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# VARIETY

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## NBC-TV FIGHTS FOR 'NEW' COMICS

### NBC-TV 'All-Star' Revue May Fold; Won't Go Out on a \$5,000,000 Limb

Fate of the NBC-TV Saturday-night "All-Star Revue" will be resolved within the next few days, when the network will decide once and for all whether to call it quits permanently on the star-rotating program.

Although NBC's video program execs had an impressive talent roster tentatively lined up for the '52-'53 slide, including such newcomers as Maurice Chevalier, Harold Lloyd, Ritz Bros. and Tallulah Bankhead, sponsorship trouble cropped up last week. Rather than risk going out on a limb on such a costly undertaking, NBC has decided, unless the matter is resolved this week with a pre-guarantee of \$5,000,000 a year in billings, to forget the whole thing and open up Saturday 8 to 9 for half-hour single-sponsor programs.

Initial snag arose when Snow Crop served notice it was canceling out. On top of that, further client trouble developed with Kellogg, which has been balking at the firm 52-week commitment insisted upon by NBC. If Kellogg refuses to come back on NBC's terms (and the network wants an answer this week), that would leave only Pet Milk to underwrite the costly hour showcase. NBC isn't willing to gamble on the possibility of two additional clients coming in at a later date, in view of the talent-production coin entailed.

NBC is sorely pressed for desirable half-hour segments in which to install new programs, such as the Fred Allen "Two For the Money" stanza and other recent acquisitions. Web execs say the Saturday periods would help solve matters.

### The Ocean May Be 'New' At Coney, But Otherwise It's the Same Old Stand

BY JO RANSON

This is the year of the golden-rod sand and the crystal-clear purification of the waters of Coney Island, if you can believe the word of humorless, knowledgeable sanitation engineers. A new sewage-treatment plant in Bay Ridge was recently completed, and the garbage-disposal savants insist that this should eliminate a great deal of the pollution of the waters at the country's mammoth Brooklyn ocean playground, which tried to open its doors officially Memorial Day weekend.

For the occasion the seaside showmen have coined a new epic slogan, "Even the Ocean Is New At Coney." This historic line replaces the oldie, "Sweat At Flushing And Swim At Coney," a proverb created during Grover Whalen's Trylon and Perisphere days at Flushing Meadows.

The sewage-treatment plant cost \$19,000,000, and Public Works Commissioner Frederick H. Zurmuhlin says the ocean is now free (Continued on page 62)

### In Brit. for Pic, Ferrer May Do London Legiter

London, June 3.

Jose Ferrer, who is due June 11 to star in the Romulus production of "Moulin Rouge," also may appear in legit here. Ferrer has been approached on the idea by several London managements, including Sir Laurence Olivier and H. M. Tennent, with a view to setting up a joint presentation.

Of three possible shows, the most likely is figured to be "The Shrike," in which Ferrer himself would star. The actor has just completed a Broadway appearance in the Pulitzer prize play, which he produced and directed.

### 50,000,000 Sets, 1,500 TV Stations In 5 Yrs.—Sarnoff

Hot Springs, Va., June 3.

Brig. Gen. David Sarnoff, board chairman of RCA, predicted here last week there will probably be 50,000,000 TV sets in use in the next five years and about 1,500 video broadcasting stations with a potential audience of 150,000,000 people.

In an address before the Life Insurance Assn. of America, Gen. Sarnoff said the lifting of the freeze and the opening up of the UHF band for commercial stations will extend the area of TV service to the point where "every home in the land, equipped with a TV set, will be within range of TV programs."

The television industry, said Gen. Sarnoff, has grown in a period of five years from "practically nothing" to a \$3,000,000,000 volume of business in 1951. Together with radio, he estimated, the industry now runs at about \$5,000,000,000 a year.

### \$50,000,000 MORE COIN FOR BRITISH TOURISM

London, June 3.

Tourism, Britain's most important invisible export, is expected to earn approximately \$350,000,000 in foreign currency from 750,000 overseas visitors this year. Income, it is estimated, will be more than \$50,000,000 ahead of Festival year, 1951.

According to forecasts by the British Travel Assn., at least 200,000 North American visitors are expected, and the estimated earnings, including fare payments to British companies, will be in the region of \$120,000,000.

### SPONSORS WANT 'EM TEST-PROOF

Not generally known to the trade is the continuing battle that's been going on between NBC-TV and its advertisers over the network's attempts to "project" something different in the way of faces on the brace of top-budgeted rotating comic shows on Saturday and Sunday nights: Colgate, with a \$6,000,000 annual time-and-talent investment in the "Comedy Hour," insists on settling for the "tried-and-true," the "t & t" in this case being a Martin & Lewis, Bob Hope or Eddie Cantor.

That's why Colgate practically hit the ceiling when NBC announced it was going to give Ben Blue star billing on "Comedy Hour," and build the hour show around his stylized brand of comedies. Same situation prevailed when the network prepped Donald O'Connor for his participation in the series. Colgate execs maintained that, with upwards of \$100,000 a week invested in the show, it couldn't afford to play around with any but the established greats.

Fact that Blue scored a personal triumph and critical kudos a couple of weeks back, following on the heels of O'Connor's new recognition today as one of the potential TV mighties, has only served to encourage NBC-TV in resisting the client squawks.

NBC says it was the same story on the "All-Star Revue," with the Pet Milk-Kellogg-Snow Crop sponsorship auspices registering a violent dissent when NBC billed the Ritz Bros., and before them Martha Raye.

As one NBC exec put it: "They walked so loud you'd have thought we were asking the sponsors to stick in a plug for a rival product." Subsequently, the Ritz trio literally panicked the audience (with resultant stepped-up activity for their own show), and Miss Raye has established herself as one of the TV "musts" in the talent field.

### Durante Big Palladium Click Despite Handicap Of 2 Major Ailments

London, June 3.

Jimmy Durante, who has just concluded the best Palladium season since Danny Kaye played there last year, has had a series of misfortunes since he left N. Y., which almost prevented his opening.

While on the boat to London, he developed a serious gallstone ailment, but responded to the treatment received on board sufficiently to make his opening possible. It was, however, touch and go almost to the last few hours.

While still suffering from this trouble, Durante developed a cyst on his eye. This necessitated an operation last week. Despite these ailments, he did not miss a single performance and played to packed houses throughout his month's stint.

### H'wood 'Perfectionism' on Way Out As Extravagant and Unnecessary

#### Belmont's Closed-Circuit Racecast for Jockeys

DuMont network's closed-circuit department has installed a complete video system at Belmont, Long Island raceway, so that jockeys, handicappers and other track officials can watch the bang-tails run without leaving their posts. The racecasts are not beamed to the general public.

Monitors on which the fillies can be viewed are installed in the jockeys' locker rooms, the handicappers' offices and other buildings—except the stables.

### Govt. Still Eyes Music Pubs And Longhair Mgt.

Department of Justice antitrust actions against top music publishers and leading longhair management agencies continued as a possibility this week. Both fields are still being "investigated" by the Feds and an abundance of material on their business activities placed in the D. of J. files.

In the music end, the D. of J. is looking into possible instances of conspiracy to fix prices by the sheet publishers. On the second front, the Government reps are on the prowl for unfair restraints placed upon concert performers by the management bureaus. Probes of both fields got underway some time ago but in recent weeks there had been little indication that they were still on the D. of J.'s "active" list.

Government men also have their sights set on some aspects of radio and television operations. This is within the framework of the D. of J. suit against the International Boxing Club, which has yet to reach the court-hearing stage. Coming up for scrutiny in this (Continued on page 62)

### ARMSTRONG STILL HOT AFTER DISKING 30 YEARS

Louis Armstrong, who is reputed to have cut more sides than any other artist since the invention of the phonograph, signed another long-term pact with Decca last week.

It's estimated that Armstrong has cut well over 1,000 sides during the last 30 years. The past two years, however, have been among his most successful with a succession of top-sellers in "I Get Ideas," "A Kiss to Build a Dream On" and "Kiss of Fire," among others.

"Perfectionism" in Hollywood, under a barrage attack from New York homeface toppers and financial experts, may well be on the skids. With the line between profit and loss perilously narrow for most companies, studio bosses have been given word that nth-degree perfection in every pie has become both extravagant and unnecessary.

Exec producers on most lots have taken the warning to heart and are clamping down on retakes, extensive re-editing, overly-drawn-out casting and other practices that add to production costs. New York has let the word seep back to the Coast that these are all luxuries of a plush era that the industry no longer can afford.

Major point of the h.o. officials is that extensive tinkering in the interest of perfection does not pay off. The bigger studios, they say, have been turning out a product that is better than the audience demands from the standpoint of photography, sound, sets and all other elements but story.

Hundreds of thousands of dollars can be spent in "improving" a film by reshooting scenes that are slightly defective for one reason or another. Yet, claim the New York execs, the audience would have never noticed the difference—and if it had, it would be no influence one way or the other on their (Continued on page 62)

### Name Novelists, Poets Would Strip Their Pride For Saint-Subber Burley

Refurbished burlesque show is planned for next fall by legit producer Saint-Subber to play the regular burley circuit and then come into New York for a run, with or without permission from city officials. The show would contain seven standard burlesque comedy sketches adapted by name novelists, plus the regular lineup of stripteasers, and singing and dancing chorus.

The producer is already in negotiation with novelists John Dos Passos, Katherine Ann Porter and Henry Green, and poets Marianne Moore, W. H. Auden and Dylan Thomas to adapt seven standard burley comedy sketches he has selected for the show. Although none of the authors is signed, Saint-Subber says all are interested. He hasn't decided about a director, but hopes to have New Yorker cartoonist Saul Steinberg design the scenery, which will be in the general burlesque style of simple drops.

Saint-Subber figures on bringing the show into New York at a pop-price scale, probably with a \$3.60 top evening and \$2.40 matinee. He plans on presenting it on a regular burley schedule, with matinee and evening performances daily. He doesn't anticipate any in- (Continued on page 62)

## Ballet to Shuff Road Next Season, Despite Hypoed B.O., Due to Costs

Show biz is being confronted with an anomaly next season. In the face of a hypoed draw for ballet on the road, and increased interest in the classic terp art in stage plays and especially motion pictures, there will be less bigtime ballet on tour than in some years. For the first time in several seasons, no foreign classic troupe will be tramping the U. S. countryside. At the moment, it looks as if just one major ballet company will be out on tour.

Where there were six major classical ballet troupes in New York three seasons ago, this fall will see only two—N. Y. City Ballet and Ballet Theatre. The road, at this moment, anyway, will get but one—Ballet Theatre. Ballet Russe de Monte Carlo, which has toured the U. S. extensively for the past 14 seasons without a break, hasn't set any bookings yet for next year, whereas its usual season's tour is generally all pencilled in by end of April.

Sadler's Wells Ballet of London, which was here twice, two and three seasons ago, and took in \$2,000,000 on its second visit, of 20 weeks; its sister troupe, Sadler's Wells Theatre Ballet, which was here this past season, and also garnered \$2,000,000 on its 27-week stay; Ballets de Paris, which was a rock draw three seasons ago, and the Marquis de Cuevas' Grand Ballet de Monte Carlo, seen here briefly in 1949—won't be back next season. Impresario Sol Hurok, however, is promising another Sadler's Wells Theatre Ballet visit in '53-'54.

Hurok, incidentally, known informally for years in the trade as "the ballet king," won't have either a domestic or foreign troupe on tour, his plans to troupe the N. Y. (Continued on page 63)

## HAZEL SCOTT REBOOKED FOR ISRAEL; BAND ADDED

Hazel Scott, who did a three-week concert tour of Israel last December, is slated for a repeat next winter. Instead of doing a single, however, pianist will be accompanied by a band. That will permit added variety in the show, particularly in light of the growing attraction for Israelis of modern jazz.

Band idea was instituted by Jack Amidor, Israel concert manager, who books the acts in the U. S., with Lena Horne. She's recently completed a tour. Although Miss Scott's 10 concerts were highly successful, it's felt band could still further hype them and would permit an extension of the tour.

American acts working in Israel get no dollars out. Miss Scott, in addition to giving two free concerts for soldiers, donated half her earnings to wounded servicemen. Remainder is frozen.

## Talk Judy Chi Stand

San Francisco, June 3. Judy Garland may take her variety show to Chicago in September. Deal now is being discussed for such a stand at the Chicago Opera House.

Show would be produced by Sid Luft, who produced the layout now at the Curran Theatre here. Opera House would be taken over on a four-wall basis for a four-week run.

## Lena, Stone, Blake Sock At London Palladium

London, June 3. Lena Horne, after an absence of two seasons, made a sock appearance at the Palladium here, doing a 40-minute stint to top mitting. Harvey Stone, who also is making his first stand here in a couple of years, was a click, and Arthur Blake, doubling from the Bagatelle, had the top hand of the day. Saul Grauman showed a pleasing novelty at the opening show yesterday (Mon.).

Layout also includes Clifford Guest, Australian ventriloquist, who has played the U. S. several times; Freddie Bamberger & Pam; Dandy Bros. and Krista & Kristel. Layout is in for two weeks.

## Toronto Rabbi Rapped For Appeal to Boycott Concert by Gieseking

Toronto, June 3. With Rabbi Abraham Feinberg, leader of the Jewish faith in Toronto, urging Toronto Jews (some 60,000 here) to boycott the recital tonight (3) at Massey Hall of Walter Gieseking, newspapers here are editorially backing the German pianist and censuring the rabbi.

Gilles Potvin, sponsor of Gieseking's current Canadian concert tour, said the pianist had been an undercover anti-Nazi who had aided many Jews to escape from concentration camps; that he had documents from top U. S. Army officials to support the claim, plus similar documentary endorsements from Jewish organizations in Europe and South America.

Andre Puglia, manager of Gieseking, was a member of the French resistance movement during the war, said Potvin; and "Gieseking (Continued on page 63)

## Hepburn Breaks Glasgow Record With Shaw Play

Glasgow, June 3. Katharine Hepburn, in George Bernard Shaw's "The Millionairess," broke house records here at the King's Theatre last week. Play bowed Monday (26) to rave notices, did SRO biz and could easily have run two weeks. Piece will play a limited run in London, and there is a chance it may go to New York.

Press interviews here were cut to the barest minimum, and, while being elusive, star also won praise from the hard-bitten columnists for her charm. Each night, crowds of young girls and middle-aged ladies gathered outside the King's stage-door and applauded her as she left.

## Damone Back in U.S.

Vic Damone, in the Army the past year, stationed in Germany, returned to the U. S. last night (Tues.) by plane to aid in the Armed Forces recruiting campaign. Damone, a pfc., will cut a new tune, "The Girls are Marching," for the women in the U. S. Air Force. Tune was penned by Julie Styne. Betty Comden and Adolph Green. While in Europe he helped stage servicemen shows.

## H'wood Shifts To Paris

By ABEL GREEN

Paris, June 3.

An influx is loading the town with Hollywood picture people, sitting in principally from London and Rome. Indie producer Charles Feldman is huddling with Italian actor-director Vittorio DeSica in regard to a film venture, the pair is prepping. Clark Gable and Gene Kelly readying their respective Metro pictures for production in Britain, with Ben Gable here from London for contacts. Likewise, Metro producer Arthur Freed and songsmith Johnny Green.

Indie producer Sam Spiegel reading "Melba," in which Patricia Munnell will star from the Harry Kurnitz script. Loew's, Inc., veepee Leopold Friedman and his wife houseguesting with Metro continental chieftain David Lewis prior to leaving for Vienna and Bad Gastein with Mrs. Ben Gable. Claude Colbert and husband, Dr. Joel Pressman, here awaiting the arrival from New York of Universal-International production head Bill Goetz. Trio then goes to London to take in Jack Benny's opening at the Palladium.

Paramount's John Byram, also Dick Mealand, here prior to heading for London with N. Y. post-drama critic Richard Watts. George Raft making "The Black Pawn" in Britain, which Bernie Lubner is producing for Lippert release. MCA's Jules C. Stein due in London Saturday (7). Meantime, Doris Stein is readying the house MCA has taken over for its Paris headquarters under David Stein.

The William Holdens and Billy Wilders continuing their European travels and huddling with Eric Von Stroheim, who is permanently residing here, on their next picture. Only Gloria Swanson was needed to complete the cast of "Sunset Boulevard." Paramount huddling with Peter Ustinov on a one-picture deal after his current London show, "Love of Four Colonels," closes at the Wyndham next week. Nathan Golden, chief of the U. S. Dept. of Commerce's motion picture division, continuing his European survey.

French Line's Liberté loaded with flimflits returning to the U. S., including John G. McCarthy, director of the Motion Picture Assn. of America's international division; Phil Reisman, RKO foreign chief; Edwin (Buddy) Morris, music pub; Lee Eastman, show biz attorney; and songwriter Harry Warren. TV-Par actress Mary Sinclair here to make a series of vidpix for Martin Stone.

## Ohio Jurist's Critique: 'Fine' Show by Fem-Male But 'Improper Dress'

Columbus, June 3.

A publicity man's idea for promoting the "Jewel Box Revue" at the Riviera Theatre Bar here resulted in the arrest of a femme impersonator who turned up as one of the contestants in a beauty contest on the stage of Loew's Ohio, downtown first-run house, last Wednesday (28).

Paul Laverne Cummings, of the troupe, was jugged after being detected as an entry in a "Miss National Boat Race of 1952" contest at the film house. He dressed in a woman's bathing suit and wore a hair ribbon, makeup, and high-heeled shoes which lace up the leg.

Municipal Court Judge Wayne Fogle said he thought the performer had put on a "fine performance" but set a fine of \$25 and costs on a charge of "improper dress."

## Barry Gray Playing Himself in Cowan Pic

Barry Gray, the N. Y. disk jockey-commentator, has been set to play himself in Lester Cowan's New York film production of "Main St. to Broadway," being made under the auspices of the Council of the Living Theatre.

Flock of top names from the Broadway theatre are set to play themselves in the pic, which is due to start in about a week.

## Boag Sees Aussie Tax Setup as Toughest In World for O'seas Acts

Sydney, May 27.

Wally Boag, American featured in David N. Martin's vaudeville, "The Peep Show," current at the Royal here, said that overseas talent found Australia "the toughest spot in the world on taxation." Boag added that performers prior to accepting Down Under engagements should learn all about the local tax slugs. Boag added that he had no axe to grind about working conditions in the Aussie zone (these were fine) but that the local taxation moguls put James boys to shame.

Asked what he considered tough from a taxation viewpoint of an overseas performer, Boag replied that no deductions were allowed for hotel and living expenses. He had sought deductions for his wife and two children in the U. S., but was informed that since they were favored in Australia, no deductions were permissible.

Boag pointed out that taxation officials also refused to okay an expenditure on toupees (costly item currently), publicity photographs and advertising outside the territory. "Living costs are pretty high here and by the time a guy pays tough tax slugs it takes all the glitter off a Down Under engagement for an American performer," Boag added.

Don Marquis, of the Marquis Family animal act current in the show, also backed up Boag about the toughness of Aussie tax slugs covering visiting acts. He stated he was refused any tax deductions for the added cost of operating a special truck to transport the act on playdate coverage.

Both Boag and Marquis contended that visiting artists should be told, prior to signing a contract for a Down Under run, about the local taxation setup covering allowable and non-allowable tax deductions.

## Laughton Has Bad Time On London Plane Trips

London, June 3.

Charles Laughton suffered two setbacks in his attempts to plane to London last week to see J. B. Priestley's "The Dragon's Mouth," which he plans to present in America later in the year.

He set out last Monday (26) via plane but it developed engine trouble and had to return to New York. Laughton quit the plane, which resumed the flight after some delay. He failed to advise London and J. B. Priestley and Leslie Grade waited in vain at the London airport.

Two days later Laughton set out via another airplane line. This plane also developed engine trouble and had to return to its New York base. Laughton walked off for the second time.

## April Admish Tax Off By Million From '51

Washington, June 3.

Entertainment biz continues off from last year on the basis of admissions tax receipts reported by Uncle Sam. Bureau of Internal Revenue got \$25,787,461 from the 20% general admissions tax in April, which generally means that it represented March at the turnstiles. The figure was about \$1,000,000 below the same month of 1951.

April tax take, however, was far better than the Government's \$19,863,000 for the previous month, and showed a seasonal upturn in biz. About 80% of the general admissions bite comes from motion picture theatres.

Tax take from the 20% bite on nitery tabs was \$3,848,102, approximately \$350,000 better than the month before and \$150,000 more than Revenue Bureau receipts in April, 1951.

New York's 3rd Internal Revenue District, which takes in all of Manhattan above 23rd St., turned in a very nice \$4,385,000 for the month, contrasted with \$2,916,000 the month before. Manhattan's night spots paid the Government \$335,758, an improvement over the \$291,376 of the preceding month.

## Clearing House Mapped to Sift Pix Red Raps

Hollywood, June 3.

A special committee to aid flimflits who feel they have been unjustly accused of Communist sympathies is being mapped by the Motion Picture Industry Council.

Individual member groups of the MPIC are voting on a resolution creating a special board to serve as a clearing house for all information, and to permit accused personnel to clear themselves. Committee also would clear the Red issue out of the nation's press while the industry itself solves problems arising from various accusations.

Suggestion for such a move originally was made by MPIC proxy Gunther Leasing in 1950, but tabled then. It's revived now following VARIETY's revelation that the American Legion has submitted to the studios a lengthy list of flimflits whose loyalties the Legion has questioned.

The majors had set up individual processes through which their own personnel could answer accusations but no provision had been made for freelancers. The proposed MPIC committee would take care of this situation since it would hear complaints brought by any and all picture workers.

MPIC leaders feel the committee will serve as a clearing house for all questions dealing with Communist infiltration of the industry. It would be open not only to those who feel they have been unjustly accused but also to those who claim they have been blacklisted and are unable to get jobs because of their political sympathies. Recurrent complaints from certain anti-Communists that they, too, have been discriminated against in employment would apparently come under the same committee.

## BBC-TV IN STRONG PITCH TO LEGIT PRODUCERS

London, June 3.

Leading London legit managements have been invited by British Broadcasting Corp.-TV to line up productions for video. Among those to whom overtures have already been made are Val Parnell, Jack Hylton, and Tom Arnold.

Ronald Waldman, head of TV light entertainment, who initiated the discussions, is anxious to secure the cooperation of the best creative brains of the theatre and to have the benefit of their experience in staging shows. There is no suggestion of using extracts from current London productions. If the project matures, entirely new shows will be staged.

The BBC in the meantime is dickering with several West End managements for inclusion of excerpts from current London productions. Stumbling block at the moment is the desire of managers to be granted facilities on the peak Sunday night programs. This would interfere with the existing practice of having a full-length play. Inclusion of a 40-minute excerpt would upset the timetable.

## Rowboat to Patrol Backstage at 'Venice'

"Night in Venice," spectacle to be presented by Michael Todd at the Marine Stadium, Jones Beach, N. Y., opening June 26, will have a cast of 400, according to the producer. He claims this will be the largest number of actors assembled at the same place and time in several years, including Equity meetings.

Todd also says he's providing a wholesale meal ticket for the Stage Managers' Club, nine of whose members will be employed on the show, including one who will be assigned to a rowboat to patrol the backstage, which is an island.

## Boothman Wins \$140,000 In Irish Sweepstakes

Toronto, June 4.

Solly Cohen, 51, projectionist at the Victoria here, won \$140,000 in the annual Irish Sweepstakes. Cohen said that a large number of relatives and friends, who can use the money, will benefit from his good fortune.

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# FILMS' FEARS 'EXAGGERATED'

## Distrib Split on Payment to MPAA Of Dues Based On Their TV Receipts

Bitter, hassle has split distrib over payment to the Motion Picture Assn. of America of dues based on their receipts from sales to television. Straightened out via a compromise was a previous dispute on the results of a survey that had caused Paramount for a time last year to cease making any payments to the MPAA.

It was thought that the matter of paying dues based on TV income had been settled a month ago when MPAA member-company prexies voted that such receipts were assessable. Battle now is whether the effective date should be Jan. 1, 1952, or Jan. 1, 1953.

Isasmuch as very little coin is involved, the slugging has become surprisingly intense. Some estimates are that the whole amount involved is only a few thousand dollars, but companies pulling for the 1953 teeoff date claim a matter of principle is at issue.

It is expected that several more meetings of the prexies may be required before it is resolved. Dispute arises from the fact that 1952 dues are based on 1951 income.

Actually much more serious was the dispute, just disclosed, that consumed many hours of wrangling in the MPAA's high councils and caused Par to cut off dues payments. The issue there was payment of principle is at issue.

(Continued on page 62)

## Goldenson Scorches Holdout of Big Films During The Summer

Distrib policy of refusing to send big pix into release during the late spring and early summer came in for a scorching last week from Leonard Goldenson, prexy of United-Paramount Theatres. Circuit topper told VARIETY he felt lack of strong new product was one of the causes for the current biz slump.

Metro is the only company, Goldenson declared, that is cooperating with exhibs by sending important pix into theatres during the dog days. He asserted that other distrib were taking a selfish and short-sighted policy that in the long run must do them harm.

"We rise and fall not as individuals but as an industry," UPT exec said. "With sufficient good product there would be a stimulation of interest in films that would help all of us, the distributors as well as the exhibitors. But by leaving a hiatus period in the release of important pictures, we're all hurt."

Potential theatregoers lose their interest in films because they can find little they want to see, and (Continued on page 18)

## Johnston, Studio Heads To Discuss Legion 'List'

Erio Johnston goes to the Coast next week for a series of sessions with studio heads. It's one of the routine trips to Hollywood about every six weeks that the Motion Picture Assn. of America prexy instituted at the beginning of this year.

Undoubtedly on Johnston's agenda will be the probe of alleged subversives in the studios on lists provided by the American Legion. Legion introduced the lists at a meeting at the MPAA in Washington April 1. Johnston will be in Hollywood about a week.

## John Nathan at H.O.

John B. Nathan, Paramount's Continental manager, arrived in New York from his Paris headquarters Monday (2). Trip is mostly on personal business, but Nathan is confabbing with George Welner, Par's foreign chief, and other company execs.

Nathan will be in New York about two weeks.

## Jack Warner to Probe Color Lab in Britain

Jack L. Warner, Warner Bros. production topper, arrives in New York from the Coast Friday (6) for a week's stay before taking off for Europe.

Warner, who will spend the summer abroad, will confab with homeoffice execs before planing to the Continent. He will visit England to confer with Sir Philip Warner, Associated British topper, about setting up a laboratory to process WarnerColor there.

## Schenck, Schary, Other Biggies In Economy Huddle

Metro appeared this week as next in line to adopt production policy changes in deference to continued changes in market conditions.

Nicholas M. Schenck, Loew's-M-G prexy, and Charles C. Moskowitz, v.p.-treasurer, left N. Y. for the Coast late Friday night (30) for a series of confabs with production chief Dore Schary and other studio brass on studio operations and the upcoming lensing sked. Howard Dietz, ad-pub v.p., winged westward from the homeoffice Monday night (2) to join in the sessions, which get underway today (Wed.).

