic Biz

Continued from page 1

that is accompanying a film-making resurgence.

For those who want statistics, there are plenty available to demonstrate that the industry is returning to something like normality. It's not figures that count so much, however, in this case as it is a state of mind. A year ago, producers, directors, writers and distributors were deep in the dumps. A view of the world through smoked glasses wasn't conducive either to making first-rate pictures or selling them. The specs are now beginning to take on that rose-tinted again that caused Irving Berlin to note "There's no business like . . . etc."

It's not that the domestic box office or foreign situations have improved perceptibly over 1948. Rather, time has been the chief protagonist in bringing about the realization of a new era. It has given the industry an opportunity to take a more objective view of the series of jabs and yamshakes which sent it to the mat last year.

Nevertheless, the statistical side of the picture is encouraging. Domestic boxoffice receipts have ceased the downhill slide that began in the spring of '47. The first 10 weeks of this year have been about equal to those of 1948, while theatre profits in some cases are better in light of operating economies.

On another hand, giving a tickle to producers and distributors—not to mention the all-important banks—is the strength of film rentals. A major phenomenon has been registered by 20th-Fox (see story on page 5) with a better than 25% tilt in domestic returns on its product, due largely to better quality pictures.

The foreign field—which dealt the first postwar slug to the industry—appears definitely to be on the comeback trail. International department toppers feel that the worst is over so far as restrictions and the freeing of coin abroad is concerned. With a general improvement in the world economy

situations, dollar shortfalls are less acute and there should be a better chance to get added income from abroad.

Among the most encouraging situations foreign-wise is that in England. The British have discovered that taxes and quotas on Hollywood's product are not the same as cues to profits for their own industry. As a result, the tax is off, the quota is coming down, there should be no more serious blows to U. S. films from that quarter and the prospects are for gradually increasing income from England. Since Britain is Hollywood's major market abroad (60%), the greatest importance must be attached to any pickup there.

In Hollywood, both majors and Indies are on a production upbeat. Top studios, such as Warner Bros., which were completely closed down, had not only reopened, but are prepping a flood of scripts that should soon send film-making into a boom period. Exhibit demand for product is acute, shelves are becoming bare and the bloom is wearing off the reissue peach. There should, as a result, be a call for steady output ahead.

Indie producers, who came closest to being knocked flat by the combination of sinking domestic grosses and foreign restrictions, are just starting to get going again. Banks and second-money men are hardly rushing them with big bids, but a well-established producer with a decent script and cast is again able to find financing. The would-be producers and promoters have been pretty well shaken by the readjustment, but there's no wailing over that.

Profits for the year should be good. Most of the companies have taken writeoffs on their wartime mistakes, the high-cost films made during the war have already been amortized and most of the product now going into release was made at more reasonable prices. So business only has to be as good in 1949 as it was last year to result in a healthy pickup in net returns.

## Parent-Teachers In Juve Cleanup Drive

Renewing its demand for suitable juve film fare, United Parents Association at its third annual Institute in New York over last weekend, threatened a "cleanup" campaign against the pix industry, equalling in scope the recent drive against comic mags. Major concentration of UPA fare was directed against the pix industry's sluff-off of educational films and its alleged practice of "dishonest and misleading" advertisements.

The Assn., repping 285 parent-teacher groups with a total membership of over 200,000, urged that some films, "obviously unsuitable for juve tastes, be labeled in national ads as 'adult' films." At same time, the UPA moved to set up a liaison unit to work with the major companies' script departments in turning out special kid pix.

Television was seen as opening a new field for juve films by John Flory, indie producer and chairman of the television committee of the eastern Screen Directors Guild. While regular distrib channels are not geared to handle such product profitably, Flory said the flock of kid programs on TV will be in the market for special film material.

## Padovani for 'Concrete'

London, March 22.

Lea Padovani, Italian actress who recently starred in Italian-made "The Outcry" is being tested for the starring role in "Christ in Concrete," adapted from D. J. Donato's best-seller. Miss Padovani's resemblance to Laine Rainer, who originally had been mentioned for the "Concrete" part, is said to be the reason for her getting the part. Picture is soon to go into production at M. J. Arthur Rank's Pinehurst studio.

"The Outcry" currently is in its third week at Avenue Playhouse, N. Y.

## Inside Stuff—Pictures

Acting Commissioner of Narcotics G. W. Cunningham, in Washington, defends the stand of his bureau in asking the State Dept. to withhold from exhibitors in the U. S. two Canadian films, "The Drug Addict" and "Pay-Off in Pain." Films sponsored by the Canadian government as public documents, have had general release in Canada, as pertinent discussion on social evils.

Cunningham, in forthcoming (March 26) issue of *National Review of Literature*, writes, however: "The code of the motion-picture producers and distributors prohibits presenting scenes of addiction and similar features of the narcotic traffic. This position was arrived at independently by the industry. However, we are in entire accord with it because of the lurid manner in which the whole picture of the vehicle of this type might be exploited. Once the bars were lowered, there would be no basis on which discrimination could be exercised."

In its search for college freshman mothers to tie in with its ballroom campaign on "Mother is a Freshman," 20th-Fox came up with a 45-year-old grandmother for New York, a freshman at City College. In addition to getting the standard round of theatres and niteries awarded the new freshman mothers, she asked to be included in the final judging for "Miss All-American Freshman," winner of which is to be awarded a trip to the Coast. Twentieth is now studying her qualifications to determine whether she is eligible.

Four mothers in all were discovered by 20th's publicity department in N. Y. Each of them was treated to dinner at Billy Rose's Diamond Horseshoe, attended the opening night of the "Freshman" picture at the Broadway Roxy and then went to the Copacabana niterie, where they were interviewed over the air by disc jockey Jack Elgin.

William J. Heineman, Eagle Lion's distrib vicepres, throws some further light on the question of the effect of a film's title on boxoffice. Heineman ordered a number of "The Scar" trailers to carry the slogan "low Triumph," under a new label of "The Scar" after he returns on the original title proved only fair. Revenues jumped an average of 40%, according to Heineman, and the new label was ordered. In line with the new title, company has also shifted its ad emphasis to play up the action angle rather than the original stress on romance.

New Swedish film, "Incorrigible," containing some "highly realistic" scenes, is getting into the U. S. through the back door, making its new week in Los Angeles, where there is no local censorship. Understood one sequence would be tossed out pronto if eyed by eastern censors or the Legion of Decency. Film's backers are making a publicity break in L. A. as a boxoffice buildup in towns outside California.

Legal roles are getting a heavy play at Metro these days, with Spencer Tracy and Katharine Hepburn playing attorneys in "Man and Wife," Robert Taylor in "The Reformer and the Redhead," Van Johnson in "Please Believe Me" and David Brian in "Intruder in the Dust."

## Newsreel in Censorship Snarl

Continued from page 3

their newsreels over last week-end. It's understood that the actual

reason for the reels' censorship was that they contained pictures of important naval installations, with the President's cottage as a conspicuous landmark. According to the Navy's assistant War Relocation Authority secretary, the action was not censorship but only "following out a policy in which censors and photo people have cooperated right along." Three still newspaper photographers, however, destroyed their pictures rather than let them be confiscated.

## Truman gets an 'Oscar'

Washington, March 22.

They invented a new "Oscar" here last Saturday, a tenser grandeur away at a notched camera on a tripod—and they gave it to President Truman for the "best performance" of his life.

Surprise presentation featured the annual dinner to the President by the White House Photographers Assn. Climaxing the evening, George Dorsey, Warner-Pathe rep, and newly inducted president of the Jenson organization, announced that the reels had a little award to make. Lights went out in the big ballroom and a screen came down on stage. Then there was flashed a complete edition of the Truman speech, including H. V. Kaltenbach on Jan. 19 at the Electoral College dinner. That never-doubted was widely hailed; it featured the delighted President ribbing H. V. for insisting through most of Election night that it was in the bag for Dewey.

Then the lights went up and Dorsey presented the new "Oscar," cast in bronze, to Mr. Truman.

Head table guests at the dinner included: Barney Balaban, Spyros Skouras, Nate J. Blumberg, Harry Kalmine, William Rodgers of Metro, Eric Johnston; Norman Dorsey, president of Warner-Pathe News; Al J. Richards, head of Paramount News; Edmund Reel, producer of *Moviecam*; Mike Gline, head of News of the Day; and Tom Mead, of Universal Newsreel.

Nearly 500 were packed at the tables, including a long list of guests from the motion picture home offices in New York.

Because of illness, Red Skelton was forced to bow out of the entertainment, but remainder of the bill hit a very fast pace under the emceeing of Jack Carson. Others included Betty Hutton, Billy De Wolfe, Dick Haymes, Gertrude Niesen, Liberace and Maria Koshetz.

# 9 out of 10 Screen Stars are Lux Girls

"My Lux Soap facials leave skin softer, smoother"

says JANE WYATT

Here's a proved complexion care! In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions improved in a short time.

It's wonderful the way Lux Soap can really make skin lovelier," says out in the big big bathroom, Jane Wyatt. "I smooth the fragrant lather well. As I rinse and pat with a soft towel to dry, skin takes on fresh new beauty!"

You'll love the generous new bath size Lux Toilet Soap, too—so fragrant, so luxurious!

Jane Wyatt

Starring in Allied Artists

BAD BOY

Now Showing Locally

Another fine product of Lever Brothers Company

# SALT LAKE WELCOMES 'RED CANYON' STARS

The Desert News

Four Stars and Producer Here For Premiere

Atlantic Pact Proves Blow To Russ Policy



IT'S RED CANYON WEEK



## ANOTHER U-I PROMOTION PAYS OFF WITH RECORD-BREAKING BUSINESS!

THE KING KISS SHOWS IN THE SHOW BOON ON INTERMOUNTAIN AND THE LATTER IN STANDARD THEATRE IN SALT LAKE CITY

NA424 LONG PD=SALT LAKE CITY UTAH 18 459P  
WILLIAM A. SCULLY, VICE PRESIDENT, GENERAL SALES MANAGER  
DLR UNIVERSAL-INTL PICTURE CO=445 PARK AVE

CONSIDER "RED CANYON" WORLD PREMIERE ONE OF THE MOST SUCCESSFUL EVER HELD IN SALT LAKE CITY. CAPACITY BUSINESS IN UTAH THEATRE NECESSITATED OPENING CAPITOL THEATRE TO HANDLE OVERFLOW CROWDS.

PICTURE RECEIVED RAVE COMMENTS FROM HIGHLY ENTHUSIASTIC AUDIENCE AND REVIEWERS.

REGULAR OPENING TODAY IS BREAKING ALL RECORDS. FROM ALL APPEARANCES I BELIEVE "RED CANYON" WILL BE A TOP GROSSER NATIONALLY.

CONGRATULATIONS AND BEST WISHES  
TRACY BARHAM VICE-PRESIDENT AND GENERAL MANAGER  
INTERMOUNTAIN THEATRES INC.

The "Red Canyon" promotion in Salt Lake City followed the box-office success pattern set by U-I for all top pictures.

### "THE LIFE OF RILEY"

...broke house records in its Cincinnati and 150-theatre day-and-date territorial premiere ...and is now playing to top business everywhere!

### "MA AND PA KETTLE"

tees off in Kansas City centering a 50-city territorial premiere with personal appearance tour by Marjorie Main, Percy Kilbride and Hollywood caravan.

Now watch for the big doings on

### "CITY ACROSS THE RIVER"

Ride high with U-I

## UNIVERSAL-INTERNATIONAL PRESENTS ANN BLYTH · HOWARD DUFF · GEORGE BRENT "RED CANYON"

with EDGAR BUCHANAN · JANE DARVELL  
Screenplay by MAURICE GERAGHTY · Based on the novel "Wildfire" by ZANE GREY  
Directed by GEORGE SHERMAN · Produced by LEONARD GOLDSTEIN



All Utah joins in festival. Official car carries Secretary of State Heber Bennington Ann Blyth and Tracy Barham, a producer and general manager of Intermountain Theatres.







# WHEN KANSAS CITY WELCOMES "MA and PA KETTLE"

**...THE  
BOX-OFFICE IMPACT  
WILL BE FELT ALL  
OVER THE NATION!**



The roof's off...and the riot's on...as Marjorie Main and Percy Kilbride—Ma and Pa Kettle in person—lead a Hollywood troupe into Kansas City for a series of celebrations to be climaxed by the March 24th world premiere of U-I's hilarious sequel to "The Egg and I" in a three-theatre opening at the Uptown, Tower and Fairway...and a 50-city territorial premiere in Missouri and Kansas tying in the Fox Midwest circuit and other leading theatres.

The whole town's cooking with the "Kettles" as the Mayor proclaims official "Ma and Pa Kettle Week," setting off a promotion that leaves no "Kettle" unturned.

Month-long, city-sponsored "Ma and Pa Kettle World's Championship Square Dance Contest"!

Spring Fashion Festival with parades, window displays, newspaper ads and territorial "Miss World Premiere Contest"!

Radio interviews with Marjorie Main, Percy Kilbride, Meg Randall, Richard Long and other visiting Hollywood personalities.

It's the kind of **U-I PROMOTION THAT PAID OFF**  
with **RECORD-BREAKING BUSINESS** on

"THE LIFE OF RILEY" in Cincinnati  
and "RED CANYON" in Salt Lake City.

**NOW WATCH IT HAPPEN AGAIN IN KANSAS CITY!**



*Ride high with U-I*



# MOTHER is a freshman TOPS

COLOR BY **TECHNICOLOR**

*oh! what a gal-*

**SHE'S GIVING EVERYONE  
THE BUSINESS - NORTH -  
SOUTH - EAST and WEST!**

**IT'S "A LETTER TO THREE  
WIVES" • "SITTING PRETTY"  
and "WHEN MY BABY SMILES"  
ALL ROLLED INTO ONE -**

*a showman's best  
friend is "MOTHER!"*

**THERE'S NO BUSINESS LIKE **20<sup>th</sup>** BUSINESS!**  
CENTURY-FOX







**HIT!**

is  
the  
word  
for

**"IMPACT!"**



**SOCK!**

is the cast and story!

HARRY M. POPKIN presents

BRIAN ELLA CHARLES HELEN  
**DONLEVY • RAINES • COBURN • WALKER**

in **"IMPACT!"**

with **ANNA MAY WONG** • Robert Warwick • Art Baker • Clarence Kolb  
William Wright • Tony Barrett • Mae Marsh

Produced by **LEO C. POPKIN** • Directed by **ARTHUR LUBIN**  
Screen Play by Dorothy Reid and Jay Draller • A Harry M. Popkin Production



**SMASH!**

**business thru U.A.!**



# A BOX OFFICE SMASH FROM COAST-TO-COAST IN THE NATION'S BIGGEST DELUXE HOUSES!

**SENSATIONAL in  
SAN FRANCISCO!**  
PARAMOUNT THEATRE

**DYNAMITE  
in DALLAS!**  
MAJESTIC THEATRE

**BIG! BIG!  
in BOSTON!**  
METROPOLITAN THEATRE

**POWERFUL in  
PROVIDENCE!**  
METROPOLITAN THEATRE

**LUSCIOUS in  
LOS ANGELES!**  
5 THEATRES DAY & DATE

**TERRIFIC  
in TULSA!**  
MAJESTIC THEATRE


**OUTSTANDING in  
OKLAHOMA CITY!**  
CRITERION THEATRE

**MARVELOUS  
in MEMPHIS!**  
MALCO THEATRE

**"IT'S A MONEY PICTURE!"**  
—Motion Picture Herald

**"SOCKO ENTERTAINMENT!"**  
—Jimmy Fidler

**"HOT AS A  
PISTOL!"**  
—True Story Magazine




ALLIED ARTISTS  
presents

# BAD BOY


A PAUL SHORT  
Production

Starring

LLOYD JANE JAMES  
NOLAN · WYATT · GLEASON  
STANLEY MARTHA  
CLEMENTS · VICKERS



and in his first starring role  
**AUDIE MURPHY**



with  
SELMA BYRLE · JAMES LYON · DICKIE MOORE  
Produced with the cooperation of Victor Clark,  
International · Produced by PAUL SHORT  
Screenplay by RAY BURNARD  
Additional Dialogue by Earl Hambo  
Story by Robert D. Andrews and Paul Short



## WOV Decision Due This Week, Hinges on Bulova Probe Report

Washington, March 22.

A decision by the Federal Communications Commission on the sale of WOV, New York, by Arde Bulova to Victory Broadcasting Co. will probably be handed down this week. The case is the oldest before the commission in which the station in one city have been under the same ownership, despite adoption in 1943 of rules prohibiting dual operation in the same area. Bulova also owns controlling interest in WNEW.

If the deal is approved, it will be the first in which a competing bidder, under the soon-to-be-abandoned AVO procedure, has purchased a radio station.

Okay of the transfer, VARIETY learned, hinges on Commission action on a staff report of an investigation last summer into charges of concealed ownership by Bulova in several New England stations. The inquiry was conducted from August to October by John F. Coy of the Commission's legal division, aided by Robert D. J. Leahy, of the general division, and Raymond Lewis, an investigator. Bulova disposed of his interests in the outlets in 1944. The decision will bring to a head four issues on which action has been pending because of the staff inquiry. These are (1) renewal of the license of WNEW, which has been in temporary status since 1944, (2) an application to allow WNEW to increase its power from 50,000 to 75,000 watts, (3) renewal of WOV in temporary status since 1944, and (4) transfer of WOV to a group composed of Ralph J. Hirsch, general manager of the station, Arnold Hartley, program manager, and John Lehigh New York business man.

It is expected that if the Commission clears Bulova of concealment, the licenses will be put on a regular basis, the power increase and the transfer okayed. However, if it denies the renewal applications it will likely order the stations based on the results of the investigation. In this event, the transfer application as well as the request for power increase would probably be held up.

Never in the history of radio

(Continued on page 36)

## NBC's 'Binder' Clinches Allen

Fred Allen, who checks off his Ford Dealers Sunday night show at the end of the season, has signed his exclusive with NBC for his radio and television services. But whether he'll be resuming in the fall or lay off for a season depends on his annual medical check-up.

In any case, there's a binder connected with the new contract (details of which are being kept very close to the vest) that is designed to make the NBC deal an attractive one. (CBS tried to lure Allen into a similar contract for \$100,000 come-on to tide him over a 45-50 layoff period.)

Under the NBC contract terms, Allen will call all the shots himself, deciding whether he'll go exclusively to radio, television or both, or even switch formats to a cross-the-board season instead of twice-weekly. Originally, NBC tried to interest the comedian in doing a five-times-a-week 15-minute show as a Will Rogers.

## TV Show Producers Buy Radio Time to 'Sneak' New Beat Rap Package

Novel stunt package producers buying AM time to showcase a basically TV program developed by "Beat the Band" and "Beat the Band" previewed on WABC-TV, Friday (18). Show was packaged by Paul Butcher and Andre Baruch.

"Rap," emceed by Baruch and directed by Gene Wyckoff, places members of studio audience in ticklish dramatic situations which they have to grab themselves out of. Show preview originated from the Old Knick, N. Y.

## Sheldon's ABC Show

Herb Sheldon, co-star with Magi McNeill of "Lunch on the Main Quarter" on ABC, is dropping March 26, will get his own comedy vehicle on the web in the same time slot. Sheldon Show will be heard cross-the-board at 12:35 p.m., starting March 28.

KLZ Public Service Director

## MACK SWITZER

KLZ's public consciousness which Ande a good part of its broadcast schedule devoted to more than a special service programming is the job of live-wire Mack Switzer, a Denver radio veteran of more than a decade.

KLZ, Den'.

## Steel Sponsors: Own Return

Johannes Steel returns to the air, starting April 3, via WLILB, N. Y., under his own sponsorship. Liberal commentator has been of the Gotham airlines for some time, and has since been publishing a newsletter. Report on World Affairs. The newsletter will pick up the tab for the Steel comment.

Unusual fact in Steel's return to the air is the intra-New York City network being protected in a bid to restore liberal gabbers to the air. For some time Steel has been alternately with Gailmor on WLILB and starting April 3 he'll alternate with Gailmor on a cross-the-board basis. Meanwhile Steel is negotiating with other N. Y. Indies, with like-minded Richard Wolf, a former foreign editor of the N. Y. Star (ex-PH), Burnett, Hershey and others joining the pool of liberal commentators to be sponsored by Steel.

## 'SWEETSTAKES' LEADS IN NBC GIVEAWAY RACE

With NBC definitely deciding in favor of a giant giveaway show for the week of March 27, the Jack Benny opposition on CBS, the package boys have been out in full force trying to wrap up a deal with the web. (Horace Heidt is being moved back again to 10:30 Sunday night, starting April 3.) As of yesterday (Tues.), NBC had six giveaway shows under contract, all laying claims to being "bigger-and-better." The Wilbur Star-Jerry Layton "Sweetstake" giveaway, based on a sort of pari-mutuel format, and another advertised at WLILB Studios last week, starting April 3, which will have the edge at the moment.

## Knight Vice Whiting On 'Club 15' as Latter Eats

Hollywood, March 22. With Margaret Whiting checking off the cross-the-board Campbell Soup "Club 15" campaign and moving east next week to join her husband, CBS program veepee Hubert Robinson says that Knight has been given the nod as Miss Whiting's replacement. Late in the month.

Miss Knight will be featured on the Tuesday and Thursday segments of the American Show, continuing in the Monday, Wednesday, Friday broadcasts.

## Ch'field in Coma On Como; Stafford, Lee in Fadeout?

Newell - Emmett, Chesterfield agency, is endeavoring to straighten out the cliche situation as it applies to the Perry Como, Jo Stafford, Peggy Lee and the "Club" broadcasts, the Arthur Godfrey Show, and the recently signed Bing Crosby series. As it stands now, Como may go into a half-bench, Lee may be dropped, and current "Monday-Wednesday-Friday 15-minute shows on NBC (with one TV slot Friday). If that occurs, it's likely that Como will remain on the air all summer to experiment with ideas so as to have the 30-minute show in shape by fall.

In the event the singer does go half-hour there's a possibility that it may occupy a slot on the east of the current NBC spotting. Too, the singers' AM and TV shows would be separated; he'd do one show for each medium, perhaps on different days. Currently, Como records his AM shows at 7 p.m. Fridays and this disk serves for the rebroadcast at 11 p.m. for west coast. If he leaves Como and his company free to concentrate on the 11 p.m. tele show the same night. They do not have to worry about coincident AM and TV airing.

If the half-hour plans for Como work out, it's not known what will happen to the Jo Stafford and Peggy Lee shows, which alternate with him. Miss Stafford doing the Tuesday airing and Miss Lee the Thursday airing. Too, it implies that Chesterfield would place that three shows—Como, Godfrey and Crosby—on a half-hour basis.

## CHARLOTTE-COLMAN TO N.Y.

Chicago, March 22. Al Rudd closes Chl office of Charlotte-Colman Productions April 1. Transcription company, producer of "Bulldog Drummond," Ted Lewis and Frank Conroy, is moving central office to New York.

## Nielsen's Top 20

(Feb. 20)

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Radio Theatre	33.6	+0.2
2	3	Jack Benny	30.0	+0.9
3	2	Fibber & Molly	29.8	0.0
4	4	Talent Scouts	29.2	+1.3
5	7	Amos 'n' Andy	28.4	+2.6
6	5	Walter Winchell	27.1	+0.9
7	6	Bob Hope	26.8	+0.5
8	18	Sam Spade	24.8	+1.8
9	22	Crime Photographer	24.6	+3.6
10	14	My Friend Irma	23.6	+0.7
11	10	Mystery Theatre	23.1	-0.7
12	34	Stop the Music (4th gr.)	22.9	+3.5
13	19	Distort America	22.8	+0.9
14	40	Ford Theatre	22.7	+3.9
15	11	Mr. Keen	22.1	-1.0
16	13	Impeachment	21.6	+0.8
17	13	FBI in Peace and War	21.5	-0.8
18	16	Mr. and Mrs. North	21.2	-1.0
19	12	Distort America	21.0	+0.8
20	9	This Is Your FBI	21.0	-2.1

## Hooper Top 15 and Opposition

(March 10)

Program	Hooper Rating	Sponsored Network Competition	Total Network Competition
Walter Winchell	26.1	Electric Theatre	6.4 17.6
Lux Radio Theatre	26.0	Gabriel Heatter	5.8 12.7
		Fishing & Hunting Club	1.3
		John-Manville	1.4
		Telephone Hour	7.8
		Dr. L. Q.	7.8
Fibber & Molly	25.1	Erwin D. Canham	11.4 11.9
		John-Manville	1.4
Jack Benny	23.8	Horace Heidt	9.8 15.5
Talent Scouts	23.3	Railroad Hour	7.4 18.6
		Henry J. Taylor	1.4
		Sherlock Holmes	6.3
		Voice of Firestone	6.1
Bob Hope	21.0	Top Meeting	8.7 17.9
		We, the People	7.8
		Gabriel Heatter	1.8
My Friend Irma	20.8	Arthur Gaeth	1.7 11.7
		American Forum of Air	1.4
		Contented Program	7.9
Stop the Music	20.7	Sam Spade	12.5 20.6
		Lum 'n' Abner	7.9
		Fred Allen	7.0
Louella Parsons	19.3	Electric Theatre	6.4 17.6
Duffy's Tavern	17.1	Milton Berle	10.2 20.5
		County Fair	4.6
		Gabriel Heatter	1.4
Amos 'n' Andy	16.4	Carnegie Hall	3.0 23.0
		Mayor of the Town	5.4
		John-Manville	1.4
Mr. Keen	16.3	Theatre U.S.A.	4.3 19.0
		Burns & Allen	12.7
People Are Funny	16.2	(No Sponsored Programs)	1.1
Mr. District Attorney	16.0	Groucho Marx	10.2 20.5
		Harvey K.orman	5.2
		John-Manville	1.4
Crime Photographer	15.6	Jo Stafford	2.9 17.8
		John-Manville	1.4
		Sealtest Variety Show	11.3

## D. C. Laying Bets Probe of Richards By FCC Is Now Definitely Off

Washington, March 22.

### Swift Set to Drop NBC's 'Meeks' Show

Chicago, March 22. Swift & Co. is set to drop "Meet the Meeks," NBC's nationally aired from Ch. 2, sat. mornings, plugging All Sweet Margarine. "Meeks" will wind up 18 months of broadcasting this week.

Swift is reported as satisfied with program but feels that All Sweet needs change in ad policy with its total budget. J. Walter Thompson agency handles the account.

Meeks may be promised to another Swift product, if budget can be found. Program may go on autumn, otherwise, or be dropped entirely by NBC.

## Harris to A&A: 'Aren't We Silly?'

The new Hooper ratings throw into sharp focus the ever-increasing opposition of "Aren't We Silly?" to the "Harris" position" and the man-in-the-middle who is the detriment to the comedy slotting. Harris radio slugging it out against one another.

Programs in point are "Amos 'n' Andy" in the 7:30 to 8:30 p.m. night period on CBS, and the Phil Harris-Alice Faye opposition show on NBC. Despite the Harris radio slugging it out against one another.

Parting even worse, however, is the Faye-Harris show, which is out of the Top 15 running, with a 14.6 rating, despite Harris' ability to substantiate his claim in past weeks that he can hold his own in the comedy sweepstakes instead of as a tag-along. It is generally agreed that both shows are taking a beating because of the talent or the sponsors, and while A&A's bankroll, Lever Bros., appears content to stay put, it's considered a cinch that Fox's Harris program, will grab off a new NBC Sunday time segment in the fall.

Bets can be gotten in Washington that the FCC investigation of Harris & Richards stations is definitely off. Commission action Friday (18) in granting a continuance to look into a proposal to transfer voting control of the three 50-kilowatt stations (WJR, Detroit, WJAR, Cleveland and WABC, New York), while officially only a pause to the hearings which were to have begun last August (23), is generally regarded as a prelude to the end of a nasty situation.

Under a condition of Richards' health, plus willingness to retire from direction of stations, proceedings to grant a stay in the matter to give ex-Senator Burton K. Wheeler, chief Richards counsel, time to submit a plan which would allow him to continue such conditions and be in such form as to meet the test required by the Commission and the approval of the Commission.

While there were partisans who felt the Commission got "soft" in finally relenting to Richards' appeals it was agreed that the agency had been too lenient in dealing with serious illness has been attested to by physicians of high reputation. Richards' health is now such that the FCC gave postponements, the result for an indefinite period, in a request made (KOB, Las Vegas) involving an almost identical condition of the station owner.

In some quarters, it was felt that the Commission run into a trap up to last week, to go ahead with the hearings despite great pressure, brought by Richards' bay with his

(Continued on page 36)

## Gardner Sues To Break With MCA

Hollywood, March 22.

Ed Gardner has filed suit in federal court to terminate his contract with Music Corp. of America. The suit charges that MCA is no longer entitled to act as his agent for "Duffy's Tavern" because "Duffy" has failed to represent him properly and withheld from him facts in their possession which he, as a client, was entitled to know.

Counsel for Gardner contends that his contract with MCA, which was run since March 1940, was terminated last February because the provisions of his past were not fulfilled.



# TOP BRACKET

## Allen and the Hooper Ratings

Top eyebrow raiser of the week is the 7.9 rating for the Fred Allen program in the latest Hoopers. Representing a 3.4 drop over the previous rating. It is probably the lowest since the first bout with the longtime commercial sweetstakes. In the opposition CBS' "Sam Spade" got a 12.5 and "Stop the Music" 16.7 and 20.4 for the competing top 15-minute slot.

It already seems to touch off a pro and con kickaround of Hooper and ratings in general. General consensus of the trade is that, no matter how you slice the Hoopers or account for the audience measurement techniques, the prospect of finding such a top comedian in the lower-bracket ratings not only adds up to a bad commentary, but also to one of the major Ripleys that has yet to be explained.

On the one hand, the anti-rating contingent within the trade wants an explanation for such drastic audience turnaway in view of the normal circumstances, with nothing untoward in the competing programs, on the rating night.

Others take the view that it is all part of the general collapse of the Sunday night NBC program roster in the wake of the Jack Benny desertion.

Allen, himself an ardent foe of Hooper and the rating fraternity, checks off the Ford show in June and has just signed a new deal with NBC for next season.

## Kobak's Mutual Exit Cues Dilemma

### On World Series Other Sponsor Shifts

On the premise that "as Kobak goes, so goes Luckenbach," the fate of the trade has been altered as a result of the possibilities of some interesting sponsorship developments. As a result of the scheduled bow-out of Ed Kobak as Mutual proxy. A lot, of course, will depend on Kobak's new affiliation.

For one thing, there will probably be some interesting jockeying for the Gillette bid in connection with the '49 World Series, which, it's anticipated, will wind up its career on Mutual in the wake of the Kobak departure. The baseball series has been the "Kobak baby," cued to his close association with Baseball Commissioner A. B. "Happy" Loomis. Loomis in the past has given Kobak carte blanche in designating the radio-TV series alliance. It is probably be Kobak's pleasure to take the billings with him, with the certainty that Mutual will be left out in the cold.

ABC looms as the likeliest network to carry the series this year, since there is a question of NBC's time availability, although considering the kind of competition it is willing to kick around for the Series it would appear that the two major wars may find it convenient to open up the time periods.

In the past, the combination of the Kobak sales technique and his own personal identification with clients has been responsible for wooing clients, with the subsequent loss of his attributed more to the inability of Mutual facilities to pay off rating-wise. It's a question now of how many present clients of the Kobak show will continue to throw in their lot with Mutual.

## 70G Nut For Toscy's 'Aida'

The two-part "Aida" presentation by Arturo Toscanini and the NBC Symphony Orchestra this Saturday (26) and the next adds up to one of the new expensive sustainers on record. It will cost NBC an estimated \$70,000 before the web rings down the curtain on Acts 3 and 4 April 2.

Cost of the high-budgeted undertaking for the NBC symphony conductor includes a \$10,000 rebate to Pet Milk because of cancellation of the program. It is scheduled this Saturday, when the Acts 1 and 2 program will be extended from 6:30 to 8. (Dannone is heard 7:30 to 8).

First of the two-week presentation will be television. The second is still undecided on the April 1 reallocation of stations, which will probably necessitate a last-minute decision. In addition to the Pet Milk rebate, the talent cost of the program is being covered by the AM-TV spread accounts for the 70G nut.

## TOP NAMES SEEK MORE THAN CRED

The era of the "fabulous effort" has descended on radio, with the network that dangles the "best" and the mostest" grabbing off the top talent. The unprecedented feud and fusin' for radio personalities has taken some unorthodox turns, and the addendums and extras being appended to contracts today are as peculiar as the codicils on an eccentric's last will and testament.

The day of the straight-off-on-a-per-broadcast basis is over. If you want a name to ride your kilocycles today, it requires an incentive over and above a weekly salary. If it isn't a pension it's some other "security" guarantee, share in royalties or some other extra-curricular payoff.

The upshot is that it's not the talent in the driver's seat. It's the ones who are calling the turns. The Bennos, Bergens, Burns & Allens, etc., are today knee-deep in the involved business and administrative machinery of show biz before they are in the purely entertainment aspects.

"New Era" for Deals

The "new era" in talent-network deals is reflected anew in the reported contractual setup whereby CBS inherits Burns & Allen in return for "security" provision. It manifested itself in the royalty-sharing arrangement, where by Charlie McCarthy non-broadcast profits accrue to Edger Bergen.

The "fabulous" aspects of the current deals seem to have been recently when CBS reportedly expressed a willingness to pay Fred Allen \$100,000 a year for a 50% payoff period in return for an exclusive on his radio-TV services. The terms of the deal, which was subsequently made a deal with NBC which pretty much lets him call all the turns.

The report that ABC network, in a bid to win over the brace of Burns & Allen ("Duffy's Tavern" and "Mr. District Attorney"), was willing to establish a similar deal, which would also result in a saving for the sponsor on time charges involving a third share of the Burns & Allen talent. ABC is also part of the same pattern.

## ELECTRIC COS. SKED

### 'ARCHER' AS HAYES SUB

"Corliss Archer," the former Campbell Soup commercial which has been doing consistent summer replacement duty in recent years, will be swept away by "Archie"—this time for the electric companies, which regularly sponsor the show. It is scheduled to air in the Monday late CBS "Electric Theatre."

Date for start of summer replacement hasn't been set, but is depending on whether Miss Hayes goes off for eight or 10 weeks.

Oddly enough, "Corliss Archer" segment it occupied for Campbell Soup. N. W. Ayer is the agency.

## Season's Top Ripley, Radio Talent Nixed at NAB Shindig

The concluding shindig of the annual convention of the National Assn. of Broadcasters in Chicago next month will be an elaborate entertainment program, with a committee of top talent.

CBS currently whipping up the format and the various acts, under the general management of the committee. (Mutual has begged off from participating in the shindig, reportedly as a budget-saving expedient.)

What's in for this year's festa so different from past years, however, is the fact that not a single

## Durante Balks at Luckenbach's Move

### To Put Sinatra on Show Next Fall

## The Maestro Sings

NBC employees at Radio City, N. Y., headquarters had themselves a rare treat last week when they were able to pipe into Studio 8-H during the several afternoons that Arturo Toscanini was rehearsing the singers and chorus for the two-part "Aida" to be presented this Saturday (26) and next (2) on radio and television.

Practically through the entire series of rehearsals Toscanini could be heard singing all of the roles at the top of his voice—and not always on key.

## Abe Burrows' Four-Way CBS 7-Year Deal

CBS is in the process of concluding negotiations for a major contract which will give the network an exclusive on the services of Abe Burrows as performer, producer, director and writer. It involves both radio and television. The possibility that Burrows will move east and operate out of N.Y. headquarters.

The deal is tied to the network's new policy of bringing talent in, the CBS organization as employees and long-range contracts, as independent contractors, representing a new facet in the CBS-TV program jockeying. Amount of coin involved in the seven-year deal isn't disclosed, but the pay for the six-yearly Burrows ride is said to be more than substantial.

Oddly enough, general trade rumormongers (Continued on page 36)

## Amsterdam Sweating Out 45-Day Option Snarl On Services in CBS Station

Morey Amsterdam finds himself in the middle of a 45-day option snarl and a peculiar between services predicament. To accent his plight, the new Pulse ratings for "Amsterdam" find his CBS sustainer moving into the No. 10 spot. But he's now without either radio or TV facilities.

CBS dropped the comedian several weeks back from both AM and TV, but the network's sudden change of heart, tried to win him back, at least giving him a four-week contract to feature features attending his contractual tie-up with the CBS.

Amsterdam said no dice, and in return CBS is exercising a 45-day option on his services.

Amsterdam doesn't want to be "serviced" by CBS. It's a case of sweating it out.

The reasoning "behind it is this: With the network, notably NBC and CBS, currently experiencing an unprecedented era of talent raiding, resulting in strained relations not only in the top administrative rivalry but among artists themselves, it was figured an NAB convention would be the last place in the world to bring the Hoopers, Bennos, etc., together to kindle the William S. Paley vs. Niles Trumell fires.

Hollywood, March 22.

"Hotter than a two-bit pistol is the feud between the showmen Jimmy Durante and Tom Luckenbach, radio boss of the Esy agency. Summed up in one phrase is this: Luckenbach wants Frank Sinatra on the Durante show next season and The Schmo is just as determined not to share a Camel with him.

It all came about when Luckenbach came to town and two weeks later Alan Young takes his departure. Only explanation: "He just didn't work out." Now The Schmo and his package partner, producer Phil Cohan, are scouting around for light comic, the more he acts like Garry Moore, the better, to finish out the season's last cycle.

There is partial agreement on one point: Luckenbach wants a singer, the more like last season's Peggy Lee the better, but Sinatra is not the answer. Most considered opinion of J. Durante, Jack Paar has been suggested as the nearest approach to Moore but so far no action there.

Young continues on his own tour, but Luckenbach will be back in New York this week to report back to the client. Meanwhile Durante and a fan who control the show, may have some ideas of their own on the shape of things to come over the barrier lifts next September.

## MBS Taking No Chances on Lewis

Mutual's attempt to experiment with Fulton Lewis as a video artist in the Washington, D.C., market. Result is that the network is now in the process of negotiating a deal with the former most successful co-op commentator, preventing him from going on TV without Lewis's official sanction.

Strictly on an experimental basis, Lewis was given a TV show, radio and a half-hour program. Result is that the network is now in the process of negotiating a deal with the former most successful co-op commentator, preventing him from going on TV without Lewis's official sanction.

Mutual recalled what happened when "Meet the Press" was bought for television by General Foods, which also had disastrous AM repercussions for the show. On that occasion the radio bankrupt, Hi-Grade Products, which sponsored "Meet the Press" in the top eight key markets, also got sore and cancellations.

Mutual is taking no chances on Lewis and his staff. The network's sponsorship coin Lewis brings in to the web.

## 'SING IT AGAIN' SPONSOR MYSTERY STUMPS CBS

CBS is trying, thus far unsuccessfully, to come up with the web's own jacket answer why it can't sponsor its Saturday night "Sing It Again" airer.

The hour-long giveaway sustainer is now paying off with an 11.8 rating, and is a steady earner (which makes it the top sustainer on the air) and an overall 9.8 rating. The network, at that rate it is paying off to nobody but us, says CBS' considerably better than the top budgeted commercial airs.

But it has been on the air nearly a year—without any nibbles.

## Kraft's Summer Standbys

Hollywood, March 22.

Nelson Eddy stars with Dorothy Christal again as "The Girl of the Year" summer standby for A.J. Jones, starting June 2.

William S. Paley will direct the music, with Ed Helwick scripting.



# Untrammelled Trammell

When, a few weeks back, CBS, under signature of prexy Frank Stanton sent out all agencies and sponsors, a letter boasting of the network's new sphere of influence in broadcasting, and the grab of top talent, NBC decided it was time to blow the whistle and "set the record straight."

Result is a comprehensive five-page letter sent out over the week-ends by NBC pres Niles Trammell to agencies, clients, affiliate stations and the trade press, taking issue, point by point, with the Columbia claims to preeminence in what is the world of Trammell, it draws the "distinction between imaginative promotion and analysis of fact."

In the opinion of NBC, the Stanton-CBS boasts are, like the famed Mark Twain death, "slightly exaggerated" and not based on fact. It's the first known instance of the two major network prexies engaging in a such a printed word slugfest for general trade spot-lighting.

In the five-page missive, Trammell quotes all of the assorted CBS claims on top-rating shows, leadership in public service programming, power, cost-per-thousand impact on advertisers, billings, etc., with the NBC adding to establish its own claim that "there is no question that NBC is America's No. 1 network—in sound broadcasting and in television."

# 'Obscenes' Hits Radio, Too, As 6,000,000 AM Sets Fade in '48

Washington, March 22.

A new twist to the receiver obsolescence dispute was given by William E. Ware, prez of the FM Assn., in a statement over the wire that 6,000,000 AM sets became obsolete last year. "Due primarily to the fact that they died a natural death," he said, "the AM-only set will become more obsolete and in greater percentage than ever because the public demand for the superior qualities of FM broadcasting and reception makes the AM medium obsolete."

Ware found in the "price war" in the radio set industry "a sure signpost that FM receiver production during 1949 will outstrip that of either TV or AM." He said the price cutting is being done to get out stocks of old-style receivers "and thus pave the way for increased output of the new, high-efficiency and state-of-the-art FM reception."

He regarded as "most significant" that Emerson, Zenith and Philco "are turning out, or are about to start making, FM-only table model sets selling at average prices," while factories "are scrapping their plans for continued large-scale production of AM-only and TV-only sets."

Anticipating that the 1948 output of 100,000 FM-only sets will be "more than tripled" in the next 12 months, Ware said the FCC action on the American public will have FM reception available on 80% of all home receiver sets produced.

FMA headquarters here discount the February Radio Manufacturers Assn. report of a 1948 FM-only set output in excess of FM-AM combination sets as being of spurious significance. "On the production, FMA said, included TV-FM combinations. As for the drop in AM sets to 1,049,879 in January, compared to 147,733 in January, the belief was expressed that the anticipated drop in AM-only receivers have not yet been translated in production reports."

# N.R. Labor Mixed On Uniform Pact

Organization of New York state top-poppers, launched at a lunch two weeks ago, started settling last week with a questionnaire sent managers on their labor contracts. The union pact, which covers uniform expiration date, has resulted in divided reactions from the business guilds.

The letter, signed by Eldon A. Park, WINS, temporary chairman of managers' labor committee, asked for information on contracts and expiration dates with the American Federation of Radio Artists, the American Federation

# WBAL's 'Man of Year'

Baltimore, March 22.

WBAL's "Man of the Year" award went to Raymond Stewart, conductor of the Baltimore Symphony Orchestra.

Stewart was named as recipient of the WBAL plaque—one of a series—because of the station on Baltimoreans who are judged tops in their field.

Similar awards are made in the field of engineering, medicine, etc.