While key M-G execs have been declining to comment on the meetings, it's no secret that they've been plenty concerned about downbeat finances and feel some remedial measures must be taken. Last week's decision by the board to cut the quarterly dividend to 20c, down from the regular 37½c, served to dramatize the economic decline and ease the possible adjustments in operations.

The buzz in N. Y. circles is that M-G may cut down on its future production lineup, the plan being to concentrate on a lesser number of pix. These would all, or nearly (Continued on page 18)

## Zanuck Back to U.S. After Welles, Ross Talks

Paris, June 3. Darryl F. Zanuck, 20th-Fox production head, planes back to the U. S. next Tuesday (10) following huddles, here with Orson Welles and writer-producer Frank Ross. Upon his arrival in New York he'll catch a demonstration of Eiodhor, large-screen theatre TV method by 20th.

Zanuck's confabs with Welles concerned a deal in which the latter may do a picture in Germany for 20th. Discussions with Ross were in connection with a film version of the Lloyd Douglas novel, "The Robe," which Ross will produce for the studio. Twentieth acquired film rights to "The Robe" from Ross, who had held them several years.

## Bard Makes It—Solo Billing on Pic 'Caesar'

Hollywood, June 3. Shakespeare will get all the credit when his "Julius Caesar" hits the screen as a Metro production. Producer John Houseman director Joseph L. Mankiewicz are busy working out the necessary revisions, but there'll be no screen credit for anyone but the Bard.

Houseman and Mankiewicz have been doing their collaboration via long distance and mail, until Mankiewicz arrived from New York this week.

## DIV CUTS NO BAR TO PROFIT YIELD

Coincidental bunching of unfavorable financial reports by five major companies within a matter of a few weeks has tallied up to a severe fiscal jolt for the industry. The disclosures disclosed extremely poor earnings records and two of them sliced established dividends.

Divvy cuts proved the more serious, since Wall St. accepted them as a cue that other film issues would be following suit. Actually, close observers of pic company finances thought the fears were exaggerated and the wild stock selling that followed the two dividend slashes unjustified.

Cuts by one or two more companies may be anticipated before the year is out, but most majors are showing comfortable margins between earnings and dividends, as indicated in the accompanying table. In any event, even with the decreased dividends, the film issues are providing investors with a good yield.

United Paramount Theatres, for instance, which slashed its divvy in half, bringing it down to 25c per quarter, would at that rate still (Continued on page 20)

## Still Tough to Get 'Movietime' Names

Difficulty encountered by Council of Motion Picture Organizations in getting an acceptable group of name players for a "Movietime" tour of Pennsylvania a couple weeks ago points up the continued unwillingness of top-drawing stars to put themselves out for such promotional activities.

Troupe which finally toured Penns consisted of actors Vanessa Brown, Don DeFore, Joyce McKenzie, Carleton Carpenter, William Campbell, producers Bert Granet and Harriet Parsons, and writer Agnes Christine Johnston. COMPO topper—who refused, nevertheless, to be critical of name (Continued on page 21)

## Report \$15,000,000 Deal Brewing For Canadian Group to Take Over RKO, Pix Backlog Going to DuMont

Control of RKO Pictures may go to a Canadian group headed by...

Sale of pix to television at this time would be economic insanity, Barney Balaban, Paramount prez, declared in effect at the Par annual meeting in N. Y. yesterday (Tues.).

He said that remake and re-issue values of film product by far exceeds the "starvation prices" which TV-ers can afford. Citing an example, he related that "A Place in the Sun," which was a remake of "An American Tragedy," will bring a distribution gross of \$5,000,000.

## 4-Mo. Par Gross Better Than '46 Peak; Net Up, Too

Amidst the welter of bad financial reports of the past few weeks, Paramount has come up with a surprisingly encouraging set of figures for the first four months of 1952. Company's U. S. and Canadian gross for January, February, March and April totaled something over \$17,000,000—an increase of 6% over the same period of 1946, which was the best in its history, and 14% over 1951.

Par prez Barney Balaban at the annual stockholders' meeting yesterday (Tues.) said April and May earnings were better than last year.

With a number of top pix on the release slate for the third quarter (July, August, September), Par execs are hopeful of at least nearing the 1946 gross peak, and feel certain of surpassing 1951. It also appears almost certain that the net for the period will be better, since (Continued on page 15)

Control of RKO Pictures may go to a Canadian group headed by... vast backlog of feature films going to tele, if an ingenious \$15,000,000 deal now reported in the making on the Coast is consummated. DuMont Network is said to be involved in the setup and would take over the films.

That was reported by authoritative Wall St. and network sources this week as back of the surprising volume of trading in RKO Pictures shares Monday (2) and yesterday. Despite an exceedingly poor quarterly financial statement issued over the weekend and a general decline in film stocks, RKO jumped one-quarter of a point, with more than 35,000 shares traded in the two days. The Canadians were said to be buying.

Cesler, who is a Canadian stockbroker and investment counselor, reportedly is aiming to buy 2,000,000 of RKO's shares by asking for a tender by stockholders. They would be paid \$5 at once (closing quote on the exchange yesterday was \$4.25) and \$2.50 additional at (Continued on page 22)

## 'Stay Away From My Pic,' Says Hecht in Rap At H'wood, General Public

Hollywood pictures "have been getting rapidly and completely worse from year to year," writer-director-producer Ben Hecht declared last week in a New York radio appearance. This statement was part of a general blast at the U. S. film industry.

In what is regarded as an unprecedented rap at an industry in which he has worked for many years, Hecht stressed that he was not exempting his own pictures. (Continued on page 21)

## National Boxoffice Survey

### Decoration Day Hypos Biz; 'Skirts' Again Champion, 'About Face' 2d, 'Mountain' 3d, 'Beacon' 4th

Decoration Day weekend gave biz a real hypo in key cities covered by VARIETY this session. A number of sections were favored by rainy weather which was all to the good while nearly every key had a batch of new, stronger fare. That exhibitors were searching for what they considered their best bets for the holiday stanza is shown by the fact that more than 51 different pix were launched during the week.

"Skirts Ahoy" (M-G) is champ for second week in succession, with the new Esther Williams pic forging sharply ahead of its nearest rivals. Playing in some 16 key spots, this film came through mainly with big to great totals. Even the single playdate viewed as not up to par was rated okay.

"About Face" (WB) is landing second position, the 15 dates piling up sizable money. "Red Mountain" (Par), with a flock of new dates, is pushing ahead to third position, highest spot it has reached so far.

"Walk East on Beacon" (RKO), Louis de Rochemont documentary on the FBI, is soaring to fourth place while "Clash by Night" (RKO), out this week for first time, is capturing fifth.

"Man in White" (U), helped by some fresh bookings, is taking over sixth position, with "Carbine Williams" (M-G), fourth last week, seventh. "Belles on Toes" (20th) still is displaying enough stamina to land eighth place. "Red Ball Express" (U) is tak-

ing ninth money while "Singin' in the Rain" (M-G), which also is winding up its principal key dates, is 10th. "Encore" (Par), "Mara Maru" (WB) and "Pride of St. Louis" (20th) are runner-up pix in that order.

Besides the strong entries of "Clash" and "Walk East," several other new films show promise. "Lovely to Look At" (M-G) is big on initial session at N. Y. Music Hall. "Lydia Bailey" (20th) looms very good on first week at N. Y. Roxy. "The Fighter" (UA) shapes sock in Philly but fairish in N. Y. "Kangaroo" (20th) looks a big disappointment currently, being mild to slow in three keys but okay in Philly and good in Cleveland. "Strange World" (UA), big in Seattle, looks oke in Minneapolis. "Wild Heart" (RKO) is credited with a terrific stanza at N. Y. Paramount, but obviously boosted by Johnnie Ray heading stage show.

"The Well" (UA) looms fine in Cleveland. "Wild North" (M-G) is big in Portland. "Steel Town" (U) is rated okay in Indianapolis. "Anything Can Happen" (Par), fine in Chi, looks big in D. C. "Valley of Eagles" (Lip) is passable in Chi as is "Green Glove" (UA) in Portland.

"Viva Zapata!" (20th) is pacing Montreal with smash week. "Tomorrow Is Too Late" (Burstyn) continues socko in Boston.

(Complete Boxoffice Reports on Pages 8-9).

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DAILY VARIETY  
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# 'African Queen' 1st in May B.O. Race; 'Marrying' 2d, 'Express' 3d, 'Belles' 4th

The May national boxoffice sweepstakes ran the scale from strong trade early in the month to extreme sluggishness in the closing weeks. The arrival of warm weather spelled the usual seasonal slump but this year it arrived when numerous weak pictures were around and while the public was in a non-spending mood. Arrival of Memorial Day was too late to figure actively in the month's totals.

A flock of fresh bookings early in the month, with resulting strong engagements, enabled "African Queen" (UA) to finish first last month, according to reports from VARIETY correspondents in 25 representative key cities. Impetus of the Academy awards and the previous successful dates prompted many additional exhibitors to play "Queen." The Humphrey Bogart-Katharine Hepburn starrer was especially sturdy early in May when trade was best.

"Marrying Kind" (Col.), which was sixth-place winner in April, moved up to second position. The Judy Holiday starrer was lively all during the past month, never once dropping out of the money, even during the month-end general slump.

"Red Ball Express" (U), a newcomer launched in a final two weeks of the past month, had the one-two punch necessary to place third. "Belles on Toes" (20th), inclined to be uneven some weeks, showed the stamina to finish fourth while "Singin' in Rain" (M-G) was fifth. Latter film, which was first in April, wound up its principal key-city dates the first weeks of the past month.

"Carbine Williams" (M-G), on the disappointing side for a James Stewart picture, managed to come through with enough to land sixth money. "Macao" (RKO) attested to the draw of Robert Mitchum-Jane Russell combo by winding up seventh, although few critics enthused over the pic.

"Song in Heart" (20th), second in April, captured eighth position, while "Six Convicts" (Col) wound up ninth. "Pride of St. Louis" (20th), another new film, proved somewhat of a disappointment at the wickets and took 10th. "Man in White Suit" (U) and "Deadline" (Continued on page 52)

## Top 12 for May

1. "African Queen" (UA).
2. "Marrying Kind" (Col).
3. "Red Ball Express" (U).
4. "Belles on Toes" (20th).
5. "Singin' in Rain" (M-G).
6. "Carbine Williams" (M-G).
7. "Macao" (RKO).
8. "Song in Heart" (20th).
9. "Six Convicts" (Col).
10. "Pride of St. Louis" (20th).
11. "Man in White Suit" (U).
12. "Deadline" (U).

## Oriental First In New Flock Of Chi Shutterings

Closing of the Oriental Theatre tomorrow (Wed.) is first of a new raft of house shutterings, with at least 20 more scheduled to fold before July 4. Not only are small indie locking doors, but circuits are also clipping off houses.

Surprise is closing of the Embassy, 1,451-seater, which was a key for the Essaness circuit, strongest indie chain in Chicago. According to Edwin Silverman, head of the firm, several others are ready for axing. Silverman, vet showman, blamed TV and lack of civic cooperation for the shutterings.

Warner Bros. is also readying several southside houses for sheets and Great States, Paramount sub-sid, is set to darken a few spots in the next several weeks. It closed the Grand in Gary, Ind., last week.

These are not the usual summer layoffs, but are attributed to bad b.o. Expected hypo for Loop biz from out of towners for Memorial Day holiday failed to pay off, with visitors bypassing theatres. Only bright spot is continued good take of drive-ins.

### 5 Milwaukee Nabes Fold

Milwaukee, June 3.

Five Milwaukee neighborhood theatres are shuttering, though reportedly for summer season only.

Fox-Wisconsin Amuse. Corp., operating State, Riviera, Venetian and Shorewood, presided by Harold J. Fitzgerald, and Oakland, an independent, are houses bowing to bad biz. Fitzgerald indicated certain deals are in the works for possible operation of the closing Fox-Wisconsin houses by new interests.

Local motion picture operators have been crying in their beer for some time about empty-seat situation. Generally, the overall "bad business" condition in all lines is credited with low picture biz—not television. However, a recent local poll came up with contention TV (Continued on page 22)

## N.Y. Cap Heavily

### Booked, Answer To Closing Reports

Capitol, N.Y., has film bookings that will carry it through September, Oscar Doob, Loew's theatre exec, said this week in answer to reports that Metro's Broadway showcase was (a) about to be sold to the Columbia Broadcasting System for a television theatre and (b) that it was going to close for the summer with the possibility of not re-lighting.

Dan O'Shea, CBS v.p., likewise stated that he "could be quoted" to the effect that the network had no thought of taking over the Capitol. House bookings, Doob said, were "Pat and Mike" (M-G), which follows the current "Skirts Ahoy"; "Carrie" (Par) and "The Silent Man" (Rep).

### 95 WB Shorts For '50-'53

What it describes as the most ambitious shorts program in its history has been launched by Warner Bros., with more than 95 one and two-reelers slated for 1952-'53.

## A&C on 'Mars'

Hollywood, June 3.

Abbott and Costello get into the scientific cycle this summer. Comics have slated "Abbott and Costello Go to Mars" as their next film at Universal-International.

Howard Christie will produce "Mars," which has a July starting date.

## WB Doesn't Plan Extensive Folds

Although there might be slightly more closings of Warner Bros. theatres for the summer than heretofore, the company plans no large-scale shutdowns. The situation at present regarding theatre operation is uncertain and no orders have been issued to zone toppers to close down specific theatres. The local chiefs have been instructed, however, to weigh the problem themselves and if biz is extremely bad to shut down or shift to weekend operation only if the latter is feasible.

Regional chiefs have been told to consider the situation in the light of past experience and the potential biz that a theatre can produce. It's believed that some of the fringe and nabe houses may this year join the theatres that normally close during the summer.

Regarding the report that the company was contemplating sale of the Warner Theatre, on Broadway, a company exec pointed out that WB couldn't accomplish that since it did not own the property outright but ran the theatre and the building under a long-term lease. The only way WB could turn over operation of theatre, he noted, would be through a sub-lease arrangement.

## Pix Disappointed At Further FCC Delay Of Video Hearings

Washington, June 3.

Further postponement of theatre TV hearings by the Federal Communications Commission, this time to Jan. 12, 1953, brought an immediate reaction of disappointment last week by the motion picture industry, which had been expecting an autumn date.

However, a spokesman revealed there was no great "indignation" at the agency's action, industry counsel being well aware of the mounting workload facing the Commission. Industry counsel were ready to go ahead in the fall but it's no secret they would have had a hard time doing so as they, along with other Washington radio lawyers, are tied up preparing TV applications and may be under pressure for some months ahead pushing for permits.

In continuing the hearings, the Commission also set new deadlines of Nov. 14 for filing of appearances and Dec. 1 for submitting lists of witnesses and subjects of testimony.

Notice of hearings on the industry's bid for exclusive channels for theatre tele was first issued by the Commission in January, 1950. However, largely because of the color TV proceedings, notice of hearing date was not issued until April 25, 1951, when the Commission set Sept. 17 for the sessions to commence. Since then there have been a series of postponements.

## Ted Gamble Active In Oregon for Gen. Ike

Portland, Ore., June 3.

Theatreman Ted Gamble has been active here in raising coin for the Eisenhower campaign in Oregon. He has told friends that pressure of personal business will keep him from further activity in the general's bid for the Presidency. They recall, however, that Gamble made a similar statement in 1948 and ended up as convention floor manager for Harold Stassen.

Gamble has recently increased his business activity by acquiring with a group of associates the Pepsi-Cola bottling franchise for this territory.

# Goldenson Threatened to Use Par's Power to Force Fold, Exhib Testifies

Washington, June 3.

Judge George W. Latimer, of the U. S. Court of Military Appeals, a former counsel for the Joe Lawrence Theatres, Salt Lake City, told the Federal Communications Commission today (Tues.) that he was present at a conference in Los Angeles at which threats were made by Paramount officials against the Utah exhib for his refusal to relinquish a theatre formerly leased to Par.

Latimer testified that in June, 1941, while on active military duty, he was called by Lawrence to attend a meeting in L. A. at which the following were present: Leonard Goldenson, then in charge of Paramount theatres and now proxy of United Paramount Theatres; Sam Dembow, ex-Par exec; Austin C. Keough, Par chief counsel and a member of the board, and Lawrence.

Latimer said the meeting concerned the acquisition of the Paramount Theatre, Salt Lake City, by Lawrence after the landlord took it away from Par's affiliate, Inter-mountain Theatres, and that Goldenson and Keough asserted that no one else would operate the theatre and that they would see to it that he (Lawrence) would get no first-run product. Under questioning by Commission Counsel Benito Gaguine, Latimer said that in making his threat Goldenson was speaking, "not in jest, but seriously."

Under cross examination by (Continued on page 20)

## No Outsider to Replace Goldstein, Sez Goetz; 'Assistant' to Step Up

Universal has no plans to bring in an outsider to assume the production chores of Leonard Goldstein, who obtained his release from the company last week, production topper William F. Goetz indicated in New York on Monday (2). Goetz, in Gotham for a week prior to taking off on a vacation jaunt to Europe, said that Goldstein had many competent assistants and that it was quite possible one of them might assume his duties.

Company currently has 40 stories in work, Goetz said. He noted that the forthcoming pix did not include lavish-type musicals, but that there were several semi-musicals in the group.

U's policy of participating deals with top name players would continue, Goetz added. He stressed that the company would pursue an active and definite policy in regard to young players.

## N. Y. to Europe

Richard Altschuler  
John C. Beecher  
Jack Benny  
Rudolf Bing  
Mel Brooks  
Antal Dorati  
William Goetz  
Signe Hasso  
Audrey Hepburn  
Jean Hersholt  
Jill Kraft  
Lawrence Langner  
Max Liebman  
Mary Livingston  
Joseph Mankiewicz  
Armina Marshall  
Duncan McGregor, Jr.  
Zinka Milanov  
Alexander Paal  
Arnold Shaw  
Isaac Stern  
Harvey Stone  
Astrid Varnay  
L. Arnold Weissberger  
Tennessee Williams

## Europe to N. Y.

Joan Caulfield  
Claude Dauphin  
Hilda Emery Davis  
Faye Emerson  
Sketch Henderson  
George Judd  
George Judd, Jr.  
Marie Marsicano  
Sidney Myers  
John B. Nathan  
Janet Ness  
Gabriel Pascal  
Sheldon Reynolds  
Fernand Rivers  
Frank Ross  
Roger L. Stevens  
Jean Vivie

## Al Lowe Joins U-I

Al Lowe, long an exec with United Artists' foreign department, this week joined Universal-International as homeoffice rep for Latin America.

Americo Abaof, U-I vicepres and general sales manager, also revealed the transfer of Marion Jordan from the homeoffice staff to the post of district sales rep in Europe. Jordan will headquarter in Paris.

## TOA Personnel Setup Keyed to Sullivan Leave

Decision on changes among Theatre Owners of America's salaried personnel will be made by Aug. 1, with all things contingent on the outcome of the Democratic national convention in Chicago in July.

Leave of absence granted to Gael Sullivan from his \$40,000-per-annum job as TOA's exec director expires on that date. Sullivan, it's generally believed, would be disinclined to return to the organization in the event that Sen. Estes Kefauver, for whom he's now acting as campaign manager, cops the Democratic candidacy. Since this obviously would mean the final stretch in the presidential sweepstakes for the senator from Tennessee, Sullivan more than likely would stay on the vote-getting job. What happens if Kefauver winds up as the nation's next prez can be a matter of only conjecture at this time. Sullivan's first love is politics but he must consider his own personal economics, a factor which could discourage him from taking a post with the Kefauver Administration, if there is one.

Meanwhile, sharing Sullivan's post at TOA on a temporary basis are Herman M. Levy, general counsel, and Dick Pitts, the outfit's press relations chief.

## 20th Sets June 25 For 1st Public View Of Eidophor System

20th-Fox has set the first public showing of its new Eidophor large-screen tele for June 25. Demonstration will be at the homeoffice in New York with a show via closed circuit from the company's Moylestone studios two blocks away.

Pilot model installed in 20th's projection room has been imported from Switzerland, where the device was invented. Showing will be in color, using the CBS system. It was demonstrated to the company's stockholders at their annual meeting several weeks ago, but proxy Spyros Skouras asked the press not to review it at that time, since all the technical bugs had not been ironed out.

## L. A. to N. Y.

Jack Benny  
Milt Ebbins  
Celeste Holm  
Alexander S. Ince  
Mary Livingston  
Tony Martin  
Harold Mirisch  
Kingman T. Moore  
ZaSu Pitts  
Harold Spina  
Willard Swire  
Charles Vidor

## N. Y. to L. A.

Larry Barnett  
Clarence Brown  
Lamar Cooper  
Arlene Dahl  
Alan Handley  
Frank King  
Herman King  
Maurice King  
Marks Levine  
Sidney A. Myers  
Harriet Parsons  
Ron Randall  
Nicholas M. Schenck  
Max Schulman  
Dave Tebet

## Ray-Maxim Bout Goes To St. Paul Par; House's First Big-Screen Tele

Minneapolis, June 3.

St. Paul's Paramount will have the exclusive Twin Cities big-screen theatre telecast of the Robinson-Maxim light-heavyweight championship fight June 23, although Radio City here also is equipped to carry it.

Reason for confining the telecast to the St. Paul's 2,835-seat house is that it has a direct line system which will make the cost much lower than if 4,000-seat Radio City carried the event. With a minimum of 75c from each admission going to the fight promoter, plus the cable charges, MAC doubts if Radio City could escape a substantial loss on it. This will be the first use of the big-screen theatre TV for the St. Paul Paramount, which got its equipment nearly a year after the local Radio City installation.

### Cincy Gets Bout, Too

Cincinnati, June 3.

Inauguration of RKO Albee's video screen is set for the June 23 Ray Robinson-Joe Maxim scrap telecast from Yankee Stadium. All seats of the 3,100-seat house will be priced at \$2.50 on a non-reserved basis. Doors open at 6:30 p. m. and fight showing will be sandwiched by screenings of "Scaramouche."

It will be the first closed circuit TV shot to Cincy.

### Set-For Detroit

Detroit, June 3.

The Palms Theatre will present the big-screen direct telecast of the Ray Robinson-Joe Maxim world's light-heavyweight title bout June 23, it was announced by Earl J. Hudson, president of United Detroit Theatres.

Tickets will cost \$2.40.



# U. S. BACKS SIMPP ON FRANCE

## Pic Censors Die Hard

Film censors die hard. That became evident in statements from three of them, in as many states, following the "Miracle" and "Pinky" decisions by the U. S. Supreme Court.

It was obvious this week that in New York, Maryland and Ohio, at least—and undoubtedly in other cities and states with bluenose laws—it will take a direct order from the high bench to put the censors out of business.

In Albany last week, following the "Miracle" opinion, Charles E. Brind, counsel for the Board of Regents, under which censors operate, said he saw nothing in the decision that will affect the board's operation except insofar as the "sacrilege" issue is involved. In Maryland and Ohio, the bluepencilers likewise took the attitude that the "Miracle" decision involved only "sacrilege" as a reason for banning a pic.

Sydney R. Traub, chairman of the Maryland group, said that in his term of office the board "has at no time banned or caused matter to be deleted on sacrilegious grounds. The Supreme Court decision does not appear to be applicable to any of the films that have come before us. We shall continue to act upon pictures as we have in the past within the limits defined by the Maryland Statute, with the exception of the sacrilegious provision."

Dr. Clyde Hisson, director of education for the State of Ohio and chief film-censor, likewise said he saw no immediate effect resulting from the "Miracle" decision. He said he didn't feel the Ohio law violated rights of free speech and free press. "Miracle" has not been submitted to the board yet.

Dr. Hisson said films are never cut or nixed because of treatment of religious or other point of view. However, anything derogatory to the church as a whole or to the ministry would be cut, he stated.

## WON'T AGREE TO PROD. SUBSIDIES

Society of Independent Motion Picture Producers got unexpected support last week in its assault on proposals being considered by the Motion Picture Assn. of America for a new U. S. film agreement with France. State Dept. notified the majors that it would absolutely not become a signatory to a pact calling for subsidies by the American industry to French producers.

Attitude of SIMPP and State Dept. is expected to send John G. McCarthy, director of the MPAA's international division, who is in Paris, back to French government negotiators with a demand that subsidy provisions be removed from the alternate proposals for a new deal worked out several weeks ago.

Agreement can be made whether the State Dept. and SIMPP go along or not. However, if the subsidies remain in, it means that the new pact, unlike the present one, which expires June 30, would be between the French government and the MPAA rather than between the French government and the U. S. government.

Aside from its strong objection to the principle of subsidies, SIMPP is against any deal that would mean a pullout by the State Dept. It feels that Washington should be encouraged, rather than discouraged, to play a part in film (Continued on page 21)

## 'Pinky' Verdict Cues Johnston to Test Ohio Censorship as Prelude to All-Out Attack on 'Prior Restraint' Issue

### Rose Gabs Episoder

Hollywood, June 3. Billy Rose will be holding down a familiar spot in the Alex Gottlieb production of "Billy Rose's Broadway Tales," an episodic pic based on four of Rose's short stories written for a Broadway column that he no longer writes.

Rose will be the narrator, spinning his yarns a la Somerset Maugham in "Quartet" and "Trio."

First of the episodes will be filmed in August.

Test promised by Eric Johnston of Ohio's right to censor newsreels may prelude an out-and-out assault by the film industry on the "prior restraint" issue implicit in all pic censorship. The further test is required as the result of the U. S. Supreme Court's ducking of the issue in its decision Monday (2) in the "Pinky" case.

While favorable in that the High Tribunal moved a step closer to eliminating eventually the power of cities and states to bluepencil films, the "Pinky" decision was disappointing to the film industry in that the court, as in the "Miracle" opinion the week before, limited its ruling to the narrowest possible point.

In the "Pinky" case the court didn't even render an opinion. It merely, by unanimous action, set aside the ban on the 20th-Fox film in Marshall, Texas, and invalidated the conviction of W. L. Gelling, manager of the Paramount Theatre there.

Gelling was fined \$200 for showing "Pinky" in February, 1950, without permission of local censors. Highly unusual feature of the Supreme Court's decision was that it acted without reviewing the merits of the case or even announcing it would take jurisdiction. Tribunal had before it merely the request of Gelling (prepared with the backing of the Motion Picture Assn. of America) that it accept an appeal from the Court of Criminal Appeals of Texas, which upheld the Marshall action.

Supreme Court in its ruling merely announced "the judgment is reversed," and pointed for reference to "The Miracle" decision of the week before and to "Winters v. New York," decided in 1948.

### Banned Magazine

In "Winters v. New York" the High Court threw out as "vague" a law under which the state banned (Continued on page 16)

## Chose to Quit U's Bd., 'Satisfied' In Mgt., Sez Eidell

John G. Eidell's withdrawal as a candidate for reelection to the Universal board was entirely a matter of his own choice, he said in New York yesterday (Tues.). Eidell was the stockholder who a couple years ago in a surprise move got himself—a complete outsider as far as the management was concerned—elected to the board under U's cumulative voting system.

Eidell, a financial analyst from San Francisco, said he had completely satisfied himself as to the capability of the management. That, and the pressure of personal affairs, which interfered with trips from the Coast for monthly board meetings, caused him to pull out, he said.

"The management has done an outstanding job," he said, "particularly in reducing debts, conserving assets and increasing earnings in the face of generally falling business."

Eidell, who is a member of the committee looking into the practicality of a merger with Decca Records, declared he was in favor of the move, but thought it would (Continued on page 60)

## 20th's Boston, N.H. Units Report to H.O.

20th-Fox's Boston and New Haven branches will operate without a division head for the time being, reporting directly to the home office, as a result of the departure this week of Ed X. Callahan, who had been New England division manager.

Company's Chicago branch similarly has no division head.

## Their Lawyers Too Wary of Trust Suits, Execs Feel in Inhibiting Sales Policies

Continually growing number of exhibitors' antitrust suits filed against the film companies apparently is now leading to a conflict between sales toppers, and top distribution lawyers.

Some sales department chiefs are upset because they're overly restricted by the characteristically cautious attitudes of the lawyers when it comes to okaying any new sales policy. On the sales end, it's argued that the legalists dictate what proposed policies may not be pursued, but then never come up with any recommendations on what may be done. And despite the restrictions, say the distribution men, the trust suits continue to pile up.

The entire subject was given a thorough going-over at a Motion Picture Assn. of America meeting in N. Y. last week. The session, attended by distrib execs and top counsel for the companies, had been called to designate MPAA's rep on the Council of Motion Picture Organization's three-man board of governors. Instead, the adverse legalities came up as the leadoff subject and was kicked about in the ensuing conversation for four solid hours.

Position of the attorneys is that virtually all trust beefs are based on sales practices dating back over the years and which had been considered within legal bounds until the courts found otherwise in the Government's suit against the eight principal companies.

The lawyers feel it's better to more or less bend over backward at this time with conservative policies rather than invite even a greater number of private actions or run the risk of a contempt-of-court charge.

## RKO's Minority 20% In N.Y. Chain Snags Efforts To Sell Under Decree

RKO Theatres, appears faced with a giant problem in its effort to sell its 20% stock ownership of Metropolitan Playhouses, N. Y. chain of 100 houses. Shares, which are held by a trustee, must be disposed of under terms of the RKO consent decree in the industry antitrust suit.

Big hitch lies in the fact that the 20% represents a minority interest in a closed corporation and there have been no dividends declared in recent years. Observers believe that an appraisal probably would give the stock a market value of substantially over \$1,000,000, or such a fancy figure that potential investors are being scared away.

Outfit had quietly approached a number of possible buyers with (Continued on page 21)

### Asks Plastic Cases

Plea that films be shipped in plastic cases in order to cut costs for exhibs was made yesterday (Tues.) by C. F. Pfister, prexy of the Independent Theatre Owners of Ohio. Pfister, in New York to drum up interest for a film industry expo at the Ohio State Fair, declared that the weight of metal film cans was upping costs considerably since trucking companies charged by weight.

Because of increased costs, Pfister said, film carriers have cut down shipments from five to three days per week, frequently causing confusion in bookings.

## Ohio Indies Map Pic Expo at Fair; Ask Industry Aid

Although New York exhibs have failed to obtain cooperation from Hollywood producers on setting up an industry exposition at Grand Central Palace, N. Y., the Independent Theatre Owners of Ohio is proceeding with plans to stage an expo at the Ohio State Fair, Columbus, Aug. 22-30.

In N. Y. currently seeking co-operation from the majors for materials to enhance the expo are C. F. Pfister of Troy, O., ITOO prexy, and Robert A. Wile, exec secretary of the exhib group. Expo, according to Pfister, is part of the ITOO's aim to establish and maintain a constructive liaison between distrib and exhibs for the purpose of helping the b.o.

As outlined by Pfister and Wile, expo will be picked up by the Allied exhib group of Indiana for the State Fair in Indianapolis, starting Aug. 31. In addition, the theatremen said the same basic (Continued on page 22)

### Long Time Between

#### Films For Dolens

Hollywood, June 3. George Dolens, who starred in "Vendetta" eight years ago for Howard Hughes and was under exclusive contract to the producer till a few months ago without having made a second film, drew his first freelance assignment.

It's a top supporting role in "Scared Stiff," Martin-Lewis starrer for Hal Wallis.

## 'Latuko' Does Record Biz in Newark House That Beat Censoring

"Latuko," the controversial African documentary, is giving the Embassy Newsreel Theatre, Newark, its best business in the history of the house following a court decision that restrained police from interfering with exhibition of the picture. Second week of the film's run ending Monday night (2) grossed over \$5,000 while the initial seven days topped \$7,200.

Newsreel Theatre's prior record was \$4,900 while Guild Enterprises, operator of the house for the past four years, had hit a previous high of \$4,500 during that period. Meantime, "Latuko" is being held, over indefinitely. Although Newark police had charged that the picture was "obscene and indecent," no demonstrations were made following resumption of screenings and "no trouble" was reported by the management.

In the wake of Superior Court Judge Walter J. Freund's recent ruling which permits showing of the picture throughout New Jersey, Producers Representatives, the film's distributors, has booked the pic into the Lyric, Asbury Park, June 15. It's also been set for the Capitol, Paterson and Palace, Passaic (Continued on page 63)

## Recent Court Verdicts Confuse Exhibs On Right to Change Their Runs

Assortment of recent court decisions in exhib-distrib antitrust suits has had the effect of confusing theatremen in general on their right to change their run or availability, according to film lawyers in N. Y. They relayed that exhibs have communicated requests for a move of run or shorter clearance in the belief that they'll be granted automatically because of a court ruling on runs and clearances.

Incidentally, some lawyers themselves confess that they're confused over the apparent conflicts in opinions rendered by different tribunals across the country.

In any event, the legalists say, each exhib's plea for a better break on the availability of film product must be considered on an individual basis. Each situation

more or less is peculiar to itself and for this reason a court action, say, in Baltimore, is of little significance to theatre ops in Boston, the lawyers insist.

### Provisional Conditions

The elimination of first-to-second-run clearance in Chicago, as called for under the Jackson Park decree, does not mean the same conditions must automatically prevail in N. Y., attorneys observed. Also, they added, the fact that an Allentown, Pa., drive-in was awarded the right to bid for first-run pic doesn't mean all ozoners are free to demand such first-run opportunities. Each must be weighed on its own merit.

Conversely, a couple of law men in N. Y. confided that in some instances a court's nix of an exhib's (Continued on page 60)

## 'Miracle' May Return To Paris, N.Y., Where All the Fuss Started

"The Miracle," which suffered an untimely closing at the Paris Theatre, N. Y., 16 months ago, may likely play a return date there. Roberto Rossellini-Anna Magnani pic, to which the U. S. Supreme Court last week restored the license revoked by New York State censors, would follow the Paris, present tenant, "Under the Paris Sky," probably about June 16.

Since the Italian film was doing better than the holdover Agure when the license revocation caused it to be pulled, Paris management and Joseph Burstyn, the distrib, feel that their old contract is still valid. However, some details of arrangements for a return date remain unsettled and Burstyn is also negotiating with other houses.

"The Miracle," which runs about 40 minutes, will again be played as part of a trilogy labeled "The Ways of Love." Other two films (Continued on page 52)

## After a Year, Par Pic May Play B'way Par

Paramount Pictures and the disaffiliated Paramount Theatre, Broadway showcase, may get together again, at least for a single-pic booking, after nearly a year's estrangement. Last Par film to play the house was "That's My Boy," Dean Martin-Jerry Lewis comedy which Hal Wallis produced. Par's product for the most part since that time has been channeled into Brandt theatres.

Conversations are now underway looking to the first N. Y. run of "Jumping Jacks," also Wallis and M. & L., at the Par Theatre in mid-summer.

**(SONGS**

Hollywood, June 3.	
Paramount releases "Hail the Conquering Heroine." Stars Dean Martin, Jerry Lewis. Screenplay by Hal Walshaw. Music by John Freeman; features Don DeLoach, Robert Strauss, Dick Erdman, Ray Taylor, George E. Stone, Anthony Quinn, Robert Strauss. Titled "Screenplay, Robert Strauss, Fred Rinaldi, Robert Baker; directed by James Allardice. Richard Widmark, George E. Stone, Anthony Quinn, Robert Strauss. Music by Hal Walshaw. Screenplay by Hal Walshaw. Fapp; editor, Stanley Johnson. Released May 29, '52. Running time, 90 minutes.	
Allyn Allen.....	Dean Martin
Ray Smith.....	Jerry Lewis
Shelby Carter.....	Mona Freeman
Robert Strauss.....	Robert Strauss
George E. Stone.....	Dick Erdman
Douglas Dolan.....	Ray Taylor
Anthony Quinn.....	George E. Stone
Robert Strauss.....	Danny Aron

Miss Swanson should have stood in "Sunset Boulevard." Her troupe-ing and Milton H. Bren's script

Jody Lawrance plays opposite Dexter as the princess, enhancing the period costumes. Also looking good is Gale Robbins, as mistress of the real king. Quinn capitalizes his heavy assignment with assistance from Fay Boone. Carleton

Story, such as it is, revolves around bandit-leader Preston Foster, who uses his sheriff's position to cover for his dastardly deeds. Young Lon McCallister, installed as a deputy, goes overboard in his zeal to Foster until events prove him mistaken. One of the events is Wanda Hendrix, whose father Eddy Waller, is killed by the sheriff. She spearheads a vigilante movement that brings Foster and his cohorts to justice. McCallister, Miss Hendrix, Montana, is admitted to the Union and the minute footage comes to a merciful end.

Well-known craftsmanship by rector Vittorio DeSica, plus name and word-of-mouth, should rate his latest film a good bet by specialized U. S. viewers, despite its almost unrelenting grimness. Telling a simple tale of a poor prisoner's search for friendship as a means of sustenance, both DeSica and writer Cesare Zavattini have ample opportunity to embroider with sharp and poignant bits of life as it can be, of humanity or lack thereof. Umberto D., played

The treatise on gluttony is a well-told, oft-heard, slightly color tale that is still pleasing concerns a hungry doctor who marooned in a peasant's home



# DRIVE-INS ZOOM NATIONALLY

## Asks SWG Exec Board to Drop Suit Vs. Hughes; Calls Him Morally Right

Hollywood, June 3. Letter sent to 30 members of the Screen Writers Guild is asking they join scripter Theodore St. John in petitioning the exec board to call a special meeting to consider dropping the guild's suit against Howard Hughes on grounds the latter is legally wrong but morally right.

SWG membership meeting 13 days ago voted to fight to the U. S. Supreme Court any adverse rulings of the lower courts in battle to force Hughes to arbitrate screen credit for Paul Jarrico on "Las Vegas Story." Jarrico, fired by Hughes for refusal to testify before the House Un-American Activities Committee, was eliminated from the credits.

St. John believes "some six or seven hundred" guild members are likely to go along with his notion to drop the action since membership was warned at May 23 meeting that the guild will be "virtually crippled" as a bargaining agent if the suit is lost in the High Court. "Not only will we be deprived of our hard-won right to determine credits, but almost the whole of our minimum basic agreement will be, to all intents and purposes, unenforceable if it is violated. We will in the future be under the necessity of bringing suit ourselves, as individuals."

Because of the feeling which exists against Communists currently, which "may well extend to justices of the higher courts," St. John believes, the "chances of our (Continued on page 21)

## NSS Invites Exhibs To Air Grievances In Conciliation Move

Exhibits with grievances against National Screen Service have been invited to take their gripes to the NSS exchange heads around the country. William B. Brenner, NSS v.p. in charge of operations, pledged that complaints will be investigated and "promised that 'whatever faults are ours' will be remedied."

Brenner proposed the conciliation measure to Theatre Owners of America, recommending that complainant theatremen bring their beefs to TOA's grievance panels in the exchange areas. Chairman of the panel thereupon would take up the matter with the NSS branch chief. "If this is possible from your end," said Brenner, "we would then instruct all our exchange managers of the proposal and plan, and in large measure a complaint could be cleared up immediately before it begins to fester with time."

TOA, in approving the idea, has asked each of its grievance panels to designate one person in each area to handle the complaints against NSS.

## New Yorker Series On 'Red Badge' Set for Book

Current series of articles by Lillian Ross in The New Yorker will be assembled into book form for publication by Rinehart, N. Y., next year. Series will consist of six articles. Miss Ross is still working on them, with the third to be published in this week's issue.

Rinehart is hoping to get the final installments in time to put the book into production for publication next January. No title for the tome has been decided upon as yet.

Articles are a detailed case history of the conception and production of Metro's "Red Badge of Courage." They centre mainly around John Huston, who wrote the screenplay from Stephen Crane's novel and directed, and Gottfried Reinhardt, the producer. New Yorker said yesterday (Tues.) that it has received no squawks—or no praise, either—from any of the many Hollywoodites mentioned, some not too kindly.

## Cukor Leaves 'Rachel'

Hollywood, June 3. George Cukor returned to his home lot, Metro, to prep "Years Ago" after asking for and obtaining his release from a one-picture commitment to direct Daphne Du Maurier's "My Cousin Rachel." Director and producer Nunnally Johnson were unable to agree on the story's interpretation. "Years Ago," from the Ruth Gordon-Garson Kanin script, is slated for fall lensing at Metro.

## Texas COMPO Meet to Plan 20% Tax Fight

Organized film industry finally will map specific plans to combat the 20% Federal admissions tax at the Texas COMPO three-day meeting which opens in Dallas next Monday (9). While the Texas outfit has called the convention on its own, outside the operations of the Council of Motion Picture Organizations, a sufficient number of national COMPO-ites will be in attendance to give the tax battle full attention in a meeting independent of the Texas COMPO sessions.

COMPO's tax committee is headed by R. J. O'Donnell and Col. H. A. Cole, both of whom are key figures in the Texas unit and, of course, will be present at the Dallas huddles. Since many exhibs around the country, particularly in the south, have been growing impatient over delays in setting a specific tax program, it's understood, decision was made to take up the subject in Dallas instead of further awaiting action by the new COMPO three-man board of governors.

Incidentally, when the new board gets together for its first meeting on the administration of COMPO and its upcoming job, first two items on the agenda will be the tax problem and collection of dues. Other almost immediately business will be the selection of an exec v.p. for COMPO to succeed Arthur L. Mayer, who bowed out last month.

## Bank of America Sues To Affirm Ownership Of 4 Universal Films

Hollywood, June 3. Bank of America has filed suit in Superior Court to establish title to four pix released by Universal: "Secret Beyond the Door" and "Lost Moment," both produced by Walter Wanger; "Mr. Peabody's Mermaid" and "Senator Was Indiscreet," produced by Nunnally Johnson.

Bank asks the court to determine claims, if any, against the pix by several defendants, including stars of the individual pix, and to name the bank sole owner of the films.

Bank advanced money for the productions which is unrecovered.

## Melford's 4 Tinters

Hollywood, June 3. Initial quartet of films to be made by Frank Melford Productions for RKO release will all be in color, the producer announced, with lensing to start late this month.

Pix are "Diamond Queen," "The Legend of Suicide Pass," "Mozambique" and "The Scarlett Tempress."

## INCREASE 25% TO 3,835 SINCE 1945

The once looked-down-upon "passion pits" are becoming highly-regarded payoff pinnacles as the owners each year assume a greater degree of importance in the film industry economy.

Currently there are 3,835 drive-in theatres in the U. S. (Including those slated for construction), an increase of 25% since the end of World War II, and indications are that there will be considerably more by next year. These and other facts are contained in a comprehensive study of influences on drive-in theatres issued today (Wed.) by Jack H. Levin Associates, theatre fact-finding outfit.

Building boom on ozoners, the report says, will be hyped by the lifting of the construction ban on July 1.

Upbeat in drive-in biz is indicated in the fact that 25% of the states did not have a single ozoner in 1946. The same states account for 9.73% of all the outdoor theatres in the country, the survey reveals. Texas leads in the number of under-the-stars outlets, having 8.84% of the national total. North Carolina, Ohio, California and Pennsylvania follow in that order. The Levin report points out that this Big Five have approximately one-third of America's drive-ins.

Survey presents for the first time a detailed analysis of the effects of weather on ozoner biz. The average drive-in in the U. S., it notes, operates 8.05 months per year. Other weather factors include: the two warmest areas of U. S.—each (Continued on page 22)

## Imports Upped For U.S. Mkt.

With an eye to the upcoming fall season, foreign film distributors are strengthening their product slates with a variety of imports. Times Film Corp. has picked up U. S. distribution rights to three French pictures and an Italian entry while Manor Films acquired a Gallic pic starring Josephine Baker. Walter Gould has bought the Mexican-made "In the Palm of Thy Hand."

Jean Goldwurm, Times topper, who recently returned from a four-month trip abroad, came back with American release rights to "Jeux Interdits" (Forbidden Game), "Coffreur Pour Dames" (Ladies Hairdresser), "Trolls Femmes" (Three Women) and an Italian operatic film based upon Rossini's "Cinderella." He also has the Swedish picture, "Hon Dansade en Sommar" (One Summer of Happiness), as previously disclosed. Directed by Rene Clement, "Interdits" concerns the effect of war upon two children. "Coffreur" is a comedy starring Fernandel while (Continued on page 16)

## Par Drops 6 Flacks In Delayed Economy Wave

Hollywood, June 3. In a delayed reaction to the economy wave of several months ago, six members of the Paramount flackery were dropped over the weekend. Decision to trim the staff is understood to have been made by pub-ad topper Jerry Pickman when he was here from his New York headquarters several weeks ago.

Other departments on the lot, which were trimmed several months ago, are not affected by the new cutting. Slash was ordered because it was felt department was overstuffed in view of the lessened production program. Those let go were John Del Valle, Al Jermy, Jerry Smith, John Nicholas, Betty Moskowitz of the radio department and George Luckenbacker, a cutter attached to the trailer department.

## Lebedoff Attorney Asks Judge Grant Lie Test in 500G Mpls. Trust Suit

### Vidor's 'SPQR' Indie

Hollywood, June 3. Charles Vidor leaves for Rome tomorrow (Wed.) to scout locations for "SPQR," story of the Roman legions with which he will launch his indie production activity. Director acquired screen rights to the book after setting up his indie unit.

Vidor, who finished directing "Hans Christian Andersen" for Samuel Goldwyn last week, hopes to put "SPQR" before the camera later this year.

## High Court Asked To Review 'Sham' In Brecher Case

Washington, June 3. New York's Plaza Theatre, Inc., and Mrs. Jeannette Brecher, its operator, asked the U. S. Supreme Court yesterday (Mon.) to review a stiff adverse ruling by the U. S. Tax Court affecting Mrs. Brecher's earnings.

Tax court found that Mrs. Brecher's husband, Leo, owner of the corporation, switched operations of the house to her control to keep down income taxes. Charging that the deal was "a sham," a "subterfuge" and a "ruse" to reduce the family taxes.

Corporation had a long lease on the Plaza Theatre at \$30,000 annually. Effective January, 1943, the theatre was sublet to Mrs. Brecher, whose husband is the principal stockholder, at a rental of \$55,000 for 1943.

Mrs. Brecher operated the theatre, with her husband as manager.

Mrs. Brecher paid taxes on an income of \$40,096 in 1943. Tax court ruled that this must be piled on top of the earnings of the corporation and so subjected to the higher tax rate.

## U, UA Ask Dismissal Of Govt. Complaint On Common Officers

Universal, United Artists and individuals named in the Department of Justice complaint that the two companies have common officers have applied to the N.Y. Federal Court for dismissal of the action. Defendants charged there are no grounds for the Government suit, which was filed a few months ago. Court has set June 10 for a hearing on the petition to dismiss.

D. of J. complaint cited Robert S. Benjamin's dual role of U board member and pard with prexy Arthur B. Krim in the management of UA. Also rapped by the Department were the multiple film company interests of the N.Y. law firm of Phillips, Nizer, Benjamin & Krim. In addition to the U and UA ties, the legal operation has a link with "Paramount via Louis Phillips" job as Par counsel.

## Sherdeman Gets 'Morgan'

Hollywood, June 3. First of the properties left behind by Robert Arthur when he ankle Warners last week, "The Helen Morgan Story," has been assigned to Ted Sherdeman to produce. Pic marks his producing debut after a promotion from the ranks of the studio's writers.

Sherdeman wrote "The Winning Team" for Warners and has been working on the script of "The Story of Eddie Cantor."

Minneapolis, June 3.

Exploding a sensation, Lee Loevinger, attorney for Martin and S. G. Lebedoff, plaintiffs in a \$500,000 antitrust damage suit against major film companies and the Paramount theatre circuit here, has made a written request to Federal Judge G. H. Nordbye that a lie-detector test be given the two principal witnesses for the respective sides, exhibitor Martin Lebedoff and Metro branch manager W. H. Workman, on the points of direct conflict. The request is made in a most unusual letter from Loevinger to the judge.

If the defendants consent to submit to the lie-detector test and the court gives its sanction, it would be the first time such a test ever has been given to opposing witnesses in a civil suit, as far as is known.

Loevinger's challenge was provoked by defense counsels' "deliberate and repeated charges," made in their reply briefs just filed with the court, of "dishonesty and perjury" by Martin Lebedoff during the trial before Judge Nordbye—a trial which consumed six weeks last year. In the letter, Loevinger told the judge he is so aroused by the "insincere and unfounded" charges that he was impelled to write comment upon the point in advance of oral arguments.

The Lebedoffs have alleged in the suit a conspiracy in restraint of trade that resulted in their neighborhood Homewood Theatre's first-run for its area being taken (Continued on page 16)

## Gov. Lodge Slated To Attend Seminar Of Filmmites, Editors

Hartford, June 3. Gov. John Lodge is expected to attend the intra-industry newspaper-motion picture conclave here tomorrow (Wed.) at which Connecticut publishers, editors and advertising managers will meet with a film delegation headed by Eric Johnston, Motion Picture Assn. of America prexy.

Session, arranged by Francis Murphy, editor and publisher of the Hartford Times, will explore ways and means by which both media can reach a better understanding of each other's problems. In addition to Johnston, who will deliver the main address, speakers will include Murphy, actor Ronald Reagan, Oscar Doob, Loew's ad exec, and Ray McKinney, ad chief of the Gannett newspapers.

Tomorrow's confab is an expansion of a similar meeting held last February by Murphy in Hartford. While the winter meeting was a local affair, current palaver will include reps of all newspapers in Connecticut as well as a larger group of film men, theatre owners, circuit operators and New York execs. Session will get underway with a luncheon. At the conclusion of the formal talks, a symposium on the relation of film biz to newspapers will be held.

## Coast Masquers Sked Revels to Aid MPRF

Hollywood, June 3. Motion Picture Relief Fund will get the entire proceeds of the Masquers Revels, slated for Sept. 24 at the Hollywood Pantages Theatre, after a hiatus of many years. Harry Joe Brown is chairman of the affair.

Studio committee working on arrangements includes Harry Brand, 20th-Fox; Marvin Ezzell, Samuel Goldwyn Productions; William Melickjohn, Paramount; Marvin Schenck, Metro; William Gordon, U-I; Bonar Dyer, Howard McDonnell and Joe Rivkin, Jack L. Warner was elected chairman of the producers' group and Maury Foldare, Bernie Kohns and Irwin R. Franklyn were named to handle publicity.

# L.A. Up Slightly; 'Mountain' Standout At Tall 23G, 'Kangaroo' Modest 27G, 'Girl' \$20,000, 'White Suit' Boffo 7G

Los Angeles, June 3. Long holiday weekend failed to provide much stimulation although most first-runs are up slightly this round. Best gross this week is being registered by "Red Mountain," playing L. A. Paramount and Hawaii, mainly because of reopening of the Par after faceliffing. It likely will hit solid \$23,000.

Moderate \$27,000 is seen for "Kangaroo" playing in four situations. "Girl in White" in two locations, is mild \$20,000. "Half-Breed" looks to get same amount in two spots. "Man in White Suit" is soaring to sock \$7,000 in bandbox Fine Arts. "About Face" shapes thin \$18,000 in three sites.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-11.10). "Kangaroo" (20th) and "Here Come Marines" (Monoh). Mild \$27,000. Last week, "Tales Hoffman" (UA) and "One Big Girl" (UA) (days), \$13,100.

**Hollywood, Downtown, Wilmette** (WB) (2,756; 2,344; 70-11.10). "About Face" (WB). Thin \$18,000. Last week, "Have, Have Not" (WB) and "High Sierra" (WB) (reissues) (6 days), \$14,600.

**Loew's State Egyptian (UATC)** (2,404; 1,538; 70-11.10). "Girl in White" (M-G) and "Talk About Stranger" (M-G). Mild \$20,000. Last week, "Carbine Williams" (M-G) and "Love Better Than Ever" (M-G) (2d wk-5 days), \$13,500.

**Hillstreet, Pantages (RKO)** (2,752; 2,812; 70-11.10). "Half-Breed" (RKO) and "Marry Me" (RKO). Modest \$20,000. Last week, "Six Convicts" (Col) and "Brave Warrior" (Col) (2d wk), \$18,300.

**Orpheum, Beverly Hills (Metropolitan-WB)** (2,213; 1,612; 85-1.50). "Greatest Show" (Par) (15th wk). Big \$11,500. Last week, \$9,500.

**United Artists, Hollywood Paramount, Ritz (UATC-F&M-FWC)** (2,100; 1,430; 1,370; 70-11.10). "Red Ball Express" (U) and "Bronco Buster" (U) (2d wk). Slight \$7,500 in 4 days. Last week, big \$18,000.

**Angeles Paramount, Hawaii (UPT-G&S)** (3,300; 1,106; 65-1.20). Downtown Par reopened Memorial Day May 30 after estimated \$250,000 refurbishing under banner of United Paramount Theatres. "Red Mountain" (Par) and "African Treasure" (Mono) (L.A. Par only). Solid \$23,000 or close.

**Fine Arts (FWC)** (679; 80-1.20). "Man in White Suit" (U). Sock \$7,000. Last week, "My Son, John" (Par) (5th wk), \$2,400.