# CBS to Stress Ace Scripters On Documentaries

Paralleling CBS' grab of top radio stars, the web's documentary unit is corralling ace scripters in the field to turn out a series of 30-minute aires during this year. Already pacted for one documentary, Norman Corwin is now developing his first program for CBS since his "One World Flight" two years ago.

In a departure from normal radio practice, the CBS' documentaries will give top billing to the scripters. Admitting that radio, like films, tended to shuff out writers' credits, Warner Mitchell, exec producer, director and writer, said his department recognized that "without a good scripter, no program can be developed to accomplish nothing." The web said that aside from the M. J. writers, the CBS was attempting to develop new scripting talent, although "it's a risky business."

Next CBS documentary in this year's schedule of six will be "The People's Choice," by Peter Egan. The recent documentary program will present the problems of a Congressman in dramatic form. Egan recently returned to New York after studying the situation in the Capitol for several weeks. See Above for obituary on this show, while Mitchell will handle the remainder of the year's documentaries.

Corwin's documentary, to be (Continued on page 34)

# Colgate Yamps Top This

"Can You Top This?" now heard outstandingly on Mutual, was canned by Kirkman Sargeant and WOR, N. Y., will remain on the web on a weekly basis. The product drops local sponsorship after Emmett's broadcast.

Colgate, via Newell-Emmett, had bankrolled the aerie nationally on NBC until 13 weeks ago when it canceled and Mutual picked it up sustaining.

# NEWSPAPER SALES IS PARIAH IN ISSUE

Washington, March 22.

Bread and Butter for the radio casting business—the plain, old-fashioned AM kind which supports FM and television—is being the main problem facing the industry when the National Assn. of Broadcasters meets April 4 in Chicago for its 27th annual convention, to be held in the Stevens hotel.

Other subjects, important though they may be, will get second billing to the emphasis which will be given sales now that the easy days are over when broadcasters merely "accepted" business. "We're back to pre-war competition," said an NAB spokesman, "and it's hustle and go for the advertising dollar."

In some areas broadcasters have experienced a "leveling of the playing field." In still others, however, fresh efforts are needed to keep up a profitable volume of sales. In others, something which is relatively new to the industry, a "depression" has developed, and station operators are feeling the pinch. In still others, the competitive media are waging battle and the radio drumbeat must be sounded. In still others, the radio stations, including television, have intensified the sales problem.

This atmosphere surrounds 2,700 AM and FM stations, and nearly 60 television outlets to be present. NAB holds its biggest convention in history, with a registration already at the 1,500 mark and an expected attendance of 500. Exhibition space assignments have exceeded any previous gathering, with displays reflecting the industrial expansions which have accompanied the development of FM and television.

But the Newell-Emmett has been such a variety of receivers and transmitters—audio and video equipment, the broadcasters can never have program services, especially film and tape recordings, and other such products.

Altogether there will be about 30,000 feet of space in the Stevens exposition hall for local and national and 100 rooms on the fifth and sixth floors for lighter displays and reception. Headquarters have already been set up at the Stevens by NAB Sec-Treas. C. E. Newell, with Arthur Strangier, NAB's director of special services, in charge of exhibits.

The convention is divided into two parts, the first four days devoted to the third annual Broadcast Engineering Conference. (Continued on page 36)

# Postman Rings On NAB's Code

Washington, March 22.

Authority of the board of directors of the NAB to adopt commercial radio advertising standards will be determined this week in a mail referendum among the members of the major radio network groups on proposed amendments to NAB bylaws, efforts to enforce the Code of Ethics and to set advertising standards "will remain only an ineffective monition."

If the vote is negative the board retains its power to develop the standards and to establish appropriate sanctions to secure observance. Members were advised that a majority of the board feels the amendments should be defeated.

The referendum resulted from a petition, signed by 295 members, presented to the board by Edward Breen, of Fort Dodge, Ia., former member, at the 1948 convention. It was introduced by Merrill Lindsay of Decatur, Ill., in the recent NAB mail election.

It was announced in New York last week this week on whether directors shall be limited to two consecutive years in office. The amendment, opposed by the board which advised members it had voted 19 to 2 against it, also would curtail the exercise of the rights of the membership of each district.

# Both CBS, NBC Now Set for Mammoth Creative Binges With Network Shows

## FM-NAB Merger?

Washington, March 22. Possibility that FM members of the NAB will bring up the subject of merger with the FM Assn., at the NAB convention in Chicago next month was reported here Saturday (19) from NAB sources. The question may be raised at the FM session of the convention on April 11 by members who don't like paying dues to two organizations.

FMA headquarters here said "there isn't a chance" that any discussions could get anywhere. "We're definitely farther away from a merger than we have ever been," a spokesman told Variety. "The organization is now in good financial shape, and that about \$20,000 is expected from renewals from manufacturer members in the next few months."

# Taft Hartley Repeal Vital, Sez AFRA's Reel

Washington, March 22.

Testifying before the House Labor Committee, a House sub-national assistant executive secretary of AFRA, warned Friday (18) that if the Taft-Hartley act is not repealed "we shall have to forget about petitions, elections and long-term negotiations. We shall have to take the quick and unexpected strike for recognition."

Reel detailed how the radio actors guild is "suffering" under the act, because of management's refusal to give the law an excuse to destroy recent labor relations. "If the act is not revoked, the event that he does not agree, AFRA has always scrupulously avoided such tactics. We could have then successfully under the Wagner law, but the continued existence of the Taft-Hartley law must push us and probably other white collar unions, into that undesirable position."

The article scored those provisions of Taft-Hartley which can "secondary" boycotts. He pointed out that a strike called in a city other than New York, Chicago and Los Angeles, the law is interpreted to mean network programs on which AFRA members perform. To prevent that, he said, the law must be repealed. He said that AFRA would include members' rights to refuse to appear on shows to set up an unfair station clause permits a justified primary boycott. Reel testified, but the Taft-Hartley act "has become a considerable question about this and it is one of the most unfair provisions of the law."

# Global Town Meeting

"America's Town Meeting of the Air" will take on an international flavor during July, August and September, when the format will be a round-the-world air trip to touch some 14 different countries. Participants on the overseas tour will include two Americans and two natives on each program. The tour, announced in New York last week by George V. Denny, Jr., originator of "Town Meeting," the program will be recorded and played back on the U. S. for Tuesday night airplay. AFRA 25th anniversary celebration shows abroad will include London, Paris, Berlin, Rome, etc.

On the basis of the NBC "Operations: 1949," program development policy laid down by prexy Niles Trammell, the house-built program blueprint on Hubbard Robinson's CBS agenda, the coming months will probably witness an unprecedented creative binge as the culture wars of the intensive two-network rivalry.

CBS, in effect, is serving notice that, quite apart from the strictly commercial deals for top talent maneuvered by board chairman William S. Paley, the network, far from sluffing off its package program operation, is determined to outshine and outgrow the NBC boys.

Already on the tentative CBS agenda are 15 new shows, eight of which were created within the CBS program organization, and most of them scheduled for a summertime tryout showcase. (Harry Ackerman, CBS's Coast program vice-president, has been paid to look for huddles on the upcoming roster shows.) They include the following:

A half-hour comedy starring Abe Burrows, with Burrows also writing.

A mystery show with Hoagy Carmichael as the "mystery man," with Carmichael doubling from a piano player in a night club to a detective.

A quiz show for teacher participants called "Earn Your Apples," in which the teacher is to "any place" the teacher decides.

A new half-hour situation comedy. (Continued on page 36)

# W.C.C. Burns At CBS Protest

WNYC, New York's municipal station, is burning because CBS has raised an objection to its after-dark broadcasting and the FCC has renewed its special service authorization for only 30 days. The web asked for curtailment of WNYC's broadcast schedule to protect its 50%, affiliate, WCCO, Minneapolis, pointing out that if it didn't, a precedent might be set breaking down the class chains.

Stephen Segerl, city radio director, argues that this is the first time since 1942 that CBS has objected and that in the past seven years there has never been a complaint about interference. WNYC, he said, is only a very small directional antenna protecting WCCO. "The FCC's aim is to aid broadcast in the public interest," Segerl says, "and it is not to aid non-commercial city station in the country. But, perhaps because we don't have a city station, we have seen our power and broadcast time whittled away. Back in 1928 we got one of the most powerful, and a limited schedule."

# NIX BARRY, EHRENRICH PLEA ON 'JURY' SUIT

Request by Jack Barry and Dan Ehrenreich, owners of "Juvenile Jury," to have the court give a verdict in their favor in the suit brought against them by William L. McGonigle, Jr., on Friday (18) by Federal Court Judge E. A. Conger. Last December the case was thrown out of court on a technicality because of a hung jury. It's reported that the jury voted 8-4 in favor of the McGonigles.

Evans, Chicago writer, is expected to come in to New York again, after his trip to Chicago, where he had submitted a suit to WGN, Chicago, after his script "The McGonigles" had been accepted by WGN and that they allegedly patterned their program after his script.

A third party, Carol Marshall, also claims she originated the idea.





# COULD BE THE FIRST STEP TO OK VISION

## Five Steps to OK Vision

Speaking at the 40th anniversary conference of the National Society for the Prevention of Blindness at the Hotel New Yorker, N. Y., last week, Dr. Frank M. Foote, exec director, advised television viewers to take the following five steps to assure "optimum conditions":

1. See that the set is tuned in properly, with static from outside factors eliminated, altogether or held to a minimum.
2. Watch the screen in a totally dark room. A moderate amount of room illumination is necessary to prevent too sharp a contrast between the bright screen and dark surroundings, which can fatigue the eyes.
3. Sit six to eight feet from the screen, or farther away if possible.
4. Don't look at the screen steadily, but rest the eyes by shifting the gaze during commercial spots.
5. If eye trouble is experienced, consult a doctor, as watching a television screen may bring out small eye defects not normally noticed.

## Only AFM's Among 4A's Willing

### To Give TV Performers Own Control

Principal point of issue in the proposed inter-union control of network jurisdiction of television is how much voice the membership should have in its own affairs. The unions involved are more or less in agreement as to the immediate future. But the American Federation of Radio Artists wants to give the video performers ultimately complete authority over their own organization, while Actors Equity and the American Guild of Variety Artists favor retaining control.

The proposed plan for organizing the TV performer by all the unions is substantially acceptable to all three groups, as well as to the Federation of Radio Artists, Chorus Equity, and Chorus Equity. This joint body would be known as the "TV Performers' Guild." All authority (representing the Associated Actors & Artists of America, parent organization of the performer unions). This group would handle the jurisdiction in partnership with Screen Actors Guild.

This 4A's TVA is to consist of representatives of Equity, AFA, AGVA, AGMA and Chorus Equity, probably on proportional basis according to the numerical strength of the membership of the various unions. AFRA wants this to be merely a temporary setup, with the

(Continued on page 34)

## Det. Exhbs Beef Over In Bars

Detroit theatre owners formally protested to Common Council last Wednesday (16) that they object to operators who serve television to their customers being in the invading the movie picture box without benefit of license.

Allied Theaters of Michigan, Inc., asked Council to require bars operating video sets take out \$50 cabaret licenses and conform to current regulations.

"We are wondering how the tavern owners would react if their establishments set up in their lobbies a bar for the sale of alcoholic drinks without paying a license fee, the privilege," said Charles W. Snyder, Allied Theaters' executive secretary.

"The fact," Snyder continued, "that since the television drawing a considerable part of their trade television receivers, they have installed places of amusement and, in view of the fact that a portion of the movie picture is shown on television pictures, are in direct competition with movie picture theaters."

"Council referred Snyder's petition for action to the police department for advice."

## Canada Dry's 'Circus' Buy

ABC-TV sold the first half hour of its "Super Circus" to Canada Dry, via J. M. Mathes agency. The web is also reported to have up the bar for the second half. Full-time price on the Chit-chat rated status is around \$2,000.

## REPEL BEES FROM 'DEARS'

Washington, March 22. Whether current cut-throat competition in the sale of video receivers will hobble the spread of the new entertainment medium is deeply concerning video here.

It is pointed out in Government circles that the torrid price war at the retail price level may break the backs of thousands of small merchants, thus curbing the number of set outlets. This, in turn, would slow the nationwide distribution of television receivers. Economic warfare at this end-of-the-line point reads all the way up the ladder to the video station trying to get its costly operation out of the red ink. The slower sets are put into the homes, the longer it will take the television broadcaster to boost his rates to the sponsor up to the break-even point.

From that point of view, the video industry has a very definite interest in how sets are sold. Government is watching the price scramble from two viewpoints. First, of course is the spread of the new scientific marvel, television. Both the Federal Communications Commission and the Justice Dept. want nothing to do with that.

Second, it is equally interested in protecting small business under the anti-trust laws. This involves the Justice Dept., Federal Trade Commission and Congress.

Back of the present price donkeybrook, it is charged, is rampant violation of anti-trust laws—particularly of the Robinson-Patman Act. The Government is just beginning to get an inkling of how widespread these violations are.

Best Washington predictions are that, one of these days, Uncle Sam will come down hard on the manufacturers and wholesale outlets.

Dept. of Justice Checking Under the Day. Under the day has already been quietly checking into some phases of the situation in the CBS and Philco video areas. There, small retailers complain

(Continued on page 34)

## CBS May Blow Buick TV Biz

Because of the reported refusal of Arthur Godfrey to agree to a moveover of his Wednesday night Chesterfield video show on CBS to Thursday night, Columbia may wind up losing the Buick Olsen and the one-hour "The Big Game."

It was with CBS' understanding that the Buick show would go into time slot 8 to 9 p.m. currently occupied by Godfrey, that the Kuder agency accepted CBS' offer to move the show to Thursday night.

It is planning a deal with NBC. Wednesday night, Godfrey wants to stay put. Philco has already created a Chesterfield commercial, since Bing Crosby goes into time slot 8 to 9 p.m. on Wednesday night on CBS.

Buick will give CBS a few more days to make up its mind, but it plans talking a deal with NBC.

## McCarthy Set for NBC-TV

Trackcasts; Start April 1

NBC telecasts of horse races will start April 1 with Clint McCarthy announcing. Schedule calls for one-hour broadcasts twice weekly on Wednesdays and Saturdays from 3:30 p.m. Races at Belmont Park, Empire and Saratoga will be shown.

Net is attempting race telecasts for baseball this summer. Having been frozen out of the ballpark broadcasts twice over the past season, NBC will try to get a lineup of various spots including tennis as a substitute. The racing schedule will continue to July 30.

## Vaudeo Reaching Saturation Point? Viewers Surfeited With 'Repeats'

### Here They Come

Hollywood, March 22. It was only a matter of time that the "glimpish gods" of movie television, Shockley plugs in return for gifts of merchandise has long been devoured radio and TV offered such a fertile field it had to come.

On a telecast of "Rumpus Room" on KTTV four "neaks" were detected, all clients of Walter Kline, who is said to be showing 50 advertisers.

### WUTV Giving Up Blg. Permit FCC Crackdown

Washington, March 22. Federal Communications Commission crackdown on television permits stalling in connection resulted in the first surrender of a permit yesterday (21) when the William H. Block Co. (WUTV) of Indianapolis withdrew from the video field after being turned down on an extension request. The action makes a third channel available in the area where four applicants have been competing for two frequencies.

WUTV was granted its permit in October when the station was going begging for takers. Once having obtained a frequency, block was unable to decide whether to get into television, although it went ahead with the station to the point where it could send a test pattern.

Previously the Commission denied the petition of WAMS, Wilmington, Del., to designate for hearing the latest extension request of WDEL-TV, Wilmington, where WAMS had charged was dilatory with construction. However, granting WDEL time for an additional five months to complete construction, the Commission advised the station its action taken on the representation the outlet would be in operation before expiration of the completion date, Aug. 23.

The Commission warned WDEL that failure to comply "will be taken into account and given serious consideration" in passing upon its further request for extension.

FCC Commissioner Robert Jones commented from the majority action.

### NBC Outfitting Coast In Footage Kinescoping

NBC is currently kinescoping more footage than Hollywood. Under the leadership of Carl D. Smith, head of the video's television activities, the current schedule includes 20 programs weekly, involving a total of 550 showing hours annually. The first program, "The Big Game," produced in 1948 at a total of 369 showing hours, according to

Kinescoping service started last year on an experimental basis with the Dayton Indians. The network invested around \$250,000 in equipment, which includes its laboratory facilities.

### WLW-D's Com'l Bow

Dayton, O., March 22. WLW-D bowed Friday (18) on a 30-hour-a-week schedule, mostly relay programming of its Crosley affiliate WLWT in Cincinnati.

H. P. Lasker, sales manager, said the network was being bought by the Wooden Shoe Brewing Co. of all 70 home baseball games of the Dayton Indians will be relayed through the Don Kemper Co., Inc., local agency.

Question of whether vaudeo has reached the saturation point in video programming is being considered by many in the trade. Current total of 54 variety shows out of New York consuming 11 1/2% of all video time by far exceeds any other category now on the spectrum. Feeling is that the current number of variety shows isn't providing sufficient variety for video.

The vaude format, however, still dominates the Hooper charts. Shows like "Texas Star Theatre," "Toast of the Town," "Admiral Broadway Revue" and Arthur Godfrey "Talent Search" shows can still get the majority of viewers. Feeling is that the majority of shows not up to the standard of these sessions will ultimately surfel viewers and even the top vaudeo sessions will be hurt.

One of the shortcomings of the present emphasis on vaudeo is the inclusion of too many acts that format in top form. For example, Arrow show toppers feel because of paucity of topflight material made in starting off the guestopoly as a replacement for Phil Spector by William Peter Blinn in the initial stanza. Lorry within a short time has made appearances because of paucity of topflight material around. As yet, vaudeo hasn't developed any major stars on its own, although many acts have enhanced their popularity through late appearances.

It is unlikely, though, that any important changes in video programming will occur immediately. While it is true that tele-toppers make some attempts to pull in the home market, they just still remains that variety shows are the mainstay of the medium.

hearsal time is required; writing is kept down to a minimum, and under the present conditions, with comparatively less strain on network and agency facilities.

Material in the video area has some topflight properties with the present Hooper leaders, and they'll not be able to keep up in quantity in public taste with that format by increasing the present rate of video production.

### Oboler, Ziv Split On 10 G Safari

Dispute over the method of video presentation of films taken on Arch Oboler's "Safari" has resulted in cancellation of Frederic W. Ziv production of a series of six plays on Oboler's expedition.

John Sinn, head of Ziv's N. Y. office, has reported that Oboler's dramatization of the material, but Oboler felt that the actuality technique was "sufficiently dramatic."

William Morris agency last week negotiated a settlement with Oboler and Ziv in which Oboler was given \$17,500 plus all rights to the material. Universal and Warners are reported negotiating for films based on Oboler's material and later he took a \$100,000 story on the trip to Holiday magazine.

Cancellation of the series by Ziv is expected to be a major story on the reported to have cost the transaction firm around \$100,000.

### Hub's 53,645 Sets

Boston, March 22. Hub video coverage is still jumping, with a total of 53,645 sets now operating in the Boston area. About 6,200 additional sets are reported in the Providence area for a New England total near 60,000.

March 1 survey was conducted by WLBZ-TV, which is the leading video distributors co-operating.



# Inside Television

Almost everything WPTZ (NBC), Philadelphia, didn't do at the figure skating championships last week it did this week (19) at the intercollegiate swimming finals from Princeton. All the information lacking for the viewer at the live event was supplied at the aquatic meet and the camera work was.

One question might be pertinent, however. Why are four and five camera switches necessary on a single dive—(a) medium shot of the contestant adjusting himself, (b) closeup as he takes his position on the board, (c) medium shot of the dive, (d) underwater view, through a side pool window, of the diver making his return, (e) closeup of the p. announcer giving the judges' scores. Doesn't anyone believe so much camera switching tires a viewer's eyes?

Jean McBride, thespian newcomer who appeared on ABC's "Hollywood Screen Test" last Sunday (20), hit the program's jackpot the following day when Bryan Foy, Eagle Lion producer, linked her to a film part on the basis of her performance. Miss McBride was cast in Foy's next film, "Port of New York."

Klaus Landberg, KTLA topper on the Coast, has axed the sponsorship of "Hollywood Opportunity," by Harrison Productions. Landsberg decided against Harrison Productions sponsoring. In spite of much needed cash, because he fears it would be commercializing amateur talent. "Opportunity" format consists of amateur talent sifted out after weekly auditions. Landsberg related that show is open to all talent and fears that things would get the impression that they were being represented by Harrison if outfit sponsored show. KTLA head also feared talent would eventually be narrowed down to emanating from one agency thus eliminating the amateur aspect of program.

## TV Bites Dog

Chicago, March 22.

Tele stations are really training to find new audiences these days. Three separate screenings of International Kennel Club finals, March 26-27, will find WKB, WNBQ and WGN-TV scrambling for Chi dog-lover viewers.

WGN-TV viewers will find themselves barking up wrong channel, since that station is lone holdout.

## Schofield's DuMont Post

Arthur G. Schofield has been named manager of the advertising and sales promotion dept. of the DuMont network, succeeding Wade Thompson, whose resignation is effective April 15.

Schofield was formerly in charge of radio and video at the Joseph Loewenthal advertising agency in Philadelphia and had served as sales promotion manager of KTW, Philadelphia, and held a similar position with WFIL, Philly.

## Tele Chatter

### New York

Austin Ruhn, formerly with the N. Y. Daily News WPX, tapped as a new WATV director by program chief, George Green. . . Bill Cook, who spins the "Club Caravan" disk jockey show on WAAZ, now concealing an all-colored talent video show on WATV, drawing his talent from N. Y. natives. . . New tele package firm established by writer-producer Stanley Howard, with Ronald L. Bliscow named sales veep. . . All Manhattan tele channels slated to carry a series of filmed spots plugging the Catholic Charities appeal, which were produced by Bartley Productions and feature w.k. Hollywood and New York personalities. . . Major Television Co. has taken over entire TV tube output of the Warren Kessler Co. Latter claims to be the only outfit in U. S. using the handblown technique of the ancient Phoenicians.

for Television Highlights resigned Friday (18), to become veep in charge of TV for Flamingo Films. . . Bob Smith's NBC-TV "Gulf Road Show" may switch format using a permanent cast and one guest.

Myron Kirk, Kudner Agency's veep in charge of TV, licked virus germ, after being out several days.

### Hollywood

KLAC-TV has added "Mickey O'Day," ventriloquist program, to its kid time lineup of video shows. "O'Day," featuring ventriloquist of Glenn Gregory, will kick off Monday. . . Camel cigarettes and Leftys jewelry will beam two spots weekly for 52-weeks, over KSTL. Camels starts April 6 and Leftys on April 1. . . Edgar C. Pierce has been set as stage manager of KFT-TV and Frank LaBue as makeup artist. . . Television

(Continued on page 34)

## Des Moines Ready By

### '50 if FCC Approves

Des Moines, March 22.

Facilities to bring network television programs to Des Moines will be ready late in 1950, according to J. H. Wilson, district manager for Northwestern Bell Telephone. But radio stations here with television applications on file with FCC aren't sure it means TV for Des Moines next year because of the freeing of applications by FCC.

The five Des Moines stations that have applications pending are WIO, KRN, KSO, KIOA and Tri-States Broadcasting Co. So far as is known there will be four channels allocated, which has purchased a quantity of TV equipment and has announced it will be on the air with television about six months after a construction permit is granted.

Two stations in Iowa, WOC, Davenport, and WOI, Ames, are the only two that have construction permits to date. WOC believes it will be in position to go on the air in August or September of this year. No indication of plans is available at WOI.

## New Tele Business

Crips, of Detroit, retail clothier, has purchased a 10-minute sports quiz program to be telecast over WXYZ-TV for 26 Wednesdays beginning March 23. It will feature outstanding athletes who will answer questions posed by the viewers.

Philco Distributors, through William Donnan Agency, have purchased a one-minute weekly announcement over WXYZ-TV, Detroit, effective last week. The series will run 13 weeks.

WBK, Chi., picked announcements for Lucky Strike through N. W. Ayer agency, and Ronson Art Metal through Cecil & Frey agency.

WNBQ, Chi., announces one min. transcripts for Florshim agency for 13 weeks.

WGN-TV, Chi., announces 13 weeks, three times weekly, of 15 min. film for Motor Club Service through Agency Service Co.; announcements for Hobl Sherman through Ruthrauff & Adams agency; Allen DuMont Labs through Buchanan agency; Frederick Herrschner Co. through Phil Gordon agency; Reed & Barton, no agency, and Chi. Tribune.

WGN-TV, Chi., new sponsors include U. S. Rubber Co., buying 13 weeks of "Lucky Pup," and Popside sponsoring same show for 52 weeks; Stark Piano Co., buying 10 week 15-min. series with Don Artiste in "Piano Parade."

WPM-TV, Milwaukee, announces Milwaukee Better Landscapes will sponsor "Helen's Hint Shop," five min., once weekly, through Lode Mark & Associates.

IT'S A BIG  
WIDE  
WONDERFUL  
WORLD

(See page 44)

**WUCPO** or **WUCPO** **tops**

CINCINNATI-OHIO

**PULSE** for February — as printed in BROADCASTING

Saturday & Sunday Daytime (4 Highest 1/4 Hour Ratings) all on **WUCPO**

THE SHADOW — 13.3  
HOUSE OF MYSTERY — 11.5  
DETECTIVE MYSTERIES — 10.8  
QUICK as a FLASH — 10.8

**C. E. HOOPER** — January - February

Weekday Morning Mon. thru Fri. 8:00 A.M. - 12:00 Noon	WUCPO	Net Sta. "B"	Net Sta. "C"	Net Sta. "D"	Net Sta. "E"	Net Sta. "F"
	<b>26.9</b>	19.4	24.0	14.6	12.8	0.8
Sunday Afternoon 12:00 Noon - 6:00 P.M.	<b>29.4</b>	23.0	13.8	12.6	15.0	2.5
Saturday Daytime 8:00 A.M. - 6:00 P.M.	<b>24.9</b>	17.8	18.2	12.4	16.4	6.8



A Scripps-Howard Radio Station  
Affiliated with the Cincinnati Post . . .

**WUCPO**

Cincinnati

REPRESENTED BY THE BRANHAM CO.

## Non-Baseball Stations Prep Formats To Combat Inroads on Audience

Problem of how to buck baseball when the season starts in mid-April is activating a number of stations, particularly network outlets.

Gene King, program manager of WCOB, ABC affiliate in Boston, for example, is extending the opera season an additional six weeks, using recorded operatic programs in the same Saturday time segment as the Metropolitan broadcasts. To keep the spirit of the Met series, an intermission speaker is being used. Idea is to hold on to the specialized audience built up by the Met.

Murray Grabhorn, veepee in charge of ABC-owned stations, said that it isn't necessary to change program format because of baseball. "The sports fan isn't a regular listener," Grabhorn explained. "He tunes in for the play-by-play broadcasts, and when they're over he tunes out. The important thing is having a program format which holds on to loyal listeners, and we've found audience participation, and quizzes the best afternoon fare. Our experience is that diamond fans just add to radio's total listeners but don't take away from previously existing audiences. Stations carrying baseball point to the Hoopsters in reflecting this claim."

Ted Cott, program veepee of WNEW, N. Y., said the indie's spring and summer pitch will be aimed at building an audience among motorists and beachgoers.

WNWE's "summer series," which was sponsored by Norge last year, is being bankrolled by the same company this year. It offers hourly reports on road conditions, beach and tide reports and weather-to-go suggestions.

"The big problem a non-baseball station faces," Cott said, "is not losing the sports fans during game time, but getting them back after the game. One reason we've scheduled Jimmy Powers' sports casts at 7:45 p. m. cross-the-board is to get the fans in the habit of coming back to our wavelength."

### WTWV's New AFRA Pact

Fort Wayne, March 22. WTWV, Fort Wayne, recently signed a contract with the Fort Wayne local of the American Federation of Radio Artists calling for basic wage increases of \$2 to \$3 a week.

Contract also calls for an expansion of fee schedules for special services, and improved working conditions, and is for one year, with a reopening clause on wages at the end of six months.

Tel-Air's Det., Chi. Setup.

Tel-Air Productions' radio-TV package agency, has been formed in Detroit by Doreen Koebel and Nancy Pierce, with a Chi branch headed by Patricia Harmon.

Firm has packaged five video shows, two AM series and one for simulcasting.

## 6 Japs, 4 Koreans In U. S. Training Course

Six Japanese and four Korean broadcasters will be given a five-month course in American broadcast techniques through a special training course administered by the Bureau of Applied Social Research. The 10 Oriental radio men, who include newscasters, station managers, program directors and other non-technical personnel, will spend six weeks in New York, taking formal courses and interning at various local stations. They will then return in pairs to broadcast national and commercial stations across the country. They were selected by the training by U. S. authorities in Japan and Korea. The project is being financed by a grant to Columbia Univ. by the Rockefeller Foundation. The Bureau of Applied Social Research is associated with Columbia through its sociology department and is being directed by Dr. Robert M. La Follette. Paul S. Lazarsfeld is on sabbatical leave.

## NBC Figures Heidt Can Again Snare Summer Weekend Homecomers

Move of the Horace Heidt NBC aker back to its original 10:30 p. m. Sunday time starting April 24, thus removing him from the 7 p. m. spot bucking Jack Benny, is also used to a decision to keep the show on during the summer. It's pointed out that the Philip Morris-sponsored opportunity program picked up ratings and audience from listeners returning from weekend vacations.

(Another reason for moving Heidt: Benny has a 23.8 rating. In the 10:30 slot Heidt ranked up a 19.2. Horace, highest ever gained by a regular show at that hour.) Later broadcast time was also cut down the east-west time gap and eliminate the need for a Coast readjust.

A second unit of the Heidt show, led by Dick Contino, will get underway in the midwest this summer. The 19-year-old accordionist, who won the \$8,500 grand prize on the talent show, walked out of Heidt in January because of a tiff on contract terms, but rejoined the show last month.

## Chi's WMAQ Cops Three Prizes Within Two Weeks

Chicago, March 22. WMAQ is puffed up over three prizes awarded in past two weeks. The latest was second place winner in Elgin Watch Co. promotional contest for all NBC stations airing Elgin WAB Thanksgiving and Christmas programs. Earlier, "It's Your Life," five-a-week public health advice show, won the City College of New York award for the "outstanding radio program of 1948." Same show also collected the Bronze Medal Award of annual N. Y. Advertising Awards for its "outstanding contribution to radio as social force." Johnson & Johnson is sponsor.

## Feltis Exits In Advance

Hugh Feltis, Broadcast Measurement Bureau proxy, left BMB for his new post at KING, Seattle, yesterday (Tues.) following a meeting of the executive board. Feltis' buyout came three weeks ahead of schedule. It was originally announced his resignation would be effective April 15, in order to permit him to attend the NAB convention in Chi. April 10-12. Dr. Kenneth Baker, on loan to BMB from the NAB, was named Feltis' head of the bureau. Four staffers leaving the bureau last Friday (18) and three more due to leave this week, only a skeleton staff of six will remain with the measurement group.

## Det.'s Citizen of Week

Detroit, March 22. Detroit's "Citizen of the Week" gets recognition now as the result of cooperation between WXYZ-TV and the Detroit Free Press. Initial award was made Thursday (17) during telecast of "Studio Party" audience participation stunt show. First "Citizen of the Week" was Dr. John J. Prendergast, 47-year-old medical director of the Chrysler Corp. He was selected for administering aid to victims of the B&O train holding last March 9.

## Closed-Circuit Surgery

Washington, March 22. Washington Evening Star video station, WMAZ-TV, is to carry doctors of the country a look-see via television at three major operations. It telecasts surgery over a "closed-circuit" for the mid-year clinic here last week of the American College of Obstetricians and Gynecologists.

A group of 60 doctors gathered in a conference room viewed Coarsen and tumor removal operations performed at a hospital, with two-way radio used for communications between the surgeon and the audience.

## Pacific N'west Brewery In Top Coin Spurge As Aid to Motorists

Seattle, March 22. After many years of sponsorship of a radio program for garden lovers, the Olympia Brewery of Olympia, Wash., has turned to motorists and the problem of safe driving in pairs to help the brewing company will launch one of the biggest spot announcements in the Northwest. The announcements, approximately 216 a week, will be aired over 18 Washington state radio stations, including four each in Seattle and Spokane.

The spots are built up around the familiar beep-beep used by drivers on the road in expressing thanks to another driver for extending traffic control. The signal itself, in conjunction with the words "Thank You," will precede and follow each spot. The entire series will be kept up to date by arrangements with radio stations to allow announcers ducky to substitute special announcements in place of the general announcements when weather conditions are such that substitution would be more timely. The general announcements are 20-second, truncated spots worked out with the Washington State Patrol, with about 20% of them in the transportation library to give press messages contain information on the major causes of traffic accidents, advice on proper arm signals, jaywalking, traffic lights, mechanical condition of automobiles, rain, foggy weather, etc.

Thirty-three Seattle announcers were auditioned for the transcription, with Don Courtney, KIRO, and David Ballard, KING, being chosen. Botsford, Constantine & Gardner is the agency handling.

## WPCO-TV, 3d in Cin. Set to Bow on July 14

Cincinnati, March 22. Trailing WLWT, Cin.'s first television station, by 14 months, WPCO-TV, which started test transmissions recently, will bow commercially April 4, managing director William Tait, Jr., announced. WPCO-TV is to begin operations June 14 as the third local video station, according to Mortimer C. Wetters, manager and vice president of Scripps-Howard Radio, Inc. At the same time, Waters declared that WPCO-TV will broadcast ABC kinescope film shows until Oct. 1, after which date it will televise live shows via the coaxial cable.

## Gabel's RAC TV Post

Martin Gabel, radio and legit director, has been named as television director by Radio Artists Corp. City Club chief Bernard L. Shubert is now setting up a group of new TV packages, including a show for the American Guild of Variety Artists, a Don Ameche variety program, an Igor Cassini program and "Adventures of the Falcon."

## AFRA, KLIF Come to TERMS

Dallas, March 22. The American Federation of Radio Artists and KLIF here have agreed to a contract involving pay hikes. Contract talks started after KLIF agreed to hire Jack Colby, an announcer fired after the guild won an NLRB election.

Columbus-Juana Wilcox appointed manager of promotional activities for WLW-C. Croley telecast station here. She leaves active as director of continuity and promotion after three years. Formerly she served as track director of WCUT. Station bows at 27.

## Ted, Doris Steele Set As WMCA's New 'Mr. & Mrs. Straus' Now Exits Station

WMCA, N. Y., which owns rights to "Mr. and Mrs. Music," has named Ted and Doris Steele to replace the show when Bea Wain and Andre Barakat leave April 15.

Steele, whose disk jockey show is now heard from 10 to 11:45 a. m. cross-the-board, will get an extension of time, starting the hour at 9:15. Mrs. Steele, her husband's manager and a writer-producer on her own, has been the program as a guest several times and her joining the series would allow WMCA to capitalize on the heavy promotion it has given "Mr. and Mrs. Music."

Merle Pitt, veteran radio arch leaver, has been named and station will build an instrumental group around him. Johnny Guarneri, Patuxent Sound, and Shure will also head up small combos.

Living Straus, son of the station, last week left WMCA's sales staff to concentrate on his property business in Harrison, N. Y. Another son, R. Peter Straus, recently left school to enter radio and office manager and Mrs. Nathan Straus remains as director of educational and children's programs.

## WIP GETS PHILLY BEAT ON CARFARE HEARING

Philadelphia, March 22. WIP and another beat on the town this week with the broadcast of a Public Utilities Commission hearing on a carfare rise, a sequel to the disastrous transit strike of a month ago.

Sam Scrota and a picked special events crew set up equipment for the first radio coverage of a PUC hearing, in Common Pleas Court, City Hall. Mikes were placed on the judges bench, before the PUC examiner, before counsel for interested parties and in the witness box.

Demands for an emergency fare rise by the Philadelphia Transportation Co. is of general interest here and WIP took everything on tape and ran highlights on an open daytime, Wednesday and Thursday (18 and 17).

## WOR Ups O'Connor

In keeping with its policy of moving AM personnel into TV posts, Robert J. O'Connor, writer-director of the WOR, N. Y., newsroom since 1945, has been named sports director of WOR-TV. He'll report to Dave Driscoll, news and special features director. O'Connor will limit up the MBS outlet's sports coverage in preparation for its TV debut in June.



IT'S A BIG WIDE WONDERFUL WORLD (See page 44)



### WWJ-TV first television station in Michigan, is firmly stamped on the minds of Detroiters.

More than two years of daily operation have given WWJ-TV the television know-how that is reflected in better pictures, better programming and better commercial adaptability.

With such top-rated television features as Detroit Red Wings, baseball, University of Michigan football, and Detroit Red Wing hockey, WWJ-TV practically has a monopoly on local big-time sports events. Combined with other local entertainment highlights and its NBC Television Network facilities, advertisers who feature their products on WWJ-TV are assured the largest audience, as well as the clearest reproductions on the screens of the more than 35,000 television sets in the Detroit market.

WWJ-TV

NBC Television Network

FIRST IN MICHIGAN... Owned and Operated by THE DETROIT NEWS National Representatives: THE GEORGE H. HOLMBOOM COMPANY

ASSOCIATE AM-PM STATION WWJ





# RADIO MIRROR (April 1949) AWARDS for 1948

THIS is the issue of RADIO AND TELEVISION MIRROR which you, the readers, ordered. The ballots on which you voted, during November and December of last year, for your favorite stars, your favorite programs . . .

*Your Favorite*  
**WOMAN SINGER**

**JO STAFFORD**

On the Air  
CHESTERFIELD SUPPER CLUB, NBC, TUESDAYS 7 P.M. EST  
and for  
THE REVERE CAMERA CO., ABC, THURSDAYS 9:30 P.M. EST



## Britishers Find Yankee Twang Better'n BBC, Sez Radio Lux's Mpls. Jockey

Minneapolis, March 22.—Ralph Moffatt, localite who became a European disk jockey and is now here on a visit, says that European listeners don't care too much for the stuffy and superior BBC broadcasters, and that he has received letters from Britishers who told him his easy-going Yankee voice makes them nostalgic about the American troops who were to be there.

As platter spinner for Radio Luxembourg, Moffatt told news paper interviewers here he harvests some 1,000 fan letters a week. He says he's tempted to give the Arthur Godfrey treatment to comedians, but so far hasn't dared. He once was an announcer on radio station WCCO here.

## Detroit Spring Training News Aired Over WJR

Detroit, March 22.—Harry Heilmann, WJR's baseball announcer, has started a weekly summary of news direct from the spring training camps. The half-hour broadcast is being heard until start of the regular baseball season.

WJR's sports director, Van Patrick, supplemented Heilmann's reports with local baseball news. Patrick will share the Detroit Tiger broadcasts and telecasts with Heilmann this year.

Goebel Brewing Co., through Brooke, Smith, French & Dorance agency, is sponsoring the spring training series. As in the past, Goebel will sponsor broadcasts and telecasts of the games over a web of other Michigan stations.

## EDUC'L B'CASTERS CHIE MEET

Chicago, March 22.—Educational Broadcasters Conference is scheduled for Chicago Oct. 18-20 with better than 2,500 expected to attend, 700 more than the 1948 turnout.

Sherman Hotel is the site.

## CBS Outlets Fort Wayne Get After 14 Years

Fort Wayne, March 22.—WANE, Fort Wayne, joins CBS on April 1.

It will mark the first time in 14 years that the network will have a sound local station. WANE has 250 watt power.

## 4 A's Kills AFRS Plan For Nation-Wide Vidshow

Hollywood, March 22.—Associated Actors and Artistes of America has scotched Armed Forces Radio Service plans for a nationwide video show to be presented on Army Day, April 1.

The local AFRS reserve unit went to Hollywood Co-ordinating Committee to obtain talent for planned program. Committee was informed by Four A's that guilds do not want talent appearing over television on kinescope, because the system of recording, to date, has been extremely "unkind" to thespians in projecting their likenesses.

The reserve unit planned to record program on a closed circuit video chain and ship show to stations throughout the country. Unit now has narrowed plans to production of a live program for Los Angeles only.

## Rosenstock Heading New Musical Package Unit

A new video package, New York Television Productions, is specializing in intimate 15 and 30-minute musicals, including revues, variety and book shows. Director of the outfit is Milton Rosenstock, musical director of the legitime "High Button Shoes," and formerly conductor of "Finlan's Rainbow," "On the Town," "Billion Dollar Baby" and other Broadway musicals.

Live auditions were held recently in the Barbizon Plaza theatre with Avon Long, Dolores Martin, Lorenzo Fuller, Betty Abbott and others taking part. Coby Ruskin directed and Leonard Strausberg was production assistant.

## WOWO Preps for TV

Fort Wayne, March 22.—WOWO, Westinghouse station in Fort Wayne, is planning to operate a television outlet here, having asked the FCC for Channel 2.

The firm plans to build a 548-foot tower and antenna in the southeastern section, to cover more than 4,000 square miles in Indiana, Ohio and Michigan.

Westinghouse has WBZ-TV in operation in Boston, and applications for video stations in Pittsburgh and Portland, Ore.

## DICKER UA RELEASE ON 'BREVIETES' VIDPIX

Hollywood, March 22.—Sam Coslow, George Frank and the Nassour Bros., producers of television musicals, "Hollywood Brevities" are negotiating a deal with United Artists' video department for distribution of pix. With 25% distribution cut for UA, producer group is assured at present of getting their money back from UA's present coverage of tele stations. Average cost for the two-reelers is \$10,000.

Producers plan releasing the shorts one a week, starting this summer. It's planned to use the same cast used in the pilot picture throughout, including Lina Romay, Trudy Marshall, Gene Baylos and Derry Filligan, adding others as they go along, if necessary, with Joe Berne continuing in the director's chair. First pact will be for 13 weeks. UA is setting slate on a regional basis, with different ad-judicators in each territory.

## Juanita Wilcox WLW-C Post

Columbus, O., March 22.—Juanita Wilcox has been named manager of promotional activities for WLW-C, Columbus television station of the Crosley Corp., which plans to begin broadcasting video programs March 27. She directed continuity work at WCOL, Columbus, for two years, and served as director of continuity and publicity for WHKC, Columbus, for three years.

## State Dept. to Farm Out Disked Documentaries to Private Agencies

### Strindberg Short Story For TV Films Via Media

Media Productions, a recently formed film production outfit headed by John Houseman and Howard Teichman, has negotiated a deal whereby it will film for television a 15-minute adaptation of Strindberg's short story, "The Stronger." Vladimir Sokoloff will direct the film, with Valerie Bettis and Geraldine Fitzgerald doing the thesping.

Associated with Houseman and Teichman in the firm are Ted News Corp., T. Edward Hamilton and Alfred Stern. Outfit has completed another telefilm, "Play in the Life of a Chorus Girl," which is the first in a series of 26 contemplated features dealing with different aspects of American life.

### Army Sending 13 GI's To Stations for AM Training

Thirteen enlisted men will report for duty at radio stations across the country April 1 as part of the U. S. Army's experimental public relations training program. Aim is to give the GI's three months of on-the-job experience.

The men are part of a class of 35, the first to be graduated from the new public information school at Carlisle Barracks, Pa. The trainees, who enlisted for three years, are high school grads between 18 and 25 years old. Following their tour of duty with the stations, at which they will wear Army pay but in civilian clothes, the men will return to Carlisle to write a thesis on their experience. They will then be assigned to a regular installation.

New York stations to train the GI's are WNBC and WNYC. Army will expand the project if the first group is successful.

The State Dept.'s International Broadcast Division (IBD) is planning to farm out a series of transcribed dramatic and documentary programs to private agencies on a purchase order basis. At first the broadcasts will be bought individually, but if the plan works out the State Dept. will handle the transcribed program project on a contractual basis.

Specifications for the alphas have been drawn up and a large number of package houses have already sent in bids. Scripts will be furnished by the IBD in English, Spanish, Portuguese, Italian, French and German, with the possibility of other languages being added in the future.

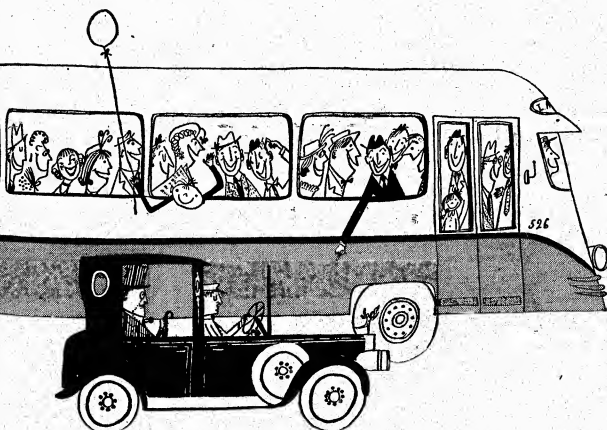
The transcribed shows will be sent to U. S. missions for distribution abroad, and will also be used to some extent for shortwave by Voice of America. The platted programs are of a type that the Voice is not able to produce under the limitations of its present setup. According to a Voice spokesman, the farming out plan is aimed at getting the best in radio technique from private agencies, and is in keeping with the idea of Congress that the Voice should cooperate with private enterprise in achieving its aims.

### Kids Get WJBK Kudos In Traffic Safety Program

Detroit, March 22.—Traffic safety for school children is the theme of WJBK-TV's newest program, "Green Pennant Patrol," inaugurated last week in cooperation with the Detroit Times, will televise that paper's weekly award to one of metropolitan Detroit's 10,000 patrol boys.

Fourteen-year-old Larry Schmelzer was the star of the first telecast. The kid grabbed a little girl as she was falling beneath the wheels of a car and pulled her to safety last Feb. 7. Larry received a medal and official police department citation from Mayor Van Antwerp.

## It takes a lot to cost so little!



WBBM has what it takes to cost less than any competing Chicago station. Because it delivers so much more!

**A LOT:** WBBM builds and produces more of the "most popular" local shows than any competing station. Right now, 9 out of the 10 top-rated local daytime programs in Chicago are on WBBM. (And the tenth is a tie.)

**FOR LESS:** Because WBBM's local originations capture far bigger audiences, they deliver each prospective customer for your product at far less cost than the local shows of any other Chicago station.

To get more listeners at less cost—buy WBBM... Chicago's most sponsored station for 23 consecutive years.

WBBM of Chicago, Inc., Dec. 1948

**WBBM**

Chicago's Showmanship Station  
Columbia Owned—50,000 watts





# RECORDS

## ASCAP Board Rejects Payment Plan on Use of Copyright Music

Television industry proposal of a scale of payment for the use on video of music copyrighted by the Society of Composers, Authors and Publishers, did not meet with the approval of the board of directors at a meeting Thursday (17) in New York. Board members rejected the proposal, instead offering to offer to previously made by the ASCAP tele committee, back to the latter body for additional negotiation with the video representatives. Some of this was done at a meeting Monday (21) afternoon and another meeting is scheduled for today (Wednesday).

ASCAP board's rejection of the plan of payment does not, it's emphasized, mean that the two factions have reached loggerheads on a coin plan. It simply means that the Society's board will not, too far, with the tele men's initial ideas of what they should pay for copyrighted music. ASCAP's directors and executives are deeply aware of two things in the negotiations, which must be heavily considered (1) that the Society has obtained only representation rights from members for a two-year period and they must deliver satisfactory results or the rights might not be renewed; and (2) that an initial deal sets a precedent. If its terms are too low there's always an uphill fight to improve them. Plus which, during even the next two years, as television revenue rises, regular ASCAP revenue the Society figures to go down and must be compensated for.

However, Society leaders emphasize that the negotiations, in view of tele's future, are more or less a fait accompli. The board apparently there's no certainty that the deal will be done. It's possible that the organization's 30-day extension of 31 year blanket licenses, which had been extended for 60 days from Dec. 31, expires. Society's director board will meet this morning (Wednesday) to consider another extension in the event a contract is not concluded with tele before next week.

## AFM Rule Due On Spivak vs. WM

Charlie Spivak's attempts to wiggle out of his contract with William Morris agency, which has been on point out of the band booking business, may be decided after or next, American Federation of Musicians' expected to hand down a decision on Spivak's application to have the union declare his pact invalid.

Spivak claims breach of contract with Morris. But that basis neither he nor Morris is willing to accept. It has been said that Spivak's deal with the agency called for the latter to provide him with sufficient coin so as to guarantee his band's costs and expenses, which includes a weekly advance against a percentage of the band's earnings after tax-exempt. And that Morris had lived up to agreement.

At any rate, Spivak last week withdrew at the last minute a claim from a scheduled opening night (Tuesday) at Fred Daley's Meadowbrook. C. e. d. a. \$3,000 guarantee, asserting that at the time he had agreed to come out, the revenue he couldn't come out the date, but had never signed the contract.

## Way Decca's Mecca

Decca Records will make almost 100 new releases of Broadway tunes beginning this week. The first, "The Sound of Music" (25), opens at the Paramount (Wednesday). Gordon Jenkins (Thursday) and Guy Lombardo (Friday) will be the featured acts. Only the Roxy is missing.

## Hildegard's Decca Disk

Hildegard makes her first recording in a year and a half when she cuts two sides this week for Decca. Cafe name has not made much headway in the lifting of the American Federation of Musicians ban on early in December and didn't do anything while the ban was on.

She'll cut "It's a Big Wide, Wonderful World," and "O My Darling," in New York.

## Engel's 'Package' (39c Sheets, Disks)

Major music publishers are burning at a new music book called "The Package" being marketed by Lyle Engel, out of New York. It consists of two discs and a booklet of the same tunes combined in one piece of laminated cardboard selling at 39c.

The package is being sold in department stores and has been accepted by the American Federation of Musicians right to use their tunes—at a 3% royalty, covering the sale of both discs and the package. Sellers so far are turning him down.

Development is an 8x10 inch piece of stiff cardboard carrying a list of charts of both music and lyrics of a song on each side. Grooved right into the printing of the tune is a "recording" of the same melody. Diameter of the recording, of course, is less than the eight-inch width of the disc. The package is a hole in this oblong "disk," the same as in the regular recording. And the material isn't laminated method of recording is the same as that used by Columbia Records.

Publishers are not only put out by the cheap price of the combination of two songs and two recordings (one piano copy of a pop hit costs about the same price, with tax), but they're being loudly over-Engel's nerve in asking for the rights to their tunes at that 3% royalty. For example, the statutory royalty for recording is 2c, and songwriters get half. Royalty rate to songwriters for sheet music sales varies, but the average is 3c. a copy. In other words, Engel wants to pay pub's 3% royalty for the right to use material that earns him 3c. many times that much in royalties through normal channels.

## Supreme Asks 16C in Hassle Over Handling Of 'Little Bird' Platter

Supreme Records' hassle with White & White over the pressing and distribution of Supreme's click platter, "Little Bird" (10), has been referred to the Superior Court. Supreme is charging a discrepancy in the amount of money paid out for the arrangement and is asking for \$16,000 more.

Supreme had secured an injunction preventing Black & White from pressing or distributing any more of the "Little Bird" platter, but the injunction was vacated after three weeks. The court then ruled that Supreme succeeded in getting an order to make and market platter's own. Black & White had been handling distribution for Supreme until three weeks ago when Al Paton, Supreme's former manager, moved to New York and Chicago.

Southern Music Inked David Diamond to paste covering publication of his songs on the radio, voice, piano and orchestra.

## INVESTIGATE THE OVERSEAS

By ABEL GREEN

Music as an international language has been manifest in Tin Pan Alley ever since the period immediately preceding World War Decca. That is, up to 1940, when the international song hits captured the American imagination until halted by the war. The renaissance in international pop music looks a manner to eclipse anything that has gone before.

Gathering momentum in '48, as the One World idea in everything became accepted in relation to pop tunes, this year sees the dominant hits of the moment originating from overseas. Perhaps it is not for naught that the tempo of the westerns, highly or "corn" tunes, have been so prominently to the fore in recent months, as witness "Hail of Gold, Eyes of Blue," "You Call Everybody Darling," "You Were Only Fooling," "My Happiness," "Motions and Bows," "A Little Bird in the Hand," "You Loved Me," etc.

Put against these are a lot of British and Continental tunes to pucker the American ear, like "The Youngest Teppers. Not that the (Continued on page 43)

## Musicaart Snag Ends, again, in Col. Term Deal

Sarah Vaughan finally got free of her Musicaart Records contract last week and the next day picked up on a new Columbia Records deal. Singer attorney, Sam Hays, craft execs and attorneys made a deal via which she was released to Columbia, which occupied 11 months of a N. Y. court Thursday (17) for a hearing on an application designed to force Musicaart to release her, or resume contractual obligations, i.e., record her, pay her royalties.

Deal finally made with Musicaart called for the singer to waive some \$7,500 in back royalties due her, pay Musicaart attorneys \$1,500 in legal fees, accept 50% of agreed upon royalties from the date of material she made in the past for the indie label, and to record four more sides for Musicaart on her regular 5% royalty basis.

Decca has not used any more of the \$4,000 loan it arranged with the First National Bank of Boston in November 1947. At the time the deal was made \$2,000,000 was withdrawn, but no further part of it has been used. Total, \$333,333 of the original withdrawal has been returned.

## Novelty Band (Ingle) For Daley's Meadowbrook Is Strictly a Novelty

Fred Daley was forced into a pink flamingo with a novelty band for his Meadowbrook, Cedar Grove, N. Y. (Friday) and is following carefully for comparisons with the name dance band policy he has to do for the spot over the years.

Daley debuted Red Ingle's Novelty Band at Meadowbrook last night (Tuesday) for a three-day run. Elliot Lawrence works one a Friday) and is being noticed by Bobby Beyer Saturday (26). Latter band stays for three weeks under a three-week contract.

Daley originally had Charlie Spivak to open last night (Tuesday) but Spivak's last-minute withdrawal caused of his contract with William Morris agency (see separate page) to be a short notice.

Daley was forced to get what he could, and Ingle, in N. Y. for the first time, was the only available answer. And he also became an experiment.

## Col. Records Seen Cutting Retail Price to 60c, Setting Trend

### Getting Into the Act

Hollywood, March 22. It smacks of publicity, but Dennis Morgan and Warner musical director Ray Henderson are supposed to be composing a new tune, "The Jane Wyman Waltz." Idea apparently stemmed from the success of "The Humphrey Bogart Rhumba."

It's probably only coincidental that Morgan currently is co-starring with Miss Wyman in "The Octopus and Miss Smith."

## Decca's '48 Drop In Gross Earnings 'For 'Year of Ban'

Decca Records last week issued a financial statement that stockholders covering 1948, which cited a drop in gross earnings from the \$32,508,718 total compiled in 1947 to \$28,867,020 achieved during a year when the American Federation of Musicians recording ban was in effect. Sliced gross nevertheless turned out a fairly good dividend for Decca's 776,650 stockholders. They earned \$1.31 a share out of net earnings of \$854,574, as against the \$2.08 base price paid in 1947 on the basis of net earnings of \$1,618,248.

Decca's statement points out that 1948 was a year of readjustment. It was marked by a return to a normal demand for disks from the wartime market. The same effect has been experienced by all companies; recording sales have jumped into the old seasonal ups and downs routine. It was added in Decca's statement that the AFM union, which occupied 11 months of the year, had a depressing effect on sales since "it was probable that many good songs were withheld from the market because of the ban." Last Dec. 31, Decca's assets totaled \$9,629,574 and liabilities ran up to \$4,749,382. Cash and accounts receivable totaled \$6,574,540, or \$456,388 higher than liabilities. At the same time last year, liabilities exceeded cash and due coin by \$2,607,843.

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Columbia Records was reported last week as preparing to announce a reduction in the retail price of its popular 78 rpm recordings from the current 75c (75c with tax) to 60c. Frank White, president of CRC, simply said "no comment" when queried if such a move was in the wind. But he did not say if the date is said to be April 1.

In the event Columbia does drop its price for the 78 rpm issues, Columbia will have made the first move toward breaking the price level for major labels that was reached over a year ago. And the move has been expected. For recording sales have not risen out of the slump into which the industry dropped soon after the war, and the consensus of opinion is that the price level in view of current unfavorable conditions is mainly responsible.

That is more or less substantiated by department store heads who have during the past six months been handling the cheaper variety of major labels, such as the new Hy-Tone label put out by Signature Records a year ago. They have had to put the disks into competition on counters with major labels. They have had very different views on comparisons.

It's fairly stated, for example, by the top executives of the recorders that they do not have half the attraction they once had for customers—unlike the variety stores, which have put the disks into competition on counters with major labels. They have had to pay the price. That no longer do his patrons pick up a record and pay for it badly enough to pay the price. That no longer do his patrons pick up a record and pay for it badly enough to pay the price. They do the latter now in the lower-price range.

Columbia's move will return to the 60c tap, begin a reverse trend among all majors in price. And most believe that such a move would mean a healthier recording business.

## Cap's '48 Gross Jumps Over 16%

Capitol Records turned out a solid financial statement for 1948 last week, pointing up a slightly higher than 16% increase in net sales over the previous year. Total for '48 ran to \$16,862,540, as against \$14,500,000 in '47. But, due to the 50c increase in the company's net earnings for '48 ran to \$1,815,847, as against \$1,515,847 for 1947.

Stockholder earnings amounted to \$2.60 for holders of 476,230 pieces of common, which was a big jump over the 56c earned by the stock the previous year. Coin statement pointed up a goodly increase in working capital—from \$977,250 to \$2,473,471.

Of course, a fair chunk of Cap's large net profit was made by the stock the previous year. Coin statement pointed up a goodly increase in working capital—from \$977,250 to \$2,473,471.

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So far the plan has been to... available.

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

## VARIETY

**WEEK  
ENDING  
MAR. 19**

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will very soon be asked to present a comprehensive picture of all sectors of the country.

[illegible]

# Macy's N.Y., Preems 'Battle of RPs's'

## Spotlighting Col., Victor Booths

Macy's New York department store began the battle of the RPs last week with the establishment of two sales booths, one demonstrating Columbia Records Microgroove Long-Playing Records and other demonstrating RPs. Victor's 45 rpm platters, side by side. Huge ads Sunday (20) in daily newspapers cited the "battle of the record speeds."

Columbia's booth drew attention Monday (22) due to a new platter machine being marketed by Lincoln Engineering Co., St. Louis. This equipment, which isn't in the low-price class, plays both LP and conventional 78 recordings. But it plays the LP's automatically, and uses both sides—plus using it can handle up to 15 hours of continuous music without attention. Another machine, marketed by General Instruction, will handle all three speeds. It uses a three-speed motor and one pickup arm to reproduce the 33, 45 and 78 speed disks, a spindle block being used to fill the larger center hole of the 45's. Victor, which has a 15-ton up-tonage to explain the 45 disks and record equipment that plays them to the public. Dealers will rely them to record buyers.

Columbia Records claims that during the past few weeks its Microgroove sales have steadily increased. There was a lull for a while, presumably due to indecision caused by the confusion of the different speeds, but that apparently has been dispensed.

Victor, on the other hand, asserts that dealer reaction to its 45's, which originally was not good, has now gone so far beyond expectations that the company had to expand its production schedule to handle debut releases, due the end of this month.

# Vote Procedure Revamp Before ASCAP Board

Only one resolution was okayed for submission to the general membership meeting, held Wednesday (20) in New York, by the director board of the American Society of Composers, Authors and Publishers, in meeting Thursday (17). That resolution was one that has been fought over many times before and always knocked down. It has an effect on ASCAP's system.

In the past, when an issue went to balloting, the potential votes of those who had for some reason or another neglected to cast a ballot, always have been counted as negative, that is, against the proposition. Resolution okayed for presentation to the membership calls for a change in the Society's by-laws, to eliminate entirely those votes not cast. In other words, to count results only on the basis of votes actually returned. Many times in the past issues have been counted out, despite the fact that they would have passed if only those votes actually filed were counted. Through the years' discomfiter the "nays," the unfilled voting power provided the balance against it. It has long been deemed an unfair method of vote tabulating, but was never changed.

Pinky Herman submitted the resolution.

# Discovery Records' In Canada Distribut Sep

Hollywood, March 22.—Discovery Records, Coast indie of which Albert Marx, one of the founders of the MCA label, is president, made a Canadian distribution arrangement last week. Maple Leaf Records, Ltd., will handle Discovery's 78 and 33 Microgroove Long-Playing line above the

Deal calls for Discovery to service Maple Leaf with stampers of its material, while the latter will press in Montreal for Canadian distribution. Maple Leaf also handles the M-G-M label in a like manner.

# Mel Allen's Sports Tune

Mel Allen, sportscaster, is co-writer of a tune that's now seeking a publisher and/or a recording. It's titled, "Don't Forget to Touch All Those Bases." Allen collaborators are Walter Bishop and Alan Courtney; latter was a co-writer of "Joltin' Joe" J. J. Moore's 1948 song.

# J. DORSEY SETTLES FOR 1156 IN HOME FIRE LOSS

Hollywood, March 22.—Jimmy Dorsey managed to collect \$115,000 in insurance coverage the loss of his Toluca Lake home fire a few weeks ago. Actually, the material damage was higher than that and Dorsey assertedly sought \$250,000, but the insurance for the lower figure. His extensive manuscript library, incidentally, was saved because it was stored in a wing that was not too badly damaged. He did lose 19,000 recordings, however.

Dorsey's wife, who was badly burned in the fire, may have to undergo plastic surgery. She and her shoulder, particularly the latter, were seriously scarred. Face burns will disappear, doctors say.

# Top of the Tops

Retail Disk Seller

"Cruising Down the River"

Retail Sheet Music Seller

"Cruising Down the River"

"Most Requested" Disk

"Cruising Down the River"

Seller on Coin Machines

"Cruising Down the River"

# King Preps 1st Pop Disk Issue

Initial release of pop material by King Records will debut within the next 10 days. It's a pairing of "Paling Around With You" and "Why Should I Worry" by Louise Carlyle, the Satisfiers and Tony Martello's small combination. Other sides were made along by the Satisfiers for future release, and King has signed Al Cernak, Arthur Godfrey, talent winner, to do male solos.

King, only recently decided on going into the pop field (majority of its issues in the past have been bibbly, novelty, jazz, race etc.) and it signed Dewey Bergman, former Guy Lombardo arranger, to write lyrics and rap lyrics for New York. He is signing a couple of bands in addition to other pop singers within the next few weeks.

# Pub Squawks to D.A. over Indie Recorder's Royalty Statements

# WB Music's Holland Rep

Amsterdam, March 14.

Les Editions Internationales Bep, Inc., of this city, has been appointed representative of the Music Publishers Holding Corp. (Warner Bros. music publishing firm) in this country. Deal includes the Harms, Remick, Witmark, and New World Music catalogs.

Finno C. Gonnerts in director of LEIR.

# IRVIN FAZOLA DIES IN NEW ORLEANS, 36

Irvin (Fazola) Prestopnik, 36, clarinetist and well-known exponent of jazz, died at his home in New Orleans, March 20.

In recent months he was playing with Dixieland band in French Quarter, Italy, New Orleans, and in weekly jazz jamboree session in Parisian room there.

Fazola was top clarinetist with Bob Crosby, and also played in bands of Teddy Powell, Claude Thornhill and Horace Heidt. He finished in New Orleans in 1942 due to poor health.

Survived by wife, parents and a sister.

A major New York music publisher has taken a complaint to the N. Y. district attorney regarding fraudulent royalty statements made by a N. Y. indie record manufacturer. Move, more than anything that has happened in recent months, indicates the hesitating refusal among major publishers to stand still for the royalty evasions of all kinds of some indie recorders.

Case handed to the D.A. involves a statement returned to the pub by a fairly prominent indie, which cited a certain number of sales of a particular record. Total was far beneath the number of sales the head of the firm had boasted about, and thus caused the pub to have the indie's books audited. They are said to have found the disks to have used two sets of different numbers relating to the same hit recording. On the firm's books the numbers were connected with melody owned by the complaining publisher. Exactly how the auditors determined that the numbers were fraudulent is undisclosed. It asserted that the case against the indie is connected with the publisher apparently insisting pressing to the fullest extent.

An industry concrete indication of how music publishers are reacting to indie royalty statements, which they didn't bother too much about during the war when business was good, occurred two weeks ago. Pub with the claim that certain indie firms being given rates per side lower than the statutory 3c, must pay over three months in full; if not they must pay the full 3c rate and account for sales every 30 days instead of quarterly.

# ASCAP Bd. Okays Plan for Coast Representation

American Society of Composers, Authors and Publishers director board, in meeting in New York Thursday (17), approved the plan to send a director board to the Society will be allowed to set up a committee of representatives to meet in contact with N.Y. execs. This plan, brought to the Coast membership a couple weeks ago at the semi-annual meeting of N.Y. execs with the Coast contingent, calls for the latter to elect a six-man committee, the chairman of which will come east every three months to huddle with headquarters execs, be informed of what's going on in the east, and relay Coast complaints.

Plan was devised by N.Y. execs and offered to the Coast men before the Society's executive board or director board had been advised of it. About two weeks ago the plan was explained to the exec board, and last week the director board approved it.

ASCAP will pay the transportation and living expenses in N.Y. of the rep who comes east each three months. Since the director board will be named by balloting of the Coast men, will serve for three months the chairmanship rotating each six months.

Hollywood, March 22.—Committee of six to rep ASCAP members in dealings with national headquarters in New York will be named Friday (25) following balloting of secret ballots. Colony of ASCAP members now voting on the committee from a slate of 12 names.

Unlike voting system used nationally by ASCAP in choosing board members, balloting for committee members locally is secret. Votes will be counted at an open meeting by a committee of five called by the Ruby Cross.

# TOTAL DISK BEST SELLERS

NATIONAL RATING		Week Ending MARCH 19		TOTAL POINTS											
This	Week	Artist, Label, Title	New York—(Decca)	Chicago—(Hudson-Rose)	Los Angeles—(Decca's Mus. Shop)	Boston—(Decca)	St. Louis—(S.S. Kresge Co.)	San Francisco—(Sherman-Clay)	Indianapolis—(Preston)	Cleveland—(Burroughs) Shop	Kansas City—(Graham Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Levy)	Seattle—(Sherman-Clay)	PHOTO
1	1	RUSS MORGAN (Decca)	8	1	1	2	1	1	1	1	1	1	1	1	65
2	2	"Cruising Down the River" BING CROSBY (Decca)	1	2	3	7	9	5	7	5	5	5	5	5	49
3	3	MILLS BROS. (Decca)	5	5	5	5	5	5	5	5	5	5	5	5	40
4	4	"I Love You So Much It Hurts" BLUE BARON (M-G-M)	5	1	5	5	5	5	5	5	5	5	5	5	36
5	5	"Cruising Down the River" VAUGHN MONROE (Victor)	2	5	7	6	3	5	5	5	5	5	5	5	32
6	6	"So Tired" RUSS MORGAN (Decca)	10	5	2	5	8	5	5	5	5	5	5	5	32
7	7	EVELYN KNIGHT (Decca)	8	5	2	8	5	5	5	5	5	5	5	5	28
8	8	"Powder Face With Samblin'" GORDON MACRAE (Capitol)	7	2	6	3	5	5	5	5	5	5	5	5	26
9	9	"So in Love" BING CROSBY (Decca)	7	10	1	5	4	5	5	5	5	5	5	5	24
10	10	"I've Got My Love to Keep Me" LES BROWN (Columbia)	1	10	5	5	5	5	5	5	5	5	5	5	20
11	11	"Forever and Ever" SAMMY KAYE (Victor)	5	5	5	5	5	5	5	5	5	5	5	5	20
12	12	"Careless Hands" DENNIS DAY (Victor)	5	5	5	5	5	5	5	5	5	5	5	5	16
13	13	"Clancy Loved the Boon" JACK FULTON (Tower)	9	8	5	10	5	5	5	5	5	5	5	5	15
14	14	"Sunflower" SAMMY DORIS (Decca)	3	5	5	5	5	5	5	5	5	5	5	5	15
15	15	"Down by the Station" MILLS BROS. (Decca)	7	4	5	5	5	5	5	5	5	5	5	5	15
16	16	"I've Got My Love to Keep Me" EVELYN KNIGHT (Decca)	3	5	5	5	5	5	5	5	5	5	5	5	15
17	17	"A Little Bird Told Me" RUSS MORGAN (Decca)	4	5	5	5	5	5	5	5	5	5	5	5	14
18	18	"Sunflower" PATTI PAGE (Mercury)	6	5	5	5	5	5	5	5	5	5	5	5	14
19	19	"So in Love" FATTI PAGE (Mercury)	6	5	5	5	5	5	5	5	5	5	5	5	12
20	20	"You, You, You Are the One" RUSS MORGAN (Decca)	5	5	5	5	5	5	5	5	5	5	5	5	11
21	21	"Frank Sinatra (Columbia)	5	5	5	5	5	5	5	5	5	5	5	5	10
22	22	"Sunflower" FRANKIE YANKOVIC (Columbia)	5	5	5	5	5	5	5	5	5	5	5	5	10
23	23	"Careless Hands" MEL TORME (Capitol)	5	5	5	5	5	5	5	5	5	5	5	5	9
24	24	"Streets of Laredo" PATTI PAGE (Mercury)	5	5	5	5	5	5	5	5	5	5	5	5	9

# FIVE TOP ALBUMS

1	2	3	4	5
KISS ME, KATE Broadway Cast	ST. PATRICK'S DAY Ring Crosby	WORDS AND MUSIC Varied Artists	STAN KENTON ENCORES Stan Kenton	JAZZ AT THE PHARMHONIC Volume 9 And Various Mercury
Columbia	Decca	M-G-M	Capitol	Mercury





# ASCAP Reelects All Bd. Members

All incumbent members of the American Society of Composers, Authors and Publishers director board have been reelected. It became known yesterday (Tuesday) afternoon in New York when ballots were opened and counted by the society's nominating committee. Except in the case of Tommy Valando, who ran against Saul Bernstein and came pretty close to beating him, it was no contest.

Those returned to office are Herman Starr, Louis Bernstein, and Borstein for the publishers. Fred Ahlert, president of the Society as well as a writer member of the board. Oscar Hammerstein II and Paul Cunningham. Standard book reelected is Gustave Schirmer and standard writer A. Walter Kramer.

Winning vote totals were, writers: Ahlert, 108,500; Hammerstein II, 100,734; Cunningham, 77,255 (Pop); Kramer, 64,824 (Standard). Publishers: Starr, 6,482; Bernstein, 6,335; Bourne, 5,590 (Pop); Schirmer, 5,742 (Standard). (Figures for the publisher voting are smaller because they're based upon a different yardstick than the writers.)

## Anthony's 'Ginny' Plug

Ray Anthony's orchestra is currently plugging a tune titled "Ginny," designed as a follow-up to "Gloria," with which it reached some success via the Signature label (and is now with Capitol Records).

Don Plumby, trombonist formerly with the band, wrote the new tune. Leon Rene did "Gloria" and activated his own music firm for a while to push it.

## Bob Willis Seen Daylight

Fort Worth, Tex., March 22. Hillbilly bandleader Bob Willis is recovering from a kidney ailment in a local hospital, and is expected to be released this week.

Former local four salesman was at one time under an oxygen tent.

# 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 MARCH 19

National Rating	This Last wk.	Title and Publisher	New York	Chicago, Ca.	Los Angeles	Boston, H.	St. Louis, S.	San Francisco	Indianapolis	Cleveland, O.	Kansas City	Philadelphia	Pittsburgh	Minneapolis	Seattle, W.	COPY
<b>MARCH 19</b>																
1	1	"Crus'ing Down River" (Spitzer).....	1	1	1	1	4	1	1	4	1	3	2	1	1	1
2	2	"Far Away Places" (Laurel).....	2	2	2	7	2	1	5	2	2	3	1	1	10	1
3	3	"Galway Bay" (Leeds).....	3	4	3	2	5	2	9	5	2	2	5	8	6	1
4	4	"Powder Your Face" (Lombardo).....	7	6	4	3	3	9	10	10	3	4	5	4	6	1
5	6	"Sunflower" (Famous).....	5	3	10	4	3	2	9	1	1	10	3	6	2	1
6	5	"Lavender Blue" (Santly-Joy).....	8	5	5	10	6	8	6	8	6	7	7	3	6	1
7	8	"I've Got My Love" (Berlin).....	7	8	7	6	7	6	4	6	7	7	3	6	2	1
8	7	"So In Love" (T. B. Harms).....	9	9	6	8	5	4	7	7	7	7	6	3	3	1
9	10	"Red Roses for Blue Lady" (Mills).....	6	8	5	10	8	8	8	4	8	2	8	2	8	1
10	11	"Forever and Ever" (Robbins).....	4	8	8	8	8	3	9	9	9	20	9	9	9	1
11	9	"A Little Bird Told Me" (Bourne).....	8	8	8	8	3	9	9	9	13	9	9	9	9	1
12	12	"Clancy Lowered Boom" (K'mor).....	4	4	4	7	10	6	9	9	9	9	9	9	9	1
13A	13A	"Brush Those Tears" (Leeds).....	8	8	8	7	10	6	9	9	9	9	9	9	9	1
13B	13B	"So Fired" (Glenmore).....	8	8	8	7	10	6	9	9	9	9	9	9	9	1

## Dalin Ankle Feist Music For V.P. Berth With Regent

George Dalin, assistant to professional manager Harry Link at Feist Music in New York, resigned from that spot Monday (21) to become a veepee and partner in Regent Music, owned by Harry and Benny Goodman. Dalin is buying into the Regent setup on a deal agreed upon but not yet signed. It's the first time he will be in business for himself. He has been with the Metro Big Three for 13 years.

Dalin's spot at Feist has not yet been filled.

## Loew's, ASCAP Sign

Loew's, Inc., officially signed the agreement with the American Society of Composers, Authors and Publishers Friday (18), which assigned television representation rights for the Big 3 to the Society. Loew's had agreed to assign the rights to ASCAP for the period ending Dec. 31, 1950, two weeks ago, but didn't actually sign.

ASCAP execs counter-signed the agreement Monday (21).

Joe Glaser, head of Associated Booking Corp., is visiting his Hollywood office, with a side trip to Mexico City, where Satira, an ABC act, opens at the new Club Claridge.

## Glen Gray's Casa Loma Preems Revival April 9

Glen Gray's reorganized Casa Loma orchestra debuts April 9 at Ray Hartenstein's Sunnybrook Ballroom, Pottstown, Pa. That's to be followed by a three-day run at a party for the Eastman-Kodak employees at Rochester, N. Y. (11-13).

Gray has been out of action for almost a year. He quit last spring due to road conditions and high operating costs and decided to resume mastroning only a few weeks ago. His new outfit is composed of 14 men.

# U. S. Court Trims Bite on Tracey

Acting under a mandate from the U. S. Circuit Court of Appeals, Federal Judge Simon H. Rifkind in N. Y. federal court last week further trimmed down damages levied against Majestic Records prez Eugene Tracey and his wife, previously won by a triple-derivative minority stockholder action. At the same time the court decided a motion for a new trial made by intervening stockholder Samuel Marlon.

Suit originally was brought by Abraham Marcus, ancillary executor for the late stockholder, George A. Upon, against Tracey as proxy of both Majestic and its parent company, Automatic Products Corp. In addition four Automatic directors were also named in the action. Complaint charged the defendants with illegally converting 116,500 shares of Majestic stock which Automatic acquired from Shufont for \$157,500.

Filed in behalf of Automatic, the suit went to trial last year before Federal Judge J. Foster Symes who fixed damages at \$608,000. This sum was later reduced to \$175,000 on a compromise settlement since Judge Symes failed to take restitution into consideration. Upon appeal to the Circuit Court Judge Rifkind was ordered to re-assess damages.

Under the latest adjustment Marie L. Tracey will pay \$100,081; Byron D. Kuth, \$8,414; William Hutchinson, \$8,218; Curtis Franklin, \$9,131; and Edward V. Otis, \$10,027. Latter four individuals are all Automatic directors. Court retains jurisdiction of the case in order to fix attorneys' fees.

## Caida to RCA-Victor

Joe Caida, managing editor of the Billboard, that sheet last week in preparation for joining RCA-Victor. He'll occupy a slot in the disk manufacturer's advertising and promotion division.

Caida takes a vacation before joining Victor.

By HARVEY O. BROOKS

All Good Things Come In THREES!

We Started the Year With—

# A LITTLE BIRD TOLD ME

And Now—

# JOHNNY GET YOUR GUN

Lyrics by MANN CURTIS; Music by VIC MIZZY

Also—

# PUT YOUR SHOES ON, LUCY

By HANK FORT

Recorded by the Tops of Every Major Company

# BOURNE, INC.

CHICAGO

54 W. Randolph St.

AL KAVELIN

799 7th Avenue

NEW YORK

BEN BORNSTEIN

HOLLYWOOD

1483 No. Vine St.

MIKE GOULD

## KLAC LOWERS BOOM ON JOCK CLUB PLUGS

Hollywood, March 22. KLAC, indie outlet here, has dropped anchor on free commercials by disk jockeys over the station. Station execs feel that niteries being plugged by jocks, can well afford to buy time.

Disk jockeys here have long been used to plugging night spots where their guests are appearing as a means of compensating artists for being interviewed on their shows. In addition, jocks usually plug openings at niteries along with the playing of talent's platters.

## GAC Losing Hope Of Stan Kenton Band Reorg?

Hollywood, March 22. General Artists Corp. apparently has little hope that Stan Kenton will be waving a baton in the immediate future. Agency has discarded all publicity material it has been keeping in its files on the leader, currently sojourning in South America. He has given no indication when he'll return to reform his crew.

When Kenton left last December, he said he'd be gone anywhere from six weeks to six months. He shipped his car and reportedly is leaving all over S. A.

## Leeds Buys 'Hot Canary'

Leeds Music has purchased the song, "Hot Canary," from Carl Fischer. Originally an instrumental by Paul Reno, Leeds will fit the melody with a lyric now being written, and plug it as a pop.

"Canary" came to attention via the Paul Weston instrumental recording of it for Capitol Records.

Ann Arbor Guests

Detroit, March 22. Twelve soloists and the Philadelphia Orchestra, under Eugene Ormandy and Alexander Hiltberg, have been engaged for the annual May Festival in Ann Arbor, May 18-8.

## Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Commerce Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 11-17, 1949

A Blue Bird Singing In My Heart.....	Advanced
Little Bird Told Me.....	Atlantic
A Rosewood Spinet.....	Shapiro-B
"A"—You're Adorable.....	Laurel
Always True To You.....	T. B. Harris
Brush Those Tears From Your Eyes.....	Laurel
Careless Hands.....	Melrose
Alone Loved.....	Kentner
Coca Roca.....	United
Cruising Down the River.....	Spitzer
Dreamer With a Penny—"All For Love".....	Simon
Far Away Places.....	Laurel
Galway Bay.....	Leeds
I Couldn't Stay Away From You.....	Johnstone-M
If I Could Be With You.....	Brunick
It's a Big Wide Wonderful World.....	BMI
I've Got My Love To Keep Me Warm.....	Berline
Johnny Get Your Girl.....	Bourne
Just Reminiscing.....	Encore
Lavender Blue—"So Dear To My Heart".....	Santly-Joy
Molly O'Reilly.....	Southern
My Dream Is Yours—"My Dream Is Yours".....	Witmark
Once And For Always—"Connecticut Yankee".....	Burke-VH
Powder Your Face With Sunshine.....	Lombardo
Red Roses For a Blue Lady.....	Mills
So In Love—"Kiss Me, Kate".....	T. B. Harris
Someone Like You—"My Dream Is Yours".....	Harms
Sunflower.....	Famous
While the Angelus Was Ringing.....	Harris
You Was.....	Cryslar

21 songs of the week (more in case of ties), based on the copyrighted Audience Commerce Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Are You Kissing Someone Else.....	Cavaller
As You Desire Me.....	Words & M
Beyond the Purple Hills.....	Goldmine
Candy Kisses.....	Hill & Range
Down by the Station.....	Amer. Acad.
Everywhere You Go.....	Laurel
Forever and Ever.....	Robbins
Green-Up Time—"Love Life".....	Chappell
I Don't See Me In Your Eyes Anymore.....	Republic
I Got a Gal In Galveston.....	Fox
I Got Lucky In the Rain—"As the Girls Go".....	London
I Love You So Much It Hurts.....	Felony Lane
I Wish Somebody Cared Enough To Cry.....	Patmar
Look Up.....	Patmar
My Darling, My Darling—"Where's Charley".....	Morris
Once In Love With Amy—"Where's Charley".....	Morris
Tara Talara Tala.....	Oxford
Underneath the Lighthouse.....	Laurel
Why Can't You Behave—"Kiss Me, Kate".....	T. B. Harris
You Say the Nicest Things Baby—"All For Love".....	Fox
You, You, You Are the One.....	Campbell

\* Film musical. \* Legit musical.

# FOREVER AND EVER

Lyric by MALIA ROSA • Music by FRANZ WINKLER

recorded by

FRAN ALLISON..... Rondo GRACIE FIELDS..... London  
HELEN CARROLL..... Mercury RUSS MORGAN..... Decca  
PERRY COMO..... RCA Victor DINAH SHORE..... Columbia  
MARGARET WHITING..... Capitol

You Can't Hold Back A Great Song—Another "Laura"

# AGAIN

Lyric by DORCAS COCHRAN • Music by LIONEL NEWMAN

The "sleeper" hit from 20th Century-Fox's "Road House"

new releases by

VIC DAMONE..... Mercury VERA LYNN..... London  
GORDON JENKINS..... Decca ART MOONEY..... M-G-M  
MEL TORME..... Capitol

ROBBINS MUSIC CORPORATION • 700 Seventh Avenue, New York 19

MURRAY BAKER, Gen. Prof. Mgr.

## On the Upeat

Continued from page 40

Beach, Portland, Ore. ... Woody Herman herd booked into the Million Dollar, sole local vaudeville for week of July 26. Herman will pay supporting acts and split 50-50 with house from first dollar.

### Chicago

Clark Dennis in town to cut Jack Fulton's latest, "O'Leary Is Leary of Falling in Love," for Capitol. Milo Rietl, head of Billboard Attractions, off for Kansas City, lining up attractions for Interlude Cafe there. ... Bob Burke set for 10 weeks at Dutch Mill Ballroom, Delavan, Wis., this summer. ... Leigh Barrow trio passed eighth month mark at Shurton hotel here. ... Teddy Phillips goes into Casa Loma ballroom, St. Louis, Apr. 1, then into Trionan April 18 on a repeat. ... Benny Strong does a two-day tush at Indiana Ballroom, Indianapolis, March 26-27. ...

### Pittsburgh

Dei Saunders, Tommy Carlyn's girl vocalist, is leaving the band. She's marrying Eddie Meyers, local musician, and doesn't want to travel. ... Art Farax, who had an orchestra around here for years, reorganized in New York under management of General Artists Corp. He's using two Pittsburgh men, Bobby Prince and James Thompson. ... Henry Busse opens week Friday (22) at Bill Green's, Alan Dale to open same bill with Brother Bones. ... Whitley Scarbro, former maestro at Villa Madrid, into Hollywood Show Bar with new crew. ... Johnny Mitchell set for stretch as organist at new Brodbeck Lounge, Mayfair hotel.

### Cleveland

Sammy Watkins, bandmaster at Hollenden hotel Vogue Room, doing his first disk-jockey shows for niteries. ... Hal Lynn crew on initial niteries booking at Alhambra Club, pinch-hitting for Hy Barons' orchestra during its vacation on. ... Red Ingles' comedy band into Skyway Club here March 29. ... Sal Gammules pulled his unit out of Cincinnati to open Norman Khouros' new Carotul Club.



**FRANKIE LAINE**  
Appearing  
**JERRY JONES' RENDEZVOUS**  
SAT. MARCH CITY, 11PM

**DON'T SEE ME  
IN YOUR EYES  
ANYMORE**

LAUREL MUSIC CO  
1619 Broadway, New York

**IT'S A BIG  
WIDE  
WONDERFUL  
WORLD**

(See page 41)

**HARP FOR SALE**  
Excellent condition model 14, 12m  
4. Harb. Beautiful tone. Ideal for  
travelling.

**\$485.00**  
For information and photograph write  
Box 1484 Fort Beaumont, Georgia

# Int'l Music

Continued from page 37

American jazz invasion is ever really threatened abroad, but it does happen. That, from England, France, Italy, Czechoslovakia, Germany, Czechoslovakia, and even from Down Under (the recent "Now Is the Hour" is an Americanization), have come a host of recent hits. This, of course, completely overlooks the Latin-American invasion, which has long gripped America with its crop of sambas, congas and boleros. Since Ken Griffin, on an obscure Chi disk label (Rondo) catapulted "You Can't Be True" an old German tune, he has hit bottom during the Petrillo disk ban, a wave of Teutonic excerpts have come to the fore. The beer-stube, "Du, Du, Liegst Mir Im Herzen," has inspired at least two concurrent Tin Pan Alley adaptations. One is "You, You, You Are the One," almost literally following the original lyric context as well as melody. Halted by the war since its original copyrighting in 1941, under the title, "Dance On the Cloud," by Colonial Music, it was turned over to Campbell Music in '48. A PD melody, its writers are Tetsu Demey, Fred Wise and Milton Leeds. The same melody is also the basis of the current "Because You Love Me."