**Wilshire (FWC)** (2,296; 80-1.50). "Ivory Hunter" (U) (2d wk). Big \$5,000. Last week, \$7,500.

**Four Star (UATC)** (900; 85-1.20). "Encore" (Par) (5th wk). Good \$4,500. Last week, \$4,100.

**Canon (ABC)** (520; 1-1.20). "The Prize" (Indie) (2d wk). Light \$2,300. Last week, \$2,700.

**Vogue (FWC)** (885; 80-1.20). On mo. this week. Last week, "Quo Vadis" (M-G) (6th wk-8 days), \$4,000.

**Globe, Iris (FWC)** (782; 814; 70-90). "Dracula" (Indie) and "Frankenstein" (Indie) (reissues) (2d wk). Nice \$5,500. Last week, with El Rey, \$8,000.

**'Clash' Terrif \$22,000, Hub; 'Face' Brisk at 15G, 'Tomorrow' Sock 11G, 2d**  
Boston, June 3. "Clash By Night" at Memorial is leading the city by a wide margin this stanza with sock total. "Tomorrow Is Too Late" in second frame at small-seater Beacon Hill is holding as smash at first round. "About Face" at Paramount and Fenway is fairly nice but "Belles on Toes" at State and Orpheum is not up to hopes. "Kangaroo" at Met is very dull. "Paula" in first frame at Astor is okay. "Man in White Suit" in seventh stanza at Exeter is still good.

**Estimates for This Week**  
Astor (B&G) (1,500; 50-95). "Paula" (Col). Okay \$10,500. Last week, "Song in Heart" (20th) (7th wk-6 days), \$4,000.

**Beacon Hill (Beacon Hill)** (682; 50-11.20). "Tomorrow Is Too Late" (Indie) (2d wk). Figures to hold close to first week's sock \$11,000.

**Boston (RKO)** (3,000; 40-85). "Scarlet Angel" (U) and "White Virgin" (Indie). Not too hot \$8,000. Last week, "To Have, Have Not" (WB) and "High Sierra" (WB) (reissues), same.

**Exeter (Indie)** (1,300; 60-80). (Continued on page 18)

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$601,100  
(Based on 20 theatres)  
Last Year ..... \$452,000  
(Based on 18 theatres)

## 'Express' Smash \$9,000 in Omaha

Omaha, June 3. "Red Ball Express" is standout here this week with sock session at the Omaha. It's the biggest at this house in months. "Wait 'Til Sun Shines Nellie" looks mild at Orpheum, "Macao" looks modest. Theatres going back to intensive campaigns and tieups which they seem to have forgotten in the last few years.

**Estimates for This Week**  
Omaha (Tristates) (2,100; 16-70). "Red Ball Express" (U) and "Jungle Jim. Forbidden Land" (Col). Smash \$9,000 or near. Last week, "Thief of Damascus" (Col) and "First Time" (Col), \$6,000.

**Orpheum (Tristates)** (3,000; 16-70). "Wait 'Til Sun Shines Nellie" (U) and "Drums Deep South" (RKO). Sluggish \$9,000. Last week, "Deadline - U.S.A." (20th), \$9,500.

**Brandeis (RKO)** (1,500; 16-70). "Macao" (RKO). Modest \$5,500. Last week, "Mara Maru" (WB), \$5,000.

**State (Goldberg)** (865; 25-75). "Singin' in Rain" (M-G) (2d wk). Okay \$4,500. Last week, \$10,000.

## Weather Works Vs. K.C.; 'Skirts' OK at \$12,000, 'Mountain' Sturdy 10G

Kansas City, June 3. Holiday weekend featured excellent weather and heavy play was for outdoor attractions. Some strength shown by "Skirts Ahoy" at the Midland but it is only okay. "Red Mountain" at Paramount looks sturdy. "Belles on Toes" in four Fox Midwest houses is rated pleasing. In face of recent slow trend here, a brighter week looms despite the outdoor weather.

**Estimates for This Week**  
Esquire (Fox Midwest) (820; 50-75). "Laura" (20th) and "This Above All" (20th) (reissues). Fair \$1,700 in 6 days. Last week, "Wait 'Til Sun Shines Nellie" (20th) and "Gobs and Gals" (Rep) (m.o.), \$1,500.

**Kimo (Dickinson)** (504; 65-85). "Rashomon" (RKO) (3d wk). Fine \$1,800, and will go a fourth. Last week, \$2,000.

**Mind (Loew's)** (3,500; 50-69). "Skirts Ahoy" (M-G) and "Shadow in Sky" (M-G). Okay \$12,000. Last week, "Marrying Kind" (Col) and "Okinawa" (Col), \$10,000.

**Missouri (RKO)** (2,650; 50-75). "Clash By Night" (RKO) and "Talk" (Continued on page 18)

## Det. NSH; Satchmo-Warren Tilt 'Pride' To \$35,000, 'Face' 16G, 'Skirts' 13G, 2d

Detroit, June 3. Memorial weekend biz was only average this year. Louis Armstrong and Fran Warren are boosting "Pride of St. Louis" to a good session at the Fox. "About Face" looks only average at Michigan. "San Francisco Story" is okay at the Palms. "Half-Breed" is fair at the Adams. "Skirts Ahoy" is lively in second round at the United Artists.

**Estimates for This Week**  
Fox (Fox Detroit) (5,000; 90-11.25). "Pride of St. Louis" (20th) plus Louis Armstrong, Fran Warren onstage. Good \$35,000. Last week, "Outcasts of Poker Flat" (20th) and "Loan Shark" (Lip), \$17,000.

**Michigan (United Detroit)** (4,000; 70-95). "About Face" (WB) and "Lion and Horse" (WB). Average

## 'CLASH' LIVELY \$8,000, MPLS.; 'SUIT' RICH 6G

Minneapolis, June 3. Temperatures in the 30's, rain and snow gave film theatre the best possible weather break during the long weekend holiday. Also some strong newcomers, such as "Deadline-U.S.A." (Man in White Suit), "Carbine Williams," "Skirts Ahoy" and "Clash By Night" helped. But boxoffice results are nothing even to whisper about. "White Suit" and "Clash By Night" loom as best bets.

**Estimates for This Week**  
Century (Par) (1,600; 50-76). "Man in White Suit" (U). Fine \$6,000. Last week, "Browning Version" (U) (76-11), \$3,000.

**Gopher (Berger)** (1,000; 50-76). "Carbine Williams" (M-G). Good \$5,000. Last week, "Red Ball Express" (U) (2d wk), \$3,000.

**Lyric (Par)** (1,000; 50-76). "Tembo" (RKO) and "Talk About Stranger" (M-G). Slow \$4,000. Last week, "San Francisco Story" (WB), \$4,200.

**Radio City (Par)** (4,000; 50-76). "Skirts Ahoy" (M-G). Lively \$12,000. Last week, "My Son, John" (Par), \$6,000.

**RKO-Orpheum (RKO)** (2,800; 40-76). "Clash By Night" (RKO). Strong cast lineup and well regarded, with bangup \$8,000 likely. Last week, "About Face" (WB), \$6,000.

**RKO-Pan (RKO)** (1,600; 40-76). "Strange World" (UA) and "Tale of Five Women" (UA). Okay \$5,500. Last week, "Top Hat" (RKO) and "Suspicion" (RKO) (reissues), \$3,500.

**State (Par)** (2,300; 50-76). "Deadline-U.S.A." (20th). Mild \$6,000. Last week, "Red Mountain" (Par), \$7,200.

**World (Mann)** (400; 85-1.20). "La Ronde" (Indie) (2d wk). Good \$4,000. Last week, \$4,500.

## 'Clash' Sockeroo \$18,000 in Frisco

San Francisco, June 3. Long holiday weekend is spelling brisk trade at most houses here this stanza. "Clash By Night" looms smash at Golden Gate while "Walk East on Beacon" is rated big at St. Francis. "When in Rome with stage show headed by Andrews Sisters shapes good at Warfield, but somewhat disappointing for stagelife combat with \$1.40 top. "Red Mountain" looms fairly big at Paramount.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95). "Clash By Night" (RKO) with opening day personal by Barbara Stanwyck. Sock \$18,000. Last week, "Models, Inc." (Indie) and "Smith Vs. Scotland Yard" (RKO), \$13,800.

**Fox (FWC)** (4,651; 65-95). "Belles on Toes" (20th) and "Here Come Marines" (Mono). Mild \$13,000 or less. Last week, "Mara Maru" (WB) and "Desert Pursuit" (Mono), \$12,000.

**Warfield (Loew's)** (2,656; 80-1.40). "When in Rome" (M-G) plus vaude headed by Andrews Sisters. Disappointing at good \$28,000. Last week, "Girl in White" (M-G), \$12,500.

**Paramount (Par)** (2,646; 65-95). "Red Mountain" (Par) and "Fighting Rats of Tobruk" (Indie). Big \$16,000 or near. Last week, "Atomic City" (Par) and "Stolen Face" (Lip), \$10,000.

**St. Francis (Par)** (1,400; 65-95). "Walk East on Beacon" (Col). Sock \$12,000. Last week, "Valley Of Eagles" (Lip), \$9,000.

**Orpheum (No. Coast)** (2,448; 65-95). (Continued on page 18)

## Holiday Helps Cincy; 'Skirts' Big \$16,000, 'Rancho' Oke 8G, 'Maru' 10G

### Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,289,200  
(Based on 24 cities, 216 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
Last Year ..... \$2,093,000  
(Based on 24 cities, and 189 theatres.)

## 'Walk East' Fast \$11,000 in Clevel.

Cleveland, June 3. Unexpectedly large crowds on Memorial Day, drawn downtown by parade, will help big total here. State's "Skirts Ahoy" is rated extra bright but "Kangaroo" is only good at Hipp. Palace has a real draw at the h.o. in "Walk East on Beacon" which looks nice.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80). "About Face" (WB). Oke \$10,000. Last week, "Outcasts of Poker Flat" (20th), \$9,000.

**Hipp (Scheffel-Burger)** (3,700; 55-80). "Kangaroo" (20th). Good \$15,000 or near. Last week, "The Well" (UA), smart \$15,500.

**Lower Mall (Community)** (585; 55-80). "Man in White Suit" (U) (2d wk). Excellent \$4,500 after \$5,500 opening week.

**Palace (RKO)** (3,300; 55-80). "Walk East on Beacon" (Col) and "Sound Off" (Col). Nice \$11,000 or near. Last week, "Half Breed" (RKO), \$8,500.

**State (Loew's)** (3,450; 55-80). "Skirts Ahoy" (M-G). Extra bright \$16,000. Last week, "Red Mountain" (Par), \$9,500.

**Stillman (Loew's)** (2,700; 55-80). "Something Live For" (Par). Mild \$5,000. Last week, "Carbine Williams" (M-G) (m.o.), \$4,500.

**Tower (Scheffel-Burger)** (500; 55-80). "The Well" (UA) (m.o.). Fine \$4,000. Last week, "Outlaw Women" (Lip) and "Man Bait" (Lip), \$3,000.

## 'Mountain' Fair \$9,500, Denver; 'Encore' Fat 4G

Denver, June 3. "Encore" looms standout here this round, packing the bandbox Vogue Theatre to second best gross in house history. It is holding. "Red Mountain" will stay over although only fair at Denham.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 40-85). "Outcasts of Poker Flat" (20th) and "Hold That Ghost" (U), day-date with Taber, Webber. Fair \$6,000. Last week, "David and Bathsheba" (20th), \$7,500.

**Broadway (Wolfberg)** (1,200; 40-85). "Fort Osage" (Mono). Poor \$4,000. Last week, "Girl in White" (M-G) (2d wk), \$6,500.

**Denham (Cockhill)** (1,750; 40-85). "Red Mountain" (Par). Fair \$9,500. Last week, "My Son, John" (Par) (2d wk), \$8,000.

**Denver (Fox)** (2,525; 40-85). "Mara Maru" (WB) and "Laura" (20th), day-date with Esquire. Mild \$11,000. Last week, "Pride of St. Louis" (20th) and "Desert Pursuit" (Mono), \$18,000.

**Esquire (Fox)** (742; 40-85). "Mara Maru" (WB) and "Laura" (20th). Sad \$2,000. Last week, "Pride St. Louis" (20th) and "Desert Pursuit" (Mono), \$4,500.

**Orpheum (RKO)** (2,600; 40-85). "Carbine Williams" (M-G) and "Marry Me" (Indie). Fair \$12,500. Last week, "Macao" (RKO) and "Young Scarface" (Indie), \$12,000.

**Paramount (Fox)** (2,200; 40-85). "When in Rome" (M-G) and "Lion and Horse" (WB). Modest \$10,000. Last week, "Indian Uprising" (Col) and "Whistle Eaton Falls" (Col), \$12,000.

**Taber (Fox)** (1,967; 40-85). "Outcasts of Poker Flat" (20th) and "Hold That Ghost" (U). Fair \$5,500. Last week, "David" (20th), \$8,000.

**Vogue (Pike)** (600; 80-85). "Encore" (Par). Near record at \$4,000. Last week, on reissue.

**Webber (Fox)** (750; 40-85). "Outcasts of Poker Flat" (20th) and "Hold That Ghost" (U). Mild \$3,000. Last week, "David" (20th), \$4,000.

Cincinnati, June 3. Holiday trade and fancy biz being done by "Skirts Ahoy" at flagship Albee, which is pacing the city, are giving overall count at major stands a nice boost for first time in nearly five weeks. "Mara Maru" at Palace and "Rancho Notorious" at Grand are about par. Other new bills, "My Son, John" at Capital is modest while "Outcasts of Poker Flat" at Keith's is also mild.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75). "Skirts Ahoy" (M-G). Big \$16,000. Last week, "Carbine Williams" (M-G), \$10,000.

**Capital (Mid-States)** (2,000; 55-75). "My Son, John" (Par). Moderate \$8,000. Last week, "Anything Can Happen" (Par), \$7,000.

**Grand (RKO)** (1,400; 55-75). "Rancho Notorious" (RKO) and "Outlaw Women" (Indie). Satisfactory \$8,000 or near. Last week, "To Have, Have Not" (WB) and "High Sierra" (WB) (reissues), \$4,000.

**Keith's (Mid-States)** (1,542; 55-75). "Outcasts of Poker Flat" (20th). Mild \$6,000. Last week, "Deadline-U.S.A." (20th), ditto.

**Lyric (RKO)** (1,400; 55-75). "Summer Stock" (M-G) and "That Midnight Kiss" (M-G) (reissues), split with "Winchester '73" (U) and "Brute Force" (U) (reissues). Slow \$4,500. Last week, "Chained for Life" (Indie) and Hilton Sisters onstage, good \$7,000.

**Palace (RKO)** (2,600; 55-75). "Mara Maru" (WB). All right \$10,000. Last week, "San Francisco Story" (WB), \$8,500.

**Weather, Baseball Bop**  
St. Loo; 'Skirts' Robust 18G, 'Encore' Trim 8½G

St. Louis, June 3. Doubleheader with the N. Y. Giants plus an exodus of natives outdoors is offsetting good pix offerings and producing spotty biz at most main stem houses currently. "Skirts Ahoy" is pacing city with a big session at Loew's. "Mara Maru" is rated neat at the Fox in week just concluded. "Encore" also is doing nicely in two houses.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75). "About Face" (WB) and "Deadline-U.S.A." (20th). Good \$9,500. Last week, "Battle Apache Pass" (U) (m.o.) and "Five Fingers" (20th), fine \$8,000.

**Fox (F&M)** (5,000; 50-75). "Walk East on Beacon" (Col) and "Sound Off" (Col). Opening today (Tues.). Last week, "Mara Maru" (WB) and "Dark Command" (Rep), neat \$12,000.

**Loew's (Loew)** (3,172; 50-75). "Skirts Ahoy" (M-G). Pacing city at big \$18,000. Last week, "Carbine Williams" (M-G), \$11,000.

**Lyn (Ind)** (1,000; 75-90). "Never Take No for Answer" (Indie) (2d wk). Good \$4,000 following \$3,500.

**Missouri (F&M)** (3,500; 60-75). "Red Mountain" (Par) and "Pace That Thrills" (RKO). Fair \$10,000. Last week, "About Face" (WB) and "No Room for Groom" (U), \$11,000.

**Pearmont (St. L. Amus)** (1,000; 75-90). "Encore" (Par). Fine \$4,000. Last week, "Anything Can Happen" (Par) (2d wk), \$3,000.

**Shady Oak (St. L. Amus)** (800; 75-90). "Encore" (Par). Neat \$4,500. Last week, "Anything Can Happen" (Par) (2d wk), \$3,500.

**'SKIRTS' HEP \$17,000, PROV.; 'ABOUT FACE' 9G**

Providence, June 3. Majestic's "About Face" and Loew's State's "Skirts Ahoy" are the brightest spots in town this week. Rain again hit over the weekends and kept the shore and resort-goers closer to home.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65). "Half-Breed" (RKO) and "Outlaw Women" (RKO). Fairly good \$8,000. Last week, "Cimarron Kid" (U) and "Native Son" (Indie), \$6,500.

**Majestic (Fay)** (2,200; 44-65). "About Face" (WB) and "Lady Possessed" (Rep). Nice \$9,000. Last week, "Red Ball Express" (U) and "No Room for Groom" (U), \$7,000.

**State (Loew)** (3,200; 44-65). "Skirts Ahoy" (M-G) and "Glory Alley" (M-G). Hefty \$17,000. Last week, "Walk East on Beacon" (Col) and "When in Rome" (M-G), \$8,500.

**Strand (Silverman)** (2,200; 44-65). "My Son, John" (Par). Opened Monday (2). Last week, "Red Mountain" (Par) and "Brave Warrior" (Col), mild \$6,200.



# Chi Climbs; Autry Ups 'Aaron Slick' To Fine 35G, 'Skirts'-Vaude Okay 37G, 'Mountain' Big 18G, 'Eagles' Mild 11G

Chicago, June 3. With the long Memorial weekend and cool weather, Chicago grosses took a long hoped-for up-beat. New product also helps and the two stagehouses also will give an assist. 'Oriental' should do okay \$35,000 with Gene Autry personal plus "Aaron Slick." The Chicago will hit okay \$37,000 with "Skirts Ahoy" and Mary Kaye Trio and Buddy Baer onstage.

"Red Mountain" and "Flaming Feather" at the State-Lake looks bright \$18,000 while the horror revival of "Dracula" and "Frankenstein" at Grand is nice \$8,000. "Valley of Eagles" and "Montana Territory" looks light with \$11,000 at United Artists. "Anything Can Happen" at Ziegfeld shapes smart \$4,500.

"Man in White Suit" at the Surf is leading the stayovers with brisk total for eighth week. "Greatest Show" picked up some and should be solid for Palace fourth frame. "Marrying Kind" at Woods on third stint has light total. "Macao" at Roosevelt looks lean.

**Estimates for This Week**  
Chicago (B&K) (3,900; 55-98) — "Skirts Ahoy" (M-G) with Buddy Baer and Mary Kaye Trio onstage. Okay \$37,000. Last week, "Deadline-U. S. A." (20th) with Margaret Whiting and Four Aces onstage (2d wk), \$22,000.

Grand (RKO) (1,500; 55-98) — "Dracula" (U) and "Frankenstein" (U) (reissues). Okay \$8,000. Last week, "Return of Texan" (20th) and "Black Rose" (20th) (reissue), \$7,000.

Oriental (Indie) (3,400; 55-98) — "Aaron Slick" (Par) with Gene Autry in person. Small fry and parents should bring this to trim \$35,000. Last week, "Carbine Williams" (M-G) and "Young Man With Ideas" (M-G) (2d wk), \$19,000.

Palace (Elite) (2,500; 98-\$1.25) — "Greatest Show" (Par) (4th wk). Fancy \$18,000. Last week, \$25,000. Roosevelt (B&K) (1,500; 55-98) — "Macao" (RKO) and "On Loose" (RKO) (2d wk). Lean \$6,500. Last week, \$12,000.

State-Lake (B&K) (2,700; 55-98) — "Red Mountain" (Par) and "Flaming Feather" (Par). Sharp, \$18,000. Last week, "Sniper" (Col) and "Okinawa" (Col) (2d wk), \$9,000.

Surf (H&E Balaban) (675; 98) — "Man in White Suit" (U) (8th wk). Strongest of holdovers with big \$3,500. Last week, \$3,400.

United Artists (B&K) (1,700; 55-98) — "Valley of Eagles" (Lip) and "Montana Territory" (Col). Passable \$11,000. Last week, "Red Ball Express" (U) and "Brave Warrior" (Col) (2d wk), \$8,000.

Woods (Essaness) (1,073; 98) — "Marrying Kind" (Col) (3d wk). Helped by holiday traffic to fine \$14,000. Last week, \$16,000.

World (Indie) (587; 98) — "Penny-whistle Blues" (Indie) and "Big Day" (Indie). Bright \$3,500. Last week, "Les Miserables" (Indie) (3d wk), \$2,500.

Ziegfeld (Lopert) (480; 98) — "Anything Can Happen" (Par). Fine \$4,500. Last week, "Under Paris Skies" (Indie), \$3,000.

## 'Carbine' Neat \$9,000, Balto; 'Walk East' 7G

Baltimore, June 3. Excessive heat and moisture marred extended holiday weekend and nearly all current entries are falling to show much. "Carbine Williams" is drawing fairly good trade to Loew's Century, but "About Face" is only drab at the Stanley. Nice biz continues for "Skirts Ahoy" at the Town.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-70) — "Carbine Williams" (M-G). Good \$9,000. Last week, "Young Man With Ideas" (M-G), \$5,900.

Kelth's (Schanberger) (2,460; 20-70) — "Outcasts Poker Flat" (20th). Lean \$7,000. Last week, "Denver Rio Grande" (Par), \$6,200.

Mayfair (Hicks) (980; 20-70) — "Atomic City" (Par). Average \$1,500. Last week, "Thief Damascus" (Col), \$4,200.

New (Mechanic) (1,800; 20-70) — "Walk East on Beacon" (Col). Okay \$7,000. Last week, "Belles on Toes" (20th) (2d wk), \$5,300.

Stanley (WB) (3,280; 25-75) — "About Face" (WB). Drab \$9,000. Last week, "San Francisco Story" (WB), \$6,800.

Town (Rappaport) (1,500; 35-70) — "Skirts Ahoy" (M-G) (2d wk). Holding well at \$7,000 after nice getaway at \$10,400.

Palace (Loew's) (2,370; 50-80) — "Carbine Williams" (M-G). Hefty \$18,000, best of newcomers. Last week, "Belles on Toes" (20th) (2d wk), \$7,000.

Playhouse (Lopert) (485; 50-81) — "Deadline U.S.A." (20th) (5th-final wk). Okay \$3,500 for second consecutive week.

Warner (WB) (2,174; 50-80) — "About Face" (WB). So-so \$10,000. Last week, "San Francisco Story" (WB), \$9,000.

Trans-Lux (T-L) (654; 60-81) — "Encore" (3d wk). Smash \$8,000 or near after \$7,500 last week. Holds.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Skirts' Strong \$14,000, L'ville

Louisville, June 3.

"Skirts Ahoy" at Loew's State is coping most of biz this week, with fine session likely. House had lines at wickets over weekend. Other houses are running about on a par with the last three weeks. "Denver & Rio Grande" at Rialto looks mild but "About Face" at Mary Anderson shapes nice.

**Estimates for This Week**

Kentucky (Switow) (1,000; 54-75) — "Something Live For" (Par). Strong \$4,500. Last week, "Flesh and Fury" (U) and "Underworld Story" (U), \$4,000.

Mary Anderson (People's) (1,200; 54-75) — "About Face" (WB). Nice \$5,000 expected. Last week, "Scandal Sheet" (Col), about same.

Rialto (Fourth Avenue) (3,000; 54-75) — "Denver Rio Grande" (Par) and "Anything Can Happen" (Par). Medium \$9,000. Last week, "Macao" (RKO) and "Narrow Margin" (RKO), about same.

State (Loew's) (3,000; 54-75) — "Skirts Ahoy" (M-G) and "Talk About Strangers" (M-G). Solid \$14,000. Last week, "Carbine Williams" (M-G) and "Corky Gasoline Alley" (Col), \$9,000.

Srand (FA) (1,200; 54-75) — "Rose of Cimarron" (20th) and "African Treasure" (Mono). Nice \$4,500. Last week, "Frankenstein" (Indie) and "Dracula" (Indie) (reissues), ditto.

## Rain Hypo to D.C. Biz; 'Clash' Rousing \$13,000, 'Carbine' Crisp at 18G

Washington, June 3.

The wet weather proved a boon to main stem houses, which normally play a poor second to outdoor attractions over Decoration Day weekend. Though holdovers kept the average down, general tenor was unusually firm Friday and Saturday, with some let-down Sunday when the sun broke through. "Skirts Ahoy" plus vaude in second session at Loew's Capitol, continued to be town's brightest spot, with "Carbine Williams" at Loew's Palace a close second.

**Estimates for This Week**

Capitol (Loew's) (3,434; 55-95) — "Skirts Ahoy" (M-G) (2d wk) plus vaude. Bright \$20,000 after sock \$27,000 last week.

Dupont (Lopert) (372; 50-85) — "Anything Happen" (Par) (6th wk). Big \$3,500, battering last week's \$3,200, with holidays helping. Holds.

Kelth's (RKO) (1,939; 50-85) — "Clash By Night" (RKO). Big \$13,000 and stays. Last week, "Half-Breed" (RKO), \$8,000.

Metropolitan (Warner) (1,200; 50-80) — "Loan Shark" (Lip). Slow \$4,000.

Ontario (K-B) (1,424; 44-74) — "My Son, John" (Par) (4th-final wk) and "Suez" (20th) (reissue). Firm \$5,000, with oldie tossed in to hypo final week. Last week, \$5,000.

Palace (Loew's) (2,370; 50-80) — "Carbine Williams" (M-G). Hefty \$18,000, best of newcomers. Last week, "Belles on Toes" (20th) (2d wk), \$7,000.

Playhouse (Lopert) (485; 50-81) — "Deadline U.S.A." (20th) (5th-final wk). Okay \$3,500 for second consecutive week.

Warner (WB) (2,174; 50-80) — "About Face" (WB). So-so \$10,000. Last week, "San Francisco Story" (WB), \$9,000.

Trans-Lux (T-L) (654; 60-81) — "Encore" (3d wk). Smash \$8,000 or near after \$7,500 last week. Holds.

Palace (Loew's) (2,370; 50-80) — "Carbine Williams" (M-G). Hefty \$18,000, best of newcomers. Last week, "Belles on Toes" (20th) (2d wk), \$7,000.

Playhouse (Lopert) (485; 50-81) — "Deadline U.S.A." (20th) (5th-final wk). Okay \$3,500 for second consecutive week.

Warner (WB) (2,174; 50-80) — "About Face" (WB). So-so \$10,000. Last week, "San Francisco Story" (WB), \$9,000.

Trans-Lux (T-L) (654; 60-81) — "Encore" (3d wk). Smash \$8,000 or near after \$7,500 last week. Holds.

## 'ZAPATA' GREAT 17G, MONT'L; 'VEGAS' \$12,000

Montreal, June 3.