**Berie's Tune**  
Of the same mold as Al Jolson's "The Anniversary Song" is "Song of Long Ago" (Hamilton Music, a subsidiary of Barton), written by another comedian-songsmith, Milton Berle, in collaboration with Abner Silver and Ted Fetter. It's an old Russian waltz, likewise in the public domain, originally titled "Expectation Waltz." Last year the same melody was the basis of "The Loveliness of You," by Ted Mossman and Bill Anson (George Simon).

Drigo's "Serenade" (from "Millions of Harlequins") is the melodic base for "The Things You Left in My Heart" by Buddy Kaye, Hugo Talani and Henry Leighton (Lewis Music). Kaye is no novice at adapting classics into pop hits, his most notable excerpt being

GOING LIKE WILDFIRE!

I'M A LONELY LITTLE PETUNIA

RYTVOC, INC.  
1585 Broadway New York 19, N. Y.

DON'T CRY, CRY BABY

SANTLY-JOY, INC.  
Eddie Joy—Gen. Prof. Mgr.  
1619 Broadway, New York

Everyone Agrees  
Tops for ANY Program

DOWN BY THE STATION

AMERICAN ACADEMY OF MUSIC  
1619 Broadway, New York 19, N. Y.

IT'S A BIG WIDE WONDERFUL WORLD  
(See page 44)

Santly-Joy's hit, "Till the End of Time," for which Ted Mossman adapted the melody from the original of Charles "Polka" and Harold Fields (Chappell of London) and the same duo, with the collaboration of O'Connor and John, contrived "When You're in Love," based on the Mexican "La Golondrina," published first in America by Chappell's subsidiary, Crawford Music.

From England comes the current big "Cruising Down the River," written in 1945 by Brifton, Eilly Beadwell and Neil Tollerent. Not only is "Cruising" a surprise smash for the new Henry Solter firm but it's a Ripley in the music business in that it won an amateur song contest and, for all its currency even for the British ear—was a moppet abroad three years ago.

Robbins Mader's Abe Olman has picked 'em from such diverse places as "I Want My Mama" (Brazilian) has come up with a Germanic excerpt, "Forever Ever," written by Franz Winkler and Mollia Ross, based on the originally titled "Flieg' Mit Mir in Die Heim Heimat," in England, in late '47. Jack Mills bought the Dvorsky catalog from a Czech refugee, and that's how "Blue Skirt Waltz" has broken through as one of Columbia's top disk sellers, on the strength of a Frankie Yankovic lyric and recording.

**French Hits**  
From France, which has spawned such great international tunes in the past as "A Little Love, A Little Kiss," "Madelon," "Who'll Buy My Violets?," "Valencia," "Valentina," etc., in recent months has come Edith Piaf's "La Vie en Rose," retitled "You're Too Dangerous, Cherie." Les Compagnons de la Chanson, whom Miss Piaf berthed in America, brought over a Franco-Swiss tune, "Les Trois Cloches," now better known as "While the Angels Was Ringing." Another Frenchy, Bruno Coquatrix and Pierre Dudan's "Clopin, Clopin" is now better known as "Comme Ci, Comme Ca" (Les Muscles), under John Whitney-Alex Kramer transmutation. The Swiss "Touille Celle Douille" by Arthur Beul and Vaughn Horton (C. K. Harris, one of Ralph S. Peer's subplots) is a last-year hit. Peer has another Beul tune currently, "Underneath the Linden Tree," with Dick Manning's English lyric originally titled "Regenflecker Sing Dein Lied."

Britain, of course, exported "A Tree in the Meadow" by Billy Reed. "Galway Bay," is from Ireland.

The universality of music, of course, was best illustrated by the manner in which the Allies "adopted" the Germanic "Lilli Marlene" whose composer, Norbert Schultze, was only recently cleared by a denazification court. To this day, middle and eastern European standards like "Beer Barrel Polka," "I Kiss Your Hand, Madame," "Moonlight Madonna," "When Day Is Done," along with such solid British faves as "Isle of Capri," "Lady of Spain" (the Erel Reaves-Tolchard Evans tune is just getting an American revival via its Ray Noble diskings), "Three O'Clock in the Morning" and a host of Latin American standards, get top performance ratings in the ASCAP logs, and commensurate payoffs.

THAYER VAMPS GAC;  
MAY STAY ON COAST

Hollywood, March 22.  
Lyric Thayer has resigned from the General Artists Corp. local office, effective, it's said, April 1. Thayer, who joined GAC at the time the agency absorbed the Mus-Art agency, formed by Thayer, Russ Facchine, Jack Whittemore, and the ex-Decca Corp. of America men, is not saying what he will do after quitting. It's presumed he'll remain in this area, where he's strongest.

Rumors that Thayer would leave GAC have been circulating in recent weeks, always denied by the agency. Whittemore, Facchine, and Howard Christensen, former personal manager who was also a Mus-Art partner, all are with GAC and will continue. Reasons for Thayer cutting out are said to be known only to himself by GAC execs.

# Par, Famous Staff Revamp

Paramount and Famous Music firms realigned staffs last week. Dick Stone, former band singer and member of the Paramount staff, took over the professional manager slot with Famous from Irwin Garr. Mickey Addy moved into the Par slot vacated by Stone. Dave Bernie, Famous rep in Hollywood, was replaced by Irving Weiss.

Eddie Wolpin is general manager of both Par and Famous.

Carnegie Hall, N. Y.'s series of midnight jazz concerts will feature a college orchestra for the first time, Saturday (26), with the appearance of Ohio State University's Workshop of Modern Music.

# Mooney's ABC Talent Show Okayed by AFM

Art Mooney's "Talent Tour" program, ABC net sustainer, reached the air last week (15) after ABC had agreed to pay American Federation of Musicians scale to Mooney's musicians. It's not confirmed, but it's understood that the program proceeded with ABC paying unexpected bills, because it had previously advised chain outlets the program was to start and couldn't back out when the AFM insisted that either Mooney or the network pay the musicians' salaries, that they couldn't play the program for free.

# MO. PREPS \$10 YEAR JUKEBOX FEE BILL

St. Louis, March 22.  
State licensing of coin-operated machines and jukeboxes would be required under a bill introduced in the Missouri legislature last week by Rep. Gene Nickle. Bill would fix an annual license fee of \$10 for each device.

Under the terms of the bill payment of the license fee would be made to the State Director of Revenue and conviction for violations would be punishable as a misdemeanor.

A Great New Song  
sung by Frank Sinatra in M-G-M's  
Take me Out To The Ball Game

# THE RIGHT GIRL FOR ME

Lyric by BETTY COMDEN and ADOLPH GREEN • Music by ROGER EDENS

with these smash recordings

FRANK SINATRA... Columbia SAMMY KAYE... RCA Victor  
GORDON MACRAE... Capitol

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue New York 19  
MURRAY BAKER, U. Prof. Mgr.

# VARIETY SONG CAVALCADE

(Musical-Historical Reviews: 1800-1948)

Compiled for **VARIETY**

by JULIUS MATTELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue, when the *Variety Song Cavalcade* started publication serially. It is suggested that these installments be clipped and filed for future reference.

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(Continued from Last Week)

1901.

Northern Pacific Railway stock "corner" resulted in panic.

The Pan-American Exposition opened at Buffalo, N. Y. There an anarchist, with a pistol hidden in his pocket, shot and fatally wounded President William McKinley. Following his death, Theodore Roosevelt became president.

The Junior League of the City of New York was founded; the national organization came into being exactly 20 years later.

Andrew Carnegie was the richest man in all the world.

The perennial drive for an 8-hour day partially gained its objective when the government decreed an 8-hour maximum for work on government contracts.

Nothing was finer for women's wear than taffeta.

Marconi signalled the letter "S" across the Atlantic from England to Newfoundland. The first radio message was sent the following year.

1902.

Because, w. Edward Teschemacher, m. Guy d'Ardenot (passed, d. W. I. Rhodes, nee Helen Guy), London: Chappell & Co., Ltd., cop. 1902.

Bill Bailey, Won't You Please Come Home? w. m., Hughie Canan, Howley, Haviland & Dresser, cop. 1902.

Come Down Ma Eve's! Star

**RED ROSES  
FOR A  
BLUE LADY**

**FIDDLE-FADDLE**

**BLUE SKIRT  
WALTZ**

MILLS MUSIC, INC.

1619 Broadway N. Y. 17, N. Y.

**IT'S BIG  
WIDE  
WONDERFUL  
WORLD**

and it's

**BMI's Hit of the Year!**

with such wonderful records as

JACK SMITH-MARGARET WHITING—Capital 15394

LARRY GREEN-RAY DOREY—Victor 20-3358

BUDDY CLARK—Columbia 38370

JACK FINA—MGM 10372

THE UNITONES—London 413

NANCY NOLAND—International 132

NESS COULON—Good Meal 946

and in the transcription libraries

EVELYN KNIGHT—Associated  
SHEPHERD—Long-Worth  
THE SOPHISTICATES—Long-Worth  
MONICA LEWIS—Waltz

JAN GARRER—Capitol  
CY WALTER—ABC Theatricals  
WALTZ REPERTORY  
DAVID STREET-LUCILLE NORMAN—Standard

**BROADCAST MUSIC, INC.**

580 Fifth Avenue • New York 17, N. Y.

After You, My Dear Gaston, w. Vincent P. Bryan, m. Harry Von Tilzer, Harry Von Tilzer Music Pub. Co., cop. 1902.

Please Go 'Way and Let Me Sleep, w. m., Harry Von Tilzer, Harry Von Tilzer Music Pub. Co., cop. 1902.

Pen and Circumstance, March, m. Edward Elgar, op. 39, No. 1 London: Boosey & Co., cop. 1902.

Princess of the Sea, w. m., Jerome m., Gustav Lueders, m. Witmark & Sons, cop. 1902.

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Princess of the Sea, w. m., Jerome m., Gustav Lueders, m. Witmark & Sons, cop. 1902.

Henry Buck, m., Theodore F. Morse, Howley, Haviland & Dresser, cop. 1903.

Goodbye, Eliza Jane, w. Andrew B. Sterling, m. Harry Von Tilzer, Harry Von Tilzer Music Pub. Co., cop. 1903.

Four Indian Love Lyrics—(1) The Tempest, (2) The Tempest, (3) The Tempest, (4) The Tempest, (5) The Tempest, (6) The Tempest, (7) The Tempest, (8) The Tempest, (9) The Tempest, (10) The Tempest, (11) The Tempest, (12) The Tempest, (13) The Tempest, (14) The Tempest, (15) The Tempest, (16) The Tempest, (17) The Tempest, (18) The Tempest, (19) The Tempest, (20) The Tempest, (21) The Tempest, (22) The Tempest, (23) The Tempest, (24) The Tempest, (25) The Tempest, (26) The Tempest, (27) The Tempest, (28) The Tempest, (29) The Tempest, (30) The Tempest, (31) The Tempest, (32) The Tempest, (33) The Tempest, (34) The Tempest, (35) The Tempest, (36) The Tempest, (37) The Tempest, (38) The Tempest, (39) The Tempest, (40) The Tempest, (41) The Tempest, (42) The Tempest, (43) The Tempest, (44) The Tempest, (45) The Tempest, (46) The Tempest, (47) The Tempest, (48) The Tempest, (49) The Tempest, (50) The Tempest, (51) The Tempest, (52) The Tempest, (53) The Tempest, (54) The Tempest, (55) The 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# Mt. Resort Ops' Package Deals May Derail Bookers' Gravy Train

Mountain resort operators will attempt a revolutionary booking procedure this year. A group of 55 hotels in upper New England will attempt to buy acts on a cost-plus 10% booking fee basis. Al & Belle Dow agency have been approached to act as agent on that basis in the hotels, and indications are that it will take on the assignment. Booking on this basis will take the bulk of the profit out of the mountain business. Generally, the resort bookers get entire shows on a flat fee, and indications are that the cost of the acts, transportation and booking fees. The booker generally manages a nice profit with this procedure. Acts have often maintained that the bookers' profits on that basis were much too high and the greater portion of those profits were extracted from the salaries of acts. Performers have frequently claimed that a booker will charge an innkeeper \$100 for a particular act, but the turn will sometimes get only half of that sum.

If the new formula is successful (Continued on page 55)



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## Penny Edwards Injured

Omaha, March 22. Penny Edwards, film and stage player at the Orpheum as part of the show with Gene Krupa's band, worked the week with seven stitches in her scalp and a hand-splinted shoulder. She and her mother, driving from New York to Omaha, were in collision with another car in Pittsburgh. They made the remainder of the trip by rail, arriving in plenty of time for opening day.

## Elkorkt May Head Grades' U.S. Agcy.

London, March 22. Deal is being negotiated for Ed-Ed Elkorkt, formerly with Music Corp. of America, to represent Low Grade Grade Agency in the U. S. Elkorkt is expected in London next week to confer with the agency's board of directors. Low Grade stated that the British Treasury dept. has okayed plans for the opening of the U. S. branch which will book American talent for England and the continent and set European acts in the U. S.

He said the office will be opened sometime in April, and to finalize matters, he will sail for New York in early April, and will be accompanied by Fritz McKenna, head of Dutch National Circus, and Rolf Kne, head of Swiss National Circus.

Meanwhile, Low Grade told VARIETY that he has booked Hildegarde to open at Casino, Knocks, Belgium, for two weeks, starting Aug. 12, and is also negotiating with a West End theatre to present the American singer for short season after Belgium dates. Has also booked Delta Rhythm Boys for two weeks at Knocks, opening July 29, following with London August, Aug. 15, for four weeks, and a Moss Empires tour of 18 weeks to follow.

## Basie Toplines as S.F. Tivoli Guns Vaude Policy

San Francisco, March 22. Tivoli rewrites as a vaudeville next Wednesday (30) with Count Basie band toppling first stage show. Booked in by GAC, Basie gets a flat 50% of the week's gross. House, run by Ellis Levy, operator of the Edgewater ballroom and the Telenews theatre, has a 65c top for the flesh and dual film layout. Levy will pay local standby musicians to placate Musicians Local 6 here during the Basie engagement in the 1,600-seater.

Kitty Kallen packed for Beverly County Club, New Orleans, April 14.

## 'Ice-Cycles' Set for London, Paris Runs Next Summer

For the first time in history a major ice show will play British and French dates instead of "Ice-Cycles," with a cast of more than 50 performers, has been booked for Empress Hall, Earl's Court, London, and will follow with the Palais des Sports, Paris. Show will play the London date, starting June 22 until Sept. 17, and will open the following day in Paris to run until Oct. 2.

Rosemarie Stewart (a Dench) will stage the show for the London and Paris stages. Cast will arrive early in June for extensive rehearsal until the opening. No other dates are released, inasmuch as the date will return after the Paris date to rehearse next season's edition of the show.

Dates were set by Walter Brown, president of the Arena Managers Assn., and president of the Boston Gardens, while on a recent European trip. Ice will play on a guarantee and percentage basis.

## Shuberts Eyeing Vaude Agam?

The Shuberts are again reportedly eyeing two-day vaudeurs for some of their houses. Grade Fields may head the first unit, originally slated to open at the Shubert, Philadelphia April 18, but postponed to a later date.

Lee Shubert is said to be in on the venture with Ken Robey, who produces vaude shows periodically at Carnegie Hill, N. Y., and the Harry Adler-Nat Dunn Agency. Proposed number of units hasn't been determined and will probably depend on the success of the first layout. Shubert has been interested in vaude displays for sometime, and the revived interest in vaude, due to its popularity on video, has sharpened such plans.

Robey promoted a show Saturday (19) at Carnegie Hall, N. Y., with Myron Cohen and Molly Picon leading the bill. Gross was \$3,896, considered excellent for a single display in that auditorium.

Crabbe Set for Toledo Aquariuma Toledo, March 22. Buster Crabbe and a cast of 75 performers have been booked for his 1949 Toledo Aquarium Festival. Show will be held July 8-17 in the Sports Arena.

## Barto Threatens to Resign as AGVA Topper After Tiff With Nat'l Bd.

### Peggy Lee's Tour

Hollywood, March 22. Peggy Lee and husband, Dave Barbour, tee off a 10-week eastern vaude tour June 24 at the Chicago theatre, Chicago, at a flat \$7,500 per week for two weeks. Barbour's five-piece combo will provide the hudding when trek gets underway after Miss Lee's Chesterfield alshorn starts its summer hiatus.

## Godfrey Units In for Revision

Two "Arthur Godfrey Talent Scouts" units are being withdrawn from theatre tours, Unit which closed last week in Newark will probably be disbanded permanently, but outfit currently playing Detroit will be revamped along new lines, to permit winners of auditions in various cities to play with the show.

It was felt that the units without a top name weren't drawing sufficiently in large houses, but could have easily made the grade in smaller situations.

Administrative end of the American Guild of Variety Artists is rife with dissension. In one flareup last week Dewey Barto, national administrative secretary, resigned, but resignation was not accepted by the national board.

It's reported that Barto had been on the carpet several times during the meeting. At one point he is said to have told the board that since he was drafted for the job he could resign any time. A board member moved to accept the resignation, but situation was smoothed over.

It's felt by various board members that disagreements in the top echelon are impeding the union's plan for complete organization of its jurisdiction, further expansion of employment opportunity in the variety field, settlement of the television jurisdiction and the insurance program which the national board promulgated at its recent N. Y. meeting. Some members of the N. Y. board are attempting to settle the breach, but if unsuccessful, it's likely the tiff will be revived on the floor of the convention to be held in June in Chicago.

Jerry Lester is slated to play his first date at the Latin Quarter, N. Y., starting April 28. Frances Faye also comes into the spot on that date.

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New York

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**ROOSEVELT HOTEL**

New Orleans

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**THE AMAZING MR. B**

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**— WEEK MARCH 23 —**

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March, 1949

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# FILMS RADIO VIDEO MUSIC STAGE

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## RELEASES BLUES TAKES

### MOST FILM COS. TO TIP '48 PROFITS

Ample support for the industry-wide belief that the panic is over for the U. S. film business came during this week in a series of earnings disclosures which dramatically piled up the evidence. From the looks of things now, most of the majors will show higher profits in fiscal '48 than they did in '47, or the present year should be the third largest in the history of the industry, substantially bettered in the estimated \$50,000,000 earned in 1948.

Current sales receipts, as evidenced by figures on grosses, are sticking to a level established last year. These grosses are some 7% lower than the near-peak returns registered in 1947 following the decline from 1946 all-time high. But bigger gray in the way of net profits is showing up, as sales widely indicate, because the full benefit of production cost reductions are at last taking hold.

All the companies have now liquidated that costly production turned out in '46 when the sky was the limit on the amount of coin which could be spent on a picture. In some instances, these films failed to pay off at the boxoffice and the losses which had to be written off have held down the net. Process, however, now seems to be ending as evidenced by reports just aired.

Metro, for instance, which came (Continued on page 55)

### Tv a Fulltime Job, Doubling Too Tough, Performers Find Out

Performers are finding that television is a fulltime job and those that have been doubling from the radio and video are finding the strain too great.

The toll of performers in video is already impressive. For example, Arthur Godfrey had to bow out of his recent date at the Capitol, N. Y., when he found he couldn't keep up the pace between theatres, radio and TV. Milton Berle similarly found himself auditioning for a nervous breakdown in fitting between radio and video, after a month of overtime which wore his breath. Paul Winchell also learned that working the Bigelow Theatre show, the Janis Platen show as well as Radio City Music Hall was instrumental in setting a pace he could not maintain. He quit the Music Hall.

Phil Silvers, who bowed out of the Arrow show last week, was wick to his legit chores in "High Button Shoes" inasmuch as in working both displays he couldn't do justice to them.

The strain is especially great on (Continued on page 55)

### N. Y.'s Tele-Cafes-

New York has a tele-cafe-essen. Video Cafe, which had been operating as a restaurant for two months without TV, reopened Thursday (24) featuring corned beef and pastrami sandwiches and a 27-by-35-inch projection screen.

The West 48th street eatery was inspired by boom in daytime tele.

### Mayer Renewal At M-G Calls For Pay, Bonus Slash

Louis B. Mayer will renew his ticket with Metro for another five years as the result of an agreement reached by the studio chief with prey Nicholas M. Schenck at the latter's Miami Beach home two weeks ago. Mayer's new deal, however, it's understood, will call for a considerable cut in his present salary and bonus.

Production chief's current pact is due to expire next April 31. That it would be renewed was indicated at the sessions of Metro sales execs on the Coast in February, when Mayer announced his he was never better and that he expected to continue as head of the studio as long as Mr. Schenck remains at the head of our company."

Agreement with Schenck on (Continued on page 55)

### Harsh Discipline Of Legit Held Best For Video - Tony Miner

By NAT KAHN

The harsh discipline of the legitimate theatre is the best schooling for television. Both from the performer standpoint as well as the producer and director. That's a fairly conglomerate and growing opinion in the new medium. Producers, directors, performers—at least those who have been in the theatre—are finding that out to their increasing satisfaction.

Worthington (Tony) Miner, a former main director for the Broadway stage, but more recently a top producer and director for cable television, lends his voice emphatically to that opinion. "Theatre background is so important in tele because of the restivity of a sustained performance," Miner points out. "But in cause of their methods of production, sustained performances aren't necessary. All you need is a tape to memorize a script. In pictures you work in takes," he stresses.

Producer-director of "Studio One," one of TV's first prestige programs, and more recently the "The Goldbergs," Miner believes it is so much easier to (Continued on page 34)

### BIBLE BIZ HELPS THA OUT FIRM COIN

Bibles are putting the heat under U. S. film companies' island coin in Finland. Holy Testaments, printed in the tiny Baltic country and sold in the U. S. have served to thaw all the Yank picture receipts that have been in deep freeze there since the end of the war. In addition, companies are operating on a completely fluid basis currently via the Stern-izing provided by the Bibles.

Deal is only one of dozens of methods the film firms are using to unleash monies blocked overseas by shortages of dollar exchange. Surprising amounts of currency are being received in this country via Yankee agency in finding paths that pay off. All the methods are legal, since any remittance requires a license from the government concerned, although the extent of some of the ingenuity exhibited is undoubtedly a surprise to many foreign officials.

American firms have become partners in literally dozens of businesses from lumber to the Bibles as result of efforts to convert frozen currencies into dollars. In many other cases, where it is absolutely impossible to get money out, the Yank companies have become owners of local real estate and industries of every description.

Bible deal is probably the most unusual. It is believed to have resulted in thawing of about \$250,000 to date. Oddly enough, it was not one that the U. S. industry thought up, but one that came to it in the (Continued on page 46)

### Ballantine Now Has Yanks, A's and Phillies

Philadelphia, March 29. Ballantine's Ale, already signed to sponsor the N. Y. Yankees this season, which will be carried locally over Philly TV stations. With three major league clubs, Ballantine has become the hottest tele baseball basketball.

Agency for the brewery firm is J. Walter Thompson.

### Giving Self Away

Bill Toddman, producer of the Brad of CBS giveaways, "Win-a-Take All" and "Hit the Jackpot," was crossing the street last week, his arms laden with giveaway pots and pans which he was carrying into the Columbia studio. Toddman dropped one as Goodman Ase was passing.

Cracked Ace: "Pardon me, Bill, you just dropped your script."

### Neither Storm Nor Rain-

Corpus Christi, March 29. Bandleader Floyd Tillman flew, waded for five hours and rode 120 miles in a taxicab to keep a date here.

Tillman cracked up his private plane on a little intercoastal canal island enroute from Houston. He waded shallow water until a tugboat picked him up and took him to Sargent. There he caught the bus.

Changing clothes, which he had brought along in the cab, he arrived only a few minutes late for his engagement at a local nighty spot.

His hand, which made the trip by bus, was waiting for him.

### Radio Set Sales Seen 50% Off In '49; Offset by TV

Washington, March 29. A considerable decline in radio set production with an offsetting increase in television receiver output was forecast for 1949 yesterday (28) by the Commerce Dept. The agency said that a maximum of 10,000,000 radio sets, a drop of 30% from 1948, is all that may be expected, but estimated that video sales may bring the dollar volume to the \$1,200,000,000 figure achieved last year.

Department based its forecast of reduced receiver sales to filling of radio set demand, reduced business in console units because of the record player "confusion," and a falling off in radio sales "in one geographical area after another as television becomes available."

In a report by James B. Forman and Charles P. Redick of the Office of Domestic Commerce on the effect of television and FM on the radio industry, the department said that if the manufacturers attain their objective of producing 2,000,000 radio sets this year, dollar income from this product will "quite possibly" exceed the retail value of radio sets. "This would be a remarkable achievement for the industry in its fourth year of (Continued on page 46)

### Benny to Disk April 10 Air Show So He Can M.C. N.Y. Heart Fund Benefit

Hollywood, March 29. For first time in his career, the air jockey Benny will broadcast a show on a record. He cuts the April 10 program tonight (Tues.), so he can be in N. Y. April 6 to emcee the Heart Fund gala at the Copacabana nightery.

Barbara Stanwyck will be the guest on the transcribed show. Benny will spend 10 days in N. Y.

### SELF-REGULATION PLANNED A LA P X

### Public Acceptance Will Be Keynote of 'Good Taste' Via TV

Disturbed at the steadily-growing demands of state and certain municipality censors to set themselves, the television program arbiters, TV broadcasters feel the time has arrived to put their own house in order.

Networks and station operators realize that it's only the newness of their medium that has kept the bluesomen from butting in so far. As a result, they are launching a "good taste" drive to eliminate any taint of censorable material from shows that might provide a pretext for outside meddling.

Most of the industry officials believe that TV is still too new for the formulation of any standard code of ethics—that they've hardly scratched the surface of programming techniques, and so any code set up now might prove worthless a few years. But, with state and local boards in Pennsylvania and Ohio already trying to shove through legislation that would give them jurisdiction over tele shows, (Continued on page 2)

### Oscared 'Buttons' Top 1948 Commercial Tune With 3,000,000 Disks

Hollywood, March 29. "Buttons and Bows," acclaimed by the film industry as the Best Original Song in the 1948 Academy Award contest, put songwriters Ray Evans and Jay Livingston at the top of the music ladder in more ways than one. Toppers from the Oscars from the Academy, tune-smiths have \$24,000 each thus far from the novelty copy-ditty plus the knowledge that their song was the top-hit commercial number of the year, the most popular of the past years. It sold approximately 2,000,000 records—half of them in the last six months of the year, which turned out to be a smashing comeback disk for the chirp—and 650,000 copies.

It was also a great personal triumph for the writers, for the shore was their first opportunity to do more than menial music stints at Paramount, and they won the chance only because one of those routine jobs turned out to be the smooth job "To Each His Own."

Evans and Livingston have been at Paramount three-and-one-half years. They came on the lot at \$200 a week, and after seven years the job of turning out tunes bearing the titles of Paramount films as a means of grabbing extra bak. (Continued on page 55)

# TV's Fine But Has a Long Way To Go Before the Big Comics Join Up, Say Groucho, Fibber & Mollie, Cantor

Hollywood, March 29.—"We get lots of live television out here in Hollywood, but it consists mostly of girls talking through kummers; a lot of it pretending they're people; round table discussions by squareheads; hordes of people looking at a local kid who took suspiciously like midge; amateur boxing by professional; and farm reports by a local Titus Moody. But the big league stuff is all Kinescope." That's the opinion of Groucho Marx.

And, just as Marx believes that television is not yet ready for the big-name comedians, other comics, such as Eddie Cantor and Fibber & Mollie (Carmelita and Jordan), believe they'll sit out the new medium for awhile. Cantor thinks the present TV audience is still far too small to entice the top entertainers. When the time is right for their entry, he thinks will take far more money and program preparation than tele is now able to afford.

The Jordans admit frankly they are scared of video and so don't do TV show. They feel television forced into them. In addition, they believe that tele will mean more to the creatively unknown talent than to the established performers, because TV has a far greater propensity to star-maneuver.

Marx continues: "Kinescope is unquestionably a wonderful device but I don't think at present it's the ideal method of mounting entertainment. I think you prefer your people headless. A dancing couple, for example, will be clearly seen, but their heads will be in unison, their knees in perfect rhythm, and up to and including the neck a thing of suspended beauty. From the neck up, however, a milky white substance obscures them and until the M who also is minus a head, appears and informs you who the dancing team are their identity is as much a secret as though you were reciting in a tomb in Egypt."

"Despite all this, I see bloodshot eyes I watch this night after night, bored but nevertheless fascinated by its potentialities. How long can I survive on radio against their monster? When will I become a public charge? Long before midnight this quivering and erratic entertainment slips off and in a semistupor I grope my way to my bedroom where the butter feeds me a double serving of suspended pecks on my eyes and until I fall asleep chances over and over the immortal words of George M. Cohan: "Don't worry, Kid, the only thing that will keep the average American at home is a dance. This reassured I fall into a deep slumber broken by a violent nightmare, excessive sweating and uncontrollable desire to jump out of the window."

Eddie Cantor in Re: Big Names. Want to know what I think about the new thing in going to be fine. But I think the one who can see a TV show is to have a great night now, in and out of the United States of ours I don't believe there are more than 1,200,000 men there were viewers for each set you have in view of 6,000,000. Is that good? I believe that the very thing that I believe Jascha Heifetz to play his violin in that a room with 20 people, but that (Continued on page 53)

## Hope's Itinerary

Hollywood, March 29.—Bob Hope and troupe take off after 11 a.m. for Los Angeles for tour of 16 cities and 13 states. They open either in San Diego or Hollywood Station, Texas, Austin, and have booked 20 other dates, which will keep them on road until May 2.

## JAN. TAXES SHOW B.O. UP OVER PREVIOUS MO.

Washington, March 28.—January boxoffice tax figures bounced like a rubber ball bettering the figures for the preceding month and also for January, 1948, according to admissions tax lists released past week by the Bureau of Internal Revenue.

The February admissions tax bite, which generally reflects January's turnstile muscle, was \$26,907,394. Previous month the figure was \$25,766,798, and a year ago it was \$25,410,348. General estimates here are that nearly 80% of the figures come from motion pictures. Even nitery bit was improved. The February admissions tax bite of 20% of the tabs amounted to \$4,125,027, nearly a million dollars better than the previous month and slightly above the February, 1948, collections.

Internal Revenue District of New York—of all Manhattan above 23d street—turned in a very good \$8,094,053 at January's boxoffice. This, however, was a little under the \$8,651,000 of the preceding month. Nitery bit in January ran slightly ahead of the month before.

## Lawson R's H'wood.

If That's Any News Hollywood received a drubbing at the Mass Communications Panel held at the Hotel Waldorf-Astoria, N. Y., Saturday (26) under auspices of the Cultural and Scientific Conference—For World Peace. Speaking on "The Effect of the Cold War on the Film," John Howard Lawson charged it was hardly necessary to emphasize the fact that the "quality of American films has declined during the past two years."

Russian delegate S. A. Gerastovitch, speaking as "a film writer, producer and director," he rapped the U. S. film industry without mentioning it specifically by name. "You all know in what movies people are killed like flies," he said, and as a contrast—added that "our (the Soviet's) conception of film is not one of destruction or violence."

## Hurt in Gun Accident

Hollywood, March 29.—Joan Crawford, teenage star of Samuel Goldwyn's "Roseanna McCoy," has been hospitalized as a result of a gunshot wound suffered during lensing on Sonora location when gun carried by Farley Granger accidentally discharged. She was wounded in the left wrist and forearm.

## 35th WEEK!

2,630 Performances  
All-time long run record in the legitimate theatre.

## KEN MURRAY'S

"BLACKOUTS OF 1949"  
El Capitan Theatre, Hollywood, Cal.  
And now in world-wide release  
"BILL AND COO"  
Ken Murray's  
Academy Award Film

## Bergman Bactroon Only Concrete Fact So Far In Rossellini Film Setup

Rome, March 22.—Roberto Rossellini's plot starring Ingrid Bergman is slowly taking shape. Proceeding in accordance with Rossellini's usual methods, only a brief summary of the plot has been written. The actual dialog will be written from day to day by writers on the set. The production, however, is due to leave for Stromboli in a few days and the film, according to Rossellini, will be finished in about 10 weeks.

One of the major problems to be licked is the language barrier. The writers are Italian but Miss Bergman will speak only English while other members of the cast may speak Italian but, however, that language isn't necessary since the action will tell the story. Meaning, some technicians have gone ahead to Stromboli to build a bathroom for Miss Bergman. It will be the only one in town.

## Ted Hammerstein May Sue On Aussie Oscar H. Aired

Melbourne, March 29.—Ted Hammerstein, here as stageer of the musical sizzle, "Oklahoma," the writer of the Italian but Miss Bergman will speak only English while other members of the cast may speak Italian but, however, that language isn't necessary since the action will tell the story. Meaning, some technicians have gone ahead to Stromboli to build a bathroom for Miss Bergman. It will be the only one in town.

Hammerstein reportedly stated that the life story of Oscar Hammerstein II, a Broadway producer belonging to his seven heirs, Ted, is a grandson.

Hammerstein's new newspaperman had offered to make material available to him, and, according to the musician, had offered to make a trip to Aussie to help in the production. Crawford added that about \$4,000 had already been spent on advance production plans.

## Mex Mixed on Satira

Mexico City, March 29.—Satira (Patricia Schmidt), Tole, O., Oriental dancer, told a group of Mexico City's swanky new nitery, stressed when April 1, got a big press when the arrival. "Some was favorable, some a slam."

La Prensa, important lat, in a cover banner took a poke at Miss Schmidt, depicting her presence in Mexico and warning of disturbances when she opens.

Her opening is snagged by announcement of the Ministry of the Interior that she entered Mexico as a tourist and has no permit to do work of any type. Ministry revealed that a Mexican actress, who was asked by Satira's request for a work order, because, said the ministry, "of the kind of a foreigner." Claridge management, indicated that it's fighting to have Satira fill her engagement.

## Drew Pearson Sued For 300C or Press-Radio Charges Vs. Cal. Politico

Washington, March 29.—Suit was filed yesterday (Mon.) in the U. S. District Court by Atty. Gen. Fred Hower, of California, against Drew Pearson for \$300,000 damages for "false and defamatory" statements via press and radio.

Reference to Pearson's charges last April that he accepted "protection money" from "a well-known Black Belt politician." Hower said he would sue Pearson "in every state where his broadsheet has been or where his column is printed." But, he said, he would not sue the various stations carrying Pearson's program or individual newspaper.

Advised of Hower's action, Pearson said "My record in regard to libel suits is well known and I shall be looking forward to maintaining in my own defense."

The commentator said that Hower waited a long time "to bring this matter to the public." Judging from the manner in which Hower got out "a stamp of press release" announcing the suit," Pearson added, "he planned to try it in the newspapers—perhaps in an editorial action—rather than present unpleasantness with War. Wagon."

Hower had accused Hower of lobbying for Tidelands Oil.

## FILMERS' BIG L.A.-N.Y. RUNAROUND VIA PLANE

Number of filmlets were swearing off airplanes this week following the crash of a Saturday-Sunday (27) flight from the Coast that had sent them, among other things, even assigned to emergency duty with the American Airlines plane were Boris Karloff, Helmut Dantine, Maurice Maeter, operator of City Investing Co.'s film house, of the Malcolm Kingsberg, wife of the Los Angeles Times, and Arnold Kirby, hotel man.

When they got to Los Angeles Saturday morning and when they got to Chicago circled the field for more than 20 minutes awaiting landing instructions. When the plane went on to Indianapolis, rather than complete the landing, at Indianapolis was necessary to use up all the gas to prevent a fire and explosion. In the event the landing gear was damaged. Fire engines and ambulances met the plane, but it was not difficult.

When the group arrived in New York on another plane, weather prevented them from landing and they were shunted to Newark. Again they were unable to land and were forced to Washington. Most of them took a train from Washington.

## Berle's Marathon TV Cancer Show

Milton Berle, star of NBC-TV's "Texaco Star Theatre," is scheduled for a television marathon apogee of the benefit for the Damon Runyon Fund. Comedian will take the air, with the exception of an hour-and-a-half other programming, will stay on the air continuously until either he collapses or all the audience has gone to bed. It's expected he'll be on the air 24 or 4 a.m.

Show, which will be broadcast on the entire NBC-TV web, will have Berle taking calls from N. Y. viewers who wish to donate to the fund, during which he'll talk to them directly on the phone. Viewers in other cities will be asked to place their donations through to their local stations. Tole board is to be set up for each city showing the amount of money taken in. The network Twelve million will work the backboard in N. Y. Berle will vary the program by interviewing guest stars and generally covering a vaudeur presentation.

Only shows to be aired during the day are the hour-and-a-half Jamaica track, scheduled for 3:30 to 4:30 p.m., and "Who Said That," on which the Crosby division of AVCO tests off its sponsorship of the quiz program from 7 to 8:30 p.m. Berle is to be seen on the screen at all other times, even when he takes time off to eat.

## CITIES ASK U. S. TO AMMS. TAX BIZ

Washington, March 29.—Conference of cities in convention here last week, unanimously approved a resolution urging Congress to pass legislation to place a tax field so that the local governments can have it for themselves. The Conference also urged a joint tax study of the overlapping fields of taxation between the Federal, state and local governments, and the working out of an allocation of spheres of taxation.

The last action followed by only a day or two Treasury Secretary John Snyder's call for a meeting with the heads of the leading state and municipal organizations to discuss joint taxation problems. Meeting is scheduled for April 21-22.

## NCA vs. Local Bite

Minneapolis, March 29.—Theatre owners in Minnesota are facing the prospect of being bitten by local taxes on admissions if and when the NCA's Congress repeals the current national taxes. Under a bill pending before the House, the NCA would have the right to impose a tax equal to the cut made by the federal levy.

Organized by North Central Allied, indie exhibs are waging a campaign to prevent the bill. Main pitch by the exhibs is that they are willing to pay the same rate as the same rates as they would against other businesses, but they don't want to be singled out for extra bites.

## Bluenose Blues

Continued from page 1

broadcasters have taken the next best step. Every station in the country has been furnished with a copy of the film industry code and that of the National Association of Broadcasters. And top industry officials are warning them they must clean up their act and get out of the radio and network-to-network basis.

Indicative of the growing concern of broadcasters over the censorship problem and the methods they're adopting to combat it, NBC has asked the Federal Bureau on its program editors, who are instructed to rely on their AM counterparts and to get the word for guidance. Mail response is given careful attention to spot news, which will be accepted and what causes negative comment.

What happens on the screen isn't necessarily what's in the script. NBC editors are assigned to all major show dress rehearsals. On other telecasts, responsibility for catching bleepers of good, last rests with the NBC-TV producer. The basic TV code is a set of guidelines which means that the producer can "fade" a picture if it's objectionable.

Femme Foundations Typical of problems raised by the question of censorship, the feminine foundation industry. Although these have been AM banks, they have been successful in giving them TV time. However, bars and girls are now shown, and the industry is now showing models or dummies. Slips can be televised on models, if the camera is positioned so that the breasts are not seen.

Another hot issue is the designation of commercials, whether if a picture has its own commercial, or if it has a display, that is commercial time. The key is in the display, which is the program value and the bankroller's goodwill with the listeners. The industry is now showing models or dummies. Slips can be televised on models, if the camera is positioned so that the breasts are not seen.

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# B'way Prices Long Overdue for Cuts But Sees No Need to Slash Nasses

Malcolm Kingsberg, RKO's theatre chief, sees no gain for nasse houses in admission cuts patted along the lines of the recent lopping of scales by the Broadway picture houses. "Broadway prices are overdone," Kingsberg told VARIETY this week. "But that doesn't mean the neighborhood theatres will follow suit."

Kingsberg said that price resistance in the nasse houses while on Broadway it had been a major factor. "No one circuit would gain any advantage by slashing prices since action such as that would be followed by all other neighborhood theatres," he added. "If any other circuit cuts its prices, I would meet it in kind."

A cut by all the circuits across-the-board would only result in less revenue for all of them, Kingsberg believes. "It would mean less money for the exhibitor, distributor and landlord. Everyone would lose. It could only work if one circuit lowered prices while the others did not."

As for the normal competition for patronage between first-run Broadway houses and theatres in out-of-town circuits, Kingsberg feels that the differential in price still is sufficient following the recent cuts. Hence, the slash on scales will not touch off reciprocal action by theatres.

Kingsberg concedes that there is less spending money than before and, therefore, some price cuts are inevitable. However, he is convinced that nabe and out-of-town first-run scales are "realistic" and not requiring surgery.

## UPCOMING PIC PRODUCT LOOKS GOOD TO MAURER

High optimism on the prospect of improved product for 1949 within the next three months was expressed this week by Maurice Maurel, following the opening of New York from the Coast. O. P. Operator of the City Investing Co.'s business, Maurel was in New York for product for the houses, which include the Astor and Victoria, on Broadway.

Theatre man declared there was a considerable change in the attitude of most Hollywood houses. "The downbeat feeling of last year was giving way to an urge for more picture-making and a demand for exhibs. Among product he viewed and which may go into the Astor is Samuel Goldwyn's "Romeo McCoy."

## Ed Sullivan Moves Up At 20th, Wilbert Exits Rocky

Ed Sullivan (not the newspaper columnist) has been named to newly-created post as 20th Century publicity manager in the place of a string of staff changes at the post. Sullivan, who resigned as chief of publicity, will serve as chief of publicity manager Dave Golding.

In other 20th-ad-pub department changes this week, Christy Wilbert resigned his new post as chief of the Broadway Rocky theatre. Lou Frick moved up as press-book editor and Martin Finkman resigned as a trade advertising staff. Earl Wingard succeeds Frick in the press-book job and his successor has been named to Wilbert. James Rosenfield, formerly recently appointed to advertising manager, the job as his assistant also remains open.

## Casey Robinson's Film

Casey Robinson flew to the Coast last night (Tues.) to get ready to the production of "My Old Man," filmation of an Ernest Hemingway yarn. Robinson, who is producing directing the pic for 20th-Fox, may shoot it in France. Cast include James Cagney, Dean Stockwell and Michelle Prell (French actress whose name has been simplified to "Michelle"). There's a chance the film may be shot in part or wholly in France. Robinson plans to return to Paris by June 1 where his wife, Tamara Tounanova, appearing with the Grand Ballet de Monte Carlo, is due to open there.

## Kingsberg's RKO Bid

Syndicate of associates outside the film biz has now been formed by Malcolm Kingsberg, RKO theatre topper, with the idea of buying control of the theatre. Kingsberg, who returned from the Coast last week, already in New York with Hughes and his press. While not disclosing the price, Kingsberg said that a cash offer has been made.

RKO theatre head had previously encountered some difficulty in winning financial backing for his move. Understood the hurdle had been partly caused by the variable nature of film prospects emanating from the industry. Difficultly, however, has now been surmounted.

## B'way Vaudeurs To Hold Fast In Admission Prices

Broadway stage-picture houses, faced with the competitive 10c cuts of early-bird matinee prices, are to hold fast to their admission prices, will hold their admission prices flat. Continuance of high overhead costs at the presentation houses preclude reductions at this time, aside from the general feeling of excess of these theatres that their scales match the vaudeville houses.

Among the straight-film houses, the Palace has realigned its prices. It is to charge \$1.50 to \$2.00. The peak admission of \$1.25 and opening prices are unchanged. Brandt's Globe and Mayfair are to charge 50c morning prices for about 10 days, are cutting their weekend to 75c. The Strand, on the other hand, has also inaugurated a 50c opening price but still gets \$1.75 for its longest runs on the weekends. The Astor also cut its starting price weekdays from 70c to 60c. Changes in the theatre scales represent the first major move to revert to prewar levels.

Entire movement fits in with growing realization of house managers that Broadway first-run trade has been in a downward slide since the boom. The reductions are aimed at luring the weekday patrons without diminishing the Saturday-Sunday take. Straight picture houses also have had to meet the competition of the Paramount early-bird price of 5c, a policy installed early in 1947.

## 20TH GUNS 4 MORE IN PRODUCTION SURGE

Hollywood, March 29. Four new pictures get under way at 20th-Fox in the next three weeks, in addition to "I Was a Male War Bride," Broadway-bound, resumed after a long shutdown due to the illness of Gary Grant, who is now in Europe on location shooting of the picture in Europe.

Rush of production began yesterday with "The Band Wagon," co-starring William Powell, on location from Metrol, and Betsy Drake, on location from Metrol, on location from Metrol, on location from Metrol. Others ready to go are "Twelve O'Clock High" on the set of the Government Pictures, and "The Black Rose" in Morocco.

## Koster's New Pact At 20th; 3 in 3 Years

Hollywood, March 29. Twentieth-Fox inked Henry Koster to a new ticket calling for him to direct three pic in three years. First will be Technicolor musical "The Band Wagon," followed by "The Band Wagon," co-starring William Powell, on location from Metrol, and Betsy Drake, on location from Metrol, on location from Metrol, on location from Metrol. Others ready to go are "Twelve O'Clock High" on the set of the Government Pictures, and "The Black Rose" in Morocco.

## IMPMA's Ex-U. S. Aide

Hollywood, March 29. Louis L. Livingston, former consultant with the U. S. Department of Labor, has been retained by the Independent Motion Picture Producers' Association.

He will function for IMPMA as labor relations consultant and advisor on all matters relative action pertaining to studio working contracts.

## New EL Financing Set, Prod. Starts

Eagle Lion closed this week for complete financing of the company's next 12 months. Deal was made after protracted negotiations with a group of regular customers of Boston. With the papers inked, the firm EL will be turning back to the Coast to supervise filmmaking activities.

While amount of the advance is not yet known, it is understood that the bankrolling deal is not the creation of a new loan but rather an extension of credits under an old agreement to the trio of banks. EL currently owns these firms some \$4,500,000. The new deal provides large sums—amounting to rentals which the banks have held as a lien on the outstanding indebtedness.

With Krim back on the Coast, EL studios are expected to repeat within two or three weeks. Bryan Foy's "Port of New York" and "The Sign of the Cross" are expected to be the first new films. Foy will receive a request for release on his employment contract. Krim's new deal is understood to be a bid from Warner Bros. to return to the Burbank studio if EL lets him out of his pact.

Before departing from the Coast, Krim predicted that EL's foreign business would quadruple during the year. He also declared that the company's income in '49 would be more than in '48. Krim's new number of indie producers for release of their pic.

## RKO MOVES FORWARD ON ITS SPLITUP PLANS

Just when RKO will divide into two separate companies, thereby consummating the reorganization of the studio, is still dependent on a multitude of preliminary steps, company spokesmen said. The plan is to distribute through UA. For this they get 3% of the picture's gross. Producers' agreement with UA provides that a rep may not initiate sales, but has the right to approve or disapprove contracts with UA sells and submits to him. UA is heaving close to the line on enforcement of this point.

Every producer's pact with UA for many years has also carried a clause prohibiting him from employing a rep who already has held the rights for a maximum of two other producers. Since RKO now has the Danziger brothers ("Jigsaw") and the Nassour brothers ("Africa Screams"), it cannot sell UA rights.

In the past, UA has frequently waived the clause so that one rep could handle more than one indie at a time. A top exec of the company declared this week that a main job of the new pact is waiver in the case of MPSC. UA has no intention, it was said, of forcing Agnew-Casanova to fit into the position of an eventual competitor. What's foreseen is the possibility of MPSC being able to swing clients over from mere representation to actual MPSC distribution of their films.

Incumbent directors, selected at the stockholder convocation, are meeting today (Wed.) to elect officers. No changes in the board are expected. Officers will hold their jobs until the parent RKO Company dissolves and the new companies take over.

Present directors will likely carry over to the new production companies. As for the studio chain, if control is not sold to Howard Hughes, present dominant stockholder, before the end of the year, RKO board will designate the studio directors.

Director now ahead for RKO's management is to work out an inter-company agreement between the two production companies. Number of decisions must be made including a definite division of assets; allocation of liability; the names of the new companies; provision for disposition of possible tax claims by the Government and division of the h.o. lease; formation of the new corporation; registration with the Securities & Exchange Commission; and listing and issuance of new securities.

Since all these steps will consume plenty of time, splitup is not expected for many months. At the Dover meet, only one director appeared in person and he proved to be friendly. About 1/4 of the stock voted against the RKO plan.

# Nassours' and Nassers Immediate Prod. Insure UA of Many Pictures

## Battle of 42d St.

With most film theatres on New York's West 42d street suffering currently from dearth of attendance, even by some operators to cut prices to pre-war levels is developing into a battle.

But the Nassours, who operate a majority of houses on street, have opposed the practice, cutting of admissions, feeling that reduced admissions are not practical under present high operating costs.

However, other exhibitors feel that 40c or anything like that, is out of line for subsequent-run product. With many of regular customers on unemployed lists, theatres on this street find it difficult to lure much trade to present prices. Understood that LaFmovie wants to install a start-up price of 10c and then go to 17c in early part of afternoon.

## UA Cool to New Agnew-Casanova Pic Sales Setup

United Artists, seeing the new New Agnew-Casanova outfit, Motion Picture Sales Corp., as a potential competitor, is making no secret of the fact that it doesn't wish to share MPSC along the road to success. For this reason it is refusing to waive a contract clause which will take care of the actual physical distribution of prints. For the entire service MPSC will get 2% of the total paid to UA (27 1/2% to 35%).

On the other hand, Agnew and Casanova are acting as reps for two producers distributing through UA. For this they get 3% of the picture's gross. Producers' agreement with UA provides that a rep may not initiate sales, but has the right to approve or disapprove contracts with UA sells and submits to him. UA is heaving close to the line on enforcement of this point.

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Since all these steps will consume plenty of time, splitup is not expected for many months. At the Dover meet, only one director appeared in person and he proved to be friendly. About 1/4 of the stock voted against the RKO plan.

Whether or not either of them buys the company, United Artists appears set over the next several weeks to pass a heavy dose of product from the Nassour brother and the Nassers brothers. Both Nassours and Nassers lately have been purchasing UA, but in the meantime are going ahead with releasing their own product.

Sam Wieselstein, who is currently in New York representing James Agnew and Casanova lately, was in a deal calling for delivery of 25 films over a period of five years. Fact leaves open the titles and type of pic, but provides they shall cost a minimum of \$600,000. UA will receive a 30% distribution fee.

Deal, which will be presented to the UA board for approval at its next session, leaves the Nassers free to call in other producers to handle the actual making of the films. Nassers will put the packages together and finance them. The UA board will occupy the General Service Studios. They will be billed as "presenting" the pic. The UA board of getting the distribution pact set is to enable establishment of a revolving loan fund for the purpose of making a distribution pact is said to facilitate getting this coin and also make the deal with the package deals with producers, directors and players.

Whether or who also own a studio they are related to the Nassers by marriage but the similarity in names is purely coincidental, having set up financing which will permit them to make up to 24 pic in partnership with UA.

(Continued on page 20)

## 300 PHILLY BOOTHMEN MAY CALL WB STRIKE

Philadelphia, March 29. Failure of some 300 boothmen to negotiate a new wage contract with the city's largest chain of movie houses, may result in a strike against the city's largest chain. Operators, all members of the International Association of Theatre and Stage Employees (IATSE) on Monday (4) to call for a strike vote.

Some of the film's footage will be shot in M-G's British studio and the balance in Italy. Ben Getto, London head of M-G production, currently huddling on Coast with Hornblow and production topper Dore Schary.

## Hornblow L.A. to London

Metrol producer Arthur Hornblow, Jr., is due in New York with his wife within two weeks, en route to Europe where he will produce Metrol's big-budget film, "Quo Vadis." Some of the film's footage will be shot in M-G's British studio and the balance in Italy.

Ben Getto, London head of M-G production, currently huddling on Coast with Hornblow and production topper Dore Schary.

## L. A. to N. Y.

Alfonso Bedoya, Curtis Bernhardt, Thomas Brown, Al Bloomingdale, John Brahm, Martin Cooney, William Dozier, Errol Flynn, Karl Hertzog, Estella H. Karm, Martin Kosman, Stanley Kramer, Arthur Lake, Alvin Karpis, Janet Leigh, Blanche Merrill, Michael Curtiz, John Schenck, John Sturges, and N. Y. to Europe.

## N. Y. to Europe

Ed Gruskin, Kathryn Grayson, John H. Johnson, Michael Curtiz, Jr., Ted Patrick, Margaret Webster.

## STILL HERE

Henry Morgan

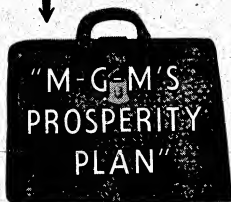






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IT'S THE NATION'S CHOICE  
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**"STRATTON  
STORY"**  
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**"COMMAND  
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**"ANY NUMBER  
CAN PLAY"**  
Terrific new Gable  
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His best in years!

**"BARKLEYS OF  
BROADWAY"**  
(Technicolor)  
"Picture of the Month"  
—Carnapolian

**"SECRET GARDEN"**  
"Picture of the Month"  
—Parents' Magazine



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and  
*Laurence Olivier*  
as the  
*Best Actor  
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and for the Awards  
to CARMEN DILLON  
*for the Best Set Decoration;*  
to ROGER K. FURSE  
*for the Best Art Direction,  
and the Best Costume Design.*

"HAMLET" is a Universal-International Release







"See  
you  
on  
Flamingo Road"

**MILDRED PIERCE DOES IT AGAIN-and everybody tells!**

Positively! The attraction to top  
every previous Joan Crawford  
picture is

# JOAN CRAWFORD IN FLAMINGO ROAD



ALSO STARRING

**ZACHARY SCOTT SYDNEY GREENSTREET · DAVID BRIAN**

Screen Play by ROBERT WILDER • Additional Dialogue by EDMUND H. NORTH  
Based on a Play by ROBERT and SALLY WILDER

PRODUCED BY JERRY WALD  
DIRECTED BY MICHAEL CURTIZ

BOOK "THE MOVIES AND YOU" SHORT SUBJECT SERIES... THE STORY OF YOUR INDUSTRY

## WARNER BROS. TRADE SHOW APRIL 4

### ALBANY

Warner Screening Room  
79 W. Ford St. • 12:30 P.M.

### ATLANTA

20th Century-Fox Screening Room  
197 Welton St. N.W. • 2:30 P.M.

### BOSTON

RKO Screening Room  
122 Arlington St. • 2:30 P.M.

### BUFFALO

Paramount Screening Room  
444 Franklin St. • 2:00 P.M.

### CHARLOTTE

20th Century-Fox Screening Room  
308 S. Church St. • 10:00 A.M.

### CHICAGO

Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

### CINCINNATI

RKO Polaris Th. Screening Room  
-Police Th. Bldg. E. 6th • 8:00 P.M.

### CLEVELAND

Warner Screening Room  
2300 Payne Ave. • 8:00 P.M.

### DALLAS

20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

### DENVER

Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

### DES MOINES

20th Century-Fox Screening Room  
1300 High St. • 8:00 P.M.

### DETROIT

Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

### INDIANAPOLIS

20th Century-Fox Screening Room  
324 So. Illinois St. • 1:00 P.M.

### KANSAS CITY

20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.

### LOS ANGELES

Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

### MEMPHIS

20th Century-Fox Screening Room  
131 Yonah Ave. • 10:00 A.M.

### MILWAUKEE

Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

### MINNEAPOLIS

Warner Screening Room  
1600 Gundy Ave. • 2:00 P.M.

### NEW HAVEN

Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

### NEW ORLEANS

20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

### NEW YORK

Home Office  
321 W. 44th St. • 2:30 P.M.

### OKLAHOMA

20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

### OMAHA

20th Century-Fox Screening Room  
1602 Desmarquet St. • 10:00 A.M.

### PHILADELPHIA

Warner Screening Room  
230 No. 13th St. • 2:30 P.M.

### PITTSBURGH

Jewel Box Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

### PORTLAND

Jewel Box Screening Room  
1547 N.W. Kearney St. • 2:00 P.M.

### SALT LAKE

20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

### SAN FRANCISCO

Paramount Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

### SEATTLE

Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

### ST. LOUIS

Strance Screening Room  
1715 Blvd. of Allies • 8:30 A.M.

### WASHINGTON

Warner Theatre Building  
13th & E. St. N.W. • 10:30 A.M.





.....congratulations

# JEANNE CRAIN

You did it  
in "Margie"  
"Peggy" and  
"Letter" and  
**NOW YOU'VE  
DONE IT  
AGAIN IN....**

**YOU'RE** one of the  
big reasons why



**WORLD  
PREMIERE  
ROXY, N.Y.  
FRIDAY**

*There's No Business Like* **20th** *Business!*  
CENTURY-FOX









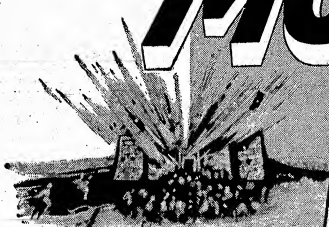
There's **ACTION!**

at the  
**CAPITOL THEATRE**

NEW YORK CITY

where

# **OUTPOST IN MOROCCO**



**"OUTPOST IN MOROCCO"**  
starring  
**GEORGE RAFT**  
with  
**AKIM TAMIROFF • MARIE WINDSOR**  
AND A CAST OF THOUSANDS  
Executive Producer **SAMUEL BISCHOFF** • Produced by **JOSEPH N. ERNOLIEF**  
Directed by **ROBERT FLOREY**

**IS DOING TREMENDOUS BUSINESS!**

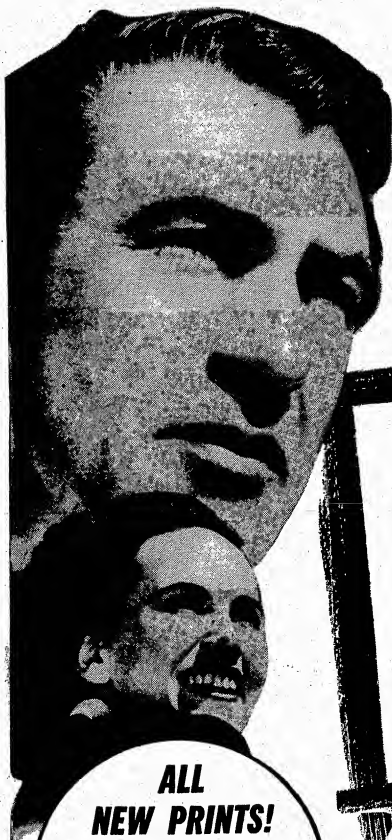
for a *raft* of dough thru **UA!**





# BIG MONEY ON THE WAY!

With the return of the great American story...  
Backed by NATIONAL ADVERTISING to the  
24,342,250 CIRCULATION of Life, Saturday  
Evening Post, Collier's, Time, Sport Magazine  
and Motion Picture magazines... Ready for the  
all-new audiences of new millions who want  
to see one of the biggest and best-loved  
pictures in screen history!



**ALL  
NEW PRINTS!  
NEW POSTERS,  
ADS, LOBBIES  
AND OTHER  
ACCESSORIES!**



Directed by SAM WOOD  
Screen Play by Jo Swerling and Herman J.  
Mankiewicz • Original Story by Paul Gallico

Re-released through RKO Radio Pictures, Inc.





IN 1948 . . .

. . . . IT WAS

**"RED STALLION"**

IN 1949 . . .

. . . . IT'S

**"RED STALLION  
IN THE ROCKIES"**



**BIGGER... BETTER... BOX OFFICE!**

# **"RED STALLION IN THE ROCKIES"**

**IN GLORIOUS CINECOLOR!**

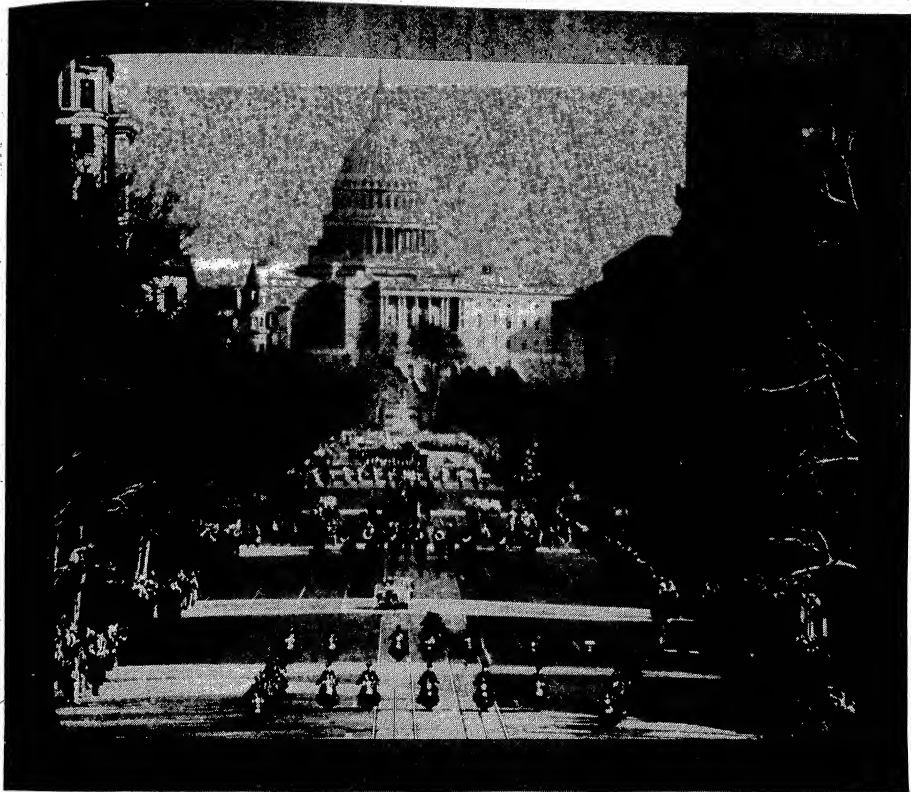


WITH  
ARTHUR FRANZ · JEAN HEATHER · JIM DAVIS · RAY COLLINS  
WALLACE FORD · LEATRICE JOY · JAMES KIRKWOOD  
and RED STALLION as "DYNAMITE"

Written by Tom Reed  
Suggested by a Story by Francis Rosenwald  
An EAGLE LION FILMS Production







## Thanks to the newsreel editor . . . the world passes in review

ACROSS his "front pages," before the eyes of movie-goers on Main Streets everywhere, the world passes in review. There, North meets South, East meets West through the specialized efforts of the newsreel editor.

He sifts the facts and foibles of the world . . . presents in one short reel the significant, the human, and the odd—news that helps the world to know itself better.

To his objectivity . . . his sense of the newsworthy . . . his feeling for concise and graphic storytelling . . . the newsreel owes its unique place in American journalism.

Yet the newsreel editor would be the first to give due credit to his staff of cameramen . . . and to the family of Eastman motion picture films which help them cover the news—and help him present it so effectively.

**EASTMAN KODAK COMPANY**

ROCHESTER 4, N. Y.

**J. E. BRULATOUR, INC., DISTRIBUTORS**  
FORT LEE • CHICAGO • HOLLYWOOD

## P & G Drops 'Riley' in Surprise Cancellation to Save \$1,000,000

In probably the most surprising cancellation of the season, Procter & Gamble this week served notice on Benton & Bowles, agency on the air for the radio show, dropping Prell account, that has been dropping Riley, and also checking out of the half-hour time slot. "Riley" has been a week package and cancellation represents a total annual time-table budgetary cut of about \$1,000,000.

P & G pointed out that it was strictly one of those "we regret" situations forced on the company by a budget problem involving the Prell product. Also that if Prell could have split its agency's cost with another P & G account (as is frequently done by other Procter & G accounts with a position to pick up the tab, so the show fades from P & G sponsorship auspices at the end of the season).

In view of "Riley's" consistent Hooper pull (it now has a 12.7 but has frequently come in at 16 or 18), indications are that the Irving Brecher package, which stars William Bendix, will be picked up by B & B agency, anxious to retain the property, immediately pitched in to General Foods, but latter is confronted with the same problem as P & G.

Oddly to the cancellation announcement is the fact that P & G in recent weeks has been promoting considerable promotion campaign for the new Universal picture based on the "Riley" radio show.

## NYC to Seek Fulltime Status

WNYC, New York's municipal station, will file an application for fulltime broadcasting, it was reported by Seymour Chaskin, City Radio Director, after the FCC granted the non-commercial outlet conditional authority to operate fulltime operation, good until Sept. 2, 1949.

WNYC has been griping because its last special service authorization had been for only 30 days as a result of a protest by WCCO, CBS affiliate in Minneapolis. Previously WNYC had been operating on a six-month basis. Reason for the FCC's making it a half-year authorization instead of 30 days was a strong hitch by Frieda Hennock, the commission's first staff member, who hails from New York.

Seigel will apply for fulltime operation, he explains, because of the fact that WNYC doesn't interfere with WCCO.

## Hicks Checking Off ABC To Join NBC News Division In 'Theatre Guild' Switch

George Hicks has decided to leave the ABC organization and join the NBC news division. Hicks' switchover is the result of a \$2,000 a week salary move from the ABC's "Theatre Guild" dramatic show moving from ABC to NBC. Hicks has been writing the contracts on the "Guild" and his ABC affiliation, it is understood, would have prevented his continuing to write the sponsored airer, for which he's getting \$500 a week.

Hicks was originally with NBC. It's recalled that back in 1935 he was sent with the National Geographic Society to the remote islands in the Pacific to describe an eclipse of the sun. Trip took a total of six months. While en route it was a 15-minute program, but network vets still recall Hicks as one of the news highlights of that year.

## Burnett Gets Pillsbury

Chicago, March 29. Leo Burnett, ad man, has been McCann-Erickson May 3 on Pillsbury account for Best Shook cake hour and name mix. Move gives Burnett full handling of Pillsbury products.

The agency spokesman doesn't anticipate any changes in client's schedules until next year due to present commitments.

## Ruppel Appointment As Collier's Editor Seen 'Break' for Radio

Louis Ruppel has resigned as director of the CBS Radio and Broadcast Service to become editor of Collier's, a new weekly magazine owned by Walter Davenport. Appointment of Ruppel, who was formerly director of CBS press, has been hailed by radio men as a "break" for the radio fraternity in view of Ruppel's background in broadcasting and partially toward the medium. (Frequent squawk among radio press boys is that crashing the top mags is still a tough proposition).

When Ruppel caught out of the CBS operation a few years back, he went with the Crowell-Collier organization in an exec capacity, but has since been identified with several other enterprises.

Davenport returns to his forte, Washington coverage for Collier's.

## ABC Web to Probe Sales Lag on Okay Rated Sustainers

ABC program toppers are going to study all sustaining programs in a new program called "Feeling is that several shows which have chalked up good ratings have been on the web for some time without picking up sponsors, and the net wants to know why.

Typical of the underdogs up for examination are the "Amazing Mr. Malone," which has averaged a B rating, and "Taman Jury Trials," which has hovered around a C. Donald Wilson, program vice president, points out that the station is relatively inexpensive and costs less than many sponsored shows on other networks which have only the audience. "Mr. Malone," it's reported, will be dropped.

Wilson is prepping clinics with sales promotion, station relations and program heads to find reasons why the shows haven't sold. Advertisers stress listener-serial "figure" figures, Wilson says, "these shows are delivering. And if they won't pick up the tab on these shows we'd better develop new shows which will attract bankrolls."

One new show being inserted by ABC is a broadly-based situation comedy featuring an actor, Kirkwood and his wife. The Kirkwoods, now heard cross-the-board at 11:15 a.m., are dropping the morning strip for the half-hour slot being vacated by the Meredith Wilson show on Wednesday nights at 10:30 p.m. Starting April 6, Kirkwoods will have eight to 10 weeks of summer hiatus to give the case the new program.

In the evening lineup, ABC is also dropping "The Case of the Whodunit" harvest with "Pat No Way for Hire" definitely moving to the new "The Case of the Whodunit" on the Coast, and "Mickey Rooney."

## FM Preps Map to Sell Clinic On Potential Audience of 100 Million

With promise of expanding FM set output, now that the AM market has become saturated, the FM Ann. holds its first sales clinic in New York Friday (31) with an expected attendance of 150 to 200 station, agency, factory, and service men.

To attract advertisers to the 720 FM stations now operating, the agency is preparing a new coverage map showing a potential audience of 100 million people, the agency says.

D. Lillard, president of the Continental FM Network, who will address one clinic on the FM Tack, of

## KLZ Program Director CHARLES ROBERTS

With his carefully chosen status of announcers, writers, production and talent people, Charles Roberts has made listening to him an ever more popular habit in the Rocky Mountain region.

KLZ, Denver.

## CBS' Problem On Summer Fills

As it shapes up now, CBS will have from eight to 10 half hours of hiatus time to fill this summer. Schedule is subject to change, with final returns not due for some weeks yet, but this is the picture as of the moment.

The three quarter-hour, cross-the-board early evening shows (Campbell Soup's "Club 15," and the brace of Procter & Gamble shows, "Beulah" and Jack Smith-Davey Show) are scheduled to give up the time during the hot weather period, as they did last year.

Monday night, "Lipton Tea's" "Parent Scouts," and the full hour "Lux Radio Theatre" go off, accounting for Wayne Cox, who is in shows. Whether or not Lever Bros. takes a hiatus on "My Friend Irma" is still a rather doubtful column.

Thursday night, P & G's "FBI in Peace and War" is slated to take a hiatus. Auto-Lite's "The Big Game" is still a rather doubtful column.

The two General Foods Friday shows, "My Favorite Husband," will exit for the summer, with probability of GE taking a hiatus for the summer. Also planned to relinquish its Friday time during the summer.

As for the "Our Miss Gorgie," which sponsors "Our Miss Gorgie," looks set to take a hiatus.

Among other sponsors, of course, are dropping their regular shows for the summer months, but are retaining the time for lower-budget replacements.

## Crosby's CBS Debut

## In Baseball Show

Big Crosby, together with his four sons, will make his radio debut April 17 in a special hour-long one-shot show bankrolled by General Mills to herald the summer season. Crosby family will headline a list of sports and baseball shows scheduled to debut in the 1949 season. Crosby will originate on the Coast and be titled "Welcome Back, Baseball."

Crosby, who is part owner of the Los Angeles Dodgers, will make his presentation, which will be aired two days before the official opening of the 1949 season. Agency for GM is Knox Reeves.

## Allen's 'Godfather' Routine Takes Effective Morgan 'Stay Tune' Hypo

## NBC's Unique Switch On Quizzer Will Find TV'er Disked for AM Playback

NBC is planning a unique switch on its "Who Said That?" quiz program, which has been on the air since Saturday night. The test version is picking up a sponsor, Crosley Radio, starting April 13, and moving from Saturday at 10:30 p.m. to the Saturday night at 9 p.m.

Radio version loses its Sunday 10:30 time April 24 when Horace Heidt moves back to that time segment. But will lay off a couple of weeks, but when it returns to the air a two-way simulcast won't be possible. The show will be moved to 10:30 a.m. as it is occupied by Lucky Strike Hit Parade.

Plans involve the show's participants in two separate performances, NBC now plans to transcribe the video version and give it back for the AM audience.

## 'Steeple' Stations Gain Impetus As Baptists Join In

Washington, March 29.

Prompt action on the question of opening the FM educational band for 10-watt church radio stations was asked yesterday by the Southern Baptist Convention of Texas in a letter to FCC. The organization said that since it filed its petition last year for a general hearing on churches have taken an active interest in establishing "steeple" stations.

Leonard Marks, counsel for the Baptists, advised the commission that authorization to permit the use of power outlets will act as a tremendous stimulant to the sale of FM receivers which will benefit the FM broadcaster, commercial and non-commercial. He submitted a resolution of the FCC Rules favoring the 10-watters in the interest of FM development.

Marks emphasized that the Baptists do not want FM frequencies set aside for one religious denomination but for "any religious group" which the commission believes is entitled to a determining factor "would appear to be a policy question of whether religious institutions shall be permitted to operate FM broadcast stations on the educational band."

Dr. Alton H. Brown, president of the Texas Baptists Radio Department, has estimated that approximately 2,000 religious groups would be established by various religious groups, FCC permitting.

## SALARY SNARL KEEPING BRICE FROM AIR RETURN

Although she has been missing from the airlines for two years, Fannie Brice's return next season is being held up by a salary snarl. Although General Foods was reported kicking around the idea of bringing back her "Big Show" characterization.

Chief stumbling block is the considerable salary she now commands. When last spotlighted by General Foods, she was drawing \$60,000 a year, which was a high price. She wants the same coin.

## Conti to Skip Usual MBS Summer Hiatus

Conti Shonapi, which usually takes regular summer hiatus, expects to remain on Mutual this year.

"Four for a Song," Friday night 30-minute musical airer, will be replaced by a 15-minute Sunday show, "The Great Gilday," with Graham as hostess. Miss Graham is currently heard on the program with a Hollywood chatter segment.

Unique arrangement has been set up in connection with the back-to-back Fred Allen and Henry Morgan Sunday night shows on NBC to effect an integration of talent. It adds up to one of the most effective "stay tuned" techniques evolved by the network.

Allen's device of having his guest stars finish their routines on the Morgan show, which immediately follows, occurred for the second consecutive week last Sunday (27), when Hildegarde did half her song number for the Allen listeners, and then repeated the entire turn when she accompanied Allen over to the Morgan show. Similar situation occurred the preceding week when Victor Moore was Allen's guest, both of them carrying over into the Morgan show, all of course attended by the proper announcer, and Allen to "stay tuned to Morgan."

Morgan also was scheduled to do the two-show guesting as a "package" arrangement.

Allen was identified as a sort of "godfather" of the Morgan show and has guested on the show since its preem three weeks ago.

## 4 Webs Set Up for 'DST' Format

All four webs have readied plans for Daylight Saving Time operations which will get under way April 24. Duplicate lines and extensive recording facilities will be set up for both Daylight and Standard Time stations to be able to carry shows in their regular time slots.

ABC, which initiated the system in 1947, will use special lines to feed broadcasts live to DST affiliates. Tape recorders in Chicago and Hollywood will record shows for rebroadcast one hour later to outlets on ST, according to Ernest Lebowitz, ABC's general manager.

At Mutual, 1,000 additional miles of lines will be used to service stations on ST, with programs being taped in New York and Denver for rebroadcast after an hour. Earl Johnson, Mutual's station and engineering top, said that the plan means "operating as virtually four networks."

At CBS, which has been in the forefront of the subjects on the agenda of the net's affiliates meeting in Chicago, April 1.

CBS is setting up duplicate lines, one set for stations in the eastern half of the country and another set for network feeding out of Chicago to all stations operating on DST. The station's engineering relations director, pointed out that the recording-rebroadcast plan will be in effect for the first time since it was launched a year ago. Before 1948, stations operating on ST were required to broadcast on ST.

According to Eastern C. Woolley, director of engineering and development, the senior web will tape shows in Chicago for rebroadcast in New York on ST, using additional lines.

ABC to Keep Up With The Joneses (Irene Hervey) From Abroad Via Tape

Allen Jones and Irene Hervey, who sailed for Europe last week, will be back in New York when they'll tape a "Mr. and Mrs. Jones" episode for ABC.

When Jones returns back to the U.S., will be used to break a 18-minute cross-the-board airer which will be a "Mr. and Mrs. Jones" episode.

The singer-actor team, accompanied by a writer and a producer, will be making a recording for their recorder to international parties and describe tourist haunts. A. J. Jones, who is the agent, the agent, they'll continue the trip from Hollywood. Tentative title is "Keeping Up With the Joneses."









## State Dept.'s UNESCO Nix on Cleve.

### TV Pickup Brings Storm of Protest

Cleveland, March 29.—UNESCO's upcoming three-day session here, to give UNESCO on the organization's program, almost pulled a major cork out of the city's UNESCO telecasting activities at the Public Hall. WEWS, which planned to televise an commercial news show for a three-hour pickup, suddenly received a State Department ban, and was told it could not pick up broadcast from Public Hall. The reasons for the ban came from Hollywood commitments on part of certain narrators, whose contract news appearances, to the fact that Mrs. Eleanor Roosevelt wouldn't permit such goings on.

When Jim Hanrahan, WEWS general manager, threatened to take the issue to the Secretary of State, department representatives began to hedge. The issue finally burned through in Washington where, last Wednesday, the State Department officially denied it had refused to grant permission for the televising of the UNESCO sessions.

A Washington spokesman declared that "a misunderstanding had been cleared up."

State Department flack brought station to the defense of its action, the first time in city's history that dailies rallied to the side of radio in such strong manner.

Commented Cleveland Press-Scripps-Howard colleague of WEWS: "WEWS, very commendably and at a considerable expense, are anxious to televise the meeting on one night, as its contribution to world promoting international understanding. Instead of halting the effort . . . the State Department has asked to block it. . . . No matter what they are they can't justify the action taken. The department has more right to stop televising the proceedings than it has to try to say what shall or shall not be published in the newspaper. The censorship must be fought to a finish."

Radio stations here have been going all out with studio interviews, playbacks, audiotape, etc., to promote the March 31-April 2 session. WTAU, among other sessions, plans AKA-TV, to promote the WEWS will have several programs, including tie-in over NBC's TV newscast.

WJW, WKMO, WRRB and WSRB also are planning active participation.

## SEATTLE'S BON PUTS RADIO COIN INTO TV

Seattle, March 29.—KRSB-TV will televise the home games of the Seattle Mariners of the Pacific Coast Baseball League, beginning April 13, with the Bon family department store chain using the tab for the licensing. Store will sponsor videobreak of four weekly Wednesday, Friday and Sunday videobreaks.

It will be first televising of ball games, and, according to sources, also weighty because it marks the Bon family's abandonment of radio entirely. With funds already earmarked for radio now to be used in new medium, The Bon in has been more related to the heaviest users of radio of any Seattle business.

## Garaway's TV Show

Chicago, March 29.—WNQB has set up dry runs on a new Dave Garaway variety show with "star results," and is planning a half-hour, once weekly deal for NBC screening if cable cast-bought can be found.

Format will involve disk Garaway encephalic a cast tentatively including singers Bill Russell, Betty Chappel, and Art Van Damm. Hooper is needed to complete show.

Buffalo—Fred Keller, former announcer and drama director at WBAI (and since 1942, at WJLB), executive producer of WBBN-TV, Buffalo, succeeding Joseph A. Fenwick, will join WYBK (Cleveland) program director.

## They Satisfy

Hollywood, March 29.—More than 150 writers and radio names are making 30-second teevie spots ballyhooing themselves through Mary Barrett, of Newell-Emmett Agency, who is soliciting endorsements.

Only stars not being sought are those under rigid control of studios which usually prohibit video activity of contract players. Some of top names who have already made teevie are Barbara Stanwick, Bill Bendix, Claire Trevor, Pat O'Brien, Susan Trafts, Andrews, Hugh Herbert, Bob Crosby, Victor Moe, Alan Mowbray and Ruth Hussey.

## Old Gold's TV 'Stop Music' Buy

Old Gold cigarettes this week said to sponsor the first half of the forthcoming television production, "Stop the Music" on ABC-TV, tentatively scheduled to "televise" the first Thursday in May, following bank holiday. The OG will use other top-selling cigarette advertisers, giving a half-hour slot on both ABC and TV shows, plus complete sponsorship of the Original Gold show on DuMont television and ABC radio.

OG is also contemplating the possibility of sponsoring the first half of the "Music" tele show as well because of the comparatively low cost of the program. Agency is Lennen & Mitchell.

## Lack of TV Foresight Will Cost Don Lee 25G

### For Rebuilding Studio

Hollywood, March 29.—An estimated \$25,000 will be added on to the cost of Don Lee's \$100,000 plant here as the result of a bad television planning by web execs. Don Lee will continue to build his studio, but for KTLA, its video outfit.

When blueprints were accepted for the erecting of the Don Lee building, it was believed by network heads that television would work itself into a strict simultaneous schedule with all standard broadcasts. Studios were built on that premise. Now that video has evolved as an entirely separate means of transmitting, Don Lee has been trapped by lack of teevie operating time. Don Lee's station is presently operating 90% of the time on radio, with the teevie transmitter is located. Studio "Three" is being used for about three shows weekly.

## Arch Oboler and NBC Talk Television Deal

Hollywood, March 29.—NBC and Arch Oboler are talking a television deal, which would take Oboler's radio network as writer-producer. Blueprint will have him do double duty on both radio and television, as well as the eastern chain.

Oboler recently terminated his deal with Frederick Ziv after wire-producing a series of adventures in darkest Africa.

## Peter Barry's 'Friend'

For 'Fireside' Opener Procter & Gamble's "Fireside Theatre" showcase for new video presentations, which will air on NBC-TV Tuesday, April 5, at 9 P.M. on the same spot.

Virginia Gilmore, Yul Renner and Peter Barry will star in the situation comedy, sent to Peter Barry has written. Second and third telecasts will present a who-dunit and a revue. Coming in the agency.

## No Parade Simulcast

American Tobacco has been forced to abandon plans to simulcast "Hi Parade" Saturday nights on NBC, following sale of the television to Crowley for sponsorship of "Who Said That?"

Both advertisers had been bidding for the 9 to 9:30 slot, but Crowley got the nod, reportedly because a simulcast would have netted NBC-TV less than the video.

## 20th TV Brief

### To Cue Legal Pyrotechnics

Washington, March 29.—Petition filed two weeks ago by 20th-Fox for a declaratory ruling by the Federal Communications Commission on the eligibility of picture company violators of the broadcast act to enter the television field is giving the legal boys plenty to work on.

Last week came applications pending for stations in five cities, it won't be surprising if just about every lawyer representing a competing applicant doesn't put in his or to oppose the petition.

Halley, filed in behalf of Ed Pauley's company, Television California, San Francisco; KCMO Broadcast Co., Kansas City, Mo.; Boston Metropolitan Television Co., Boston, and King Broadcasting Co., Broadcast Co.

Fox, itself, came back last week to answer an earlier challenge brought by WCCP, Boston, to the authority of the FCC to issue a declaratory ruling.

Fox denied WCCP's claim that a declaratory order would require a hearing and thus delay action on the Boston cases. Only an argument would be necessary, said Fox, and the resulting ruling would remove the anti-trust issue from all the cities in which it is competing. Thus it argued, a declaratory order would materially "ease the burden on the Commission's hearing staff and contribute to an early decision in each case."

## DuMont Switching To Pro-Cable as vs. Pix

With the question of set obsolescence apparently settled finally by FCC chairman Warren G. Brown last week in Baltimore case-story in this section, DuMont, the first of the major networks, believes the most vital problem now confronting the industry is the extension of networks. That is, the network will form the chief basis of the FCC's chief's speech today (Wed.) before the radio and TV of the American Marketing Assn.

Earlier tonight, Dr. DuMont is expected to de-emphasize the importance of the transition from radio to television in favor of live city-to-city transmission, either via coaxial cable or radio in the latter pitch for a speedy in the national expansion program of American Television & Telephoto.

As the first to develop film transmissions, Dr. DuMont has long favored them over live network as a means of opening up intercity video as rapidly as possible. He told the AMA today that the cable is actually less costly than transmissions, providing the network enough time to make to share the costs, and making it possible to obtain wider coverage for the advertisers' dollar.

## Bronson's WBNS-TV Post

Columbus, March 29.—Ed Bronson, manager of WBNS-TV in Grand Rapids, Mich., has been named program director of station, which is set to debut Sept. 1.

## Breakdown of 1,315,000 U.S. Sets

Number of television sets in the U.S. as of March 1 numbered approximately 1,315,000, representing an increase of 135,000 over those installed as of Feb. 1. Included in the latest total are 1,242,400 for the 33 cities which now boast 56 TV stations on the air (including Dallas, which has no station yet, but receives a freebies which expect TV in the near future. Metropolitan N.Y. continued far in the lead with 506,000 sets, a boom of 15,000 over last month, according to the NBC research compilations. Following is the city-by-city breakdown:

City	No. of Stations	No. of Sets	Incr. Over Last Month
New York	6	500,000	50,000
Philadelphia	3	130,000	11,000
Los Angeles	3	102,000	12,000
Chicago	4	100,000	10,000
Boston	2	85,000	8,500
Baltimore	3	44,700	4,000
Detroit	3	43,600	3,200
Washington	4	32,400	3,200
Cleveland	2	20,400	2,000
St. Louis	2	27,600	2,500
New Haven	1	19,700	1,700
Milwaukee	1	13,000	1,000
Schenectady	1	10,700	2,800
Cincinnati	1	12,100	2,600
Minneapolis	1	12,000	2,800
Minneapolis	1	12,000	2,800
Pittsburgh	1	9,500	4,100
Richmond	1	8,500	1,900
Atlanta	1	5,900	400
San Francisco	1	5,700	1,800
Seattle	1	5,000	2,200
San Francisco	1	4,000	800
Portland	1	4,000	2,600
Dallas	1	4,100	100
New Orleans	1	4,000	200
San Antonio	1	4,000	200
Salt Lake City	1	3,300	800
Fort Worth	1	3,300	100
Wilmington	1	3,300	100
Syracuse	1	2,300	300
Albuquerque	1	600	100
Erie	1	600	100
Sub-total	56	1,242,400	137,900

Other Cities	No. of Sets
Providence	5,500
San Antonio	3,300
Miami	1,700
Indianapolis	1,300
Others	61,200
Total	1,315,000

## RCA Reported Joining in Gang-Up On Zenith for 'Obsolescence' Attacks

### SPONSOR NIBBLES ON NIGHT TRACK ROUNDUP

Race-track fans unable to get out to the track to watch the races will be able to see a nightly film roundup of the races under plans now being worked out by KCR, Inc., indie television package outfit. Several sponsors are now entering with the packagers, with the chief holdup being the length of the show. KCR wants to produce a 15 or 20-minute production nightly, including three minutes of commercial time for sponsors.