Heavy American tourist trade because of long weekend holiday is boosting biz at all deluxers. "Viva Zapata!" looks great at the Capitol. "Singing in the Rain" in third round at Loew's looks still big. "Love Is Better" at Palace shapes fine. "Las Vegas Story" looks good at Princess.

**Estimates for This Week**

Palace (C.T.) (2,626; 34-60) — "Love Is Better" (M-G). Fine \$14,000. Last week, "Marrying Kind" (Col), \$16,000.

Capitol (C.T.) (2,412; 34-60) — "Viva Zapata!" (20th). Socko \$17,000. Last week, "Phone Call Stranger" (20th), \$12,000.

Princess (C.T.) \$2,131; 34-60 — "Las Vegas Story" (RKO). Good \$12,000. Last week, "Lion and Horse" (WB), \$8,000.

Loew's (C.T.) (2,855; 40-65) — "Singing in the Rain" (M-G) (3d wk). Biz \$15,000 following fine second at \$19,000.

Imperial (C.T.) (1,839; 34-60) — "Bronco Buster" (U) and "Storm-bound" (U). So-so \$6,000. Last week, "Okinawa" (Col) and "Yank in Indo-China" (Col), \$10,000.

Orpheum (C.T.) (1,048; 34-60) — "Elusive Pimpernel" (Indie) and "Stars and Guitars" (Indie). Lean \$6,000. Last week, "Strange World" (UA) and "Beautiful But Broke" (UA), \$8,000.

## 'Fighter' Socko \$13,000 in Philly

Philadelphia, June 3.

Steady downpour proved a help and a curse over holiday weekend, keeping folks away from shore but also holding some indoors. "Kangaroo" kicked off strongly but the Fox expected more from heavy campaign. "Outlaw Women" and stagehouse looks good at Earle which had best patronage in weeks.

Richard Conte two-day personal boosted "The Fighter" at the Stanton to sock total. "Skirts Ahoy" looks fine at Randolph.

**Estimates for This Week**

Boyd (WB) (2,360; 50-99) — "Outcasts of Poker Flat" (20th). Thin \$5,000. Last week, "Belles on Toes" (20th) (2d wk), \$6,000.

Earle (WB) (2,700; 50-99) — "Outlaw Women" (Lip) plus Dinah Washington, Arnett Cobb onstage. Good \$19,000. Last week, "Talk About Stranger" (M-G) and Illinois Jacquet, Wini Brown onstage, \$9,000.

Fox (20th) (2,250; 50-99) — "Kangaroo" (20th). Oke \$20,000. Last week, "Deadline-U. S. A." (20th) (2d wk), \$10,000.

Goldman (Goldman) (1,200; 50-99) — "Walk East on Beacon" (Col) (2d wk). Smash \$12,000. Last week, \$18,000.

Maubau (WB) (4,360; 50-99) — "Red Mountain" (Par). Slight \$17,000. Last week, "Macao" (RKO) (2d wk), \$7,000.

Midtown (Goldman) (1,200; 50-99) — "Young Man With Ideas" (M-G). Mild \$6,000. Last week, "Girl in White" (M-G) (2d wk), \$4,500.

Randolph (Goldman) (2,500; 50-99) — "Skirts Ahoy" (M-G) (2d wk). Fine \$19,000 or over. Last week, \$23,000.

Stanley (WB) (2,900; 50-99) — "About Face" (WB) (2d wk). Puny \$5,000. Last week, \$7,000.

Stanton (WB) (1,473; 50-99) — "Fighter" (U). Sock \$13,000 or over. Last week, "Okinawa" (Col), \$9,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Son John" (Par) (5th wk). Steady \$4,400. Last week, \$4,500.

Studio (Goldberg) (500; 55-99) — "Man in White Suit" (U) (4th wk). Big \$4,000. Last week, \$4,800.

## 'About Face' Fair \$9,500, Toronto; 'Rain' 12G, 2d

Toronto, June 3.

With fine outdoor weather and too many holdovers, biz is generally on the downbeat this week. "About Face" is fair while "San Francisco Story" looks okay.

**Estimates for This Week**

Crest, Downtown, Glendale, Mayfair, Seabrook, State (Taylor) 863; 1,059; 955; 470; 688; 694; 35-60 — "San Francisco Story" (WB) and "Oklahoma Annie" (Rep). Satisfactory \$13,000. Last week, "Sound Off" (Col) and "Pace Thrills" (RKO), \$13,000.

Exhibition (FP) (1,080 40-80) — "Cry, Beloved Country" (Indie). Light \$5,000. Last week, "Anything Can Happen" (Par) (2d wk), \$6,000.

Imperial (FP) (3,373; 40-80) — "Mara Maru" (WB). Fair \$10,000.

(Continued on page 18)

## B'way Soars; Johnnie Ray Tilts 'Heart' To Huge \$142,000, 'Lovely' Sock 145G, 'Bailey'-Vaude 78G, 'Beacon' Big 29G

Broadway first-run business is soaring this season in an abrupt about-face from a limping pace for the last three weeks. The long Memorial Day weekend, rain most of that period and nine new bills are contributing to make one of the strongest holidays in some time. While the rainfall kept some New Yorkers in the city, it did not appear to cut into the usual influx from out-of-town. The upsurge brought several new marks at the bigger deluxers.

The Paramount is the pacer-maker with Johnnie Ray, topping the stagehouse, pushing "Wild Heart" to a terrific \$142,000. Not a new high but one of the biggest sessions at the Par flagship. Trade was so strong that it pushed to an alltime single day's biz last Saturday (31).

Actual top coin total goes to "Lovely to Look At" with stage-show at the Music Hall. The Hall's first week is headed for a big \$145,000. The biggest Decoration Day total—\$29,000—was registered Friday (30). Even the steady downpour all day Sunday failed to slow this bill as much as feared.

The Roxy, too, is up in the higher brackets with "Lydia Bailey" and stage bill topped by Alan Dale, Florian ZaBach and the Dunhills. Initial stanza looks like a very good \$78,000. The Roxy's Memorial Day take was the best May 30 since 1947 when Jack Benny headed the stagehouse.

The yen of holiday crowds for stagefilm bills also was reflected in the fine week enjoyed by the Warner. Second session of "About Face," with Mindy Carson, Alan Carney topping stagehouse, is heading for \$25,000, almost as big as opening round. The vaude policy at the Palace also fared well. "Sellout" with eight acts, shaping to hit fancy \$20,000 this week.

Ace straight-film house is the Victoria which is landing smash \$29,000 for initial round. "Walk East on Beacon." The Criterion also is much better with "Red Ball Express," having a fine \$21,000 in prospect.

"The Fighter" is a bit disappointing for a holiday week with fair \$11,000 at the Mayfair. "Girl in White" also looks moderate with around \$16,000 at the State.

"Skirts Ahoy" looks fancy with \$27,000 or near at the Capitol. "Outcast of Islands" is holding about even with preceding week in its third session day-date in the Astor and Fine Arts.

**Estimates for This Week**

Astor (City Inv.) (1,300; 70-\$1.80) — "Outcast of Islands" (UA) (3d wk). Held very well at \$9,500 with help from Memorial Day weekend. Second week was mild \$10,000. Playing day-date with Fine Arts.

Beckman (R & B) (550; 85-\$1.50) — "Never Take No For Answer" (Indie) (6th wk). Fifth round ended Monday (2) edged up to sturdy \$6,000 after \$5,500 for fourth.

Capitol (Loew's) (4,820; 70-\$1.80) — "Skirts Ahoy" (M-G) (2d wk). Initial session ended last night (Tues.) hit fancy \$27,000 or near, considerably better than recent weeks. Last week, "Carbine Williams" (M-G) (3d wk), \$7,500.

Criterion (Moss) (1,700; 50-\$1.80) — "Red Ball Express" (U). Initial week ending today (Wed.) is heading for nice \$21,000. Holds. In ahead, "The Sniper" (Col) (2d wk), \$4,500.

Fine Arts (Davis) (468; 90-\$1.80) — "Outcast of Islands" (UA) (3d wk). Current stanza is holding at big \$8,500 after \$7,500 for second. Continues.

Globe (Brandt) (1,500; 50-\$1.80) — "Red River" (UA) and "Tulsa" (U) (reissues) (3d-final week). Initial holdover frame ending tomorrow (Thurs.) shaped to get \$7,000 after good \$11,000 for first week. "Young Man With Ideas" (M-G) opens Friday (6).

Mayfair (Brandt) (1,736; 50-\$1.80) — "The Fighter" (UA). First week ending tomorrow (Thurs.) is heading for fair \$11,000 or near. In ahead, "Outcasts of Poker Flat" (20th) (2d wk), \$6,500.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Encore" (Par) (10th wk). Ninth stanza ended last night (Tues.) pushed up to \$9,400 after nice \$9,000 for eighth. Stays on.

Palace (RKO) (1,700; 75-\$1.40) — "The Sellout" (M-G) with eight acts of vaude. Week ending tomorrow (Thurs.) shapes to get stout \$20,000 or near. Last week,

"Models, Inc." (Indie) with same vaude policy, fine \$13,000 in 6 days.

Paramount (Par) (3,664; 90-\$1.90) — "Wild Heart" (RKO) with Johnnie Ray, Gary Morkovin, Billy May orch heading stagehouse (2d wk). First week ended last night (Tues.) hit terrific \$142,000. Last Saturday (31) was the biggest such day in history of Par flagship. Memorial Day was second largest day of rup. In ahead, "Rancho Notorious" (RKO) with Nat (King) Cole, Alan King, Russ Case orch onstage (2d wk), \$45,000.

Park Avenue (Reade) (536; 90-\$1.50) — "Actors and Sin" (UA). Initial week ending tomorrow (Thurs.) looks to land fine \$10,000, with nice crix appraisal. In ahead, "When in Rome" (M-G) (3d wk-5 days), \$2,500 after mild \$3,200 for second week.

Paris (Indie) (568; \$1.25-\$1.80) — "Under Paris Skies" (Discna) (5th wk). Fourth round ended Sunday (1) held very strong at \$9,000 after \$8,800 for third week.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Lovely to Look At" (M-G) with stagehouse. First week ending today (Wed.) is headed for big \$145,000. Friday (30) was biggest Memorial Day in Hall's history. Holds, natch! Last week, "Scaramouche" (M-G) and stagehouse (3d wk), \$106,000.

Roxy (20th) (5,886; 80-\$2.20) — "Lydia Bailey" (20th) plus Alan Dale, Florian ZaBach, Dunhills, Martin Bros. onstage. First session ending tomorrow (Thurs.) looks like very good \$78,000. Holds. Last week, "Kangaroo" (20th), with Georgia Gibbs, Jimmy Nelson topping stage bill (2d wk), \$45,000.

State (Loew's) (3,450; 55-\$1.80) — "Girl in White" (M-G). Initial week ending tomorrow (Thurs.) is heading for modest \$16,000. Holds. Last week, "Wild North" (M-G) (3d wk), \$6,000.

Sutton (R&B) (561; 90-\$1.50) — "Man in White Suit" (U) (10th wk). Ninth round ended Monday (2) pushed up to socko \$14,000 or ahead of the \$12,000 for eighth week. Stays on indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Narrow Margin" (RKO) (5th wk). Still in chips with solid \$4,700 after \$5,000 for fourth frame.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "High Treason" (Indie) (3d wk). First holdover stanza ended Monday (2) held at \$10,500 after sock \$13,000 opener.

Victoria (City Inv.) (1,080; 70-\$1.80) — "Walk East on Beacon" (Col) (2d wk). Initial round ended last night (Tues.) soared to smash \$29,000. In ahead, "Marrying Kind" (Col) (11th wk-8 days), \$4,800 but winding up highly profitable run with grosses much higher excepting in final weeks.

Warner (WB) (2,756; 85-\$2) — "About Face" (WB) with Mindy Carson, Alan Carney topping stage bill (2d wk). This session ending tomorrow (Thurs.) is heading for big \$25,000 after fine \$27,000 opener.

Indpls. Perks Despite  
Races; 'Skirts' Lively  
\$11,000, 'Face' Fat 10G

Indianapolis, June 3.

Biz rallied moderately at first-runs here over the holiday weekend despite terrific Speedway competition and good outdoor weather. While none are smash, all grosses are up over last week. "Skirts Ahoy" at Loew's looks to lead with solid total. "About Face" at Circle shapes nice. "Kangaroo" at Indiana is slow.

**Estimates for This Week**

Circle (Cockrill-Dolle) (2,800; 50-76) — "About Face" (WB) and "Loan Shark" (Lip). Nice \$10,000. Last week, "Mara Maru" (WB) and "African Treasure" (Indie), \$7,000.

Indiana (C-D) (3,200; 50-76) — "Kangaroo" (20th) and "Never Forget You" (20th). Light \$9,000. Last week, "Red Mountain" (Par) and "Anything Can Happen" (Par), \$8,500.

Loew's (Loew's) (2,427; 50-76) — "Skirts Ahoy" (M-G) and "Talk About a Stranger" (M-G). Nifty \$11,000. Last week, "Marrying Kind" (Col) and "Clouded Yellow" (Col), \$9,000.

Lyric (C-D) (1,600; 50-76) — "Steel Town" (U) and "Night Stage Galveston" (Col). Oke \$5,000. Last week, "Green Glove" (UA) and "Colorado Sundown" (Rep), \$4,500.

**I LIKE**

O. Henry's  
**"BAGDAD ON  
THE SUBWAY"**

9 Great Stars!  
America's Greatest Story-Teller!

**I LIKE**  
**"WAY OF  
A GAUCHO"**

Technicolor  
Photographed in the  
Argentine Pampas!

**I LIKE**

Ernest Hemingway's  
**"SNOWS OF  
KILIMANJARO"**

Technicolor  
Gregory Peck! Susan Hayward!  
Ava Gardner!

**I LIKE**

**"LES MISERABLES"**

Victor Hugo's Immortal Story!

**I LIKE**

**"LURE OF THE  
WILDERNESS"**

Technicolor  
Primitive Love  
In A Land Of Danger!

**I LIKE**

**"DIPLOMATIC  
COURIER"**

Tyrone Power in  
Dynamic Action!

**I LIKE**

**"WHAT PRICE  
GLORY"**

Technicolor  
James Cagney! Corinne Calvet!  
Dan Dailey! Songs!

**I LIKE**  
**20<sup>th</sup>**

**CENTURY-FOX**

**I LIKE**

**"BELLES ON  
THEIR TOES"**

Technicolor  
Happiness Hit of '52!

**I LIKE**

**"KANGAROO!"**

Technicolor  
Savage Romance...  
Mighty Adventure!

**THERE'S NO BUSINESS  
LIKE 20<sup>th</sup> CENTURY-  
FOX BUSINESS!**





# THE EXHIBITORS' CHOICE

**I LIKE**  
**"WAIT 'TIL THE SUN**  
**SHINES, NELLIE"**

Technicolor  
For Your Happiest 4th of July!

**I LIKE**  
**"DREAM BOAT"**

Clifton Webb! Ginger Rogers!

**I LIKE**  
**"WE'RE NOT**  
**MARRIED"**

11 Big Stars!  
A Once-in-a-lifetime hit!

**I LIKE**  
**"MONKEY**  
**BUSINESS"**

Cary Grant! Ginger Rogers!

**I LIKE**  
Kenneth Roberts'  
**"LYDIA BAILEY"**

Technicolor  
Passionate Haiti... Voodoo Love!

**I LIKE**  
**"DON'T BOTHER**  
**TO KNOCK"**

Richard Widmark! Marilyn Monroe!

**I LIKE**  
**"PRIDE OF**  
**ST. LOUIS"**

Solid Hit Everywhere!

**I LIKE**  
**"DEADLINE**  
**-U.S.A."**

Bogart's Newest Hit!

**I LIKE**  
**"WITH A SONG**  
**IN MY HEART"**

Technicolor  
The Year's Musical Triumph!

**I LIKE**  
**"LADY IN THE**  
**IRON MASK"**

Natural Color  
New "3 Musketeers" Adventures!  
Released thru 20th Century-Fox

## Govt. Import Policy Hit by British Equity Sec as Harming Local Pix

Producer-director Mario Zampi and star Oscar Homolka of ABPC's "Top Secret" are going through a stringent diet on doctor's orders... Naughton Wayne turned down offer to be featured with Clark Gable in Metro's picture as well as six other films, to star for Ealing Studios in pic which will take him 11 weeks; with six-weeks on location... Luther Wolff flew in from the Continent to line up some of the cast for his picture, "Martin Luther," which he is making on the Continent in association with Louis de Rochemont with shooting to start early in June.



# Open Debate on Brit. TV White Paper

## June 11; Prelim to New BBC Charter

London, June 3.

Immediately after the short Whitsuntide recess, the House of Commons is to debate the government White Paper on the British Broadcasting Corp. Charter which advocates the eventual introduction of sponsored TV. The Lord Privy Seal has fixed next June 11 for the debate, which will take place on a government motion.

Main purpose of the debate is to lay down conditions for the renewal of the BBC charter, which expires at the end of June. The proposal in the White Paper is that the charter should be extended for 10 years on conditions which would perpetuate the monopoly in sound broadcasting although allowing competitive intrusion in the video field.

Meantime the picture industry is considering its attitude to the government invitation to submit its thoughts on big screen TV. The White Paper insisted on specific safeguards, including the sharing of top public events with the BBC and co-operation in the supply of films. Most sections of the industry are adamantly opposed to offering current product for TV, and exhibitors continue to bar films which have had a TV airing.

## Cool Weather Prompts

### Rome Legiters to Stay

#### Open as Biz Holds Big

Rome, May 27.

Legit productions, usually relegated to summer tours or outdoor theatres, showed a spurt of activity here this month because of unusually cool weather. Most of them report good biz, which has encouraged a healthy outlook for the fall season. The Teatro delle Arti is doing two comic operas, "The Marriage Market" by Rossini, and "The Family" by Donizetti.

The Theatre Guild of Brussels (Belgium) is at the Eliseo with "The Traveler of Forceloup," done in French. Later, "Rosso e Nero," a revue comprised of artists from Italian radio and pop orchestra leader Bippo Barzizza, will remain at the Eliseo as long as the biz holds up. The DeFilippo Co. has a revival week, featuring some of the favorite plays in its repertoire. Edouardo DeFilippo bills himself simply as "Edouardo," and a three-sheet bearing his name, the theatre, and playdates is all that is needed to draw for this outfit.

The Quirino has the Little Theatre of Music of Rome doing "The Medium" by Gian-Carlo Menotti for the first time, "Clocinda" by Monteverdi and "Fra Diavolo" by Auber. This is the first time in four years that patrons here have gone in for these "little operas."

Comic Rascal continues at the Valle in his revue, "Captain Carvallo," a translation of the Diana Wynyard starrer. "The Seven Hills" is at the Circolo Romano. "Ira's Night" is playing the Pirandello and "Ricciardi and Son" is housed in the Rossini. Two revues, "Mucci" at the Quattro Fontane and "High Tension" at the Palazzo Sistina, both are enjoying healthy box office.

## Pic Group Takes Over

### Two Bombay Studios

Bombay, June 3.

Forrest Judd's film group has taken over operation of a pair of film studios here and will begin pitching for American, English and other foreign productions to be made here. New outfit to be known as Film Group Color Productions, to be incorporated in the U. S., has taken four-year leases on the studios in association with K. M. Modi, chairman of Western India Theatres, Ltd., and a former proxy of Indian Motion Picture Producers Assn.

Two studios, which will be modernized, will be known as Central Color studio and Minerva Color Studio. Judd hopes to make them the center of world color production. Deal already has been set for "World's Delight," a British film, and Judd is dickering with two Indian producers for color lensing. Judd will return to Hollywood this week via London.

## Employment at British Studios in Fresh Dive

London, June 3.

Employment in British studios has taken a further dive, the total during the first quarter being lower than for any similar period since 1948. Current figure of 3,670 represents a drop of 200 over last year. The March figure was more than 4,000 off from December, 1948, when the studios employed 7,739.

Decline is more marked among women than men. The latest survey shows 2,970 men employed against 651 women. The 49 apprentices joining the industry during March is the average for last year.

## Egypt Expands

### Its Film Prod.

Washington, June 3.

The way film production is expanding in Egypt, increased facilities are needed, reports the film division of the U. S. Department of Commerce. Egypt now has nine studios with a total of 15 stages and facilities are increasing but they are hard put to keep up with burgeoning production.

The 1951-52 production, exclusive of newsreels, is figured to reach about 70 pic which will be an all-time high. Egypt has 52 firms listed as film producers but the larger bulk of the product is turned out by only 15 companies. Present sizable production contrasts with only four features in 1927.

The Egyptian industry is entirely in the hands of citizens of that country. Only government subsidy goes to Studio Misr for turning out newsreels. However, the government encourages the industry in other ways, including an informal agreement under which Egyptian theatres agree to reserve at least four weeks per year to show native films.

## Four London Premieres

### In Week With Likely

#### 500 Batting Average

London, June 3.

B. A. Meyer presented "Meet Mr. Callaghan," the first Peter Cheyne thriller to be staged, at the Garrick Theatre, last Tuesday (27). Adapted by Gerald Verner, it makes good popular entertainment, providing Terence de Marney with a rich role as an unorthodox investigator who aids justice in the end. Supporting cast is excellent and warm reception indicates even chance of success.

The Old Vic staged Shakespeare's "Timon of Athens" last Wednesday (28). This seldom-produced drama is heavy going, but director Tyrone Guthrie has effectively extracted every glimpse of humor from a depressing whole. Andre Morell gives a sterling performance as the wealthy, generous lord reduced to a bitter hermitage and early death on being deserted by his friends in adversity. Peter Coke, Leo McKern and Will Leighton excel in other major parts and colorful support is given by the rest of the practically all-male cast.

There is little to commend in "Cold Turkey," presented by D. H. Enterprises at the Comedy Theatre last Thursday (29), and it has slender prospects of lasting more than a very short period. Leon Cortez makes the most of a cockney jo's, but the material is too old-fashioned for present-day needs.

"Murder in Motley," a comedy thriller by Fenn Sherie and Ingram D'Abbes, which was first produced in 1935, was revived last Friday (30) at the Fortune. Play, presented by Hubert Wood, who also directed, is a sustained, ingenious thriller ably performed by an all-round cast.

Cast is headed by Frank Leighton, Helene Cordet and Winifred Payne and includes Norman Griffin, Carl Bernard and Norman Williams. Show has a fair chance for a reasonable run.

## Cranko Ballet to Preem

### At Edinburgh Festival

Edinburgh, May 27.

New ballet, "Reflections," created by John Cranko, is set for its world preem by the Sadler's Wells Theatre Ballet here Aug. 21. Company will be making its first Edinburgh Festival appearance. Cranko is its chief choreographer.

Ballet is the tragedy of an egotist who creates his own world and then cannot escape from it. Chief characters will be danced by Elaine Fifield and David Poole. Music is by John Gardner. The new ballet will be seen in London at Sadler's Wells Theatre later in the fall.

## Arg. Producers Victors

### In Fight for Higher

#### Pix House Admissions

Buenos Aires, May 27.

Persistence by the Argentine film producers has finally won a victory in the struggle to get authorization from the Entertainment Board for film admission price hikes, which the film industry here has been waging over the last few years. Decision was made this week to let first-run film deluxes boost admission scales to six pesos from 3 pesos-50, or from 35c to 60c. Present top is 35c. These hikes will not be general, but apply only for special quality films, in each case, permission must be sought from the Entertainment Board to use the higher scale. Special values the film may have to justify the increase must be outlined.

Initial application of the increase will be on "Joan of Arc" (RKO) at the Trocadero and "Libertador," day-dating early in June, and "All About Eve" (20th), which will be released soon at the Gran Rex.

Although everybody in the industry knows that the increase has been authorized, commentators are not allowed to mention them and the public will get its first impact when "Joan" or "Eve" open. Presumably this is to avoid discussion of the contradiction between this belated increase and the government's austerity drive as part of "Economic Plan 1952," designed to offset the economic depression.

The government perhaps hopes these film price increases may help stem the tide of inflation by discouraging film attendance and encouraging greater saving. The Entertainment Board also authorized exhibitors to discontinue the "Flor de Ceibo" or lowest prices which were effective three days out of every week. "Flor de Ceibo" was the moniker given to the lowest film admission scales when these were instituted by government order three years ago to insure plenty of cheap film entertainment for the working masses.

At the time the "ceibo" prices were started in cinemas, the masses were earning such high wages they did not go for economy scale, but preferred attending first-run houses. Exhibitors claim that ticket vendors alone benefited by the "ceibo" prices since film patrons arriving at the theatres on "ceibo" days rarely troubled to read the listed prices, but handed out their cash at the ordinary rates, not bothering to collect the extra change which vendors rarely proffered. The "ceibo" sales were especially irksome to national purgers, who are all in a semi-bankrupt state anyway and are relying on the upped prices to pull them out of the red.

Simultaneously with authorization of the new prices, the Entertainment Board warned exhibitors that the Protection Law must be strictly enforced, and native films must be exhibited in each cinema at least three weeks out of every six. The exhibitors were reminded that this law was designed to help producers and encourage local film production by assuring the producers a solid economic basis.

## 157 Brit. Legit Permits

London, May 27.

Total of 157 work permits for foreign artists in British legit theatres were granted by the Ministry of Labor last year. During the same period 52 were issued for films.

This information was given in the House of Commons last week by Sir Walter Monckton, the Minister of Labor. A question on the employment of a German artist, Sonja Ziemann, which was tabled last week, is being postponed. She is working in a George Brown production at Pinewood.

# Cry of Film Biz Crisis Dies Down

## In France; Grosses Hit \$9,000,000

Paris, June 3.

## Terra Film Wins Rights

### To Grieg Music for Pic

Stockholm, May 27.

Terra Film has secured the rights to use all the music by Norwegian composer Edvard Grieg, according to Alf Jorgensen, one of Terra Film toppers. Deal covered a period of six months.

It is likely that a biographical film of Grieg and his work will be produced, probably in English. There is a possibility of a Norwegian version being done with Norwegian actors with Grieg music in both. Several American producers are reported interested in the project. Terra Film received the rights to Grieg's music by offering the highest price ever paid any Scandinavian musical works.

## Rome, Naples TV

### Link Is Started

Rome, May 27.

A 300-meter cable has been laid here, making the first link for TV between Rome and Naples. Minister of Post and Telecommunications of Italy, Giuseppe Spataro, announced that the entire cable-laying project should be completed in about a year.

Italy saw her first TV programs in Milan when the International Fair opened there in April. Such programs operate only between Milan and Turin at this time. Prior to the April launching, TV had been something to read about.

There has been a hassle as to which governmental department would actually be in control. In the meantime, RAI, the Italian Radio group, is in the driver's seat. However, film heads have set up a committee to study what part the cinema will have in the new medium. Pix people are anxious to create a new field of shorts and documentaries to be used in TV.