Package would be similar to the production on tech in the highlights now being milled by the J. Walter Thompson ad agency, except that KCR would film the races directly, whereas JWP plans to work out its baseball show via composite recordings of the races. The game, N.Y. Journal-American sports columnist Bill Corum will be the play-by-play man, and also taking viewers back to the tracks to show them the trainees of the horses in action.

Projected package will have the full sanction of the N.Y. Racing Assn., which considers it a good form of public relations. Joe B. Brannin, former David O. Selnick exec, will handle production reins on the film.

## WLW-C's Baseball Pact

Columbus, March 29.—Al Bannister, president of the Columbus Red Birds, now playing at Daytona Beach, Fla., says that the team will begin televising their games at the opening of the season, April 10.

George Henderson, sales manager of WLW-C, is still in the negotiating the pact. It is understood that the Rochester Red Wings, sister club of the Red Birds, have made a three-year agreement to televise its games for \$20,000 a year.

## Lid Lown on the television industry by Zenith for "obsolescence" advertising was back in place this week, following assurances by FCC chairman William Coy that receiving sets in use today will be serviceable for years to come. Zenith, which has been in the industry was caused by reports that RCA, kingpin of the TV manufacturers, will offer beyond-repair legal aid and other assistance to the two companies which filed suits against Zenith on libel charges.

RCA is reportedly very pleased with the move, because of its position as both a broadcaster (via NBC) and manufacturer, felt it was in no position to lead in the action. Now that the other two firms have taken the initiative in what they believe will put an end to the "obsolescence" scare started by Zenith, RCA plans to back them in prosecuting the suits as much as possible.

Coy, speaking before the Baltimore Advertising Club last week, said that the FCC considers that a projected FCC move into the ultra-high frequencies would render obsolete every TV set in the country.

(Continued on page 34)

## AUTHORS LEAGUE GETS WRITERS GUILD PACT

Constitution of the Television Writers Guild drawn up by a special committee and passed by the television writers organizing committee, will be presented (Wed.) to the Authors League Council.

The document follows the lines of other Authors League guilds, but includes special provisions for the television writers. It calls for setting up regional groups, as needed, headed by regional executives. The guild is expected to be less cumbersome than the Writers Guild of America, national executive committee is formed by the three regional committees meeting concurrently.



## Radio Thespers Map Mass Hayloft Invasion to Gain Stage Savvy for TV

Radio thesper, ogling television as their future source of income, will execute a mass invasion of legit stock groups this summer in order to pick up some stage technique. Wholesale trend by the radioites towards the straw hat boards is being prompted by the current general preference of TV producers for casting their shows with actors having legit experience. With most of the AM dramatic sivers folding during the hot months, many top radio players, who have been forced to confine their activities to the sightless kilocycles by job requirements, will make their first move towards TV this summer via the barnyard circuit. During the regular radio season, these thesperers can't afford to take TV assignments because of coin considerations. The current rate for featured players on TV dramas ranges between \$250 and \$400. But the pay covers about 10 days of rehearsal during which no time no other job can be held down.

Among the less-established players, widespread unemployment is pushing the radioites into reorienting for television jobs. While most radio actors have some legit work under their belts, it's usually too far back to pull much weight with the TV casting directors.

Special stock companies may be organized by groups of radio thesperers this summer to assure steady work and proper training. New Stages, Inc., formed two years ago by a flock of radioites on co-operative basis, will serve as a pattern, but on a less ambitious scale.

### No Esprit de Corps

Chi Radio Management Club members were shown a sound film of TV show highlights by Humboldt Greig, Chi assistant director of DuMont tele network. However, film was cut short. FM music coming in through a faulty wiring circuit drowned out the sound track. Greig tossed up his hands and quipped: "What you radio people won't do to stop television."

### Magnavox Sees Overall

20% Sales Boost Due To TV; Admiral Net Is Up

Chicago, March 29. Sales of tele sets during March will boost Magnavox Co. sales to up 20% over March of 1948, according to pressy Richard O'Connor. Radio-phonograph sales dropped below last year's figure, but tele sales more than made up the difference.

O'Connor scoffed at rumors of company weakness and chalked off a recent stock dip as the result of "malicious rumors." Earlier, Magnavox had deferred the quarterly dividend to strengthen its cash position.

Admiral Corp. reported net earnings of \$3,082,285 for the fiscal (Continued on page 34)

### Chi Council Happy

Chicago, March 29. Chi Television Council, picking up loose ends after a "highly successful" national conference, announced a 40% jump in local membership as a result of convolve.

Council presy James L. Sturton revealed that he has already received many queries about a 1950 repeat performance.

## Chi in Scramble To Build Up Sat. Night

Chicago, March 29.

WNBC's shift to full week operations has touched off a Chi tele scramble to build Saturday nite programs into top notch position. Network shows originating in the east will form bulk of Saturday night, but more Chi packaged shows are in offing.

WNBC moguls are considering moving "Red America" from Friday slot to Saturday, in addition to a new live talent musical. Move is pending expansion of coaxial cable facilities due next month.

WGN-TV announced that it would carry the Roller Derby from the Chi Coliseum for four weeks in a network tieup with the New York Derby. Total net time on Derby would be 13 weeks. Paul Whitman will be kinescoped from N.Y. starting in April. These shows are in addition to Saturday screening of the polo matches at Chi Arena.

WGN-TV said it "had big plans for Saturday nite" but could not comment at this time. Station authorities indicated, however, that Chi origins—would figure heavily in plans.

## Minn. Basketball TV Tie Leads To Mandatory Bill in Legislature

Minneapolis, March 29.

### WNBC 'Workshop' Picks Up 2d Sponsor After Snarl

Chicago, March 29.

"Wait's Workshop," home handicraft show screened via WNBC, has picked up a sponsor for the Illinois State Fair, for 26 weeks. George Hartman agency handles the once-weekly program.

Sales to Hines followed a breakdown of negotiations with Magna Electric, which wanted to "make the show a 30-minute commercial." WNBC tore up the contract when Magna insisted on having Walter Durbin use nothing but Magna's Shopmaster in giving his home-craft hints.

Hines will take over sponsorship April 4, according to NBC central division sales manager Oliver Morton.

### Kleener Baseball Quiz

As Chi Participant Set for Mid-June on ABC

Chicago, March 29.

Television's race to catch up with radio as the national lottery got fresh impetus from the new Kleener baseball participation show via ABC-TV, scheduled for mid-June. Prizes will be handed out under guise of baseball quiz session.

Chi-oriented package is lined for the program, 8:30 p.m. (CST) slot on a 52-week basis with 13 week options. Foote, Cone & Belding agency handles for the International Cellulose Co., Kleener division.

Format will call for half hour of baseball questions tossed at each other by two audience teams. Each correct answer will be scored as a hit, with emcee picking leading hitter as the player of the night.

Some last-minute changes may involve a shift in network time and day, although agency execs indicated that show is pretty well set for June 10 or 17 openers. Series is now on for a suitable emcee, presumably someone combining the best features of Rogers Hornsby, Ralph Edwards and the late Kenesaw Mountain Landis.

### HAL ROACH JR. FORMS THIRD VIDEFILM OUTFIT

Hollywood, March 29.

Hal Roach, Jr., has formed Mattheorn Pictures, Inc., with a capital stock of \$25,000, for the production of television pictures. Mattheorn is the third Roach Pictures, the others being Showcase Pictures, and Roach-Bendette Productions.

Picture will make the Myrt and Marge radio series into motion picture. Production started yesterday (28). "Don't Be a Sucker" started last week under the same banner. Initiator is "Dive with the Twins" featuring Stu Irwin and wife June Collyer, who have been friend under Roach-Bendette Productions.

### Film Council Members

To Get Contract Lowdown

National Television Film Council members are slated to receive the final form of the proposed TV film at a meet tomorrow (Thurs.) night at the Brass Rail N.Y. eatery. Seymour M. Pevsner, member of the Phillips, Klein, Benjamin & Krin law firm, will explain the contract paragraph by paragraph.

J. A. Maurer, Society of Motion Picture Engineers vicepres, will discuss the SMPTE booklet, "Film for Television," and explain results of SMPTE research in TV.

### Seek Port Arthur TV

Port Arthur, Tex., March 29. Application has been filed with the FCC for a TV outlet for the Sabine Theatre-Beumont area by the Sabine Theatre-Beumont Corp.

Outlet when completed would be an affiliate of the proposed Texas Talent System.

Squabble resulting from non-televisioning of sold-out state high school basketball games at Univ. of Minnesota, has resulted in introduction of bill in state legislature. This would make it mandatory for authorities having a voice in the matter to let televising of high school, state college and university athletic events "without undue restriction," on the same fees as for radio broadcasts.

Author of the measure is Carl D'Aquila, who is a Hibbing, Minn., sports announcer as well as a member of the Minnesota House of Representatives. Another announcement it was an outgrowth between KSTP and the Univ. of Minnesota and state high schools' league.

After large petitions had been received from disabled and other war veterans, many of whom are hospitalized here, protesting against a bill on the televising of the state high school tournament basketball games, the university and league agreed to permit it. They, however, imposed conditions which were unacceptable to Stan E. Aukland, KSTP president, who refused to televise the games after the stipulated terms.

In a move to break the news, Hubbard explained that it would have cost his station \$4,000 to accept the terms. University insisted we pay \$3,000. Considering the number of television stations in the state, the fee charged radio broadcasters for stations. This charge, along with the fee for the use of the station, would mean that an advertiser would have to pay \$5,000 to sponsor the games, which is unreasonable," said Hubbard.

Accordingly, the games, which created terrific interest throughout the state and drew 17,000 turnaway crowds, were not televised. Three radio stations, however, broadcast them.

## Educational Program To Study TV Inroads Set Up By Five New Haven Unions

New Haven, March 29.

Awake to the fact that television may have a radiating effect on future livelihood, five New Haven locals of the Connecticut State IATSE combined to inaugurate a series of educational programs, together for the dual purpose of keeping on the ball technically and fostering improved labor-management relations.

Sponsoring the program were Local 374, Moving Picture Machine Operators; Local 74, Theatrical Stage Employees; Local B-41, Back Office Film Exchange Workers; Local F-41, Front Office Film Exchange Workers; Local 785, Theatrical Wardrobe.

First event in this series of long-range educational activity took place Monday (21) at midnight. It was the first of the Program included (1) "On Stage," March-of-Time short depicting actual building of legit stage state craft; (2) "Carbon Arc Projection" short on manufactured light; (3) "A. H. Harey" documentary short; (4) "Let's Go to the Movies," general interest short.

Speakers were William W. Dean, I. A. trustee; Joseph M. Lourie, sec-treas. Conn. Federation of Labor; Neil C. Harey, IATSE Paul Reis of National Carbon Co.; C. J. Keen, speaker on television from RCA; Professor E. W. Bakke, Labor and Management Center, Yale Univ.

### WAAM's Sports Accents

Baltimore, March 29.

ABC's WAAM, today's next tele outlet, will place hefty emphasis on sports starting Monday (4) when the station is slated to begin a two-hour Monday-through-Saturday session which will apprise fans of results of baseball, boxing and other outdoor events. It'll be slated 4 to 6 p.m.

Tagged the "WAAM Sports Room," the co-op show will star Tommy Dukehart and Joel Chase with Anthony Evans producing. Guest cels from local series as well as sports luminaries will also be woven in the format.

Realistic new rate card makes WMCA your best buy in New York

HERE'S CASE No. 1

	WMCA	Independent Station A	You save
One-Minute Spot Announcements (minimum national rate)	24.00	51.00	10%
Cost-per-thousand homes 8:00 AM to 11:00 PM	69¢	77¢	on WMCA
Quarter-hour programs (minimum rate)	54.40	119.00	You save
Cost-per-thousand homes 8:00 AM to 11:00 PM	1.56	1.79	13% on WMCA

Your WMCA or Free & Peters salesman has all the rates and ratings to prove how price-fixed WMCA is now the smartest buy in the market!

WMCA

570 - first on New York's dial

Based on February Pulse (Sunday-Saturday, 8:00 AM to 11:00 PM) average ratings non-premium time and Metropolitan District Radio Homes, BMB.



Available for  
**TELEVISION!**

**A Weekly Radio Feature  
For More Than A Decade!**

# **"AMATEUR NIGHT IN HARLEM"**

**Direct from the stage of the Apollo Theatre  
"Harlem's High Spot for entertainment"**

A natural for *Television*—a full hour of new and different entertainment each week.

Many famous stars were "discovered" on this show:

*Ella Fitzgerald  
Sarah Vaughn  
Bill Kenny and the Inkspots  
Billie Holiday*

A guest star appears on each Amateur broadcast.

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# WBT makes a good impression

...many million times a week!

When WBT first began serving the Carolinas, 28 years ago, "promotion" was a small boy who used to run through the streets of Charlotte, announcing to a handful of crystal-set owners that the South's pioneer station was on the air. Since then, 50,000-watt WBT has become a power in the daily lives of almost three-and-a-half million people in 95 counties...and promotion has helped set the pace all the way. Using many different media...

**NEWSPAPERS** (more than 1,000 lines weekly)  
**ANNOUNCEMENTS** (average of 350 weekly)  
**POINT OF SALE DISPLAYS** (in food and drug stores)  
**MERCHANDISING MAGAZINE** (mailed regularly to retailers).

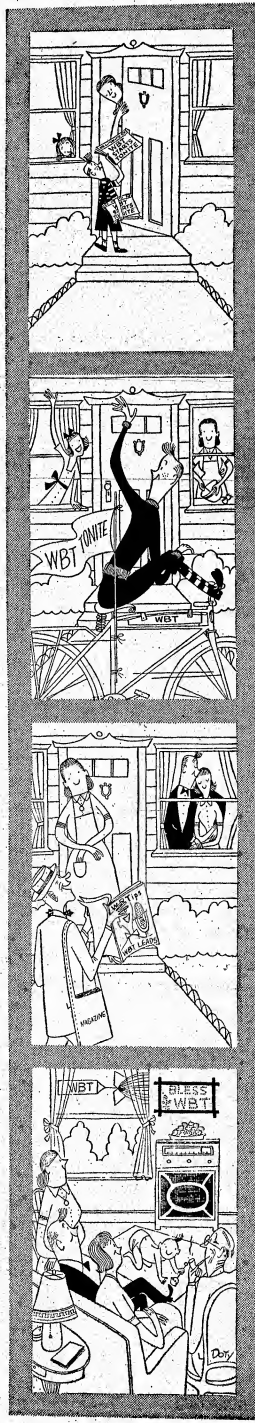
Such impressive promotion—making extra impressions for WBT programs—is one reason why WBT averages a larger audience in Charlotte than all other stations combined.\* (In the 94 "outside" counties, WBT has virtually no Charlotte competition.)

If you want to make a good impression—and an impressive sales record—in the Carolinas, WBT can show you how.

## WBT

Infrared Standard Broadcasting Company  
 50,000 watts • Charlotte, N.C. • Represented by Radio Sales

\*McE. H. Hines, Dec. 1948-Jan. 1949  
 (all other major radio news media)



## Tele Follow-up Comment

"Becky Sharp" didn't add to Philles' prestige in its presentation on Police Television Playhouse Sunday (27) over NBC. A dated story, it should have been left within W. M. Thackeray's "Vanity Fair" covers. Certainly, the Police performance didn't bring the Victorian story to life, or give it any meaning or distinction.

Dull and indistinct at the start, the production continued in that vein. It was difficult to get interested in the set of gamblers, waiters and forns in the play. Becky's fatal fascination for so many men was never explained. Nor did Claire Luce's literal performance in the name role help. The production had movement, but no cohesive flow. It was a thin, almost burlesqued performance, lacking in the subtlety necessary to make it convincing. Miss Luce milled about as the scheming Becky, and the supporting cast looked as uncomfortable as their costumes. Put this down as a mistake.

Initial sponsored show of "The Goldbergs" Monday night (28) via CBS-TV, with Sanka Coffee in the advertiser's slot, presented unfortunately one of the weakest scripts yet aired in the series, which has been sustaining for several months. Charm and warmth generated by Gertrude Berg, Philip Loeb and the rest of the cast, plus Worthington Miner's usually fine production were present. Large doses. Miss Berg's story, however, dealing with Molly's traveling a reducing school, failed to strike home, largely because of an implausible denouement.

Sanka wisely did not attempt to insert a middle commercial, in order to give the story free play. Plugs were confined to opening and closing announcements by Miss Berg, but it would be better to have them handled in another way. Despite her attempts to integrate them into the script, she nonetheless stepped out of character in their presentation.

"Lambis Gambel" is continuing on a marked upbeat. Sunday (27) night's session on NBC was carried by a couple of top-notch comedians that surmounted the show's lack of format. The idea of having Clinton Forester, as emcee, search for a cast for his upcoming light production didn't jell but this was completely overshadowed by Jackie Gleason's and Bert Lahr's solo performances.

Gleason opened brightly with his accident skit from "Along Fifth Avenue" which, except for a single out-of-color line, was tailor-made for video. Carol Bruce, from the same musical, also socked away a vocal of "Louisiana Purchase." Dominating the show, however, was Bert Lahr who didn't, for a change, reprise his standard "Woodman, Spare That Tree" routine. Instead, he rendered a song satire on Schriber's that should cut to restauranters' souffles. He topped this later with a long but consistently funny burlesque skit about a semi-blind eye-doctor. Sketch plotting Maxwell House coffee was okay as such, but William Gaxton was wasted in it.

Milton Berle just keeps on rolling along. His "Texaco Star Theatre" skit on NBC last Tuesday (22) was another virtuoso display of feigning, singing, hoofing and all-around high-jinks that kept Bert Lahr so far ahead of the video parade. Teaming up with Ethel Merman and film actor Gene Kelly, he centralized a solid vaudeville layout.

Miss Merman in her video debut, delivered a couple of numbers from her past musical hits in her usual energetic style. She sat at her best, however, in a song-and-dance routine with Bert Lahr around the novelty number, "It's Friendship." It was the hours top item. The Lahr-Berle duo, with Berle out-Chinesing his partner, was another smart bit with Berle toting the major burden.

In a change of pace, session on warmly nostalgic note struck by the "Songwriters On Parade," an aggregation of vet criers who delivered brief bits of their hit songs. It was similar to an act recently presented on "Town of Tomorrow," but still packed plenty of entertainment value. Two other acts, the Les Gatos acrobats, and tap dancer Teddy Hale were first-rate in their field.

Ed Sullivan put his best foot and top talent forward Sunday (27) in his inaugural show for his new sponsor, Lincoln-Mercury. It was one of his strongest displays in weeks, with nary a weak spot

among the hired hands. Only deterrent toward perfection was the set, conceived in a mad dash to play in some sections—understanding the view of the new panel in the sponsor's booth.

The show provided further proof to a contention in many quarters that playable acts are far more desirable than names.

For example, Larry Storey, an upper-grade mimic, was extremely effective in many numbers that have become familiar to vaude and cab patrons. His impersonations of Cary Grant in ballroom set and a school-teacher, Eugene Brown, brought top results. Further, the comedy by Paul Gershell, making N. Y. how on video, was well-received. His humor is on the dry side and his skating capers contributed toward a rewarding session.

Although instrumental groups rarely make too much of a dent on tele audiences, King Cole Trio went over nicely, mainly on the strength of Nat Cole's vocalizing. Other members of the group provided a well-integrated background. Another winner was Hal Lerray. Closeups of his fancy footwork gave the viewer a better insight into his fine-points. Other dance act, Fred and Susan Barry, just closed their act with a pair of N. Y. similarly hit good reactions with applause-creating lifts and spins. The De Mays, coming over from the Fred Allen show, hit the mark in a pair of songs.

Lincoln-Mercury commercials are aimed. They're comparatively unobtrusive, well-lighted and failed to stop up the show. Johnny's dance direction of a six-girl line was easily caught, with the camera confined to a comparatively small space.

Peter Lorre was guest star on "The Arrow Show" Thursday (24) on NBC, in program's new format of weekly guests since Phil Silvers quit as emcee. Lorre came into the program late, for his last comedy sketch. The skit started off very well—with Lorre, of all things, in the role of baby-sitter. But though Joey Fave and Jack Gifford were amusing as the babies, the skit went in a rather vaude pattern, and ended up rather lame. Lorre's presence, however, added a bit to the credit Lorre himself, an asset.

Show continued in its rowdy burlesque routine, and is amusing enough on that basis. There's variety enough for a half-hour with three comedy skits, a singer, dancer and song trio for the program. The regular quartet of comedians—Jack Gifford, Joey Fave, Jack Diamond and Sam Dayton—works hard, and usually garnishes the laughs. Thursday's sketches included a cute fireman's skit, a funny apartment rent increase bit, and the lady-sitter sequence. Betty George sang "My Heart Belongs to Daddy" neatly. Mac Fadden's warbling "Put Your Shoes On" persuasively, and Mavis Nim did a satisfactory tap routine. Start of Miss Nina turn with the camera just showing full-length view of her shapely gams, was good tele.

Actors Studio on ABC made an auspicious debut in a new time slot (Thursday, 8:30 p.m.) with "Concerning a Woman of Sin" one of Ben Hecht's more recent efforts on Hollywood. The presentation captured the bare of the heart yarn and was endowed with handsome production and some expert

story concerns an agent who is commissioned by a producer to buy a story at any price. The author turns out to be a nine-year old emmett. Tom and Jerry and tries to hide this aspect from the producer, and, failing that, he attempts to blackmail the picture mogul into buying more yarns at stupendous sums. The agent and producer eventually win out as violent psychopaths.

Even the put meast of the comedy touch into the yarn, and he was abetted excellently by Iris Mann. Justine Latta, Joe Van Dyke, Clifford Stars, Lucille Patton and Martin Balsam. Pat was crisp and camera work was good.

Hub's Work & Strum Tribute  
 Boston, March 28.

WBT-TV is going all out to tribute to Hub and Strum, w.k. local entertainers who are celebrating their 25th anni in show bit April 5.

Station will televise hour long show at 10 p.m. Tuesday (15), with all Hub station contributors as a tribute to the two boys.

**FRONT ROW CENTER**  
With Marilyn Maxwell, Maurice  
Rocco, The Striders, The Duns-  
hill, Frank Fontaine, et al.  
Director: Milton Douglas  
3 Min.; Fri., 9 p.m.  
**WHELAN DRUG STORES**  
DEMONST. from New York  
(Stanton B. Fisher)

"Front Row Center" is easygoing  
show caught (25) it provided  
some pleasant viewing, the most  
eye-catching being the tele debate  
between Marilyn Maxwell,  
She slipped "Powder" over Face  
"Sunshine" with cast and put  
on. "Why Doesn't It Happen to  
Me" with personality. She's got  
what TV takes.

Encece Frank Fontaine, comic  
and impersonator, had the studio  
audience with him most of the  
time. Mimic was at his best doing  
the sweetpake winner routine.  
But he should get some fresh mate-  
rial; one of his gags was the aged  
tale of the three turtles at a bar-  
tender's table.

In the dance department, the  
Dunhills, three tapsters, pleased  
with a flashy number. The Strid-  
ers, Negro male quartet, harmon-  
ized fairly on "Sheik of Araby."  
Wrapping it up neatly was Maurice  
Rocco, dancing on the Steinyaw  
and beating out a trio of tunes in  
boogie vogue tempo. Keyboard  
acts can drag, but there was  
nothing static about Rocco's stint.

Commercials and credits were  
presented plausibly via drum  
majors with placards. Bankroller  
also used two vidio plus, for  
Baye hair set and Dr. West tooth  
brushes, intro-ing them with four-  
line verses.

**CHILDREN'S CREATIVE THEA-  
TRE**  
With Winifred Ward, Rita Criste,  
et al.  
Producers: Judith Walker, Duane  
Boyle, Reinold Werrentrath, Jr.  
30 Min.; Thurs., 4 p.m.  
Sustaining  
WBQ Chicago

WBQ's mobile unit peeps into  
the Evanston's Haven School stage  
where noddys aged nine to 14  
put on creative playlets under the  
direction of Northwestern Univ.  
dramatic prof Winifred Ward. Plot  
outline is sketched by Rita Criste  
to entire group. Volunteers then  
put on the act, using a minimum  
of props and no costumes.  
Show caught had youngsters  
staging "The Shoemaker and the

**THE BILLY BEAN SHOW**  
With Arnold Stang, Billy Lou  
Stevens, Harry Bellaver, Mori  
Stevens, Phil Reed  
Producer: Jeffrey Hayden  
Director: Sean Dillon  
Writer: George Looney  
30 Min.; Tues., 9 p.m.  
Sustaining  
ABC-TV from New York

Arnold Stang, one of the top  
comedy stooges in radio, currently  
hosted by the Henry Morgan and Milton  
Berle shows, is given his video  
showcase in this new ABC half-  
hour situation comedy. But it does  
nothing either for Stang or for  
television.

Stang follows the same pattern  
as his now standard Gerard radio  
characterization. But what goes  
for as applied as well to this  
sight-and-sound projection of a  
comedian who can easily wear af-  
ter a few minutes. Long before  
the half-hour, the program bogged  
down with an assortment of stock  
characters and situations usually  
found in the milder B films.

The fault is not wholly Stang's,  
for he was handicapped by a help-  
less script. He's cast as a soda-  
jerker at the corner drugstore who  
is in love with the boss' daughter  
who, in turn, is nuts about psy-  
chology and split personalities.  
The initial installment degenerated  
into some playlet about wrong size  
hats. All of which gives Stang a  
schizophrenia fixation which ties  
right in with the gal friend's psy-  
chia.

Maybe this idea could be funny,  
but it just came across as some-  
thing silly. Unfortunately, there  
was a self-consciousness about all  
the performers, as though every-  
one was cowering his lines and ac-  
tions to keep away of the cameras  
instead of letting the cameras pick  
up their pace. It slowed the whole  
thing down to a walk. Rose.

Leprechaun," which tells the fairy  
story of how the leprechaun takes  
over the cobblers' shop and dishes  
out rewards to good people and  
punishments to bad ones.

These fresh-faced tykes really  
throw themselves into the act with  
almost complete unawareness of  
the camera. Show is undoubtedly  
a tribute to charm and talent of  
Misses Ward and Criste. Kids  
show exceptional stage presence,  
including ability to think out the  
plot as it proceeds. Camera work  
is effective.

**SHOW BUSINESS, INC.**  
With Danion Walker, Florence  
Reed, Peggy Wood, Phil Reagan,  
Bert Wheeler, Martha Wright  
Producer: Martin Jones  
Director: Ralph Nelson  
30 Min.; Wed., 8 p.m.  
Sustaining  
NBC, from N.Y.

N.Y. Daily News Broadway col-  
umnist Danion Walker, who had  
some ill-fated video starts with a  
pair of shows emanating in cafes,  
has a format worth developing in  
"Show Business, Inc." He's at-  
tempting to recreate some of the  
theatrical highlights of past sea-  
sons with those that made the origi-  
nal series memorable. It's a laud-  
able idea, but one that's extremely  
difficult to carry out.

For example, Bert Wheeler, who  
told a cute yarn in the "Follies of  
1924," found himself telling an old-  
hat yarn for present day needs.  
Florence Reed's classic rendition  
of the sleepwalking scene from  
"Macbeth," proved too static for  
video. Peggy Wood told of her role  
in "Bitter Sweet" and introed  
Martha Wright for a rendition of  
"I'll See You Again," which went  
askew. Another departure from the  
format came with Phil Reagan's up-  
to-date warbling.

As things stand at the moment,  
"Show Business, Inc." stacks up as  
another vaudeo show despite the  
left highlights, and pace is too  
slow to compete with the estab-  
lished vaudeo presentations.

Naturally, Walker is working un-  
der a handicap, since he must fit  
his memorabilia to conform with  
those performers who are avail-  
able. Even so, selection and pre-  
sentation of the material wasn't too  
showmanly. Walker's narration was  
not too vivid, and although he pre-  
sents a polished mine, the pacing  
and routine aren't happily fitted.

Show's settings were good. High-  
light was in Miss Reed's scene,  
wherein backlighting was used  
with pinpoint illumination for fa-  
cial features. There was an eerie  
effect that enhanced the dramatic  
values of this scene. Jose.

## TWO BIDS FROM DALLAS

Dallas, March 29.  
Application for two video outlets  
has been made to the FCC by W.  
W. Lechner, who is doing business  
as the Lechner Television Co.  
One of the outlets would be built  
here and the other in Houston.

**SO YOU WANT TO LEAD A  
BAND?**  
With Sammy Kaye Orch. Guests  
Producer-Director: Vic McLeod  
30 Min.; Sunday, 7 p.m.  
Sustaining  
NBC-TV, N.Y.

Starter in series of "audition"  
programs for NBC's Sammy  
Kaye's "So You Want to Lead a  
Band" is being used for the improv-  
mental appeal in its second over-  
the weekend. (The Sunday 7-7:30  
p.m. hour.)

Kaye's stunt, which he has been  
performing in theatres, hotels and  
ballrooms for some years, has mem-  
bers of the audience volunteering  
to test their bawling ability in  
front of Kaye's orch, and there's  
no doubt that it can get its share  
of amusement.

The trouble with this type of  
show, however, is that it can have  
too fundamental an appeal. It cer-  
tainly is not for the sophisticates—  
nor is it intended to be—especially  
with some of those apparently  
slanted eggs, queries and replies  
last Sunday (27) between the in-  
terrogator (Kaye) and the con-  
testants.

A Baltimore businessman was  
Kaye's Sunday contest with some-  
thing resembling professional pol-  
ish in leading the orch. His prize  
comprised assorted items such as  
a TV set, luggage, etc. Other con-  
testants comprised a female sec-  
retary from the Bronx, an 11-year  
old boy, a female newswoman and  
a chef in an Englewood, N. J.,  
saloon. The latter seemed to be  
some sort of a humorist, but the  
gagging—including the jokes—  
seemed pre-arranged.

In the applause-arresting, the audience  
judge, determines the winner.  
Kaye handled the show well  
enough, though he got himself  
into some verbal difficulties to-  
wards the close. And he was fir-  
ing with dangerous talk when deal-  
ing with the gal who had been wed  
just the day before. That may be  
okay for the hotel danceries, but  
not for the viewers.

The show was broken up some-  
what by vocals from two of Kaye's  
featured singers, Don Cornell and  
Laura Leslie, and some singing by  
the Kayets, members of the band.  
Kaye MacDonnell gave the show  
considerable visual appeal as a  
judge on the rostrum. Kahn.

Omaha—Don Keough, freshman  
lawyer, and a former student of  
sly, has been announced winner  
of the WOW Television Schol-  
arship given each semester.

**AIDA**  
With Arturo Toscanini and NBC  
Symph. Herta Nell, Eva Gus-  
tawson, Teresa Sittich Randall,  
Richard Tuck, Giuseppe Val-  
dengo, Norman Macdonald, Denis  
Harbour, Virginia Asanidi, Rob-  
ert Shaw, et al.  
Producer: Don Gillis  
Director: Douglas Rodgers  
30 Min.; Sat., 6:30 p.m.  
Sustaining  
NBC-TV, from N.Y.

N.Y. city's sinuous pickup of  
Arturo Toscanini's presentation of  
"Aida" (Saturday 26) was un-  
doubtedly the best video yet done.  
Entire production evidenced both  
a thorough knowledge of the  
music on the part of TV director  
Douglas Rodgers and concentrated  
pre-broadcast rehearsal.

Question still remains, of course,  
whether the TV pickup added any-  
thing to the radio broadcast, since  
in an hour-and-a-half program, the  
sight of the conductor, orch and  
soloists might have become wear-  
ing. But, even though the singers  
were not costumed for their oper-  
atic roles and sang without action,  
the added impact lent to the broad-  
cast by the fact viewers were able  
to watch them compensated for  
lack of movement. And, too,  
that TV picture of Toscanini in  
action, which even the studio  
audience never gets a chance to  
see, was well worth the added  
effort.

Unlike the four previous TV  
pickups of the NBC symph., the  
cameras Saturday concentrated  
more on the singers than they did  
on the maestro or orchestra. It is  
the usual track camera effects, in-  
cluding super-impositions, were kept  
to a minimum, which was all to  
the good. With the soloists grouped  
in a semi-circle around the ma-  
estro, Rodgers was forced to cut  
from one to the other instead of  
trying to include them all in a  
single shot. Fact that he was able  
to cut to each one at just the right  
moment, and also pick up the  
ever section of the orch was play-  
ing at a certain time, pointed up  
the overall quality of the produc-  
tion.

Those between-scene shots of  
Toscanini wiping his brow offstage  
made for good human interest. One  
shot was especially telling. It was  
trivial—the spotting of Teresa  
Sittich Randall as the priestess  
Saila—yet it suggested singing of  
stage, so that most of her face was  
hidden behind part of the band-  
stand. Stein.

People more  
at less cost  
to more people  
than any other station  
of equal power  
in America today

1. Because WOR's base rate has not changed since 1939. Yet, the number of people able to hear WOR, has increased by 1,723,000 during the daytime and 1,833,000 during the nighttime since 1940.
2. Because WOR repeatedly provokes results for as low as 1/12th of 1-cent per impact.
3. Because WOR can sell an advertiser's product or service to the majority of 36,000,000 people in 430 counties in 18 states, at the second lowest cost per thousand homes received of any station of equal power in the United States.
4. Because WOR is heard by more people during the day and during the night, than any other station in America.
5. Because WOR carries more—and more complete—news programs than any station in America. And because twice as many people prefer to listen to this station's news-casts than to those of the next highest-ranking major news station in New York.





## TV Down Under 12 Months Away

Hollywood, March 29. Francis E. Levy, sales manager for the Station KUC, Sydney, Australia, says that last week that it would be about a year before Australian stations are in the air. Station allocations are being made in many years behind England's, but the situation is expected to be remedied within the next 12 months, Levy said. Levy is in America, for the first time, comparing American broadcasting facilities with Australia's.

Speedup in allocations will result from new control board, similar to the FCC, appointed March 21. Three-man board, appointed for seven-year terms, will do the allocating formerly done by Australia's postmaster general. Job was too big for one man to handle, Levy said, so the government appointed the new board.

Radio and teevee continue to follow America's lead in Australia. Country has 136 stations, of which 14 are government controlled and 102 are commercial. Most popular evening show is the commercial "Australian Amateur Hour," based on the Major Bowes affair, Levy said. Day-time top-raters are the soap operas, which are known in Australia as "drip dramas." Levy's station runs 12 every weekday morning between 9 a.m. and noon—except every 15 minutes.

## CHESTER TO TRY PEDDLE HIS RADIO SONGS IN U.S.

London, March 29. Charlie Chester, top-ranking BBC unit, leaves for America on the Queen Elizabeth April 6, with his agent, Sidney Grace, and their wives. Object is to sell some of his songs Chester has written (the titles all his songs for his broadsheet), and look over Broadway plays, in case they find one suitable for the radio comic to star in London.

## Channel One Permittee Loses Out at FCC When It Forgets to Seek Sub

Washington, March 29. The only original television permit holder for channel one, which was eliminated from the video band last year, was left high and dry by a decision of the Federal Communications Commission last week. Failure of KARO of Riverside, Cal., to put in a request for a substitute frequency when it had the chance was the basis for the action. Efforts of the company to get into television since then have been likewise fruitless.

The Commission dismissed the firm's request for special temporary authority to construct a video station on channel six in San Bernardino. In view of partially completed hearings on San Diego cases, FCC said, no useful purpose could be served by accepting the application.

Application of KARO for use of channel 13 in Los Angeles, FCC said, would be in conflict with KLAZ-TV which uses the frequency. However, the Commission said KARO was free to file an application and is entitled to a hearing, but such a procedure, it was believed, would be futile.

## ABC to Have 2 Studios In Breneman Building

Hollywood, March 29. ABC network here will have two new standard broadcast studios by May 1. Studios are being built in the Tom Breneman building which is under long term-lease to Paul Kalmanovitch. Latter is also building a television studio on the same site.

Broadcast studios are being built where the bowling alleys once were and teevee studio replaces the restaurant's kitchen which is no longer in use. Each studio will seat 300 persons. ABC has first option on the AM broadcast rooms, but the teevee space is open to all, presumably because ABC will have ample room for video with its Vilagraph studios.

ABC is currently airing 15 shows weekly from Breneman's.

## Pitt's Steely Gabber

Pittsburgh, March 29. Steve Ross is something of an iron man as well as a phenomenon in local radio circles. On WHOH in Homestead, he works as an announcer from 1 p.m. until sign-off at sundown and then heads for the steel mills where he pulls in a full eight-hour shift.

Ross learned how to announce by practicing over his wife's hearing aid, connected to a phonograph with a vacuum cleaner cord.

## Link Nwld. Radio To Canada Chain

Toronto, March 29.

With Newfoundland (pop. 300,000) voting to become Canada's 10th Province, the Federal union will see the merging of the public Broadcasting Corp. of Newfoundland with that of the national system of Canada. It was stated over the weekend by A. Davidson Dunton, chairman of the Canadian Broadcasting Corp.

This island-gateway on the east Atlantic and site of Anglo-American air bases has three government stations which, under the Union terms, will form the new Newfoundland region of the CBC and all facilities and staffs will be taken over.

Preparations are under way for the setting up of network connections between the Newfoundland stations and the rest of the CBC system, said Dunton. At present, trans-Canada network service is carried by land lines as far east as Sydney, Nova Scotia. To link with Newfoundland, it will now be necessary to radio relay across Cabot Strait to Port aux Basques and then by telegraph land lines to present Newfoundland stations.

This will make it possible for a national trans-Canada service to be broadcast direct to the new Province and for programs from Newfoundland to be carried to the rest of Canada.

## 'More Listenable' Sunday Mass Appeal Angle, New WTOP Audience Hypothesizes

### Racing Form Bankrolls WGMG Daily Track Digest

New York's 196-day racing season which gets underway Friday (4) at the Jamaica track will be digested daily in a half-hour show bankrolled by the Daily Racing Form over WGMG, N. Y. Station will be grooved in the 6-30-7 p.m. slot.

Turf layout was evolved through special arrangement with the N. Y. Racing Assn. Format will utilize tape-recorded descriptions of main events spiced by Fred Caposceli, official announcer for the track associations. Interviews with various jockeys and officials will also be woven in the air.

### Collins Rejoining KALL With Hubby-Wife Stint

Salt Lake City, March 29. Al (Jumbo) Collins leaves the platter-table of indie KNAK to rejoin Mutual's KALL April 1. He jumps his monthly take from \$300 to a rumored \$1,100, upper bracket pay for this inland region. He was with KALL two years ago before joining KNAK. KALL is the kingly in the Intermountain 20-station network.

For the first time he'll attempt a hubby-wife stint from his kitchen three-quarters of an hour daily from 8:15 to 9 a.m. weekdays in a format called "Cookin' With Collins."

### Sweet Spots

Basch Radio-TV Productions has transcribed minute spots and chain break announcements for four Sweet's Co. of America products.

Spots for Toaste Rolls, pops and fudge are for juve shows and those for frosting mix will be for women's programs. Mosselle & Eisen is the agency.

Washington, March 29. Accent on mass appeal and on the local angle characterizes a reshuffling of the Sunday schedule of WTOP, 50,000-watt local CBS outlet. This is the most tangible evidence to date of the policy of the Washington Post, station's new owners, and of manager John Hayes.

Salient feature of the new schedule is the addition of a half-hour to WTOP's Sunday lineup, the shifting in time of eight programs, and the addition of six airs. Touted as an "improved" schedule to make the station's Sabbath offerings "more listenable to more people," program director Hazel Kenyon Markel announced the changes and put them into effect last Sunday (27). Mrs. Markel, said to be the sole femme holding the top programming spot on any 50,000 watt, took over her new job about a fortnight ago, when she was upped from director of education and community service.

Programs added include "Top Pop Concert," based on the "Boston Pops" type of music, and "Top Serenade," a half-hour of Guy Lombardo recorded music aired at 12:30 p.m. Latter, inserted because of findings of CBS research boys, who tabbed it as the air waves' most universally liked band, crowds out "People's Platform," which is picked up from the web for delayed broadcast at 11:15 p.m.

Other highlights of the re-scheduling include "live" net broadcasts for four shows, instead of delayed broadcasts, and a move from 7:30 to 7 a.m. for a station oldie, Elder Solomon Lightfoot, Michaux' hour-long Negro revival meeting.

Detroit—C. F. Smith chain grocery, through F. Tandy Co., purchased "Reflection in the Looking Glass," new 15-minute commentary featuring disk-jockey Ross Mulholland on WXYZ. Program featuring human-interest stories will run Mondays through Fridays for 13 weeks.

# WOWIE, Mr. Smith!

First,  
UNIQUE TOYS ...

Then,  
MASON CANDY ...

## AND NOW COLGATE

Has Joined Them in Sponsoring Our

## HOWDY DOODY SHOW

on the NBC Television Network

(Agency is Tot Bates, Inc. Sponsorship, Tuesdays and Thursdays for Colgate Dental Cream, will start April 4)

Thanks ... One and All!

Bobb Smith



## Radio Reviews

Continued from page 31

crystal clear, the effect profound in moving.

The three segments—each a one-act drama—were, first, the story of teenage American youths, orphaned by the war, who were brought back to society and to the home by the American chaplain; second, the saga of a Jewish peasant, ravaged by war and inflation, who was saved from a malarial epidemic by medical missionaries; and last, the tragedy of a Latvian couple, separated and pressed into labor by the Nazis, who were finally reunited and resettled on a new farm.

Each was a dramatic gem and so convincingly played that the listener was not aware the leads were top Hollywood names—Gregory Peck, Ida Lupino and Robert Montgomery.

Quentin Reynolds' narration, backed by the war correspondent's first-hand observations, was informal and direct, a first-rate merger of the written and the spoken word. Original music, composed and conducted by Nathan Kroll, added to the total effect. And particularly powerful was the finale, setting of the words of Matthew to the music of Bach. The epilog was a brief address by President Truman, pointing out that people suffering from war and tyranny cannot be helped through the channels of government alone.

It was unfortunate that this broadcast was attacked by one religious organization, opposed to its aims, which wired networks and local stations carrying it to demand equal time to answer it.

There was little, if anything, controversial about it. The title had it. "O Great Hour."

### HAVE YOU FORGOTTEN

With Lee Vines

Writers: Frederick Frede, George Ross

Producer: D. Gordon Graham

Director: Fred

12:15 Mon.-Thurs-Fri., 11:15 p.m.

Sustaining

WCBS, N.Y.

Lee Vines' 15-minute session at the turntable represents an interesting approach to playing the days

is through trying them in with incidents of the past. When caught

Friday (2), the announcer turned disk

boxed Johnny recalled the "golden

new of spots" circa 1930, at which

hosted Bobby Jones, Red Grange,

Bill Tilden, et al. This proved a

peg on which to discuss Dinah

Roe's "Somebody Loves Me."