A group of Milan industrialists, who represent large money, is ready to back TV films in a big way as soon as the wrinkles are ironed out. The Milan people hope to see the day when much of this work is done in the northern city so that they can be near their investments. At present, most Italian films are financed by Milan money, even though 95% of the pictures are made here. A large film studio now is being built on the outskirts of Milan.

## Censor Crackdown Ups

### Biz for French Pic In

#### Tel Aviv; Tighten Rules

Tel Aviv, May 27.

Tougher censorship of films is bringing about improved attendance for pictures affected. At least that is the experience of the French feature, "Forever Caroline." After a five-day run at the May Theatre in Haifa, it was ordered withdrawn by authorities. When screenings were later resumed for "adults over 18 only," biz was tremendous with publicity on controversy obviously helping. "Caroline," according to the censorship board, was given a seal of approval, although it had not been officially viewed. But after examining the pic, the board ruled it not suitable for the general public and limited it to the "over 18" bracket.

The board has tightened its control over films following instructions from the Minister of Interior and a special parliamentary committee. They acted after public demonstrations against films which mainly were of Hollywood origin. Various government bodies joined in these attacks. As a result, the censorship board is now viewing practically every film before granting a license. This is contrary to previous practice when only doubtful pix were scrutinized. Moreover, during the last three months more pix have been banned than throughout 1951.

The cry of crisis in the French film industry has died down in intensity lately. Attention is now focused on the coming Franco-American accords with the Blum-Byrnes agreement, ending June 30. Recent secret feeler talks have leaked here, and the Commie daily La Liberation carried a full report of the goings-on recently. Paper carried a full list of the proposals on both sides. The Figaro, rightist paper, also carried a story on the proposals on the front page with a N. Y. date line.

A looksee at last year's statistics shows French industry to be on a fairly even keel productionwise compared to previous postwar years. There were 97 French pix which saw light here with eight Franco-Italian co-production and one Franco-American co-production. This is 106 films, or one below the 1950 level and way above the years of 1945 to 1949. These pix were made by 160 production setups. Of 426 new films distributed here, 303 went into general release, of which 109 were French-speaking (with Belgian and Swiss) and 189 were dubbed foreign pix. With 5,212 film houses, the receipts came to 30 billion francs (\$9,000,000). Top grossers were "Gone With Wind" (M-G), which garnered \$1,053,000 at roadshow prices; "Cinderella" (RKO), which got \$428,000; the French "Caroline Cherie" with \$315,000; "Samson and Delilah" (Par), \$333,000; and the French pic, "Justice Is Done," \$300,000.

Of the foreign films, 132 were American, with eight for United Artists, 16 for Columbia, 12 for 20th-Fox, 15 for Metro, 14 for Paramount, 12 for RKO, 16 for Universal and 14 for Warners. There were 25 dubbed American films distributed by French distributors. The 1952 production schedule of French film shows it to be up to the "average level" of preceding years, with 30 films either finished or begun.

## 3 Major Brit. Circuits

### Need 57 Top Features

#### To Fill the 30% Quota

London, June 3.

A minimum of 48 to 57 British first features are required by the three major circuits to fulfill the current 30% quota. This figure was given in the House of Commons last Tuesday (27) by Henry Strauss, Parliamentary Secretary of the Board of Trade, who explained that the actual number was dependent on the allowance for Sunday showing.

Strauss was being quizzed by T.S. Swinger who, in recent weeks, has been asking about studio closures. He asked for production estimates to meet the quota and for details of the productive capacity of the British industry.

In his reply, the Board of Trade spokesman explained that the capacity of studios could not be stated precisely, as it depended not only on space but also on finance as well as technical and artistic talent resources.

Strauss estimated that the 25% supporting quota needed roughly 250,000 feet of film annually.

## Aussie Revue House's

### Legit Try Doubtful

Melbourne, May 27.

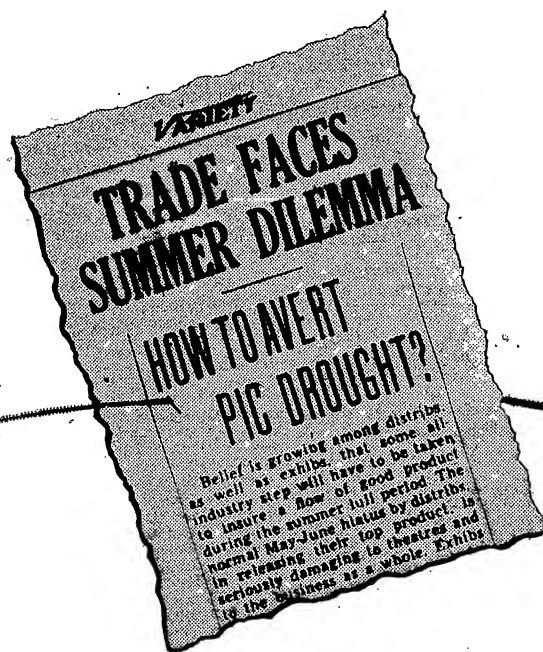
Bid to woo patrons with the dramatic piece, "No Trees in the Street," featuring British film actor Jimmy Hanley, by David Martin's Tivoli vaude-revue house, is a box-office doubtful. It is a big swing from girl revue shows using U. S. talent.

Indications are that "Trees" will be Martin's one and only bid in the field of drama. "Trees," authored by British Ted Lewis, is the drab yarn of a dame who sells her daughter for about \$80 to a London man so that she can buy booze. The gal finally shoots herself. It's all sex, and, tougher, perhaps, than "A Street-Car Named Desire."

This Boston-like city is not used to such tough dialog as spread out in "Trees," and there have been walkouts from the theatre nightly.



# LEO TO THE RESCUE!



June!

## "SCARAMOUCHE"

(Technicolor)

Stewart Granger  
Eleanor Parker  
Janet Leigh  
Mel Ferrer  
Henry Wilcoxon  
Nina Foch  
Lewis Stone  
Richard Anderson



Now!

## "SINGIN' IN THE RAIN"

(Technicolor)

Gene Kelly  
Donald O'Connor  
Debbie Reynolds  
Jean Hagen  
Millard Mitchell



Now!

## "SKIRTS AHOY!"

(Technicolor)

Esther Williams  
Joan Evans  
Vivian Blaine  
Barry Sullivan  
Keefe Brasselle  
Billy Eckstine



July!

## "LOVELY TO LOOK AT"

(Technicolor)

Kathryn Grayson  
Red Skelton  
Howard Keel  
Marge and Gower Champion  
Ann Miller  
Zsa Zsa Gabor  
Kurt Kasznar



June!

## "PAT AND MIKE"

Spencer Tracy  
Katharine Hepburn  
Aldo Ray  
William Ching



September!

## "THE MERRY WIDOW"

(Technicolor)

Lana Turner  
Fernando Lamas



Now!

## "THE GIRL IN WHITE"

June Allyson  
Arthur Kennedy  
Gary Merrill



August!

## "IVANHOE"

(Technicolor)

Robert Taylor  
Elizabeth Taylor  
Joan Fontaine  
George Sanders  
Emlyn Williams



August!

## "THE DEVIL MAKES THREE"

Gene Kelly  
Pier Angeli



Now!

## "CARBINE WILLIAMS"

James Stewart  
Jean Hagen  
Wendell Corey

## Inside Stuff—Pictures

Howard Hughes' victory over United Artists in the Appellate Division of the N. Y. Supreme Court last February was seen as a highly significant decision by the N. Y. Law Journal last week. Hughes brought suit against UA after the distributor allegedly failed to retain his share of the earnings of "The Outlaw" in the currencies of 12 different foreign countries where it was exhibited. About \$68,000 was involved at the official rate of exchange.

In analyzing Justice John Van Voorhis' opinion, the Law Journal commented: "In an action by a motion picture producer against a distributor for the breach of a contract in which the defendant agreed to distribute a motion picture for the plaintiff in various foreign countries and to hold the plaintiff's share of the boxoffice receipts in the currencies of those countries, it was error, when the funds were blocked by the laws of the respective countries for the purposes of the transactions involved in the action, to compute at the official rate of exchange the amount in U. S. currency to which the plaintiff was entitled."

"The so-called official rate of exchange is the rate at which a foreign government will permit its currency to be exchanged for dollars to consummate a transaction that is sanctioned by that government. The blocked funds can, however, though at a rate different from the official rate of exchange, be converted into dollars for the purpose of an award of damages. One who is entitled to funds which are blocked in a foreign country may be able to transfer the funds, at a discount, to one who can use them to consummate a transaction which is permitted by the foreign country. There is a market in the U. S. for such blocked funds. It is incumbent on the plaintiff to show the market value or other value of the funds. He will be entitled to judgment in an amount computed on the value thus shown."

Two scenes "which followed the typical Commie line of ridiculing religion and belittling the Church" were deleted from "Clash By Night" (RKO) at his suggestion, William H. Mooring. Film critic of The Tidings, Catholic weekly newspaper of the L. A. Archdiocese, revealed in the current issue. Mooring said that when he called attention to Jerry Wald, Harriet Parsons and Norman Krasna of probable effect of two scenes dealing with the blessing of a fishing fleet, "they were completely cut from the script." Miss Parsons produced the pic for Wald-Krasna. Mooring says the film, in form it will be released, is otherwise "excellent, realistic screen drama."

## Briefs From the Lots

Hollywood, June 3.  
Peggy McIntire set for a role in "Small Town Girl" at Metro... Yvonne De Carlo checked into Metro for her costarring role in "Sombbrero," her first stint at the Culver lot... West western actor Ray Bennett snagged a featured role in "Cattle Kate" at U-I. Maureen O'Hara and Alan Nicol are starred... Columbia dropped its plans to team Jack Mahoney and Smiley Burnette in a new series to replace the "Durango Kid" oaters... Tom Hanlon will do the narration for the auto racing sequences in "Army Bound," which Ben Schwalb is producing at Monogram... Timothy Carey won a role in "Tropical Heat Wave" at Republic... Gordon Nelson set for a role in 20th-Fox's "Something for the Birds."

Jean Negulesco moves to Metro on loanout from 20th-Fox to direct "My Mother and Mr. McChesney." Greer Garson starrer which rolls next month... William F. Brody purchased film and television rights to "I Confess," a play by Jack DeWitt based on an 11th century French legend... Rex Allen checked in at Republic for "South Pacific Trail" after a two-week stand at the Thunderbird Hotel, Las Vegas... Monogram pushed back until Thursday the start of William F. Brody's "Yukon Gold" and Vincent M. Fennelly's "Gun Smoke Range," both to be filmed on location... Columbia extended its deal with William Castle and will shortly announce a new assignment for the director, who's currently on a leave of absence... Richard Hale cast as Gen. Henry H. Halleck, chief of staff of the Union Army in Warners' "Springfield Rifle."

Tom Young, Art Shurr, Ben Lee and Harry Waldo, all Mack Sennett comedy vets, signed by director Lloyd Bacon, himself a Sennett alumnus, for roles in "Beautiful but Dangerous" at RKO... Morris Ankrum drew the role of an Indian chief in "Hiawatha," which went before the cameras at Monogram with Vince Edwards and Yvette Dugay starred... Philip A. Waxman reading an early start for "The Night Watch," his second independent film... Harry Horner returned from New York and began prepping the script of "Survival," which he'll direct for Sol Lesser... William Daniels signed as cameraman for "Never Wave at a WAC," Rosalind Russell starrer which Frederick Brissou will produce for RKO release.

Howard Keel and Betsy Drake will share top billing in "The Desperate Search," which Matthew Rapp will produce at Metro... Tennessee Jim coaching the cast of "Ransom of Red Chief" at 20th-Fox in southern accents... Cast and crew of evangelist Billy Graham's "Oiltown" left for Houston, where locationing gets underway this week... Maxwell Shane took his "Glass Wall" troupe into the Bar of Music, local niter, for location scenes... Julia Adams got one of the femme leads in "Mississippi Gambler," Tyrone

Power starrer. Pipper Laurie had previously been set for the other top femme role... Jerry Bresler asked for and got his release from his Columbia producing contract after a two-year tenure during which he made four pictures.

Warners signed Charles Tedford to write the narration for a one-reel short, "Hit 'Im Again," a silent comedy starring the late Larry Semon, to which producer Gordon Hollingshead is adding special sound effects and background music... Metro set Keenan Wynn to join Howard Keel and Robert Burton in "The Desperate Search"... Richard Denning drew the star role in "Target Hong Kong" at Columbia... Richard Blaydon took over as unit production manager on "Scared Stiff," his 25th assignment with producer Hal Wallis... Sol Lesser prepping "Mysterious India" as his next travel documentary... Bill Parks assembling the project from 40,000 feet of film lensed in India by Mike Hagopian and Bud Lavanian.

Metro is testing Madge Kennedy, who emerged from a 20-year retirement for a role in "The Marrying Kind," for the role of Spencer Tracy's wife in "Yeats Ago," the film version of the Garson Kanin-Ruth Gordon play... Marie Wilson joins Rosalind Russell as costar of "Never Wave at a WAC," which Independent Artists rolls July 1 on location at the WAC training center at Fort Lee, Va... Director Raoul Walsh put "Blackbeard the Pirate" before the cameras at RKO for producer Edmund Grainger... Charles Laughton will play King Herod in "Salome, the Dance of the Seven Veils," which starts at Columbia in two weeks... William Keighley was assigned to direct "The Master of Ballantrae," Errol Flynn starrer which Warners will film on location in Europe.

## Stuntman Asks M-G For \$50G on Injuries

Hollywood, June 3.  
Stuntman Charles Hicks is suing Metro for \$50,000, alleging he sustained injuries on a film due to Metro negligence.

He was supposed to slide down a greased chute in a "One-Piece Bathing Suit" scene, doing it okay once but, when ready for shooting, the slide wasn't properly greased, he states, catapulting him into the water and causing spine injury and nervousness since then.

## Orren's 'Civilized' Deal

Joseph Ornstein, head of Orren Pictures, has acquired theatrical and television rights to "Are We Civilized?" for distribution domestically and in Alaska and Guam.

Film, which costars Anita Louise and William Farnum, was lensed by Edwin Carewe Productions some years ago.

## Par Gross

Continued from page 3

last year's third semester was a modest one.

That means that contrary to experience of other companies, Par should have no difficulty maintaining its dividend rate of 50c per quarter. Budgets have been held in check fairly well, so that amortization will not take an oversize bite out of earnings.

### 'Greatest Show' Charge-Off

Undermining first stanza earnings despite the big gross was the fact that a major slice of the high-budgeted "Greatest Show On Earth" was charged off during the period. "Show," on the other hand, accounted for about \$2,500,000 of the semester's revenue. Another hefty hunk was realized on "Sailor Beware," Martin & Lewis starrer.

Six pix on the third-quarter slate, on the basis of past experience with similar product, appear likely to produce a minimum of \$17,500,000 out of the U. S. and Canada. Par sales department estimates actually are nearer \$20,000,000.

Films and conservative estimates of their U. S. and Canadian potential are: general release (as distinct from pre-release) of "Greatest Show," \$4,500,000; Martin & Lewis' "Jumping Jacks," \$3,500,000; "Carrie," \$2,000,000; "Son of Paleface" (Bob Hope, Jane Russell, Roy Rogers and Trigger), \$4,000,000; "Just For You" (Bing Crosby), \$2,500,000, and "Caribbean," \$1,200,000.

One of the reasons making especially surprising the fact that Par outstripped the gross of the lush 1946 days this year is the fact that then the company owned a chain of 1,500 theatres, which were almost automatic customers. Since then the houses have been divorced from the producing-distributing units.

Aside from the heavy income produced by "Show" and "Sailor," partially responsible for the improved gross is a more stringent sales policy. Distribution v.p. Al Schwalberg has steadily pushed during the past year to raise percentages and lower split figures in a campaign aimed at bringing Par demands more in line with those of other top majors.

## RKO SPENDING HEFTY COIN ON REISSUES

Although resorting to reissues because of a product dearth, RKO is backing a couple of these re-treads to the hilt from a bally standpoint. Pix are almost given the "A" treatment of first-time-around top product, with the coin outlay nearly equaling that of an initial launching.

Policy started with the reissue of Walt Disney's "Snow White and the Seven Dwarfs" with the company going all out on promotion.

Similar treatment is currently being accorded "King Kong," the chiller originally released by RKO in 1933. Pic, set for rerelease during the middle of this month, is lined up already for some 400 theatres in five exchange areas. As part of the bally, RKO is sending out four open-body trailer trucks with gigantic King Kongs clutching replicas of Fay Wray, star of the film. This week the trucks are on their way to Detroit, Pittsburgh, Cincinnati and Cleveland.

In addition, RKO is running a saturation TV and radio campaign in the areas where the pic is scheduled to play. On video company is using clips from the film, while on radio it has bought spots on station breaks throughout the day.

## 3-4% Mpls. Booth Hike

Minneapolis, June 3.  
Projectionists will receive a pay boost of 3%, retroactive to last December, for two years and 4%, for a third year under a new three-year contract signed with Minneapolis Independent Theatreowners.

The agreement was reached with the booth operators after more than six months negotiations. It followed the filing of a strike notice, but the projectionists continued negotiations instead of walking out.

Previously, the booth operators had reached agreements with the Minnesota Amus. Co. and RKO Theatres, also providing for salary increases.

## Par Prexy Balaban Paints Rosy Pic Of April-May Earnings, Future Divvy

### Personal Knowledge

Minority stockholder at Paramount's annual meeting in N. Y. yesterday (Tues.) expressed concern regarding the corporation's finances, particularly objecting to participation deals with producers and performers. But the investor was satisfied with at least one aspect of the Par economics, announcing:

"I happen to know that this company is very careful about expense accounts. Mr. Balaban checks every item personally."

Film industry stockholders, who have been receiving disheartening news of late on dividend cutting and downturn earnings, had their morale bolstered some at the Paramount annual meeting in N. Y. yesterday (Tues.). Prexy Barney Balaban reported that, despite the market sluggishness, Par's earnings in April and May were a little ahead of the same months last year.

Prez also declared that he's hopeful the current dividend policy of a \$2 annual payoff to investors will be continued. Balaban said he couldn't make any real predictions on the subject, but recalled he was similarly confident of the future when the corporation began operations independent of domestic theatres three years ago and the divvy rate consistently was maintained.

Loew's and United Paramount recently cut their divvy payments. Loew's from 37½c to 25c and UPT from 50c to 25c.

Balaban said it would be difficult to make any accurate guesses on earnings in June in comparison with last year. June of '51, he recalled, was abnormally strong because of a heavy flow of coin from abroad.

### Problems Ahead

There still are problems ahead, the chief exec told the shareholders. Antitrust litigation has brought about an internal readjustment, including "far-reaching and expensive" methods of distributing films. These, he said, have "seriously affected" the pattern of theatre attendance.

Costs of production continue to mount, Balaban complained. While full effort is exerted to effect economies, expenditures for labor and materials can hardly be controlled, he added. Balaban emphasized, however, that he sees no merit in keeping budgets at an arbitrary low. An inexpensive pic of doubtful boxoffice potential would be scrapped in favor of "a happy combination of story, stars and production values that spell success at the boxoffice."

Balaban continued: "Each picture must stand on its own merits as to its costs and boxoffice potentialities. There is, therefore, no value in comparing the average cost of our pictures in one year with the average cost of our pictures for another year."

Balaban made no reference to any other studio. But 20th-Fox execs in past have been underlining the success they've achieved in lopping off the average costs of ptx from year to year.

### Competition

The Par topper conceded that television has hurt the b.o., but reminded that outstanding product does as well at present as it did in the peak of prosperity. He cited "Greatest Show on Earth" which, he claimed, will be the biggest grosser in Par's history.

Stockholder queries followed the formal reelection of Balaban and all other members of the board. Balaban, v.p. Paul Ralaborn and Edwin L. Weisl, member of the directorate, provided the answers. One femme stockholder, known for her barbed questions, said she was so satisfied with Balaban's "fortright" answers that she decided to forego any further interrogation.

Balaban disclosed that settlement of antitrust actions brought by exhibitors cost the company \$300,000 to \$400,000 in 1951. This was in addition to defending court suits, he said.

The prez revealed that gross billings abroad amounted to \$24,000,000 last year.

He advised that Par intends to continue with its participation deals with producers and others, such as its 50-50 profits split with Cecil B. DeMille. To refrain from such arrangements would be unsound business, he observed.

But there's a limit on Par's payoff to production pards, said Balaban. He said, for example, Irving Berlin wants \$600,000 to produce a film and compose music for it. Balaban's limit is \$250,000, he said.

Balaban and Weisl both expressed confidence that the Federal Communications Commission eventually will okay telecasting licenses for Par on grounds of "fitness." The FCC hearings, they figure, will span another month.

## Eastern Unveiling Of Telemeter For Par Stockholders

Wraps were removed from International Telemeter Corp.'s new subscription form of home television at the Paramount annual meeting of stockholders in N. Y. yesterday (Tues.) General impression was that its simplicity of operation, convenience for the public and overall apparent effectiveness portend a prominent role for Telemeter in the entertainment-electronics future.

Machide, which is small and compact and may be placed handily upon or near the home TV receiver, employs a film strip to indicate the price of each program, scaled from 10c to \$2 in multiples of 5c. A Barker's voice on the Telemeter channel constantly announces the upcoming show. Home viewer simply inserts the required coins and the TV image, which had been distorted, automatically is received in proper focus.

Engineers on the Telemeter payroll insist that there's small chance of the picture being cleared other than in legitimate fashion. First, a person looking to duck the tariff would require a full education in advanced electronics. Second, the cost of improvising another home device would be greater than its worth.

### System

Collection rep calls upon each Telemetered home at intervals to be determined, picks up the removable, sealed coin unit and recording tape, replaces both, and hies off to the nearest central clearing office. Tape indicates the amount of coin paid for each specific program and the percentage of revenue due to the producer or promoter is thus determined.

It was underscored that no special TV channels are required and the Telemeter outfit will not produce programs. The company will buy time from standard telecasters and will place its own transmission equipment, reportedly inexpensive, in the station.

Programming is handled by the producer of, perhaps, a motion picture, or a fight promoter. Public at all times is free to switch to a non-metered channel.

### Closed Circuit Display

On display yesterday on a closed circuit was a print of Par's "Sunset Boulevard." Three 25-cent pieces were placed into the device and the screen cleared immediately. Small electric cable connects the metered box with the TV set.

David Loew and Carl Lesserman launched the Telemeter project about four years ago and sponsored its development. Par some time ago bought 50% of the outfit. It's expected that some hefty financing will be required, probably via a public stock issue. Also, the company likely will farm out the system to franchise operators in the various territories across the country.

Immediate plans are to stage the first public test in Palm Springs, Cal., which is surrounded by mountain terrain and consequently is isolated from any TV at all. Telemeter has a deal with the city to rig homes with cables which, indirectly, will channel in all programs from L.A. One of the channels will carry the metered signals.

## 'Pinky' Cues Ohio Test

Continued from page 3

a magazine (Headquarters Detective) which carried articles about crime, bloodshed and lust.

Justice Felix Frankfurter added a short memorandum in which he stated:

"The appellant was convicted under an ordinance of the city of Marshall, Texas, for exhibiting a picture after being denied a license by the local board of censors, and the conviction was affirmed by the Court of Criminal Appeals of Texas.

"The ordinance authorized a local board of censors to deny a license for showing of a motion picture, which the board is 'of the opinion' is 'of such a character as to be prejudicial to the best interests of the people of said city,' and makes a showing of a picture without a license a misdemeanor. The ordinance offends the due process clause of the 14th Amendment on the score of 'indecentness.'

The "Pinky" decision, as Johnston declared, "hammered another nail in the coffin of film censorship." But, as in the "Miracle" decision, it didn't go far enough to suit the industry. It only struck at the basic issue of "prior restraint" to the extent of the "indefiniteness" mentioned in Frankfurter's memo.

### Johnston's Aim

Thus, Johnston's aim is to get a case to the Court which will allow it no room to duck. Lawyers have advised him that the best way to do this is to go into a state with a censorship board and have an exhibit play a pic without first obtaining a license. They have come to the conclusion that the Ohio law would be the best to attack in this way, and the easiest point of approach would be on newsreels, because of closeness involved to the "freedom of the press" issue.

If the newsreel decision appears likely to be too narrow, there's a possibility of getting an exhibit to play a feature without first getting a license. This would be a carefully selected feature that was inoffensive on every possible count, unlike "Pinky," which was concerned with race prejudice.

Test will partially depend on the MPAA prexy's obtaining assent of his member companies. There is not complete unanimity among the majors on the desirability of further fighting the "prior restraint" issue.

A Supreme Court victory on this point would definitely mean the end of all official blue-pencilling of pix as a prerequisite to their playing theatres. On basis of the court's opinion on "The Miracle" last week, it is felt that the industry couldn't fail to win by making a frontal attack on the "prior restraint" issue.

"Prior restraint" is the lawyer's term for state and municipal laws which make it necessary to obtain a license for a film before it can open. Its elimination as far as pix go would still permit exercise of normal police powers in the arrest of an exhibitor for showing an obscene picture. But he couldn't be pinched until after the film had premed and he would then, of course, be entitled to a trial in open court.

"Prior restraint"—which is implicit in the requirement that a pic get a license from a censorship board previous to release—is outlawed under the free speech and free press amendment to the Constitution. In the "Miracle" opinion Justice Tom Clark wrote:

"... New York requires that permission to communicate ideas be obtained in advance from state officials who judge the content of word and pictures sought to be communicated. This court recognized many years ago that such a previous restraint is a form of infringement upon freedom of expression to be particularly condemned."

### Clark's Opinion

Unfortunately for the industry, Justice Clark didn't follow up this point in his somewhat confusing opinion, and there is no predilection among the states to abolish their censorship boards without a further direct order from the Supreme Court to do so.

The issue is clearer in the "Pinky" than in the "Miracle" case. But with the aim of the bench always to keep its decisions as narrow as possible, the way was left open to it to skip the "prior re-

straint" issue. In the "Miracle" decision it went out of its way to make clear it was ruling only on whether New York State could make "sacrilege" a valid reason for withholding a license.

### Johnston's Statement

Johnston in his statement Monday (2) said: "The Supreme Court's decision in the 'Pinky' case drives another nail into the coffin of motion picture censorship by the Government. It is a clear reaffirmation of the Court's opinion expressed in 'The Miracle' case last week, that the screen is entitled to the free speech and free press guarantees of the Constitution."

"The decision is all the more encouraging and gratifying, for it supports the position I have taken ever since I joined the motion picture industry in 1945. It is our position that the screen, as a medium of communication, is entitled to equal treatment in every respect with the press, including freedom from censorship and freedom from discriminatory taxation and legislation."

"We are starting immediately to examine and prepare a number of actions to require censorship boards to carry out the mandate of the Court. One of the first things we shall do is to demand that censorship of newsreels be stopped. Ohio requires newsreels to submit to censorship. It is obvious from the Court's decisions that the continued censorship of newsreels in Ohio, or wherever practiced, is a clear-cut violation of the Constitution. There is no more justification for censoring newsreels than there would be to censor what goes into a newspaper or what is carried in the news reports of the press associations."

"We feel that, in accordance with the Court's mandate, Ohio should now, on its own, discontinue newsreel censorship. But, if it does not, we intend to institute a legal proceeding to force the state to abandon censorship of newsreels."

The six states which have state boards of censorship are New York, Ohio, Pennsylvania, Maryland, Virginia and Kansas. In other states, many local communities have been granted censorship powers, as was the case with Marshall, in Texas.

### Catholic Weekly's Rap

Albany, June 3.

Official Catholic reaction to the unanimous decision by the U. S. Supreme Court reversing the N. Y. State Board of Regents' ban on "The Miracle" as sacrilegious came (30) in an editorial in The Evangelist, weekly of the Albany diocese. Paper described it as a victory "for the forces of paganistic secularism" and "tragic in its implications."

The Evangelist, usually considered spokesman for the State Catholic Welfare Committee, which filed a brief as friend of the court upholding the Regents' ruling, said: "It gives license to every irreverent and unwholesome element to deride and profane the ideals and concepts of religious-minded citizens."

## See D.C. Picketing For 'Marrying,' 'Miracle'

Washington, June 3.

The Washington area appears set for a new wave of picketing of film theatres. The local American Legion has announced that it will picket the Playhouse, a first-run, when "The Marrying Kind" (Col) opens there tomorrow (Wed.).

In addition, 22 Holy Name Societies in Northern Virginia have unanimously adopted a resolution to picket any theatre in that suburban area which plays "The Miracle." Delegates representing the Catholic groups met in nearby Alexandria and agreed to do all they could to prevent screenings of that controversial film.

Announcement of the coming Legion activity was made by William J. Holliman, D.C. department commander. In a letter sent to Gerald Wagner, manager of the Playhouse, one of the Ilya Lopert chain, Legion members will present "some of the facts" about Judy Holliday, the star, and Garson Kanin, co-author of the screenplay. These "facts" will be on banners carried by the pickets and also on leaflets to be circulated.

## U.S.-Spain Pact Begins This Wk. After Long Stall

Spanish government this week began issuing import licenses for U. S. pix, putting into effect the accord which had been stalled since last fall, according to reports reaching New York home offices from their Madrid reps. This tended to corroborate previous reports from Paris that a settlement had been worked out by John G. McCarthy, director of the international division of the Motion Picture Assn. of America, in a trip to Spain two weeks ago.

According to the word from Paris, new agreement is that all majors will uniformly credit 60% of their Spanish earnings to their New York headquarters and 40% to their local distribution subsid in Spain. Madrid's demand for this standardization is the point on which consummation of the overall agreement was stalled.

Companies varied in the percentages they credited to their New York accounts, which bothered the Spanish government. Distributors have had various ways of unfreezing the credits in the New York account to bring them to the U. S. in the form of dollars. Portion of income credited to the local account is used there for import licenses, maintenance of offices, etc.

No new import licenses had been purchased by American companies since last fall, in protest against what distributors felt were unfair practices by the Spanish government and producers prior to the new agreement. However, new Hollywood product has gone in since that time under about 60 permits which had been bought prior to the distributors' embargo.

New deal permits seven majors to import 60 pix yearly and the indies 40 pix, the latter through local distributors. License for each costs 638,000 pesetas (\$13,290 at the unofficial exchange rate of 48 pesetas to the dollar).

## Tiomkin Thinks Music Directors Should Be In On Story Talks as Economy

As part of Hollywood's overall attempt to cut production costs, some savings are being achieved in the recording of musical backgrounds. These, according to musical director Dimitri Tiomkin, currently visiting New York, are being accomplished by shaving rehearsal time and using smaller musical units.

Tiomkin recently handled musical chores for Howard Hawks' "The Big City" at RKO, Stanley Kramer's "The Fourposter" and "The Happy Time" at Columbia, and also Kramer's "High Noon" for United Artists.

Tiomkin admits that the savings are small in this department, but is an indication of Hollywood's current budget-wise thinking. He believes additional coin cuts could be achieved by calling in music chiefs at story confabs and at inception of production so that musical sequences could be blueprint in advance.

## U. S. Imports

Continued from page 7

"Trois Femmes" is based upon three de Maupassant stories. "Interdits" will preem at the Little Carnegie Theatre, N. Y., late this fall. House is operated by Goldwurm in association with George Schwartz.

Manor Films is preparing an American version of its Josephine Baker pic. Originally titled "Fausse Alerte," it's now tagged "The French Way." Likewise, Gould is having the Spanish dialog on his Mexican import dubbed by Harold Sugarman's Duex Film Studios. Picture, which stars Arturo de Cordoba, was voted as the top film of the year by the Mexican Academy of Cinematographic Arts & Sciences.

## Amusement Stock Quotations

	Weekly Vol. 100s	Weekly High	Weekly Low	Tues. Close (27)	Net. Change for week
N. Y. Stock Exchange					
ABC.....	38	9	8 1/2	8 3/4	— 1/4
CBS, "A".....	16	34 1/2	33	33 1/2	— 1/4
CBS, "B".....	10	34 1/2	33	33 1/4	— 1/4
Col. Pic.....	32	12 1/4	11 1/2	11 5/8	— 5/8
Decca.....	21	8 1/2	8	8 1/4	+ 1/8
Eastman Kodak.....	59	43 1/2	42 1/2	42 7/8	— 1/8
Loew's.....	845	15 1/4	13	13 1/4	— 1/4
Paramount.....	134	24 1/2	23 1/4	24	— 1/4
Philco.....	39	29 1/2	28 1/2	28 1/2	— 1/4
RCA.....	300	25 1/2	24 1/2	24 1/2	— 1/4
RKO Pictures.....	526	4 1/2	3 3/4	4 1/4	+ 1/4
RKO Theatres.....	215	3 1/2	3 1/4	3 3/8	+ 1/8
Republic.....	49	4 1/2	3 3/4	4 1/4	— 1/4
Rep., pfd.....	27	10 1/4	10	10	— 1/4
20th-Fox.....	244	17 1/4	16	16 1/8	— 1/8
Un. Par. Th.....	363	15 1/2	14 1/4	14 1/4	— 1/4
Univ.....	41	11 1/2	11 1/8	11 1/8	— 1/8
Univ. pfd.....	1	59	59	59	+ 2
Warner Bros.....	94	13	12 1/4	12 1/4	— 1/4
Zenith.....	31	7 1/2	7 1/4	7 3/8	— 1/4
N. Y. Curb Exchange					
Du Mont.....	17	15 1/2	15 1/8	15 1/4	+ 1/4
Monogram.....	16	3 1/4	3 1/8	3 1/4	— 1/8
Technicolor.....	26	21 1/2	20 3/4	20 3/4	— 1
Over-the-Counter Securities					
Chesapeake Industries (Pathe).....		Bid 3 3/4	Ask 4 1/4		
Cinecolor.....		1	1 1/2		
U. A. Theatres.....		4 3/4	5 1/4		
Walt Disney.....		6 1/4	7 1/4		— 1/8

(Quotations furnished by Dreyfus &amp; Co.)

## Lebedoff Asks Lie Test

Continued from page 7

away from it and given to another independent house. They also claim the Homewood was damaged by clearance discrimination in affiliated circuit theatres' favor and against it, and by admission-price fixing and other illegal trade practices.

The Loevenger letter says that if the defendants will agree to the lie-detector test there'd undoubtedly be little difficulty in working out the details by stipulation. If the defendants decline, Loevenger informed the judge he'll request the court to strike defendants' answering brief from the case's records and court files "as being saturated with libelous, scandalous, vituperative and impertinent matter."

Loevenger suggests in the letter that the lie test be administered by the U. of Minnesota and that the record of the case be reopened for the purpose of receiving, as part thereof, the report of the test's results, "whatever that may be." The university as well as the police department here has the necessary equipment to give the test, it's pointed out.

**Workman Defense's Chief Witness**  
Workman was the defense's chief witness and on the stand he denied various conversations and claims made by the Lebedoffs while they were witnesses, and also allegations regarding the onetime Minneapolis Film Board of Trade clearance and other activities.

After the non-jury trial of the suit, counsel on both sides submitted briefs first and then reply briefs. It was the last reply brief of Mandt Torrison and David Shearer, counsel for the defendants, that aroused Loevenger's ire.

"Alleged conversations and conferences between the Lebedoffs and distributors' representatives are fabricated and false, and the plaintiffs' assertions that the 63-day run and the 49-day run were 'circuit runs' unavailable to the Homewood have no basis in fact," declared the Torrison-Shearer reply brief.

"The unrestrained imagination of the Lebedoffs, their untruthful reporting of alleged conversations with defendants' representatives, their fabrications of conversations with defendants' representatives, so often repeated, make their entire testimony unworthy of credence."

Taking emphatic exception to the opposing counsels' charges, Loevenger asserts "charges of deliberate falsehood are not lightly to be made, for they must surely be a challenge to the ethics and conscience of opposing counsel as well as to the court's dignity and honor."

"If not completely justified," declares the Loevenger letter to Judge Nordbye, "such charges will certainly undermine public confidence in the judicial process, if not integrity of the process itself. Having these views, you may under-

stand why I am extremely disturbed by the defendants' briefs, particularly the answering brief. I have noted more than two dozen places in which defendants' counsel refers to testimony or contentions offered by the plaintiffs as 'invention,' 'fabrication,' 'false,' 'untruthful,' 'crude attempt to mislead,' 'technique of the big lie,' 'sheer fabrication,' 'obvious untruth,' 'refusal to be honest,' etc. In several places these charges are made against counsel as well as against witnesses.

"You may appreciate that my concern goes beyond my interest in this case. Quite apart from my reputation, which I value highly and expect to preserve for many more years, I am answerable to my own conscience that I shall not mislead this or any other court by false or untruthful evidence. I feel so strongly on this principal that I am committed to myself to strike on my own motion any evidence presented by me to any court which I subsequently find to be false."

### 'Moral' Duty

"This leads me to the dilemma that either the defendants' charges are well-founded, in which case I have both a moral and a professional duty to act in order to purge the court records of falsehoods which I have helped put there, or the defendants' charges are unfounded and are lightly and irresponsibly made in order to seek advantage for the defendants. In effect, defendants' counsel have hurled the challenge that either I am unethical or they are. . . I am not content to leave the record with such charges unanswered. . ."

In their reply briefs, Torrison and Shearer declare the defendants were obviously actuated by motives of individual self-interest in making individually the best deal possible with either or both of the theatres involved, the Homewood and the Paradise, the latter owned at the time by the late W. A. Steffes, independent exhibitor leader, and which received the first-run away from the Lebedoffs after he is alleged to have threatened an antitrust suit against the distributors.

Torrison and Shearer contend that the situation was purely a local and competitive one and the facts and situations have no relation to those considered in the Government's New York antitrust suit against Paramount, resulting in consent decrees.

"The Paradise's willingness to purchase more pictures on percentage, its better grossing potentialities, its willingness to pay higher film rentals, its better strategic neighborhood location, and the fact that Homewood under-reported its business continuously, demanded reductions and played down ability to pay film rental, all combined to make the Paradise Theatre a customer deserving whatever preference in runs it obtained," declares the Torrison-Shearer reply brief.



You're  
looking at  
Gay Garters  
Gertie--a doll  
who's plenty  
cute and  
very flirty.  
She's a  
burlesque babe  
who goes to  
college and  
starts a  
student  
movement all  
her own--in

**"She's  
Working  
Her Way  
Through  
College"**

COLOR BY **TECHNICOLOR**



The Musical with a lot of Twists in it is on the way from **WARNER BROS!**



It's felt by distributors that, no matter how good the product, it would draw as it should during that eight- or 10-week layoff period by public.

SPRINGFIELD (Mass)—Paramount—SMASH—CHATTANOOGA—State—SMASH—NASHVILLE—Loew's Vendome

SMASH—ST. PETERSBURG—Capitol—SMASH—BOSTON—Beacon Hill—

SMASH—PROVIDENCE—RKO Albee—

—SMASH—WORCESTER—Plymouth—

SMASH—GLENDALE—Vogue—SMASH—

BUFFALO—Center—SMASH—SYRACUSE—

—Loew's State—SMASH—TUCSON—Lyric—

SMASH—AUSTIN—Paramount—SMASH—

CANTON—Loew's—SMASH—CHAMPAIGN—

Illinois—SMASH—AXRON—Warner's Strand

MARION—Palace—SMASH—CHICAGO—United Artists—SMASH—

HOUSTON—Metropolitan—SMASH—SHREVEPORT—Glenwood—

SMASH—PASADENA—State—SMASH—SANTA BARBARA—State

—SMASH—ST. PAUL—Paramount—SMASH—MILWAUKEE—

Fox-Wisconsin—SMASH—MADISON—Orpheum—SMASH—

MINNEAPOLIS—State—SMASH—DULUTH—Garrick—SMASH

BRIDGEPORT—Art Cinema—SMASH—HARTFORD—Colonial & Central—

SMASH—NEW HAVEN—Lincoln—SMASH—BAKERSFIELD—Nile—SMASH—NEW BRITAIN—Embassy—SMASH—ST. LOUIS—Lynn—SMASH

\* In big and small cities—in the best theatres in the country—  
Loew's, RKO, Paramount and every other important circuit!

# THE RIVER

Color by

TECHNICOLOR

Color • Color  
Keneth MacEldowney presents Jean Renoir's production of THE RIVER • Color  
by Technicolor • with Nora Swinburne • Arthur Shields • Esmond Knight • Supriano  
Miller • Thomas E. Breen and introducing Patricia Walters • Renoir • Assistant  
Director • Kenneth MacEldowney • Directed by Jean Renoir • Jean Renoir  
Produced by Kenneth MacEldowney • Screenplay by Rumer Godden & Jean Renoir  
Based on the novel by Rumer Godden  
to Mr. Renoir

SMASH—MEMPHIS—Ritz—SMASH—OAKLAND—Roxie—SMASH—SACRAMENTO—Times,

Tower & Del Paso—SMASH—SAN JOSE—Padre—SMASH—STOCKTON—Esquire—SMASH

—RICHMOND—Loew's—SMASH—BANGOR—

Bijou—SMASH—NEW BEDFORD—Olympia

—SMASH—HOLYOKE—Victory—SMASH—

FALL RIVER—Center—SMASH—DURHAM

—Carolina—SMASH—KENOSHA—Gateway—

—SMASH—PITTSFIELD—Union Square—SMASH

GET IN THE SWIM...  
GET IN THE MONEY...  
GET IN THE MONEY...  
BOOK IT THRU UA

Keeps rolling along...  
a smash all over at  
POPULAR PRICES!



# Goldenson Threatened, Exhib Sez

Continued from page 4

UPT counsel Duke Patrick, Latimer asserted that the Par people were "very bitter" about the whole thing, referring to Lawrence having gotten the Paramount Theatre from Intermountain.

Today's session was a brief one lasting only about a half hour, and is set to resume tomorrow (Wed.).

Yesterday (Mon.) David Edwards, general manager of the Lawrence Theatres, told the FCC that Goldenson once threatened to use "all the power" of Paramount Pictures to put him out of business if he did not relinquish a theatre formerly leased to Par.

Testifying at hearings on Par antitrust issues before examiner Leo Resnick, Edwards, related that he leased the Paramount Theatre in Salt Lake City in 1940 when the landlord became dissatisfied with its operation by Intermountain Theatres, Par affiliate, and latter refused to accept terms offered to keep the house.

Edwards testified that Intermountain stripped the theatre before surrendering it and that the landlord, through court action, forced Intermountain to return fixtures and pay for re-installation. Queried by Gaguine, Edwards testified Par tried to get the theatre back the next year. In a conference in Los Angeles, he said, Goldenson, then in charge of theatres for Par, told him he had "learned a lot" about Hitler, that Par would send over "bombers" and "blitz" Lawrence, that Par prexy Barney Balaban was behind him, that he (Goldenson) would use "all the power of Paramount's 1,450 theatres from Maine to Florida and from New York to San Francisco," and that Par's "Millions" would put Lawrence "out of business."

Questioned by Gaguine, Edwards said that Sam Dembow, Par official, and Joe Lawrence were present at the conference.

Goldenson claimed, Edwards testified, that Lawrence had gone into a "closed situation" in Salt Lake and Provo, Utah, which he had "no right" to and which Intermountain "would not stand for."

Offered 2d-Run House

At this and previous conferences, Edwards said, Goldenson offered an old second-run theatre, in Salt Lake in exchange for the new Academy in Provo and return of Paramount. The Academy, Edwards testified, was built at the urging of RKO when Intermountain refused to play RKO product after latter sold first-run film to Lawrence.

Edwards further testified that Harry David, Intermountain manager, told him at a Christmas party that he (David) had fomented a strike, paid for the pickets, had signs made at Intermountain's sign shop, and otherwise interfered with construction of the Academy.

Par was involved in four lawsuits in Salt Lake, Edwards testified. First concerned the "stripping" of the Paramount, which the landlord won. Second was successfully brought by Par to force Lawrence to change name of the Paramount (it was changed to Uptown). Third was brought by Lawrence against the majors and was dismissed without prejudice in 1946. Fourth was brought by Lawrence against the majors in 1947, resulting in a settlement in 1949 in favor of Lawrence.

Last week the Commission heard testimony from Ralph D. Goldberg, indie owner of six houses in Omaha and one in Council Bluffs, Ia., who testified that in 1929 he leased two of his theatres to Par's Tri-State affiliate, headed by A. H. Blank, after being unable to get product. In 1933, he said, as a result of Par's bankruptcy, he was pressured into a new lease and in 1934 into selling the World Theatre Bldg., Omaha, and to keeping the State Theatre closed for 20 years.

Par's Injunction

Questioned by Gaguine, Goldberg testified that when he reopened the State in 1939 Par sued and obtained an injunction. Goldberg then filed countersuit on anti-trust grounds and in the settlement received the right to operate the State.

Goldberg claimed that Blank attempted to get a one-half interest in his suburban theatres without paying anything. He testified that Blank told him in 1941 that he was politically protected from antitrust suits and wasn't afraid of them.

Goldberg testified that Blank,

while trustee in receivership of Tri-State, neglected the World Theatre and switched product to the Orpheum, which, Goldberg said, Blank "personally" grabbed during RKO's bankruptcy although he had promised not to touch it. As a result, the witness said, RKO was forced to obtain a less desirable house after Blank refused to let Goldberg lease the State to RKO.

Goldberg said he "almost" leased "The Outlaw" for an Omaha showing when Tri-State decided not to show the film in its circuit because of Legion of Decency opposition. However, he said, Blank decided to show it in Omaha when Goldberg tried to get it.

Quizzed by Patrick, Goldberg said the World was neglected by Blank to the point where the rust hung down under the canopy "in festoons." But when Blank got the theatre "away from me," he said, he changed the name to the Omaha, cleaned it up, put in new seats, and made other improvements.

Under further questioning by Patrick, Goldberg said he has "no animosity" toward Blank but has "pity" for him. "I have no feeling one way or another for him," he said. (Blank is a director of UPT and would be a director of the proposed ABC-PT merger.)

Goldberg further testified that when Blank got the Orpheum away from RKO during its bankruptcy, he switched product, putting in Par, Metro and 20th-Fox films, which the Orpheum previously had not been able to get.

Asked why Blank did this, Goldberg said he could see no other reason for the action except to hurt his (Goldberg's) leasehold of the World, in which Goldberg had a percentage of the profits.

## Revamp WB's Full Ohio Circuit As Result Of Nat Wolf's Resignation

Cleveland, June 3.

Entire Warner chain in Ohio has been reorganized and local executive staff revamped as result of Nat Wolf's resignation Monday (2) from zone management, the post he held here for 20 years. Dick Wright, district manager of Northern Ohio area, including five Cleveland houses, is having his territory stretched to cover nine additional cities.

Knox Strachan, former WB state ad director, was transferred to Lima as city manager of its three Warner houses and also will supervise houses in Finley, Sidney and Mansfield. Frank Harpster, now district manager in Pittsburgh, will take over jurisdiction of chain's houses in Portsmouth, Chillicothe and Coshocton, all in Ohio, in addition to West Virginia theatres. All Ohio houses—24 of them—are being put in the Pittsburgh zone supervised by M. A. Silver.

Wright's staff, moved from Warner exchange to downtown Allen Theatre, now consists of Joseph Weinstein, film buyer and booker; David L. Halper, in charge of maintenance; Robert H. Giles, head of sound department, with Howard Higley as house manager of Allen. Testimonial dinner tendered Wolf Monday (2) at Hotel Hollenden was attended by about 150 WB execs and others.

A large gift certificate was the farewell gift to the departing film man, who is moving to Houston, his hometown, to go into biz on his own. He may invest in several Texas drive-in theatres. His son, Lt. Don Wolf, now in Germany, will join him in the enterprise when he gets out of the service.

## Earnings Vs. Dividends

	Last Quarter Report Ending:	Quarter Per Share	Dividend Paid
Columbia .....	12/29/51	30c	50c for 12 mos. 1951 plus 2 1/2% stock div.
Loew's .....	3/13/52	32c	20c reduced from former 37 1/2c.
Paramount .....	3/29/52	60c	50c
UPT .....	3/29/52	60c	25c. reduced from former 50c.
20th-Fox .....	3/29/52	1c	50c.
Universal .....	2/ 2/52	37c	60c. for 12 mos. 1951.
WB .....	12/ 1/51	46c	25c
RKO Theatres .....	12/29/51	6c	One 10c payment in Oct., 1951
(Other companies)			pay no dividends

## \$3,194,000 PIC DIVVY REPORTED FOR APRIL

Washington, June 3.

Film dividends for April amounted to \$3,194,000, the U. S. Department of Commerce reports. This was a little short of the \$3,475,000 figure for the same month of 1951.

Decline is based mainly on the fact that the Warner dividend fell from the \$1,693,000 of April, 1951, to \$1,405,000; reason is that Warner's retired some of its capital stock and so had fewer shares to pay on.

So far, during the first four months of 1952, publicly reported film industry dividends have aggregated \$9,787,000, slightly off from the \$10,181,000 figure for the same period of 1951.

The Commerce Department points out that the publicly reported figures probably represent only about 60% of all dividends paid in the film business.

## Studios Continue To Up Tint Skeds

The swing to tints continues unabated as each studio attempts to outdo the others by announcing increased spectrum slates. Universal this week, following a Coast confab of production and distribution toppers, revealed that it is contemplating a 50% increase in the use of Technicolor in its 1952-53 schedule. This, the company says, would mean that three-fourths of U's output would be in color.

Warner Bros. recently reported that it would up its many-hued program by 170% during the next 12 months, as against the number of tints released during the past year. Company will have released 27 films in color between May, 1952, and May, 1953, comprising 82% of the company's full program off 33 releases. Total of 10 were put out during the 1951-52 period. Of the Warner total, nine will be in WarnerColor, 16 in Technicolor and two in Supercolor. In addition Warner's shorts production is virtually 100% in color, and the company is contemplating the issuance soon of its newsreel in WarnerColor.

Importance of the rainbow-doused product was pointed up last week when Paramount sold its Hollywood black-and-white film-processing laboratory.

Expressing the belief that the film industry is rapidly turning to complete color production, Republic prexy Herbert J. Yates has announced a \$2,000,000 expansion program for the facilities of the studio's wholly-owned subsidiary, Consolidated Laboratory. Approximately \$1,000,000 of this amount will go toward a new 16m addition to the Hollywood plant. Remainder will be used to enlarge Trucolor, Consolidated's tint process.

Trend toward color, Yates reported, has also prompted a decision to step up Republic's use of the tint process, and the bulk of the studio's deluxers will henceforth be in color.

As part of the enlargement of the color facilities, the space formerly occupied by 16m activities at Consolidated's Hollywood plant will be turned over to Trucolor.

Sells Kingsport Theatre

Kingsport, Tenn., June 3.

I. J. Pepper, owner and manager of the Center Theatre here, has sold the house to the Nu-Strand Corp., which operates three other theatres in this city.

Pepper has joined the Nu-Strand outfit as its Kingsport rep.

## Comparisons of '51-'52 Stock Prices

Comparison of current quotations of film shares listed on the New York Stock Exchange with 1951-52 highs and lows shows all of the issues down considerably from '51 peaks and most of them at or near new lows for '52. However, a majority are still above last year's cellar point.

On the other hand, in appraising the figures below, it should be noted that the market as a whole is higher now than at any time last year. Dow-Jones average for 65 stocks hit 100.04 for its '51 high (Oct. 15) and is currently at about 102.

	1951		1952		Tues. (2)
	High	Low	High	Low	Close
Col ....	15 1/2	11	13 1/2	11 1/4	11 1/4
Loew's ..	19 7/8	14 1/4	18 1/4	13	13 1/4
Par ....	33 1/2	21	39 7/8	23 1/2	24
Rep ....	6 1/4	3 3/8	5 1/4	3 7/8	4 1/4
RKO Pic. 5	3 1/4	3 1/8	4 5/8	3 1/2	4 1/4
RKO Th. 5 1/4	3	3	4 1/4	3 1/4	3 3/8
20th ....	24 3/4	17 1/2	20 1/2	16	16 1/8
Univ ....	14 1/4	8 3/8	13 3/8	11	11 3/8
UPT ....	22 3/4	17 7/8	21 1/4	14 1/4	14 1/4
WB ....	15 1/4	11 3/8	15 1/4	12 1/4	12 1/4

## Div Cuts

Continued from page 3

have been paying 6.4% on the price of its shares before they dived with the announcement of the dividend cut last Wednesday (28). Stock dropped that day from 15 1/2 to 14 1/2. Volume was 15,000 shares, indicating panicky selling. Slide has continued under pressure of further selloffs, the shares closing at 14 1/4 Monday and 14 1/4 yesterday (Tues.) with 3,200 shares traded.

Loew's was the other company to trim its melon. It cut from 37 1/2 to 20c per quarter. Its new divvy at the price the stock was selling for prior to last Wednesday would have provided a yield of about 5%. Shares took a bad beating on the divvy announcement, falling off 2 1/2 points Wednesday to 13 1/2 under a volume of selling of 38,300 shares.

Pressure has continued, with the quotation sinking to 13 on Monday with 11,400 shares traded. Yield at current price is about 7.7%. Price improved to 13 1/4 yesterday with 5,900 shares traded.

The item that most shook investors' faith preceding the divvy cuts was 20th-Fox's first-quarter statement. It showed earnings for the 13 weeks ending last March 29 of only 1c per share. Total was \$34,000. This compared with \$874,776, or 27c per share, for the same period last year.