Vines' nostalgic recordings along

with his smooth, explanatory com-

ments makes for a quiet, restful

session in contrast to the strenuous

of many of the best programs in

this pre-midnight hour. His tune

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selections are evidently made with an eye to the niche all this own. Listeners are rarely left with the

of the arrangements used fell in

their CBS station last week, where-

in the Aes attempt to marry off

"Good-bye, Mr. Tomlinson—how in-

draw to give the outlets addi-

tional support.

RCA

Continued from page 28

market except its own. Without

mentioning Zentz by name, he

said that the addition of UHF

channels will affect service on the

present 12 channels. "I think,"

Co declared, "the question of

obsolescence of television receivers

is something of a trap set in the

net. I do not think that anyone

buying a television set today has

to be a fraud perpetrated upon

them."

Planning his remarks on how

FCC station on the UHF band, Co

said: "If I lived in Baltimore I would

have no hesitancy today in buying

a television receiver. I would not

wait until the FCC had decided

what they were going to do about

the matter, for I would not want

to be some time off. More than that,

the time to develop transmitters

and new receivers after such

decision is made means that a con-

siderable length of time will have

passed before the more complete

will programs now available on

television. I would want to enjoy

them."

Attacking the transcription librar-

ies, Milton Meyers, head of

WOWO, Waterbury, said that sta-

tions should be able to buy librar-

ies outright instead of renting

them. He scored the fact that the

services are similar in content and

price and suggested that the

broadcasters go into the transcrip-

tion business as a group. He pro-

posed that, if necessary, the radio

industry buy one or more transcrip-

tion outlets in order to sell librar-

ies outright to broadcasters.

ABC's Spot Sales

Continued from page 25

net feels obligated to provide its

affiliates with good programs,"

Graham explained. "If these cost

more than they bring in, they still

cost us much less than if we had to

fore the whole bill. If the tab for

one program, the Abbott and Cost-

ello show, came out of the pro-

gram budget instead of the co-op

budget, we'd show a profit." (The

web may drop A & C, who get up-

wards of \$300,000 a year.)

In short, Grabhorn reasons, co-

ops enable ABC to give its affil-

iates relatively expensive shows

with big names which otherwise

the network could not afford to

produce. Further, the co-ops give

outlets the opportunity of picking

up a \$4,500,000 additional

revenue. ABC's co-ops, he adds,

are scheduled in periods which local

stations can't give the outlets addi-

tional support.

## RCA

Continued from page 28

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RCA

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## Miner

Continued from page 1

legier to go into radio and pic-

ture, and for a radio or picture

performer or director to go into

legit without ever having had stage

experience, as well, that's something

else again.

Miner cites the need for scrip-

tists who can write for radio and

film, which he and other so-

called "vets" of TV could take the

time to work with writers and

many of television's writing

standards.

Too many fine writers have

sought to work for video, Miner

averts, but they haven't been able

to adapt themselves into this

mixing of all media. They just

haven't been able to tell the story

in terms of the camera. And with

that, he cites the quick understand-

ing of video by Gertrude Berg,

author and star of "The Gold-

bergs," and how she was able to

adapt herself to it after doing

"The Goldbergs" for 17 years in

radio.

Here was no mere intention to

boost the stock of an associate—

Miner gave a ratings check for

the few weeks it's been on tele-

"The Goldbergs" has achieved one

of the top audiences in tele-

"The Goldbergs," Miner adds, Mrs.

Berg's transition from radio to tele-

vision was so thorough that direc-

# Inside Stuff—Radio

When "Stop the Music" introduced "Paramount on Parade" as the mystery melody a few weeks back, the studio was flooded with phone calls, letters and telegrams asking for the title. Now another headache looms, as well dimly on the horizon. Elsie Janis, singing member of the songwriting team that originally cuffed the tune for a Paramount musical, may take legal action. "Stop the Music" was written by the studio's later was picked up as the theme for Paramount newsreels, a legal action. King died before it came to court and matter was then dropped. However, recent "Stop the Music" use of the tune prompted Elsie Janis to tell friends that although they were under a studio contract at the time, it was written for films, not for a contest, and that she got nothing while the woman who knew the title collected \$14,500 in prizes. Legal action, if any, will be delayed pending her recovery from a serious illness.

Father Patrick Peyton, C.S.C., of The Family Theatre and The Family Theatre will present his third annual "The Triumph Hour" over the Mutual network on April 17, from 8:30 to 9:30 (EST). The hour of drama, music, prayer and The Rosary will originate in Hollywood and New York, with 19 stars of screen and radio participating. Mutual is giving the time, as it has in the past. Appearing are Edith Barrymore, Pedro de Cordoba, Bing Crosby, Dan Dailey, Dennis Day, Irene Dunne, Dorothy Foy, Anne Jamison, Rita Johnson, Christopher Lynch, Dorothy Maynor, Fibber McGee & Molly (Jim and Marion Jordan), J. Carol Nash, Rosalind Russell, Robert Ryan, Elizabeth Scott, Dean Stockwell and Loretta Young. All have donated their services to Father Peyton in the past.

Trade rumors that ABC, Chicago, was seriously considering taking over the Coliseum lock, stock and barrel for combined radio-television operations, drew raised eyebrows from Windy City officials of that net. The committee that has been studying the possibility of a takeover of the like Navy Pier, Wright Building and the Stadium were being examined. ABC execs said the Coliseum didn't figure heavily in future plans. The reason is that it is a long drive to the Coliseum, a mile and a half away from the Loop district in a not so hot neighborhood. Right now it is paying 100 landlords, the two landlords, the Mart and the Civic Opera, with contracts due to expire in three years.

## Tele Chatter

### Hollywood

Val Raset, stage and motion picture choreographer, will handle dance direction on three KTLB productions. Raset, who has been directing on "Dance Modernettes," "Piano Portraits" and "The End of Main Street" on television, will handle 20-minute film deals with atomic energy. He is now working on a production of "The End of Main Street" on television. Raset, formerly director at Universal, has set up an Raset Productions to make films for television. Van Ronkel, who served as assistant producer at Paramount in 1932 to go into business on his own, heads the new production company. Van Ronkel and Lee have been lured from retirement by television. Tom will appear on Q10 video program over KILAC-TV, April 4.

### Chicago

Jean Armentrout new continuity editor for WBBK... Maple City Four guested on ABC-TV Barn Door last week... WBBK finally settled down in new quarters at 400 Madison Ave. after months of occupancy... Frankie Foster appeared on WBBK-TV... Olympia space champ Jesse Owens guested over ABC-TV's Identity... Tony Martin a guest on WBBK-TV Under 21 show... Miss Tavenier Pale became a star via WGN-TV drew 20,000 votes from viewers in its fourth week; 1,100 hopeful females called in for camera test... Walter Holman new ABC-TV's "The Man in the Hat" series... Mutual vesper E. P. James his immediate comedy series "Sunday Night" (31) titled "Adventures of a Young Turk" Home show is written by Patrick Sweeney and Gordon Pace... Vince Garrity series of duet interviews April 19 from Wrightley Field over WBBK... Mel Tormé to guest on Eddie Hubbard's Vaudeo Varieties April 19... WBBK launching Saturday night town hall forum with Col. Mac Laurence emceeing... Chi Mayor Club sponsoring travel film

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RADIO CITY VICINITY  
Desirable 1- and 2-room offices with telephone available for service, on 4th floor.  
ABBEY HOLL  
131 W. 41st St., New York City  
Phone Circle 4-9400

Available for Films and TV  
Director of  
"Toward Independence"  
1949 Academy Award Winner  
L. M. GEORGE, 42-45 140th St.  
Flushing, New York, Flushing 8-1285

### One in 6 1/2 on Sets

Chicago, March 29. E. P. H. James, Mutual v.p., predicted that, in the top 10 cities, one family in every 6 1/2 will have a tele set by next October. Present figure is 10 in 13. James pointed out that in New York sets are owned by one in four upper-income families, one in six in upper-middle and one in eight in lower-middle group.

### WJJD Sets Traffic Court

#### Airing Meeting to Satisfy Chi Bar Assn. Protest

Chicago, March 29. WJJD has come up with a plan to air traffic court proceedings and still satisfy the Chi Bar Assn. Bar's 15-year ban on broadcasts, "because they upset the dignity of the court," was solved by using a tape recorder.

Station was allowed a test recording last week which was run off before a lawyers' committee with names and addresses of defendants deleted. Bar officials said that complete censor control over tape would eliminate all objections to WJJD daily airing of traffic punishment.

Station manager Arthur Harre offered the broadcast service to Mayor Martin Kennedy in order to help out the Chi traffic safety drive. Broadcast idea, last used in 1934 before Bar intervention, was backed by traffic expert Franklin Krenl and Chief Justice Edward K-F Names Weintraub.

Kaiser-Fraser, a Pasadena (Calif.) appointed William H. Weintraub & Co. as ad agency handling all media for the corporation, one of the nation's 10 leading advertisers. Weintraub out negotiated purchase of Walter Winchell siver for K-F last fall, and last year conducted several large campaigns for K-F on the Coast.

San Francisco — One of the largest local unit sales has been concluded between KGO-ABC and J. E. French Co., auto dealers. Program which starts Wed. 8:30 p.m. 30 minutes of transcribed semi-classical and pop concert music titled "Melody Lane."

## CIRCLING THE KILOCYCLES

Detroit — Cunningham Drugs, through Simons-Michelson agency, renewed news schedule on WXYZ for 52 weeks. Current schedule calls for six 10-minute newscasts and 18 five-minute newscasts weekly.

Sarasota, Fla. N. Y.—Jay Russell, formerly writer-announcer at WBBZ, Vineland, N. J., has replaced Albert C. Bagdasarian as program director of WBBZ here, while the latter is on an extended vacation in Arizona.

Dallas—Miss Carol Weaver has been chosen to head a newly created local and educational program department at WRR. Miss Weaver has had local and network experience.

San Antonio — Charles Harris, manager of KCOR, has announced that the outlet will start on April 13 to air on an exclusive basis all some road games this season of the San Antonio Missions of the Texas League. Harris also has announced that Tommy Reynolds will join the staff of the outlet, coming from KSTX in Houston, to handle the play by play description.

Nashville—Tom Hanserd is the latest addition to the WSM production staff. He is a former member of the staff of stations in Columbia, Tenn., and Birmingham.

Houston—Application for a new standard broadcast station has been made to the FCC by John F. Cooke, who is seeking an outlet here to operate daytime hours with a power of 1,000 watts on 1480 kilocycles.

San Antonio—A radio forum will be held each Sunday night for a full hour over KONO here under the sponsorship of the Organized Voters League. The first discussion this week will be on the subject, "Should Texas Increase Its Natural Resources Tax?"

A Moderator for the series will be a professor of political economics, of Our Lady of the Lake College.

Pittsburgh — Bettelou Purvis, WGH disk jockey, will take her daily show from the station to the Eastern YMCA beginning next week. She will be joined by a live audience. Ed Bartell is to be the featured vocalist on the program. Dan Murray has started his fourth straight year on WWSW for Gimbel's department store, in

a quarter-hour talk every morning at 10 Monday through Friday... Peter Paul, who was picked for the tab for the Tuesday, Thursday and Saturday newscasts of Bob Clayton on WJAS at 6:15 p.m. Clayton's now bankrupted across the board; he replaced Beckley Smith in that slot when latter shifted his Kaufman department store news anchors to KCV. Reg Cordic, WWSW announcer, and Ed Nelsky, salesman who has resigned, have been picked to wear "Reading the Post-Gazette" Sunday morning which will be aired Sunday morning over both WWSW and KDKA.

Fort Worth—George R. Turpin, former manager of Continental Radio and Television, has resigned to join the commercial staff of WFAA in Greenville, S. C. He will continue his association with the program planning group.

Ed Nelsky, salesman with Continental, has been named to the post of manager replacing Turpin.

San Antonio—Latest addition to the announcing staff of KSTX is Stanley W. Vainrib. The new time was also "Dr. I. Q." on the NBC week. Vainrib will be known here as the air as Roy Ball.

San Antonio—Sonny Phelan will replace Joe Allison on KTR according to an announcement made by Charles Balhough, owner and manager of the outlet. Phelan will m.c. the outlet's three-hour, early morning show, "The Radio Almanac," in addition to regular announcing duties.

Dallas—Bob Shelton, hillbilly comedian heard over WFAA, will appear on the air Saturday night with the new "Texas Barn Dance" series over WFAA. The broadcasts will originate from the Citizen-dancer Auditorium at Waxahatchie, Tex., each week and will feature outstanding Texas hillbilly and western talent.

San Antonio—Students of two local colleges will be featured in a weekly series of radio programs dealing with great moments in history. The series will be heard for a half hour each Wednesday night over KMAC. First program to be heard will be presented by the radio workshop of St. Mary's Univ. and will be titled "The Birth of an Era."

Avilan Club of Incarnate Word College will be heard on alternate weeks with its first presentation, to be titled "Joan of Arc."

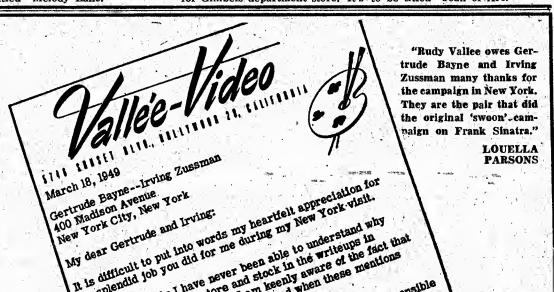
### Buddy Rogers' TV Aier

#### Will Showcase Only 'Little Known Talent'

Hollywood, March 29. Reshuffle in the format of Buddy Rogers' "Reach Out With Buddy Rogers" television show became effective yesterday (28). Program features professional acts as well as the giveaway jackpot which was the largest in West Coast video. Rogers' "Reach Out With Buddy Rogers" television show became effective yesterday (28). Program features professional acts as well as the giveaway jackpot which was the largest in West Coast video. Rogers' "Reach Out With Buddy Rogers" television show became effective yesterday (28). Program features professional acts as well as the giveaway jackpot which was the largest in West Coast video. Rogers' "Reach Out With Buddy Rogers" television show became effective yesterday (28). Program features professional acts as well as the giveaway jackpot which was the largest in West Coast video.

### San Antonio Due For Second Video Outlet

San Antonio, March 29. A second video outlet here appears likely, according to J. J. Phillips, radio contractor, who has received verbal agreement to install a 90-foot antenna atop the Transit Tower from W. L. Fickins, Dallas oilman and Robert Wheelock, realtor. Phillips says he expects to sign the contract and start construction within the week.



**Vaee-Video**

March 16, 1949

Gertrude Bayne—Irving Zussman  
400 Madison Avenue  
New York City, New York


My dear Gertrude and Irving:

It is difficult to put into words my heartfelt appreciation for the splendid job you did for me during my New York visit.

While personally I have never been able to understand why people place so much store and stock in the writings of the public in general, I am personally aware of the fact that are numerous, complimentary, and lengthy.

That you, as Frank Souly humorously said, President Truman's for a week of speeches weighing President Truman's say in any other way I have said to anyone who has talked to me about public affairs, not only in New York, but in the United States and as I urged Phil Baker, I would urge anyone else to place himself in your hands, and to remain assured that you will be said and printed, would be to the fullest extent possible.

If I can be of service at this end, I am yours to command.

Sincerely yours,  
  
**RUDY VALLEE**

**BAYNE-ZUSSMAN**  
 400 Madison Ave., New York  
 Plaza 3-5755

# Jocks, Jukes and Disks

By PAUL BRENNER

(WIAW Newark, conducting of "Requestful Yours")

As per my custom I was getting ready to spin new releases from 7:30 to 7:55—the last half of the evening session of "Requestful Yours." The war was in progress and new releases weren't too plentiful. I usually play six disks in the 25 minutes. This night I could only muster up four new sides. I held a hurried conference with my assistants, Rubie and Yvonne, in the record room and they suggested that I "cover" with one disk from a new RCA Victor album "Carved in Ice." We thumbed through it and found one melody that I liked. I selected a Portuguese lyric. Fine, thought—not only I was obliged to use an album record, but one that 99 out of 100 listeners wouldn't even understand!

I started it up as just another one of the war situations and added the much-needed platter to my stack. The pile of records was slowly shrunk until finally I arrived at the "middle" which had been buried at the bottom. With tongue-in-cheek, I explained to my unsuspecting listening audience that tonight were trying something new in "Requestful Yours." We hoped to prove that the language of music is universal. That you don't need to understand the words of a song—so long as the music is beautiful. And with that I spun the Decca Lullaby. The melody of the program was off the air. I was preparing to leave for the evening Rube came rushing in quite excited.

"Paul, what was the name of that 'thing' we pulled out of that album?"

"Oh, just the two dozen people who have already called in—and the whole folks waiting on the line now."

The calls continued for another 10 or 15 minutes and the operator began giving me dirty looks. So did the mail room where I was waiting. I found myself a stack of cards and letters demanding I play "Requestful Yours" record again. I was quite surprised to find it so popular. No big deal—no balloons, no even English lyrics. They didn't know that they had heard...but they liked what they heard. And that was all that mattered.

For weeks and months every time I played that same record I got that same reaction. And eventually I wasn't the only one who had got wind of the public's taste for this tasty samba. A few weeks ago Columbia, the label read Shirl and Drake as the writers of a catchy new samba. It was my old friend "Fenho" who dressed up in new English lyrics. And in just no time at all, "Come to the March Grass" was way on the list of best sellers. That's how many a record is born. By luck—plus public taste.

And it's one of the phases of record-spinning that makes it so constantly fascinating. I've often heard disk jockeys referred to as having "muscle." A record, well, I'd be inclined to discount that. Because you can't make the public accept anything—be it records, racing or rat-rats. If they like it, they'll buy it. If they don't, they won't. Some disk jockey may have the satisfaction of being the first to introduce a record which grabbed up by the public. But I can't let the press agent tell you if the public didn't like it friend d.J. could spin it 30 times a day and nothing's going to happen. I've seen proof so many times. One day a distance between here and a music publisher) who was determined to make the public like his records, he decided to go to the top. Full page ads in the metropolitan papers—given away for nothing. He hired a press agent to do nothing but push the platters to the d.J.'s. The radio reacted by giving him a high rating in the weekly polls. The listeners reacted by giving his records the go-by.

Nost, our can't make 'em like it. But by the same token you can't keep 'em from liking it if they want to. Take the time my friend Jack Bregman, of Bregman,

Vocco & Conn, brought me a platter by a very talented musician who had arranged and produced a hauntingly beautiful tune by Rube Bloom. I liked it very much which is unusual for me (I'm a death). A few months later Jack was around the studio again with another record on another label. I was curious. "Going off the first tune, I can't seem to stimulate any real action on it. We like the tune and the record, in fact, can't understand why nothing much is happening. Anyway, here's our new set."

I insisted that the record was too good to bypass—and that I was going to try a little experiment. While Jack was in the studio I put the record on and put the question up to the listeners. If they hadn't heard this record before would they be good enough to tell me, yes or no. And having lent an ear, would they be good enough to tell me what they really thought. The answer came back big and bold. "That record was up in number one spot on my VARIETY list before you could say 'Goodbye'." I noticed with some human satisfaction that the record was the one of BVC's best for the year—and put Jenkins right on top with Decca. And on your life, I'm saying the public might decide to "make" any record it comes across. It's good enough to call it to their attention.

I could go on and on, and I wouldn't mind, either, because it's fun being in a spot where you can look the "romance" of records. You don't have to be smart to know that when every playing of a certain record brings phone calls and mail—record's latched onto a young man's gold mine. I haven't checked with my friend Paul Weston lately, but judging from the reaction I've been getting from every spin of his Capitol platter of "Baby, but stanzas, expressions counting his blessings. And there are even so many other examples of this kind of thing. It's not, of course, it's no trick getting requests for records. It's not on the Hit Parade, but when the public uses your program to tell the music man that they're big for something new that's just been waxed—well, forgive the pun, but stanzas, expressions, that's the thrill in the game.



**LORRY RAINE**  
"Cant Sleep"—Decca Records  
Disk Jockey Salutes:  
MARTIN BLOCK, WNEW  
Title, "dean of the disk-jockeys," falls on Martin Block, who recently celebrated 14th year of platter-spinning. Winner of Radio Mirror award for nation's favorite d.J. Block's own annual poll of artists' popularity is important trade index. He said Smith, Block's man Friday, says the astute Mr. B. is partial to the smooth intones of Lorry Raine (has her as one of this year's most promising new singing stars).

TIM GAYLE  
Milt Sherraton, Detroit, Mich.

## Wek Vamps Decca, Signs With Mercury

After eight years with Decca Lawrence Welk has secured his release from that disk firm and last week signed a three-year pact with Mercury. Handclapper feels he'll get a better break with the latter company for Decca's large stable of the same tended to prevent him from receiving the attention he would have liked to have been accorded.

Welk, who opened a 14-week stand at the Grill of the Hotel Roosevelt, N. Y., Thursday, recalled that his last Decca recording made four years ago had just been released. He recalled that Chicago outfit, he expects to get better distribution in the Midwest where he had largely built up his rep over a score of years. Shortly before breaking to N. Y. his crew cut its initial Mercury platters, "Hurry, Hurry" and "Have a Heart."

## "RH" Logging System

Richard Himber's new development in logging broadcast performance lists rates in the survey, based on two major network schedules. These are compiled on the basis of 1 point for sustaining level, 2 points for sustaining vocal; 3 for commercial instrumental; 4 for commercial vocal, respectively, in each of the five major territories, New York, Chicago and Coast. For example, a Commercial Vocal in three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 shows.

Listeners	Advanced	Bourne	Paxon	Shirley	Spitzer	Amer. Acad.	Commer.	Victor	Leads
A Bluebird Singing In My Heart.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
A Little Bird Told Me.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
A Million Miles Away.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
A Rose Tree.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Cruising Down the River.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Down By the Station.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Dreamer With a Dream.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Everywhere You Go.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Galaxy Bay.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Get It Could Be With You.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I'll Give Every Morning.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I Got a Gal In Galveston.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I Love You So Much It Hurts.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I've Got My Love To Keep Me Warm.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Love Me, Love Me, Love Me.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
My Dream Is Yours.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
No Orchids For Your Face.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Red Roses For a Blue Lady.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Some Like You.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Some Like You.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
So Tired.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
The Flower.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
The Flower of Laredo.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Underneath the Linden Tree.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
White Lie.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
While the Angelus Was Ringing.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Who Wouldn't Love You.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
You Was.....	.....	.....	.....	.....	.....	.....	.....	.....	.....

The remaining 20 songs, based on Richard Himber's new development in logging broadcast performance.

Robbas	Words	Laurel	Melrose	Laurel	Range	Melrose	Laurel	Feist	Chuppel	Laurel	BMI	Bourne	Laurel	Morris	Melrose	Words	Oxford	Robbins	Campbell
Again—"Road House"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Don't You Love Me	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
"A" You're Adorable	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Busy Doing Nothing—"Connecticut Yankee"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Don't You Love Me	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Careless Kisses	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Careless Hands	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Forever and Ever	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Great Guns	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I'll Stay—"Love Life"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
I Don't See You	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
It's a Big Wide Wonderful World	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Johnny Get Your Girl	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Look At Me	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
My Darling, My Darling—"Where's Charley"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Once and For Always—"Connecticut Yankee"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Don't See You	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Pana-Talara-Tala	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
These Will Be the Best Years of Our Lives	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
You, You, You Are the One	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....

Film Musical. Lepit Musical.

Elliot Horn, formerly with Capitol Records, has been hired by Decca, has joined Apollo Records in a similar capacity.

## Diskers Eye TV's 'Illustrated Stars'

## VARIETY 10 Best Sellers on Coin-Machines, Week of March 26

1. CRUISING DOWN THE RIVER (7) (Spitzer).....	2. FAR AWAY PLACES (15) (Laurel).....	3. POWDER FACE WITH SUNSHINE (9) (Lombardo).....	4. I LOVE YOU SO MUCH IT HURTS (4) (Melody Lane).....	5. GALWAY BAY (12) (Leeds).....	6. AGAIN (2) (Robbins).....	7. RED ROSES FOR BLUE LADY (6) (Mills).....	8. I'VE GOT MY LOVE TO KEEP ME WARM (13) (Berlin).....	9. LAVENDER BLUE (8) (Santely-Joy).....	10. SUNFLOWER (1) (Famous).....
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## Coming Up

1. IN LOVE (T. B. Harms).....	2. TRUE TO YOU IN MY FASHION (T. B. Harms).....	3. YOU BROKE YOUR PROMISE (Pie).....	4. YOU, YOU, YOU ARE THE ONE (Campbell).....	5. LITTLE BIRD TOLD ME (Bourne).....	6. BEAUTIFUL EYES (Duchess).....	7. NO ORCHIDS FOR MY LADY (Leeds).....	8. SO TIRED (Glenmore).....	9. FOREVER AND EVER (Robbins).....	10. CARAVAN (Amer. Acad.).....	11. SOMEONE LIKE YOU (Remick).....	12. CARELESS HANDS (Melrose).....	13. CLANLY LOWRED THE ROOM (Kremor).....	14. LOVE ME, LOVE ME, LOVE ME (Miller).....
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(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Chicago, March 29. Major recording companies are anxious to be assured that their product will be tied up in television. J. Parker Prescott, executive vice president of RCA Victor, is recording picture sets being marketed by Tower Records. This invention takes an ordinary wax recording, plays it, and through an ingenious hookup with strips of film throws pictures on a screen at the same time. Pictures, of course, illustrate the subject matter of the record. Columbia, Decca and the other major companies have spoken with Tower Records, and they believe that when either produces a disk the material of which will lend itself to the film-disk idea, strips of pictures will be turned out to match. Tower will manufacture them of course, and may be to distribute them with their own. Distributors are being set up all over the country to handle the Television Jr.

## EXCLUSIVE TAKING ON OUTSIDE LABELS

Kansas City, March 28. Exclusive Records, which heretofore has distributed its own label, is branching out beginning this week. Exclusive Records' efforts, it has been found to handle its own label and those of several other record-makers, with a few exceptions. First outside label which Exclusive is taking under its wing is Danmore Records. Danmore's label, is branching out beginning this week. Exclusive Records' efforts, it has been found to handle its own label and those of several other record-makers, with a few exceptions. First outside label which Exclusive is taking under its wing is Danmore Records. Danmore's label, is branching out beginning this week. Exclusive Records' efforts, it has been found to handle its own label and those of several other record-makers, with a few exceptions. First outside label which Exclusive is taking under its wing is Danmore Records. Danmore's label, is branching out beginning this week. 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## Jack Kapp

Continued from page 37

With Crosby, the Lombardos and other favorable talent deced wrapped, Kapp seemed all set to take a leisurely European trip with his family. He had long planned.

Kapp envisioned a recording and pressing plant for Decca in Israel, with a tentative manpower setup numbering 100. Setting it up was to have been part of this summer's European junket. Kapp and his wife had made European trips the last two years. It was in July, 1947, that a large number of American showfolk turned up in Paris for the 20th wedding anniversary of Jack and Frieda Kapp, which was signaled by a lavishly bound volume of greetings to Paris from personalities in Hollywood.

On the way back and the globe, Kapp's father died at 52, also a victim of high blood pressure, and while the Decca prexy took reasonably good care of himself it is felt within the trade that recent events may have contributed to his death. Feeling noticeably and unusually gay when he left his office Friday evening, because of the Crosby signaturing, he was stricken in a taxi en route and collapsed at his East 84th street house when the cab driver, Nate Blumberg, president of Universal Pictures, and Jack Lawrence, vicepres of J. Arthur Rank Organization, close friends of the family.

With Crosby's defection to CBS under a William S. Paley "capital gains" deal, the affiliated Columbia Records had been heavily pressuring the crooner. The matter of a new contract had been stalling for almost a year. In addition, the current inter-recording industry uncertainties over the 35 and 45 rpm versus the heretofore standard 78 rpm's further complicated the business. When Kapp, furthermore, was told that Columbia had cut its prices to 60c (as against the 75c plate), he threw it away with the observation, "Are they mad?" But, as one of his intimates stated, "Jack slept nights; nothing disturbed him." Back-music's statement stresses that Kapp's and the company's "fully formulated plans, policy and destinies remain undisturbed."

Two years ago Kapp reorganized Decca's operations consistent with the necessary postwar readjusted economies. Only two weeks ago he put down a casual series of 15 tape-recorded platters analyzing all the latest Decca recordings as to quality, showmanship, merchandising, longevity of artists and technique, etc. He was meticulous in his adherence to detail. Decca's largest common stockholder, the \$2,000,000 deprecation in paper profits of his holdings were lightly regarded by him as he set the sights of his company on new horizons.

As during the 1948 Petrillo debacle, which saw Decca drawing on its wealth of backlog material, he juggled albums and music merchandising ideas by giving talent and tube groupings new sales and exploitation plans. He would shift from accentuating the artist to putting emphasis on name composers, such as Berlin, Porter, Gershwin, Rodgers & Hammerstein and kindred anthologies. He would cut classic oldies and intersperse them with new recordings.

It's common knowledge that even with the Petrillo inroads into his backlog there are dozens of Crosby, Jolson and kindred platens as yet unreleased. Unlike his contemporaries, the pre-Dec 31, 1947, deadline did not panic him into waxing a mess of music on Decca disks, just to have it. He had been doing that leisurely, steadily for years.

Kapp felt that songs were timeless, that any datedness was immediately dispelled by an unusual recording. His technique with Crosby, the Andrews, Jolson, et al., is now show biz history. His respect for our modern American composers was emphasized in a recent address before the Radio Executives Club of New York when he was struck with the fact that there were 1,300 different versions of Strauss to only 14 of Victor Herbert at one time that he studied the sundry catalogues.

He felt that what was missing was Liszt, Wagner to Germany, Strauss to Austria, Debussy to France, etc., that's what American songwriters were to America, and he proceeded to give voice and permanency—his way—to the living American songwriters.

## Salute to Kapp

A national radio program, in honor of Jack Kapp's contributions to American music and showmanship, is being planned. Participants may include Irving Berlin, Rodgers & Hammerstein, the Lombardos, Bing Crosby, Fred Warne, Hildegarde, the Andrews Sisters, Jean Seberg, Ted Lewis and other names identified with Decca disks.

## Bing Crosby Tape-Recording

Hollywood, March 28. Out of respect to Jack Kapp, his longtime business associate, Bing Crosby did not tape-record his Philco program per centum on Monday (27), the day of the funeral services in New York. The crooner, who does not fly, was held west by pre-commitments, including a Sunday night broadcast, and could not attend the services.

The Philco alter, with guests Rudy Vallee and Walter O'Keefe, will be recorded later.

## Coast ASCAP

### Names Gilbert

Hollywood, March 28.

L. Wolfe Gilbert has been named chairman of the first West Coast committee of the American Society of Composers, Authors and Publishers. Others elected are Johnny Green, Leo Robin, Harry Ruby, Harry Warren and Walter Kent.

Election ends a two-year fight of the Coast group to get official voice in ASCAP affairs. Chairman of the group will go to N. Y. four times annually to lay grievances and reports of Hollywood membership before the Board. But since Gilbert hasn't had time to collect fees, he won't attend ASCAP spring meeting, which opens Tuesday (29) in N. Y.

New committee meets here April 15 for first time. Committee members remain in office for three years. Coasters have won fight to have ASCAP pay for chairman's jaunts to N. Y. from general fund, not from writers' royalties.

## Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers	Total
Emil Coleman*	Waldorf (400; \$2)	15	1,610	1,660
Gardner Benedict*	New Yorker (400; \$1-\$1.50)	16	950	17,925
Lawrence Walk*	Roosevelt (400; \$1.50-\$2)	1	1,950	1,950
Jimmy Dorsey	Statler (450; \$1-\$1.50)	1	1,650	1,650

\* Waldorf, Carl Brisson; New Yorker, Ice revue.

## Chicago

Barclay Allen (Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover). Victor Borge (heating ropes up). Excellent 4,000 covers. Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover. Nice weather hike take up to healthy 2,600 tabs. Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2.00 min.-\$1.05 cover). Small room continues at lumpy pace with upped 1,600 patrons. Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min.-\$1 cover). Irwin Corey opened Thurs. (24). Slight increase to 1,500 covers. Frankie Masters (Boulevard Room, Stevens, 772; \$2.50 min.-\$1.55 cover). Ice show and Masters register hefty convensh trade. Buzzing 3,000 tabs.

## Los Angeles

Carmen Cavallaro (Ambassador, 800; \$1.50-\$2). With Modernaires, Fourth and final week. Swell 3,300 covers. Jin Garner (Biltmore, 900; \$1-\$1.50). Fine 3,000. Ted Fio Rito (Beverly Hills, 300; \$4 min.). Slacking 1,100.

## Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 300; \$3.50 min.). Weather and convention activities upped tabs to 3,600.

Chuck Foster (Argon; \$1-\$1.15 adm.). Opened Mon. (21). Local fave hyped admissions to 14,500.

Al Taer (Blackhawk, 500; \$2.50 min.). Increase over last week. Nice 2,300 tabs.

Griff Williams (Trionon; \$1-\$1.15 adm.). Garnering hefty trade with Williams. Hot 16,000 admissions.

(Los Angeles)

Benny Goodman (Palladium B, Hollywood, 3rd wk.). Good 12,000 admissions.

## Barry Gray Signed By Col. for 2 Pic Shorts

Miami, March 29.

Barry Gray, just back from a Hollywood vacation, has been signed by Columbia pictures for two shorts to be made with Jimmy Dorsey and Migguelito Valdes. Films are to be made in New York where shooting is slated to start around April 11.

A Gray disk jockey for WKAT, a Mutual affiliate.

## PLAN TO INCREASE GERSHWIN AWARDS

The George Gershwin Tribute Committee is seeking to enlarge the number and amount of awards being made to promising composers. Concert to be held April 23 at Carnegie Hall, N. Y., will go toward augmenting prizes.

George Jessel will read a commentary on Gershwin at the concert and Gershwin award winner of last year, Ned Rorem, will have his prize-winning "Overture in C" premiered.

From the book, "Peace of Mind," the late Rabbi

Joshua Loth Liebman

says: "The glory of life

consists in our very

ability to feel deeply

and experience widely;

it is the part of wisdom

to taste the cup of joy and sorrow without inner

rebelliousness, to accept with equanimity the

inevitable fact that we, and all we possess, are

transient just because we are such sensitive

creatures; that the marvel of our make-up, the

superb intricacy of our chemical, physical,

spiritual organization, gives us our supreme

blings and makes our little day on earth in-

initely more significant than all of the rocks and

stones which last unchanged but also untouched

by the winds of the centuries.

I often feel that death is not the enemy of

life, but its friend, for it is the knowledge that

our years are limited which makes them so

## In Memoriam

## Jack Kapp

precious. It is the truth that time is but lent to us which makes us, at our best, look upon our years as a trust handed into our temporary keeping. We are like children privileged to spend a day in a great park, a park filled with many gardens and playgrounds and azure-tinted lakes with white boats sailing upon the tranquil waters. True, the day allotted to each one of us is not the same in length, in light, in beauty. Some children of earth are privileged to spend a long and sunlit day in the garden of the earth. For others the day is shorter, cloudier, and dusk descends more quickly as in

a winter's tale. But whether our life is a long summery day or a shorter wintry afternoon, we know that inevitably there are storms and squalls which overcast even the bluest

heaven and there are sunlit rays which pierce the darkest autumn sky. The day that we are privileged to spend in the great park of life is not the same for all human beings, but there is enough beauty and joy and gaiety in the hours if we will but treasure them. Then for each one of us the moment comes when the great nurse, death, takes man, the child, by the hand and quietly says, "It is time to go home. Night is coming. It is your bedtime, child of earth. Come; you're tired. Lie down at last in the quiet nursery of nature and sleep. Sleep well. The day is gone. Stars shine in the canopy of eternity."

Hildegarde

Anna Sosenko

## See ASCAP Asking More Coin From Video Than from Radio

Publisher members of American Society of Composers, Authors and Publishers have indicated that ASCAP will seek more coin from television than it's been obtaining in radio. Reason for upped demands from tele is the fear that the new medium may cause a decline in record, sheet music, etc., sales.

Meanwhile, Board extended its gratis music rights to television at its meeting last week. Extension is valid until April 30, 1949. However, music industry feels that tele will have been sufficiently established by then to warrant full video rates, which are still to be established.

Publisher members feel that the cut-to terms for video in the past constituted a tremendous aid to the

infant industry, and telecasters won't push its fight against established terms too far when new agreement comes up for discussion.

### Bray and Martin Exit

London Records, N. Y.

London Records is reducing its New York staff with the pairing of top personnel from the outfit. James P. Bray, vicee in charge of national sales; Joe Martin, advertising manager, and Richard Pagnelli, of the library sales dept., have vacated their posts. No replacements are currently being considered.

Company will concentrate on expanding its distributor setup.

## Best British Sheet Sellers

(Week ending March 17)  
London, March 18.

Slow Boat to China... Morris Buttons and Bows... Victoria Faraway Places... Leeds Heart of Loch Lomond... Unit Cuckoo Waltz... Keith-Prowse When You're in Love... Wood Maharajah Magador... Chappell 12th Street Rag... Chappell On 5-45... Strauss-Miller My Happiness... Chappell It's Magic... Connolly For You... Feldman

### Second 12

Crystal Gazer... Dash Canto le Gusto... Southern Dream of Oliven... Wright Perhaps... Southern Powder Your Face... Chappell Savla Bay... Box & Cox Until... Connolly Still the Only Girl... D. & H. Cool Water... Feldman You Was... Cinaphonic Put 'em in Box... Connolly Angela Never Tell Lies... Norris

## VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**  
By **JULIUS MATTFELD**

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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(Continued from last week)

Give My Regards to Broadway (Little Johnny Jones), w. George Mitchell Cohan, F. A. Mills, cop. 1904.  
Good-bye, Flo (Little Johnny Jones), w. m., George Mitchell Cohan, F. A. Mills, cop. 1904.  
Good-bye, Little Girl, Good-bye, Will D. Cobb, w. m., J. B. Muller, M. Witmark & Sons, cop. 1904 by Cobb & Edwards; assigned 1904 to M. Witmark & Sons.  
Good Bye, My Lady Love, w. m., Jos. E. Howard, Chas. K. Harris, cop. 1904.  
Hannah, Won't You Open That Door? w. Andrew B. Sterling, Harry Von Tilzer, Harry Von Tilzer Music Pub. Co., cop. 1904.  
I've Got a Feeling for You, w. Edward Madden, m., Theodore F. Morse, F. B. Haviland Pub. Co., Inc., cop. 1904.  
I May Be Crazy, But I Ain't No Fool, w. m., Alex. Rogers, The Attucks Music Pub. Co., cop. 1904.  
The Zanghieri, w. Little Chimpazee (The Medal) and the Midw. w., Will D. Cobb, m., Gus Edwards, Shapiro, Bernick & Co., cop. 1904.  
Life's a Funny Proposition After All (Little Johnny Jones), w. m., George Mitchell Cohan, F. A. Mills, cop. 1904.  
A Little Bit Called "Taps", w. Edward Madden, m., Theodore F. Morse, F. B. Haviland Pub. Co., Inc., cop. 1904.

The Man With the Ladder and the Hose, w. m., T. Mayo Grey, The Paul Dresser Pub. Co., Inc., assigned 1904 by The American Advance Music Co.  
Meet Me in St. Louis, Louis, w. Andrew B. Sterling, m., Kerry Mills, F. A. Mills, cop. 1904; renewed 1931 by Kerry Mills; assigned 1935 to Jerry Vogel Music Co., Inc.

My Ain Folk, w., Wilfrid Mills, m., Laura G. Lemon, London: Boosey & Co., cop. 1904.  
My Money Lou, w. m., Thurmond Chattaway, F. B. Haviland Pub. Co., Inc., cop. 1904.

Nani Nani Nani, w. Edward Madden, m., Theodore F. Morse, F. B. Haviland Pub. Co., Inc., cop. 1904.  
New Sleeps the Crimson Petal, w. Alfred Lord Tennyson, m., Roger Quilter, Boosey & Co., cop. 1904.

Please Come and Play in My Yard, w. Edward Madden, m., Theodore F. Morse, F. B. Haviland Pub. Co., Inc., cop. 1904.  
The Freighter and the Bear, w. m., Joe Arzonis, Philadelphia: Eclipse Publishing Co., cop. 1904 by Longbrake and Arzonis; assigned 1905 to Jos. Morris Co., Philadelphia.

She Went to the City, w. m., Paul Dresser, James H. Curtin, cop. 1904.  
Stop Ye Tinkling, Jock! w. Harry Lauder and Frank Folger, m., Harry Lauder, Harms, Inc., cop. 1904 by Francis, Day & Hunter.

Sweet Thoughts of Home (Love's Lottery), w., Stanislaus Siange, m., Julian Edwards, M. Witmark & Sons, cop. 1904.  
The Tale of the Turtle Dove (Woodland), w., Frank Fisher, m., Gustav Ludy, M. Witmark & Sons, cop. 1904.

Teasing, w., Cecil Mack, m., Albert Von Tilzer, The York Music Co., cop. 1904.  
There Once Was an Owl (Babbette), w., Harry B. Smith, m., Victor Herbert, M. Witmark & Sons, cop. 1904.

Three for Jack, w., Fred E. Westberry, m., W. H. Smith, London: Chappell & Co., Ltd., cop. 1904.  
The Trumpeter, w., J. Francis Barron, m., J. Airlie Dix, London: Boosey Co., Ltd., cop. 1904.

(Continued next week's issue)

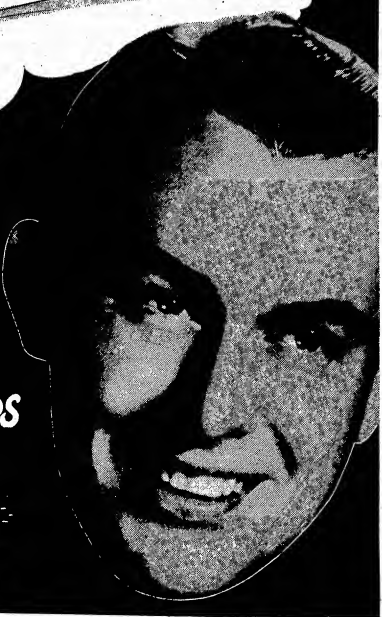
PRE-RELEASE ORDERS INDICATE  
THAT THIS WILL TOP "BALLERINA"  
"COOL WATER" AND "LET IT SNOW"

"RIDERS IN THE SKY"

VAUGHN  
MONROE

RCA  
RCA VICTOR RECORDS

20-3411





# Music, Record Biz Put Spotlight On Hillbilly Trend; Sign Top Artists

Music and record business seem to be heading "into the hills" again, in comparison to last year's reality, which kept it in the corn. In recent weeks, there have been an increasing number of hillbilly acts popping out onto the pop-music map. Many of the acts lack of the usual pop appeal, but full advantage of them, by recording them before they are out of the hillbilly divisions, too.

Whether the publishers, recording companies, or songwriters are responsible for the full weight of the crossing of hillbilly records to pop exploitation is difficult to determine. It's not as long ago that Eddy Arnold and the best sellers of records RCA-Victor holds, in any category, hit solidly with "Boquet of Corals" and "How I Love a Thing." But, a short time ago, Morris M. Maltz, who has been making a name for himself as a pop hit maker, has been making a name for himself as a hillbilly hit maker, and other way by those that don't.

The hillbilly tunes are successful with the pop public, and are drawn to the penchant for corn shown last year. They are not as simple lyrically and melodically. But, whereas the corn tunes that sprang up last year were written by small companies and rather obscure artists, the hillbilly trend is getting better attention from recorders. Top artists, who couldn't take much advantage of the corn material, are being assigned the latest pieces. For example, Bing Crosby and Evelyn Knight are being covered on "How I Love a Thing" and "Aunt Corals" for Coral.

Decade a few weeks ago coupled the Argentine Sisters and Frank Tubbs, its top hillbilly name, on "Don Rob Another Man's Castle." This was done by Capitol with Tom Stafford and Gordon MacRae on "Need You," another hillbilly getting attention. These artists are only a few of the many hillbilly

items coming out on disks by top pop names.

Publishers are at the moment having an increasing number of hillbilly things submitted. Many are by pop writers—which in itself is an unusual angle. Publishers do not believe that a hillbilly act, accustomed in the past to knocking out pop ballads and/or novelties can be successful at writing hillbilly. They claim the technique is vastly different, that hillbilly writers get away with all sorts of things that a pop writer cannot even think of when writing, such as speaking of murder, wife-stealing, drunkenness and such. Only one pop writer had the knack—Bill Phillips, writer of "Wagon Wheels." Too, the hillbilly writer is not always as careful with his verse. Words may not rhyme, but the melodic sound is similar and correct the ear and they get away with it. Pop writers would never try.

But, regardless of who's writing the tune, pop is covering the hillbilly divisions of major and minor recording companies are currently getting a lift from the hillbilly groove that heretofore has occupied a negligible amount of attention from the pop public. And it seems to be growing lively.

## Tops of the Tops

Retail Disk Seller  
"Cruising Down the River"  
Retail Sheet Music Seller  
"Cruising Down the River"  
"Most Requested" Disk  
"Cruising Down the River"  
Seller on Coin Machines  
"Cruising Down the River"  
Best British Seller  
"Slow Boat to China"

## Swedes Yen U. S. Platters, Bands in Dollar Lack Nix, Disks on Black Market

Stockholm, March 29. Although nitieries are not permitted by the government, the National, a restaurant here, is currently offering three acts in a room called the Club Harlem. Until recently the National featured dancing in two separate rooms, but cancelled one room out, in favor of a club. Appearing on the club bill are Winnie from Trinidad, Lord Caterham and Charles Yudah, while the dance room features two old chestnuts.

Interest in music here is strong and it's felt that American dance bands would go over big, but because of the dollar shortage, the importation of bands is impossible. Another result of the dollar shortage is the scarcity of American records, with the only available ones sold on the black market, at prices of 10 to 15 records today is from England.

# BMI Wants Exclusive Deals With Pubs Doubling into ASCAP

## SG Buys Pubbery

Hollywood, March 29. Composers, Inc., publishing-aranging concern formed several months ago by Albert and Katharine Glasser, has been taken over by Screen Guild Productions and will be headed by SG prexy Robert Lippert.

First tunes to be published under the new management will be "Jesse James Ballad" and "Jesse James Musical" from Screen Guild's film, "I Shot Jesse James."

## GARBER TO GET \$4,000 FOR CALIFALINA LOCATION

Hollywood, March 29. Jan Garber band will get its highest location fee in this area in some time—\$4,000 weekly—for a summer stint at Casino Ballroom, Catalina Island, beginning May 27. Date marks Garber's first return to Catalina since 1927.

Booking was arranged through the cooperation of Joe Faber, manager of the Biltmore Bowl, where Garber has been a holdover since September, 1947. Band is tied, via options, until June at \$2,500 weekly but Faber okayed a release to permit the new booking.

Broadcast Music, Inc., is developing an aversion to music published after ASCAP and BMI. BMI is now making "exclusive" deals on the theory that a publisher who operates firms connected with high performance rights societies has a choice in the placement of new songs taken for publication. Whether it feels ASCAP outlets are the repositories for a majority of the better material is anybody's guess. But it does feel certain that a BMI publisher who doesn't also operate an ASCAP outlet has no right to deposit all accepted material under the BMI banner.

BMI execs huddled with heads of Leeds Music recently on a new deal for Duchess Music, Leeds BMI execs were suggested and flatly rejected on any terms, it's said. BMI wanted Leeds to transfer all its publishing much larger operation than it now is and would like to see Leeds go into the record business, backed away from the idea and has not as yet decided on a course to take.

# Ingle Patterns Combo to TV

Figuring that television is a vital and natural medium for his type of comedy band, Red Ingle is changing his name to Red Ingle Seven so as to make it eligible for sustaining video shows out of N. Y. Now a "brass band" act, Ingle Seven is composed partly of men who are not members of N. Y. local 802 of the American Federation of Musicians, Ingle is in the process of replacing the non-802 men with musicians who are local.

Ingle wants to be able to do the sustaining show on NBC-TV, which was to have started last week (22), but which 802 cancelled out on him because of its rules against travelling bands taking sustaining radio or video jobs. He feels the changes are worth the results since his combo, while working along the same lines as Spike Jones (the stars from that band), has been very successful on a remote program from January through early March from the Horowitz's Village Barn, N. Y.

At the same time 802 barred Ingle from NBC-TV, it barred the Page Cavanaugh Trio for the same reason. Cavanaugh may go on tele, however, on a show sponsored by the U.S. Marines.

# 20th-Fox Seeks Use Of Warren Tune Tag On Completed Film

Hollywood, March 29. Though lensing of the "Don Daley-Anne Baxter" diaries has been completed, 20th-Fox still is dickerling for the right to use "You're My Everything" as the title tune of its new musical and for "Would You Like to Take a Walk" as the title tune of its new musical. Both were written by Harry Warren.

"Everything" was published 15 years ago and sold to Ed Wynn for the Broadway production, "The Rough Guide." It was published by Warner Bros. Subsequently, Warner was the title tune of the film "You're My Everything" while the film was still before the war and no patent was signed. "Walk" was published in 1934 for the show, "Sweet and Low." Warren says he expects a deal to be concluded shortly, but since they are paid for synchronization rights has not yet been determined. Warren, Wynn and Harns will share in the fee for "Everything."

Studio also is using a pair of other Warren standards, "Chattanooga Choo-Choo" and "Serenade in Blue," but already owns rights to these, since they have been written when Warren was owner copyright to 20th. He is now at Metro.

# Cugat Set for R. A., Radio Mixed

Montevideo, March 18. Despite opposition from the Union Argentine Musicians, the U. S. coupled with the indifference expressed by key radio men and the Entertainment Board, bandleader Xavier Cugat has personally signed a deal whereby he'll give three performances in Buenos Aires. However, unless there's a last minute change, none of these will be broadcast due to the MU's attitude.

Trio of performances are slated for March 30, April 1 and April 4 at the 40,000 capacity Luna Park Stadium. Special construction is now underway at the stadium, which is merely a bare ring, in an effort to rig up a sound stage and decoration worthy of a Cugat show.

Promoters of the Cugat p.a.'s estimate that the gross on the three shows should run between \$50,000 and \$100,000 in addition to resulting in touring disk sales. Nevertheless, the cost of transporting the 3-man band plus warblers Lorna and Lita Lopez to this part of the continent absorbs a hefty wad of coin. Hence the impresarios can't wind up in the red.

Meanwhile, Cugat is touring Uruguay's Atlantic coast beach towns under the auspices of the Uruguayan government itself. Tour to date has proved so successful that the bandleader's contracts has been extended for another three weeks. Outfit has played at the Statuario Carrasco's deluxe five other beach towns as well as in Montevideo itself.

## Como's Charity Stint

Buffalo, March 29. Before a capacity house at Kleins' main Hotel Hall, Como clubbed \$3,000 for the scholarship fund of the local Roman Club. Como presented Miss G. with a new car in return for her husband's cuff warbling.

# RETAIL DISK BEST SELLERS

NATIONAL RATING		Week Ending MARCH 26		This Last wk.		Artist, Label, Title		New York—(Davies Stores)	Chicago—(Hudson-Rose)	Los Angeles—(Denn's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kruege Co.)	San Francisco—(Sherman-Clay)	Indianapolis—(Parrson)	Cleveland—(Burroughs Shop)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL Points
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18</			

## Victor's 45 Release This Week Speeds Up Battle of the RPM's

The battle of rpm's begins in earnest this week. Rivalry between Victor and Columbia for supremacy in new disk reproduction speeds will be accelerated when Victor releases its 45 rpm line on a national basis starting tomorrow (Thurs.). Simultaneously, fifth announced its prices for the new line at 65¢ for the popular series and 55¢ for the Red Seal series.

At the same time, RCA Victor, under CBS license, has announced availability of a device essential 78 rpm turntable is capable of handling Columbia's LP records using the 33 speed. Device was developed under direction of Dr.

Peter Goldmark, CBS engineer who aided in developing Columbia's LP record and player.

Columbia last week declared that LP sales had been slipping because of confusion caused by the "rpm" label. On the other hand declares that dealers are now enthusiastic about the new machine despite early hostility.

The battle for lining up disk manufacturers to go along with either concern continues unabated. Latest to ally with Columbia is the Italian label, Cetra Soria, which has joined Mercury, Discovery, Allegro, Concert Hall Society and Mayday in the Columbia fold. Capitol has decided to go along with Victor in the production of 45 rpm.

Set manufacturers have also been lined up by both firms. Those that will incorporate the 45 rpm are: Air-King, Andrea, Automatic, Belmont, Bendix, Brunswick, Brown, Brownie, Crosley, DeWald, Emerson, Fada, Farnsworth-Caphehart, Freed-Eisman, Grand, Hall-Crozier, Hoffman, Motorola, National, ad-Bell, Sentinel, Sonora, Spartan, Stewart-Warner, Stromberg-Carlson, Teletone and Wells Gardner.

Manufacturers going in for LP arms are: Admiral, Capelhart, Crosley, General Electric, Magnavox, Stewart-Warner, Stromberg-Carlson, V.M., Webster-Chicago, Westinghouse and Zenith. Several will have all three playing arms.

### WINS \$2,250 ON SEVEN SONG INFRINGEMENTS

Infringement of seven songs won for his Italian Book Co. won Antonio de Martino a \$2,250 judgment from four defendants following a two-day trial last week in N. Y. federal court before Judge Alfred C. Cox. Tunes, allegedly used by defendants, were: "Azzurro", "L'Amore", "L'Amore", "L'Amore", "L'Amore", "L'Amore", "L'Amore". Plaintiff collected the statutory award of \$250 for each infringement plus \$500 court costs.

In a similar action filed in the same court last week, de Martino charged Armando Benedetti, conductor, promoter, Ernesto Migliaccio, a conductor, with lifting two Italian numbers which he had copyrighted. The Court held that the compositions were wrongfully performed at the Newark Opera House Feb. 5, 1949. An account of the profits are asked.

### Ohio's Cedar Point To Resume This Year

Sandusky, O., March 29. — After being in darkness all during the 1948 season, Cedar Point's big ballroom will give name bands another summer season. The orchestra policy had been in effect for over 10 years, but when operating costs eliminated all profit in 1947, management decided to keep the shutters up all last year.

### Pub Pays Tolls as Dinah Chats With Deejays In Growing Phone Visits

Hollywood, March 29. — Pair of new wrinkles popped up here in the world of having top name disk stars guest with public phone booths. Dinah Shore, who has been common in big towns have been common for some time, artists realizing that the wax whippers are instrumental in boosting shellac sales.

Lately, waxes who couldn't make in-person spots have turned to telephoning jocks, calls being made for subsequent program. Stars generally pay the costs, since it's good exploitation. But the calls made by Dinah Shore to a dozen disk shores around the country were paid for by a music publisher, Robbins, subsidiary of Low's. Public, cheerfully picked up the \$750 bill since Miss Shore was touting the Columbia recording of "Forever and Ever" — a Robbins tune.

Miss Shore's calls were to jocks in various towns enabling them to get a whack at the guest-star gimmick. She called among others, Dick Gilbert, KYW, Philadelphia; Snyder, WPTX, Albany; Ray Perkins, KFI, Denver; Johnny Thompson, WJL, Niagara Falls; Francis Krue, WSM, Nashville; and Kurt Webster, WBT, Charlotte.

Other new angle was put forth by KRTT Jack Al Rockwell. He pays the charges himself, since his local sponsor in Des Moines thinks it's fine programming and is willing to pay for the privilege of having names on the show. So Rockwell has taped chats with Freddy Martin, Mel Tormé, Peggy Lee and Nellie Lutcher and phone dates with Nat Cole and Woody Herman coming up.

Interesting angle to the growing number of tape-recorded phone guests is that many are in violation of rigid FCC regulations that to such calls can be broadcast unless an oscillator was used in taping the message. Growing practice to some FCC scrutiny since it's known that very few stations possess such equipment. On the Coast, however, violations of the FCC ruling are almost rampant.

### SESAC Rights Basis Of 'Old Glory' Suit

Whether SESAC, the European performing rights society, can retain a songwriter's "non-exclusive" performance rights is the basis of a N. Y. supreme court action filed by Dean M. Penfield. She also wants the court to stop the defendant from interfering with her contractual relations with her publisher, Music of Chicago, publishers of her tune, "Old Glory."

A SESAC member by virtue of a 10-year agreement entered into in 1937 and renewed in 1947 for a three-year period, Penfield sued the "Old Glory" publishing rights to Miss Penfield at her request. It originally took the case to the Supreme Court in 1944. SESAC offered her the mechanical and exclusive licensing rights and she declined in its answers that it held the performance rights through its pact with National.

### BARON UPHELD IN 'RUM AND COKE' SUIT

West Indian publisher Maurice Baron last week won the final round in "Rum and Coke" suit, an infringement suit against the song's publisher, Leo Feist, and writers Morey Amsterdam, Paul Baron and Sam Sullivan when the U. S. Circuit Court of Appeals affirmed the ruling of a lower court. This decision, handed down last year by N. Y. Federal Judge Simon H. Rifkind, granted plaintiff Baron an injunctive decree and also an accounting from the defendants.

In unanimously rejecting the defendants' appeal from Judge Rifkind's decision, the Circuit Court threw out an argument that publisher Baron had improperly copyrighted the composition and "dedicated" it to the public. Lower court's refusal to grant a new injunction on the grounds that "new evidence" had been uncovered was also upheld. Opinion was written by Justice Thomas W. Swan and Justices Harry B. Chase and Learned Hand concurred.

Baron based his action on the charge that "Rum and Coke" was "pirated" from his "Anne" Fauci ("Last Year") which he had published in a song collection called "Calypso Tunes of the World." The suit was filed in 1947. Defendants also had another suit filed on "Rum" by Michael H. Khan who claimed the lyrics were lifted from him.

### Buddy Rich's Europe Solo

Buddy Rich is considering going to Europe this summer for 16 weeks with the drumming act he'll do as a single. Musician has been offered bookings in England and on the Continent.

Rich recently broke up his 17-piece band.

### NEW 'HARMONY' LABEL STARTED IN BRITAIN

London, March 29. — New disk label is to make its debut in Britain. It is called the name "Harmony" and first waxes have already been made by Billy Torment and his orchestra. Other orcs will be recording shortly, and a headline solo artist is about to be signed by the new outfit.

Disks are being recorded and pressed by Decca, and it is understood the new company is negotiating an exchange deal with a leading U. S. organization.

Savannah Churchill, contracted with Victor this week, swinging from the Manor label.

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EXACTLY  
LIKE YOU  
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JIMMY McHUGH  
SHAPIRO, BERNSTEIN

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IN YOUR EYES  
ANYMORE  
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### VARIETY

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

### Week Ending MARCH 26

National Rating	This Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeier	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast, Music	Indianapolis, Pearson	Philadelphia, Jenkins Music Co.	Cleveland, Grossman Music Co.	Kansas City, Charles Music Co.	Minneapolis, Schmitt Music Co.	Seattle, Capital Music Co.	TOTAL POINTS
1	1	"Cruising Down River" (Spitner)...	1	1	1	1	1	1	1	1	1	1	1	1	117
2	2	"Far Away Places" (Laurel)...	3	2	2	2	2	2	2	2	2	2	2	2	102
3	5	"Sunflower" (Famous)...	7	5	3	7	4	1	4	10	1	3	2	7	74
4	3	"Galaxy Ray" (Leeds)...	4	4	4	4	10	3	5	5	2	4	6	6	60
5	4	"Fender Yule" (Lowell)...	8	3	3	3	3	3	3	3	3	3	3	3	58
6	9	"Red Roses for Blue Lady" (Mills)...	6	6	3	3	3	8	6	4	7	8	7	4	51
7	8	"So in Love" (T. B. Harms)...	9	8	6	5	5	4	7	5	3	3	3	3	39
8	7	"I've Got My Love" (Berlin)...	7	5	9	7	6	8	8	8	8	8	8	8	27
9	10	"Forever and Ever" (Robbins)...	2	6	6	6	6	2	10	10	10	10	10	10	23
10	6	"Lavender Blue" (Sanley-Joy)...	10	6	8	8	8	9	6	10	7	23	23	23	23
11	11	"A-Z Your Adorable" (Leeds)...	5	8	8	8	8	8	8	8	8	8	8	8	23
12	12	"Down By Station" (Am. Acad.)...	8	8	8	8	8	8	8	8	8	8	8	8	13
13	13	"Careless Hands" (Melrose)...	9	10	10	10	10	10	10	10	10	10	10	10	12
14	13	"Brush Those Tears" (Leeds)...	5	5	5	5	5	5	5	5	5	5	5	5	8
15A	15	"Fussy-Chat Song" (Leeds)...	4	4	4	4	4	4	4	4	4	4	4	4	7
15B	15	"Big, Wonderful World" (Bart)...	10	10	10	10	10	10	10	10	10	10	10	10	7

RETAIL SHEET BEST SELLERS

Program AGAIN  
CARMEN LOMBARDO'S  
SWEETHEARTS  
ON PARADE  
MAYFAIR MUSIC

DON'T CRY  
CRY BABY

SANLEY-JOY, INC.  
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## Margaret Webster Talked for Prez, Would Be Ist Femme to Head Equity

With Clarence Derwent apparently determined not to serve again as president of the Equity, speculation about his successor is rampant in the union membership. Among those who are being considered is Margaret Webster, who if elected, would become the first femme to head the union. She is being suggested for the position by those who are in the firmest line to support her. Among those who are in the firmest line to support her are those who are in the firmest line to support her. Among those who are in the firmest line to support her are those who are in the firmest line to support her.

Derwent, who is being suggested for the position by those who are in the firmest line to support her, is being suggested for the position by those who are in the firmest line to support her. Among those who are in the firmest line to support her are those who are in the firmest line to support her. Among those who are in the firmest line to support her are those who are in the firmest line to support her.

## Wanamaker Misses One 'Goodbye' Performance

Although Sam Wanamaker, who staged "Goodbye, My Darling," at the Fulton, N. Y., has a principal part in the play, he misses one performance a month ago, and it is not until the next day that he can see it from out front and direct the rehearsal the next day. That is the case of one of the reasons that the quality of the performance has been retained.

Wanamaker's understudy, Frank Milan, plays the part of the first correspondent-photographer for the performance of the actor's company. As a member of the audience, according to members of the cast, Wanamaker's company, his performances are frequently cut, and the rehearsal is often cut.

All shows are supposed to have regular rehearsals, but the practice is frequently being more relaxed, particularly if it is a member of the cast, or is more or less the case, if he becomes busy with other assignments.

## Over 21' for Air Lift

Hollywood, March 29.—Casting has been completed for the first of a series of shows to be performed at 15 air bases in and around Martin. Leaving for the first of the "Over 21" will be Connie Bennett, Jean Wright, Charles Hughes, and John. Jimmy Lyon, Margaret MacDonald, Joe Fields, Hillary Brooke and Charles Earl. The first show will be the first of the series. Different troupes will be flown to the bases every seven weeks, and an arrangement has been made with the U. S. Air Forces. Each cast will perform nightly for three weeks.

## 'Medea' Backers Get \$12,000 Dividends

Dividend of \$12,000 has been sent to backers of "Medea," starring Judith Anderson, by Robert Whitehead and Oliver Rae, original producers of the Robinson Jeffers drama on Broadway last season. That brings the profits to about \$37,000 on the \$75,000 production. The profits have been earned and will be distributed soon. Show is currently touring under Guthrie McClintic's management, on lease from the original producers.

Whitehead and Rae have two possible productions of undisclosed title in mind for next season.

## Dramatists, Mgrs. Meet Wit-Equity On cost Snags

Joint committee of the Dramatists, Guild and Broadway producers will meet tomorrow (Thursday) at 10 a. m. at the New York City Hotel. The committee will discuss the proposed merger with the American Federation of Dramatists, the American Guild of Musical Artists and the American Guild of Variety Artists. Miss Webster, who reports as chairman of a special committee on the subject is believed to have been influential in the coming of the merger, while Alan Hewitt was the principal exponent of the idea.

Besides Derwent, officers whose terms expire this year are Augustin Dunno, Cornelius Skinner, Basil Rathbone and William Harrigan, vice-presidents; Bobby Clark, recording secretary; and Paul Kell, president, treasurer. Council members whose terms are up are Edward Anderson, Philip Bourneuf, Alexander Clark, Patricia Collinge, Jose Ferrer, Kathryn Greenleaf, and Paul Kell. Harvey Stephens, William Talman, Frederic Tozere and Frank Wilson.

Purpose of the proposal is to provide a dramatic show, which a designer is usually not called in until the show is about to go into rehearsal, thereby involving a rush work and increased costs through overtime, etc. Under existing conditions, producers can afford to engage a designer until they're sure the script is right and the financing and cast are set. But his first effort at the production line requires that the designer be paid a full fee if engaged.

## SCHUYLER'S MUSICAL WITH TONY MARTIN

Miami Beach, March 29.—Ned Schuyler, operator of the Beachfront, is in the process of securing a musical on Broadway next fall with Tony Martin, whom he has signed as a principal character. The musical is to be a comedy in the Coast in a couple of weeks to line up composers and librettists.

Schuyler has a deal with New York actress, has been named Schuyler's personal rep in N. Y. to start the ball rolling on the reading of scripts, etc. Lerner is the husband of June Taylor, who is the first effort at the production. He also has television plans for Martin.

Martin for London? London, March 29.—Charles Tucker is planning with Val Parnell to bring over Tony Martin to star in a Parnell musical.

Martin would be teamed with his wife, Gail Charisse.

## 'HARVEY' IN CHARLOTTE

Charlotte, March 29.—"Harvey" will be presented for four performances at the Carolina Theatre April 1-2. Joe E. Brown will play the lead.

## Key's Bandit Draw

New Orleans, March 29.—Key Francis draws the wrong kind of customer to the Pogue here. She appeared in "Favorite Stranger" last week. And a bandit got \$600 at the Pogue before certain last weekend, holding up the cashier.

## Seek 25G For Library Theatre

Fund drive to establish the Equity Library Theatre on a continuing basis starts tonight. Minimum of \$25,000 is being sought from all groups and individuals in the legal fields. Funds will finance ELT next season.

Equity council voted last week to have \$17,000 to start the drive, and the American Guild Theatre and Academy previously agreed to add another \$2,500 to the similar amount. It put out two weeks ago to help underwrite the project. John Golden previously financed ELT, but withdrew last season.

Among the proposed new aspects of the operation next season are obtaining regular rehearsal space in the Broadway area, better lighting, and the American Guild Theatre and Academy previously agreed to add another \$2,500 to the similar amount. It put out two weeks ago to help underwrite the project. John Golden previously financed ELT, but withdrew last season.

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## London Gets Four Plays, Two of Them Likely Hits;

Edith Evans Is Hailed

London, March 29.—Three comedies and one musical opened this past week, with the first of the three being a potential hit, one standing an even chance, and the other unlikely.

"Summer in December," a light comedy, dramatic short, by Lewis M. Allen, opened at the Comedy March 22. Though notable performances are given by Ann Stephens and "Lend an Ear" by Lawton in starring roles, the play stands little chance of success.

"Madam Butterfly," presented by Laurence Olivier. The James Brille comedy, which is a splendidly acted and produced, received an enthusiastic reception from both audiences and press. Edith Evans in the starring role gives a magnificent portrayal. The comedy looks like it will be the "Widowmaker" for a prosperous run.

"A Woman's Place," which premiered at the Vaudeville, March 24, was a dramatic comedy. Lillian Banks and Elizabeth Allan star in this entertaining domestic comedy. It appears to have a good success. Saville presented "Belinda Fair," a colorful musical by John Galsworthy, which is a splendidly acted and produced, received an enthusiastic reception from both audiences and press. Edith Evans in the starring role gives a magnificent portrayal. The comedy looks like it will be the "Widowmaker" for a prosperous run.

## EIRE STATE GRANT OF 12C TO ABBEY THEATRE

Dublin, March 29.—Despite widespread cuts in government aid allocations in the country, the Abbey Theatre, Ireland's Minister, Patrick McGilligan, has obtained \$12,000 grant to the Abbey Theatre for opening the season.

He has held up Abbey's long program of recent years. The grant also pay 80%—up to \$2,000—of expenditure needed to make auditions conform with city council regulations.

## B'way Sked Seen Totalling 71 Entries, Compared to 83 Shows Last Season

## Tamrloff Sues for Salary

On N.O. 'Mama' Appearance

New Orleans, March 29.—Akim Tamrloff, pix and stage actor, charged he wasn't paid for an appearance in "I Remember Mama," in a suit Friday (26) against the New Orleans Theatre Guild, Inc. Tamrloff filed a petition in civil District court, asking \$1,700 from the guild.

Harry Carr, managing director of the guild, and other officers refused to comment on the suit.

## League Probably Will Table Rap By Brokers vs. SOMC

Complaint by Broadway ticket-brokers that the League of Theatrical and Stage Artists, Inc., is planning to table the rap by the League of N. Y. Theatres. The League of Theatrical and Stage Artists, Inc., is planning to table the rap by the League of N. Y. Theatres. The League of Theatrical and Stage Artists, Inc., is planning to table the rap by the League of N. Y. Theatres.

Feeling among the brokers is that there's little chance of the League interfering with the rap, since it is essentially a matter between Sylvia Siegler, SOMC president, and the principal producers with whom she makes deal. In squawking to the League, these agency men explain, they didn't actually harm, having the SOMC suit outlawed, but hope ultimately to have the old system of "bust" restored.

Meanwhile, SOMC is extending its activities into the ballet and opera fields. The League has arranged to get its members a discount on tickets for the current season. The Ballet Theatre, the Metropolitan Opera House, N. Y., and Miss Siegler is trying to get a concert of the month ticket for next season.

For its final offerings for the season, the League has arranged its May selection a choice of "Anne of the Thousand Days," "Edward," and "Lend an Ear." The League is planning April 11) or between May 11) and June 15. In June selection will be "Madam Butterfly," "Chatterbox," with the return engagement of "Man and Superman," at the City Center, N. Y., as alternate.

Membership of SOMC has now reached 1,506, with new subscribers joining at the rate of about 25 a day. Organization's offices will be moved today to the 44th Street, N. Y., east of Broadway.

## 'MARGARET' B.A. CLICK OPENS LEGIT SEASON

Buenos Aires, March 18.—The Buenos Aires circuit has opened its last night (17) with two legit companies teeing off to two grosses.

The tiny Empire theatre, which it has leased for the season, the Diaz-Collo, Co. presented "Margaret," translated by Martin Guitierrez, by Jose Maria de Sagarra. "Margaret," translated by Martin Guitierrez, by Jose Maria de Sagarra. "Margaret," translated by Martin Guitierrez, by Jose Maria de Sagarra.

"Bravo and Sider," "New Stages," "Happiest Years"—Gertrude Maas, "Mrs. Gibbons' Boys"—George Abbott.

With all of this season's Broadway productions apparently set, indications are that the total will be considerably under that of last season. Present season's list is almost certain to total less than last season's, which brought 83 presentations in all categories.

By the first season, 50 new shows have premiered on Broadway, with eight more due before the May 31 finish. There have also been four revivals, three New Stages productions (with one more in rehearsal) and three Broadway revivals (two more are due before the season's windup). There have been no local musicals, and no visiting troupes and the Experimental Theatre has been inactive (although its Invitational Series has presented three plays).

During the 1947-48 season there were 60 Broadway productions on Broadway, but there were 14 revivals, six City Center offerings, six Experimental Theatre presentations, three New Stages productions, three Broadway revivals, and three Broadway revivals, which gave a total of 14 shows. By the first season, 50 new shows have premiered on Broadway, with eight more due before the May 31 finish. There have also been four revivals, three New Stages productions (with one more in rehearsal) and three Broadway revivals (two more are due before the season's windup). There have been no local musicals, and no visiting troupes and the Experimental Theatre has been inactive (although its Invitational Series has presented three plays).

## Producer Brings Suit In Phoenix Vs. Use of Sombroero Theatre Tag

Phoenix, March 29.—An injunction suit was filed in superior court here Friday (23), charging that the Phoenix Theatre and associates from using the name Sombroero Playhouse for a new theatre, which opens tonight (Tuesday).

Suit was brought by William W. Sombroero, who is the owner of the Phoenix Theatre, which has been named and registered the last time month with the Arizona secretary of state. Merrill was associated with Miss Lee last December, when space work was begun to obtain financial backing for the theatre. The corporation that eventually was formed to get the project under way, did not include Sombroero.

Plaintiff, who operates the Will-O-Way Playhouse in Detroit, made the name Sombroero Playhouse for a new theatre, which opens tonight (Tuesday). Sombroero Playhouse, the 550-seat, which opens tonight, the first legit house in Phoenix. The new theatre, which opens tonight, the first legit house in Phoenix. The new theatre, which opens tonight, the first legit house in Phoenix.

## 'Norway' to Usher in Pitt Alfresco Opera Season

Pittsburgh, March 29.—Nine-week summer opera season will open here at Pitt Stadium June 1. The season will be headed by the Norwegian Opera Company, which has been named and registered the last time month with the Arizona secretary of state. Merrill was associated with Miss Lee last December, when space work was begun to obtain financial backing for the theatre. The corporation that eventually was formed to get the project under way, did not include Sombroero.

## Plays Abroad

mother. Joy Parker, who has no lines to speak, but giggles and screams at appropriate moments, is delightful as the bride of alien tongue. Outstanding in the all-round excellent male performances is Noel Willman as the King of Persia who epitomizes courage and fallen majesty.

New Haven, March 24.

Lester Cutler production of comedy in three acts (five scenes), by George Batson. Features Jessie Royce Landau, George Hamilton, and Jackson J. Hamilton. Staged by Carl Shaun. Set design, Edward Gilbert; costumes, Gustav Kolman. Tickets, \$2.00 to \$4.00. March 25, 26, 27, \$3.60 top.

Angel Tuttle ..... Julie Harrington  
Laura Besoumont ..... Jessie Royce Landau  
Tom ..... George Hamilton  
Maybelle ..... Elbi Osterwald  
Tom ..... Brennan Moros  
Joan ..... Frances Bavier  
Nita ..... Anne Jackson  
Cora ..... Frances Bavier  
Pore Cravin ..... Fred Steward  
Colonel Stacey ..... Don Kennedy  
The Doctor ..... Douglas Rutherford  
Mr. Albus ..... Douglas Rutherford

Richard Korn and H. Arthur Brown will split the conducting chores of the eight summer pop concerts in New Orleans this season, beginning June 7.

Laid in a small southern town, story is built around Laura Beaumont, femme tippler who operates a rooming house. She has a religiously daft housemaid who has no interest in males and a bleach-blonde roomer who has nothing but interest in males —

professionally. Her daughter, who married a one-time champ scraper, had dusted out with a wrestler, leaving the fighter to mope on Laura's hands. There's an

(Continued on page 52)

Formerly a director of the Canton Show Shop, strawhatter, at nearby Canton, Price is associated with Salvatore Capuano, local contractor; Kirk Douglas of Hollywood, Morgan O'Brien James of New York, and others. He said the company is being capitalized at \$250,000, with its stock being offered locally. In the event of a setback in Farmington, theatre will be located some place in the Hartford or West Hartford area.

Final concert of this year's season was given Wednesday (23) by the Philharmonic Piano Quartet. Ward French, president of Community Concerts, was Owens' guest at the final concert, and praised the 18 years work of the Charlotte group and its president.

Ligon. Directed by Peter Glenville. Music by  
 Benjamin Franklin; decor by George  
 Wakhevitch. At St. James, London, March  
 7, '49.  
 Alexander ..... Paul Scofield  
 ..... Noel Williams  
 Queen Mother ..... Gwen Francom-Davies  
 Queen Statira ..... Harel Terras  
 Princess Statira ..... June Roden  
 Philotas ..... Robert Flinn  
 Cleitus ..... Cecil Trounstein  
 Cephestion ..... Michael Redgrave  
 Pomy ..... Raymond Westwell  
 Cessus ..... William Devlin  
 Parmenion ..... Nicholas Hannen  
 Roxana ..... Joy Parker  
 Perdicas ..... Antony Baldo  
 Maras ..... Marjorie Bennett  
 ..... Yvonne Daniels

As Alexander the Great lies dying of a fever at the age of 32, his career is given as a flashback supposedly going through his mind. Looking back on his army, army, army, he sees the conquests and the triumphant trail of victories is followed through Babylon to Parthia until he makes himself master of the world, to refute his father's contemptuous attitude to him. With his growing power, his character grows more cruel and despotic, arising from a kindly, chivalrous warrior to a vainglorious dictator who hides roughness over all who get in his path—even his closest friends. Scolded makes full play of the varying shades of this complex character and the sympathy for the over-enthusiastic soul driven on, secure in his own invincibility, to fulfill his destiny.

Gwen Ffrangcon-Davies, making her return to the London stage after some years abroad, conveys dignity and pathos in her portrayal of the widow of the Persian king slain by Alexander after defeat in battle. Alexander exhibits a tender pity towards her and she fills the place in his heart due to his own absent

tion of new revue in two parts (scenes) created and staged by Robert Nesbitt. Lyrics and music by John Golden, Michael Treford, René Sylvano, Peter Myers, Harry Jacobson, John R. Michael, Carr, Melville, Phil Parry, Burr Davis, Sam Corday, Leo Carls. Musical numbers sung by Frances Day, Jack Durant, Willie Shaw, Georges Guetary, the Charlives, Bartina Elsa and Waldo, Andre, Andre and Bonnie. At London Casino, March 19, 1934.

Revue that was booed by several of the first-night audience is, however, an undoubted hit—a sure moneymaker for Tom Arnold and Emile Littler. On the second night after another rehearsal, which badly needed, show was gobbled up by capacity audience, with advance bookings already well ahead for three months from now.

Bartira fronts the opening scene with some shimmy shaking to moderate returns, with audience mostly interested in the nudes back on ground. Jack Durant, who follows with practically same material has been doing here for years, gets away to good returns. But first sock'em is Elsa and Waldo, just back from Lou Walters' Latin Quarter, who played here at the

Palladium last year. Terrific backbends by male partner and femme's intricate toework, all the time pre-tending to act goofy, get the motion making it somewhat tough for Frances Day, who follows. Her first offering, "When You Are in Love," proves fair and improves on her jazzing it up.

"Parlez Moi D'Amour," is first skit to raise laugh. Done by Miss Day, as Josephine, and Durant, as Napoleon, with plenty of rough

Continued on page 52)

Continued on page 52

MESSRS. RICHARD RODGERS, OSCAR HAMMERSTEIN II

and their management personnel, for a most

pleasant engagement in New York City, and

on tour with "ALLEGRO". 1947-1948-1949

Annamary Dickey

**M. C. A.**









## Broadway

Joe Sacks, London producer, in town.

Clayde, p.a., filed voluntary petition of bankruptcy, listing \$14,312 liabilities; no assets.

MacCull, announced film actress Cecelia Mansfield in from Francis Connelly (28) in the Decca.

Justine Ranson, daughter of J. Ranson, publicity director at the Decca, to marry Harry Brown, April 9.

Joe Mahar, head of the theatre, who is making his first film, to the Coast for 10 days on business.

Jane Wyatt planned to the Coast last week after piling at the open-ended article "Bad Boy" at the Palace.

Katharine Cornell, Kate O'Brien and Christopher Lynch guests of honor at Lotus Club cocktail Tuesday (31).

A. Slep, theatrical and radio publicity, joined Republic Pictures as assistant to publicity manager Evelyn Coleman.

Tom Wolfe, formerly with Paramount and National Screen, now specializing in film theatre advertisements.

Errol Flynn and British band leader Maurice Chevalier, who sailed Saturday (26) to Europe on the Queen Mary.

Three actresses Ann Seymour, Margaret Eleanor, Lathrop's new, "Thru Me a Bone" for the American Theatre.

Metro star Kathryn Grayson and Johnny, who sailed Saturday (26) to Europe on the Queen Mary.

Mark Linder, playwright, received from recent Broadway production, "The Boy Who Swam with the Nymphs," home. He's a brother of Jack Linder, N.Y. indie value.

Marie Sacks, Columbia records veteran, trained for Hollywood Sound (27) for ladies' night at the Selvin, Coast director of artists and manager.

Kerstin Thorberg - Bergman, Swedish opera singer, returned to the last week after touring in several performances at the Metropolitan Opera.

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"Funny Face," an impression of George Gershwin's "Rhapsody in Blue," as part of the "The American Musical Theatre" exhibit currently at the Metropolitan Museum of Art.

## Australia

By Elio Gorlick

Cleave Shepherd, SRO's Aussie rep, on his trip in New Zealand.

Shepherd, who is travelling around the Sydney zone. No big news.

Freddie Bamberg still a hit in fifth stanza at Trivoli, Sydney, for the last time.

Herschell Stuart continues to make progress at St. Trivoli, Sydney, on health recovery.

"New Sailor" folded in Sydney. Sponsors said to have dropped \$44,000 on stage adaptation of the Close novel.

Elise Beyer, who was general manager of the Old Vic Co. during its recent Aussie run, has returned for a five weeks' job looking at the Close novel.

Harry Walker, dean of Aussie film sales managers, is resting on his laurels.

Walker was with 20th-Fox for 20 years before resigning to start his own business.

Tyrene Guthrie, British stage actor, has arrived here for talks with the producers.

Guthrie, who is touring with a company of a national theatre in which Aussie kept. He'll be here for a while, probably staying in New Zealand before returning to London.

## Tokyo

Bill Curtis, Paramount News photo, off to Formosa for 39 days.

George Foster, NBC newscaster, will be in Tokyo for a while.

N. Y. public demonstration of Japanese-built television set drawing huge crowds at the Foreign Office.

American Theatre, Far East, set third Tokyo success with "The Girl Who Swam with the Nymphs."

Encores of "O Mistress Mine" by the American Theatre.

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## London

Vet comedian George Graves in Gaiety Hotel, London, for check-up.

Stanley Holloway enroute to New Zealand and Australia for a radio and stage tour.

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signer, gave an exhibit in sculpting, results of his work in Paris and Rome in last few years.

Renzo Rossellini, brother of Roberto Rossellini, will do the music score for the forthcoming Ingmar Bergman picture to be produced by Howard Hughes.

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## Hollywood

Lillian Nicholson hospitalized after a stroke.

Sanny Cahn out of hospital and home. Louis B. Mayer returned to Hollywood after four weeks in the hospital.

Betty Hutton in from Washington where she was a White House guest.

John Ford's illness has cost 20th-Fox a lot of money.

Ding Crosby treated a dinner at the Ritz-Carlton.

The Pirates, a new film, will be shown at the Ritz-Carlton.

Dunne returned from London to Chicago.

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## Continued from page 1 =

her is N. Y. Herald Tribune critic.

# FIVE SPARKLING STARS ONE SMASH ACT!

"Upwards of 700 patrons crowded into the Cocoanut Grove to hear a SMASH performance by the MODERNAIRES. Timing was perfect throat and the vocalizing was of extremely high quality."  
...DAILY VARIETY

"The MODERNAIRES...leave ring-siders shouting for more...proving themselves a SOCK VISUAL ACT. They pack spark and spontaneity."  
...LEE ZHITO, BILLBOARD

"The MODERNAIRES at the Cocoanut Grove despite Lent, income tax time and all, have really taken the place by storm."  
WALT TAUAFERRO, L.A. DAILY NEWS

"The MODERNAIRES tore the place down with their impressions."  
...BRANDY BRENT, L.A. TIMES

"The MODERNAIRES and Carmen Cavallara at the Hotel Ambassador's Cocoanut Grove presented a swell show to a SELL-OUT audience."  
...HOLLYWOOD REPORTER

"Recommended: The MODERNAIRES at the Cocoanut Grove. You've heard them on the air and on records. In person, they're SHOW-STOPPERS."  
ERSKINE JOHNSON, L.A. DAILY NEWS

"Carmen Cavallara and the MODERNAIRES hold forth at the Cocoanut Grove with the MODS STOPPING THE SHOW with their harmonizing."  
...BILL DRIGGS, L.A. MIRROR

## The Modernaires In Person!

Currently  
**ON RECORDS**  
for COLUMBIA  
"TRIBUTES IN TEMPO"  
(Their LATEST Album)  
also  
Current Single Release

"JOHNNY GET YOUR GIRL"  
backed with  
"BUSY DOING NOTHING"



THE LOS ANGELES AMBASSADOR

March 15, 1949

Mr. Thomas P. Sheils  
6000 Sunset Boulevard  
Hollywood 28, California

Dear Mr. Sheils:

I wish to commend the Modernaires for their wonderful performance in the Cocoanut Grove. Their appearance here, with the excellent orchestra of Carmen Cavallara, has been the subject of most praise-worthy comments, and this show has enabled us to adhere to our strict policy of presenting nothing but the finest entertainers in the world, in the world famous Cocoanut Grove.

I trust their future will be filled with even greater successes, and with kindest regards, I am

Sincerely yours,

*Robert Denton*  
Vice President-Chief Director

328'h

PERSONAL MANAGEMENT

Thomas P. Sheils

Currently  
**ON THE AIR**



Coast to Coast Every  
Tuesday and Thursday  
**BOB CROSBY'S**  
"CLUB 15"  
for the  
**Campbell's**  
SOUP CO.



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