RKO Pictures' annual report for 1951 was the other crusher before the divvy cuts and it was followed on Monday (2) by the first-quarter report for this year that was even more of a blow. Curiously, the stock held firm despite considerable selling (10,500 shares) last Wednesday, when other issues dropped, and it gained a quarter point Monday with the largest volume of any issue traded on the Big Board, including U. S. Steel and other normal market leaders. Changing hands were 24,800 shares. Price remained steady yesterday. (See story on p. 3.)

Company's quarterly statement showed a net loss of \$1,956,652 for the three months ending March 29. This compares with a loss of \$1,086,365 for the parallel period of 1951. The annual statement was fortunate as far as the market was concerned in that several items served to bolster the earnings picture. Announced profit for the year was \$334,626, compared with a loss of \$5,832,187 (figured on a pro forma basis) for the previous year.

However, the company realized \$3,100,000 in income of prior years that had been frozen abroad and thawed during 1951. RKO also revised its film amortization table to a degree that resulted in a \$957,000 improvement in the earnings picture.

Next to Loew's, 20th's shares were hardest hit in last Wednesday's selloff, since the natural expectation is that it won't be able to go on paying 50c per quarter (as it is doing this period) with 1c in earnings. Shares slipped 1 1/2 to 16 1/2 and continued down to 16 this week. Yesterday's close was 16 1/4.

Warner Bros. and Paramount both sunk by 50c Wednesday, while Columbia and Republic dropped 1/4 and Universal 1/2.

Comparison with last year's high and lows is shown in a table herewith.

## Rep's 25c Divvy

Republic Pictures board last week declared a 25c per share dividend on preferred stock.

Melon is payable July 1 to stockholders of record as of June 10.

## Acad Reelects Brackett Prexy

Hollywood, June 3. Charles Brackett was unanimously reelected to serve a fourth term as president of the Academy of Motion Picture Arts and Sciences. George Murphy and Samuel G. Engel were elected vicepres.

Others chosen in the annual election include Fred L. Metzler, treasurer; William Hornbeck, assistant treasurer; Johnny Green, secretary; Anne Baxter, assistant secretary. Mrs. Margaret Herrick was reelected executive director for another year, and Loyd Wright was retained as counsel for another term.

Board of Governors, for the coming year consists of Lyle R. Wheeler and Daniel B. Cathcart, art directors; John W. Boyle and Hal Mohr, cinematographers; George Stevens and King Vidor, directors; Dore Schary, executives; Frederick Y. Smith, film editors; Edward B. Powell, music; Louis F. Edelman, producers; Teet Carle and Albert M. Horwitz, public relations; Cedric Francis and Hal Elias, short subjects; John P. Livadary and William Mueller, sound, and George Seaton, writers.

## REGIONAL BALLY TIEUPS MAPPED BY UNIVERSAL

As a consequence of the current newspaper shortage and the resultant struggle for newspaper space, Universal is launching a drive for regional promotional tieups. Feeling of company's pub-ad department is that there are hundreds of local industries and products which use considerable newspaper advertising on a territorial level. These products, according to Charles Simonelli, U's eastern pub-ad topper, are frequently as well known locally as many nationally advertised wares. He cited as examples local milk and bread companies.

The advertising of these local firms usually saturates an area that covers several states and can be used effectively for joint promotional ventures with upcoming pix. Simonelli pointed out. As a result, U's fieldmen are being entrusted with greater responsibility in setting up bally tie-ins at a local level.

PAAL TO ENGLAND

Alexander Paal, indie producer, planes to London today (Wed.) to roll several pictures in British studios. He'll be away about four months.

"Hounded," starring Paul Henreid and Lois Maxwell, starts June 16, while "Four-Sided Triangle" goes before the cameras July 28. Barbara Payton has the top role in the latter.

225 Attend Ky. Meet

Louisville, June 3. Some 225 persons, representing theatre interests in Kentucky, attended the 6th annual convention of the Kentucky Assn. of Theatre Owners Wednesday and Thursday (28-29) at the Brown Hotel.

Speakers included H. Clyde Reeves, Kentucky State revenue commissioner; Leon J. Bamberger, RKO sales promotion manager, and Fred Matthews, v.p. of Motiograph, Inc., Chicago. Alfred Starr of the Bijou Amus. Co., Nashville, spoke at Wednesday's dinner.

# 'Stay Away' — Hecht

Continued from page 3

Reason for Hollywood's downhill slide, Hecht said, "is that the same people are producing and even acting in pictures today who were making and acting in them 20 and 30 years ago."

The fault, Hecht emphasized, does not always lie with the Hollywood people. "It's the audiences who go to see them. These audiences demand always the same type of picture. They get very angry if a picture goes off a beaten path. If it challenges any current cliché. For instance, if a picture doesn't proclaim that all mothers are wonderful people, that picture is a dud at the boxoffice. If it ventures into any psychology of psychiatry that the world knows today that's contrary to the clichés of the moment, the picture dies."

Pointing out that "you get very tired and a little stale," the former Chicago newspaperman asserted that it has been discovered that no one person can make a picture to satisfy 20,000,000 people. "Usually writers prove this fact when they go on their own," he said. "I proved it several times on my own. The picture I've got now will certainly not be a hit, will certainly not make money, and I'll be very happy if it breaks a little more than even. In fact, I advise, the general movie public not to go to it, because it isn't a typical Hollywood picture."

Hecht, in New York to ballyhoo his "Actors and Sin," United Artists release which premiered at the Park Ave. Theatre, made his remarks while guesting on Barry Gray's post-midnight WMCA discussion show.

## Want Same Plots

Hecht said that audiences want the same type of plots, "and the dime novel plots that the movies favor year in and year out are now currently being taken over by television, and that's the reason people are flocking to television. They're eager to embrace a new gadget, but not a new idea or new story. Eventually, perhaps television will be dispersed and we'll broadcast things directly into the minds of people, and we'll do away with all these inventions."

"What of pictures like 'Pinky,'" Gray asked.

"I didn't see 'Pinky.' I wouldn't have liked it," Hecht replied.

Gray: "Why?"

Hecht: "I don't like pictures that have that kind of trouble in them."

Gray: "Well, then you just place yourself in this large group of audience?"

Hecht: "No, no. I dislike pictures where the producer takes advantage of a current controversial situation to make a lot of money by posing as a great radical and a great liberal. And the intention is very suspect, and the exploration is very, very thin and very skimpy."

Gray: "Well, of course, you know Zanuck. I don't. So I have to go just on your statement."

Hecht: "I had forgotten that Zanuck did it, so help me."

Gray: "I should just like to ask you, how do you know, assuming Joe Blow did it, that he's not doing it out of great liberal intent and true feeling? If he happens to make money with it, all the better."

Hecht: "I have known something like 30 major producers, and I've worked for all of them, and I have never known one who did anything for any other reason than to make money, so I must include Mr. Zanuck in this category."

Commenting further on the so-called problem pictures, Hecht declared, "I never joined in the business of being a liberal or an iconoclast who made a fortune out of his liberalism and iconoclasm, and I never liked Hollywood's pretense that it was on the side of the angels. It never was. It was always faking."

# U.S. Backs SIMPP

Continued from page 3

negotiations, since a pact between governments is likely to be better and stand less chance of abrogation in stormy economic weather than a deal between a foreign power and the American industry.

## State Dept.'s Objection

State Dept.'s objection to putting its seal on a subsidy deal is that it will give such arrangements an official cachet and lead governments throughout the world to seek similar subsidies from other industries.

SIMPP feels that with the State Dept.'s support it should be possible to work out a pact without subsidies. The relatively minor sum of \$200,000 a year is all that is involved in the subsidies, and it is thought the French government for that amount wouldn't want to arouse official ire that would jeopardize millions of dollars from various U. S. foreign aid funds.

Eric Johnston, MPAA prexy, who participated with McCarthy and Alfred Crown, repelling SIMPP, in negotiating the proposals, is not at all certain that a deal sans subsidies can be worked out. Johnston, in going back to the French himself or in ordering McCarthy to do so, is faced by an additional hurdle in that his own member-companies are not in agreement among themselves on other aspects of the four French proposals.

## Unlimited Imports

Split is between the larger and the smaller firms. It is over the matter of guaranteed minimum subsidies on each pic, as provided for under Proposal No. 4, which is most favored by the big companies.

Metro, Warner Bros., 20th-Fox and Paramount don't mind the demanded 1,500,000-franc (\$4,300) minimum, since they are certain that the 12½% subsidy on all remittances to the U. S. will exceed that on each pic. The lesser companies are not so sure.

In return for the 12½% subsidy and guarantee, Americans would be permitted a limitless number of imports into France and limitless conversion of their earnings. Subsidy would amount to about \$500,000 on the approximately \$4,000,000 in annual remittances.

Split over still another issue has developed among the big companies in that Par won't go along with the desire of Metro, 20th and Warner Bros. for no ceiling on imports. Par feels that the Yank industry would be better off with a ceiling in order to prevent flooding the market.

French law now prohibits double-licensing and it is feared that if the market becomes oversaturated with available product, it may result in duals. French negotiators agreed to maintain the anti-twin law, but said if it were changed the Americans would have the privilege of cancelling the agreement. No company looks forward pleasantly to such a possibility.

The lesser companies favor Proposal No. 2, but would go along with the majority on No. 4 if the guarantee provisions were amended somewhat. No. 2 calls for a limitation of 121 pic per year; same as the present pact, with a \$200,000 subsidy payment and ceiling of \$4,500,000 on remittances.

Major company foreign managers discussed the four proposals with Johnston, Crown and James A. Mulvey, chairman of SIMPP's distribution committee, last week. Another session is to be held, probably this week, by company prexies regarding the deal. Meantime, French negotiators have gone back to their government to get its reaction to the proposals and will transmit conclusions to the MPA.

# Hecht's Standards

Ben Hecht, in an appearance on Barry Gray's post-midnight WMCA, N. Y., radio show last week, declared that he can usually gauge the gross of a picture by how well he likes it.

"If I like a picture very well," he said, "I know its gross is from \$300,000 to \$550,000. And if I dislike it intensely—like 'Quo Vadis'—I know it will hit \$7,000,000 or \$8,000,000. Gauged entirely by my irritation, I like my own picture very much, and this worries me because I know how low we're going to hit."

Hecht's own picture is "Actors and Sin," which premiered in N. Y. last week. He said the film cost \$100,000 to produce, write, direct and pay off the actors. "Took eight days to shoot," he said, "and it can't possibly lose any money. We can play it in telephone booths and still break even."

# Pleads for U.S. Distributors To Help French Prod.; Col's 'Messalina' Deal

A plea that the major American distributors help French film production crack the mass U. S. market was made in New York this week by George Lourau, prez of Filmsonor, one of France's top production-distribution firms.

"Their aid is needed," he said, "and we hope they will furnish this help."

That the majors have already made a step in this direction is indicated by Lourau's disclosure of a deal his company has made with Columbia Pictures on its Maria Felix starrer, "Messalina." Col will release the film in the U. S. in an English-dubbed version. Directed by Carmine Gallone, the pic is a spectacle on the order of "Fabiola" and "Quo Vadis."

"There are two different markets in the U. S.," Lourau noted, "the art houses and the commercial theatres. Foreign film distributors such as Joseph Burstyn, Ilya Lopert and Irvin Shapiro are doing a good job in the art field but to obtain the maximum number of bookings in all situations we need the majors' assistance."

Lourau declined to comment on the proposed Franco-American film agreement aside from expressing the view that establishment of a promotional agency in the U. S. to publicize French pictures is a good idea. Formation of such an outfit, modeled after a similar office now plugging Italian films, was suggested by the French negotiators.

Filmsonor's production program, Lourau revealed, runs around five or six pictures annually. General industry conditions are improving, he added, as well as the quality of the average French feature.

Lourau, incidentally, was in New York two years ago as a member of an industry delegation invited to the U. S. as guests of the Motion Picture Assn. of America's Advisory Unit for Foreign Films.

# SWG Suit

Continued from page 7

getting an adverse decision are very good." It would be "folly and the height of bad generalship to insist on forcing the case through to a decision."

Warning that following principle may lead SWG into a "boobytrap," the writer declares "another principle exists, perhaps a higher, more important one, which operates in exactly the opposite direction. That is: one ought not to press a suit against somebody who, though he may be legally in the wrong, happens to be morally in the right. We, for our part, are in a position of knowing in our hearts that we are morally in the wrong even though we may believe we are legally in the right."

St. John suggests it's wiser for the exec board to write Hughes telling him he is legally 100% wrong, again outlining the Guild's reasons for thinking so; but going on to say he is morally right, in the Guild's opinion; hence, since "we do not wish to press a legal rights against a moral right," we are dropping the suit.

This, he says, would extricate SWG gracefully, "with flags flying," from the dangerous position it's now in.

# Getting Names 'Movietime' Problem

Continued from page 3

Hollywoodites—said this week that it took about 25 phone calls for each minor player lined up and about 50 for each name or semi-name.

He said that most of those called, particularly the lesser lights, had perfectly valid reasons for not being able to embark on the "Movietime" junkets. He admitted, however, that while many of the big names had prior commitments that kept them from touring, plenty of them frankly took the attitude that they'd rather be vacationing in Europe or Mexico, or merely lolling around the Coast.

Charged with the duty of lining up the names are Metro exec Marvin Schenk, who has been designated by the studios as coordinator of efforts to get stars; Stanley Richardson, of the Hollywood Coordinating Committee, and Lou Smith, fulltime paid rep for "Movietime" in Hollywood.

There have been six tours so far this spring and one more is scheduled for the Salt Lake City territory June 22. Fifteen exchange areas have indicated their desire to have touring groups in the fall and the "Movietime" people are faced with the problem of satisfactorily fulfilling the demand.

## Coin Available

Coin is available. The Motion Picture Assn. of America has provided \$75,000 and has another \$75,000 earmarked for the purpose, which will be available when required. Local committees pay all the expenses within their own territories.

Even greater problems of lining up top name players was encountered during the first "Movietime" tours last fall, and they almost floundered for that reason before they began. Even with lesser names, however, they proved tremendously successful.

Glowing reports of the enthusiastic crowds that greeted them everywhere were brought back by touring players. That has resulted in easing the problem of COMPO execs somewhat, but they are surprised at the fact that the word hasn't more deeply penetrated to many marquee-draws of the good that the junkets have done both the players themselves and the industry.

In the earlier tours this spring, COMPO was a bit more successful in getting names than it was for the Penny hegira. In each case an attempt is made to get two or more top names (since the groups break up into segments for smaller towns to cover as many as possible), plus some young players and writers and producers to carry the "intellectual weight" by making speeches to schools, civic groups and the like.

Big surprise to both COMPO and local exhib chairman is the great

response of the public to even the minor Hollywoodites. Theatre-goers apparently know many of the lesser players much better than exhibits themselves do. In many cases where local committees have turned up their noses at starlets offered them, they've discovered that these youngsters have been greeted with tremendous enthusiasm by people whose shouts identify them with various characters they've played in films.

## Rave Letters

COMPO files are full of rave letters from local exhib chairman. Some of them even admit that while they were disappointed in the original lists of players provided them, response has been a revelation. COMPO execs, nevertheless, feel that some real marquee names must be provided to get maximum effectiveness from the coin and effort expended on the tours.

Troupes that have made the "meet-the-people" trips this spring are:

Oklahoma City (week of March 18)—Regis Toomey, Irene Martin, Virginia Hall, Laura Elliott, William Lundigan, Chill Wills, Paula Raymond and Harold Shumate.

Atlanta (week of April 13)—Broderick Crawford, Elizabeth Scott, William Bendix, Rory Calhoun, Lita Baron and Robert Hardy Andrews.

Albany (week of April 20)—Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Sam Marx and Archie Mayo.

Buffalo (week of April 29)—Pat O'Brien, Sterling Hayden, Vera-Ellen, Sally Forrest, Ann Gwynn and Robert Welch.

Memphis (week of May 11)—Rod Cameron, Wayne Morris, Constance Smith, George Wagner, Manny Seff, Bert Granet, Joyce Holden and Susan Cabot.

The Eastern Pennsylvania party was slated to include Ella Raines, who had to withdraw, at the moment because of the illness of her baby, and Terry Moore, who was sick.

# RKO's 20%

Continued from page 5

out success and last week inserted ads in the trade press placing the for-sale sign on the holdings, which amount to 56,488 shares of Met's Class A stock. The offer to sell was signed by T. F. O'Connor, RKO v. p.

Met partial ownership was bought by RKO in 1935 at a cost of \$225,000. It's understood. Through other partial ownership and corporation intricacies, the deal brought under the same roof, as partners, the Skouras brothers, United Artists Theatres Corp. and Randforce Amus. Corp.

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BILLY MAY  
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RADIO CITY MUSIC HALL  
Rockefeller Center  
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from Coast to Coast  
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Refreshment Service for DRIVE-IN THEATRES  
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NEW YORK, N.Y.

## Clips From Film Row

### NEW YORK

Favorite Films Corp., headed by Moe Kerman, dusted off two Zane Grey oldies, "Winning the West" and "The Fighting Phantom" for rerelease.

James R. Grainger, Republic sales chief, planned to Pittsburgh yesterday (Tues.) for world preem of company's "I Dream of Jeanie" at Fulton Theatre today (Wed.). He will also attend openings of film in Indianapolis, Louisville and Chicago as well as take in the COMPO meet in Dallas prior to returning to N. Y. June 16.

Duncan McGregor, Jr., veepee and director of the Paris Theatre, N. Y., and Pathe Cinema leaves for France today (Wed.) to confer with execs of the parent company, Societe Nouvelle Pathe Cinema.

Phil Pike, of Warners' home-office theatre buying and booking department, has resigned. He had been with the department for 16 years.

Theodore A. Shaw named prez of 20th-Fox Family Club, Inc., at recent election. Other officers include Robert Warsk, veepee; Marion Murphy, secretary; Roy Stevenson, treasurer.

### ST. LOUIS

Log Cabin Club, nitery on outskirts of Anna, Ill., razed to make way for a new ozone to be operated by the Rodgers Theatres, Inc.

J. C. Davenport leased the Ritz, a 450-seater, Crossville, Ill., from Delbert Wagner, Carmi, Ill.

Glen Forristall, owner of the Dupo, Dupo, Ill., and the Maplewood, Maplewood, Ill., has returned both houses to full-week policy.

The Capitol, a 1,160-seater, Benton, Ill., shuttered last February for facelifting relighted May 15.

New ozone near Tuscola, Ill., owned by Okaw Drive-In-Corp., Mattoon, Ill., lighted May 16.

The Palace, Edinburg, Ill., the Pauline, a St. Louis indie nabe and the Art, in film row, shuttered for summer. The Art will be used for trade screenings only.

### BRIDGEPORT

Richard Cohen comes in as house manager of Art Cinema, Bridgeport's only art house, after many years as office manager for Monogram at New Haven exchange. William Mazzara, who has been manager, is leaving film biz for a defense job here.

Robert Spodick and Leonard Sampson, operators of the Art Cinema, Bridgeport, and Crown and Lincoln, New Haven, took over the Fine Arts, nearby Westport's only film house, on a long lease. Norman Black, Upperton, Montclair, N.J., exhib, has bought in and will manage the Fine Arts, which will be run on conventional policy with occasional artle showings. George Comden retires from Fine Arts after 23 years.

### MINNEAPOLIS

Ted Mann, owner of local World and a Duluth drive-in, back from California after selling his second and last remaining ozone there.

North Central Allied board of directors unanimously approved national Allied States' recent spanking of Paramount for latter's allegedly "unfair" trade policy.

Al O'Camp, producer of "Strange World," current RKO-Pan offering here, telling about picture over radio, on TV and to newspaper interviewers.

Perry Smoot an addition to Warner Bros. booking department.

Wife of M. A. Levy, 20th-Fox district manager, recuperating at home from surgery performed at Mayo clinic, Rochester, Minn.

J. T. Murray, Universal home-office branch operations manager, off to Denver after say here.

Jack O'Brien, Tracy, Minn., exhibitor, recovering from operation at Rochester, Minn.

### BOSTON

Hub office of Independent Exhibitors of New England inaugurated a new service for members now by keeping on file a list of all pix that have been shown over local TV outlets. Service, which will keep exhibs posted on which "oldies" have been telecast and when shown, is especially aimed to aid ozone operators who might book a televised rerelease.

Dick Stephens resigned as Columbia field rep to assume post of sales promotion director for an aviation equipment company.

Bill Gandall, up from N. Y. to sub for John McGrail, Universal

tubthumper, who is confined to Carney Hospital.

Lou Newman, formerly manager of Trans-Lux, now operating the Weymouth Theatre.

Bill Horan, WB branch manager, on cruise to Bermuda and Caribbean.

The recently opened concession stand at the downtown Centre which serves both theatre patrons and sidewalk customers, is supervised by Frank K. Perkins, Jr., who recently resigned a teaching post to enter the film biz. He is the son of a local newspaperman.

### CHICAGO

Albert Dezel Productions distributing "Secret Flight" and "Affairs of a Model" for Herbert Bregstein in Detroit and Milwaukee exchange areas.

Palace Theatre is instituting reserved-seat policy in mezzanine during run of "Greatest Show on Earth." This is the first pic house in several decades to do this in Chicago.

Grand, Great States 600-seater, closed in Gary, Ind.

Art Steagell, manager of Ziegfeld, is resigning from this Lopert house, to take over management of the dude ranch of Beatrice Kaye in Reno, Nev.

With the dropping of distribution plans by Lopert Films in this area, Jack Shumow is being let out.

David Arnold, of the police department, appointed the new film censor.

Elm, Elmwood Park, Ill., which had been running part time, has gone back to full operation.

### PITTSBURGH

Harry Bernstein, formerly of the Penn in Ambridge, Pa., appointed manager of Art Cinema in downtown Pittsburgh by owner Gabe Rubin, replaces Joe Mazzel, who resigned to pilot Grant in Millville for Stern interests.

Finley Theatre in Finleyville, Pa., transferred by lease from Frank A. Price to his brother, Roy J. Price, and George R. Snyder, a projectionist.

Warner circuit closed the Regal in Wilkensburg, and will operate the State as well as Rowland there as first-runs.

Ted Grance building another drive-in near Huntingdon, Pa., his seventh ozone. He also owns an indoor theatre in Everett, Pa.

State Theatre in East Brady, Pa., original unit of Blatt Bros. circuit, closed after more than 30 years of continuous operation.

Mrs. George Purcell, widow of Manos chain's booker-buyer, who died last month, and her son, John, will make their future home in independence, Mo.

### KANSAS CITY

Mrs. Marea Black given leave of absence from Kimo Theatre, Dickinson art house, following heart attack. Meanwhile, her son, Bill Black, takes on the Kimo managerial job.

Directors of Allied Independent Theatre Owners of Kansas and Missouri approved the resolutions drawn up by the national board at its recent meeting. This exhib group also expressed itself in favor of another Movietone U.S.A. tour soon.

### PHILADELPHIA

Heavy week-long schedule of personals and TV, radio and press interviews set for Richard Conte, here for preem of "The Fighter" at the Stanton.

Fire Commissioner Frank L. McNamee released figures showing there were 187 theatres, film and legit, in Philadelphia this year, a decrease of 21 from the 187 licensed.

Don Gillis, son of Max Gillis (Monogram branch head), awarded a three-year Root-Tilden scholarship to N. Y. University's law school.

Stanley-Warners' Aldine, 1,300-seat midtown first-run, shuttered for summer May 29.

### ALBANY

The Lincoln, second oldest neighborhood film theatre in Schenectady, purchased by the Detroit Supply Co. chain for conversion into a modern store. John J. Walker built the house in 1914.

Harry Lamont, of Albany, acquired his seventh drive-in, the 625-car Rock Hill, outside of Monticello. He signed a long-term lease with Lefkowitz and Miller, and opened the ozone with Howard Cammer as manager.

## Theatre Folds Haven't Helped Other Houses In Twin Cities Area

Minneapolis, June 3.

Reducing the number of theatres in operation hasn't helped business for the houses still remaining in the Twin Cities area, according to a survey. Same survey shows that reduction of admissions, when it has been tried, also has failed to produce satisfactory results.

St. Paul, two loop first-run theatres, the Strand and Tower, have been shut down since last December, lessening the number of available seats by more than 2,000. Yet the remaining four downtown first-run houses there report no improvement in their patronage, and their grosses, for the most part, still continue unsatisfactory.

The same is true downtown here and in the Minneapolis and St. Paul neighborhood sections where theatres have closed. In the loop here the 800-seat Aster has been dark for more than five months, but the houses still operating have felt no beneficial effect at the box office. Also, in the nabes where theatres recently have shuttered no pickup in grosses from their rock-bottom levels has been in evidence.

Several theatres have tried lowering their admission prices, but the resultant patronage gain has been so slight in every instance that none of the houses was money ahead. Before going dark, one of these nabes theatres, the Alhambra, dropped its scale from 40 to 25c, 15c under other theatres playing on the same availability, and two-billed "A" pictures, but still couldn't make a go of it and tossed in the sponge.

## House Closings

Continued from page 4

owners stayed away from picture houses.

Another somewhat startling event occurred this week, when Telenev's tossed the newsreel towel in favor of "prestige" pictures, with initial showing of "The Man in the White Suit."

## Blame TV, Tax in Folds Of 5 Ia., Ill. Theatres

Des Moines, June 3.

Reduction in attendance, television and the 20% Federal amusement tax are held responsible for the closing of five theatres in Davenport, Rock Island and Moline, Ill., in the past few weeks.

Theatres closing their doors include Iowan, Davenport; Ritz, Rock Island; Hilland and LeClaire in Moline, and Majestic, East Moline.

## Ohio Expo

Continued from page 5

expo could be used at various county fairs which will be held in Ohio.

Pfister stressed that all important U. S. industries are represented at community fairs, and it was about time that an industry as large as films took an active part. The Ohio group, according to Pfister, has been given free space measuring 40x100 feet, next to the Army and Navy exhibits.

Specifically, the Ohio theatremen are seeking the following from the distrib production companies: a false street, preferably that of a western town; tank used for shipwreck scenes with miniatures, collection of armor, swords and costumes used in historical pix, and various other studio properties. In addition, they'd like one of the cartooneries to send a man to the fair to sketch and show the process by which the cartoons are brought to the screen. Exhibs hope that National Screen Service will supply frames and posters, both to decorate the exhibit and plug forthcoming pix. Theatremen hope to set up a small theatre at which they intend to show trailers of upcoming pix, cartoons and industry shorts.

Last week Fred J. Schwarz, head of the N. Y. group attempting to set up an expo, rapped Coast execs for ignoring the exhibs in their desire to confer on a Grand Central Palace expo. William F. Goetz,

## Drive-Ins by State

Table, showing the number of drive-ins in each state, the traffic potential indicating the relationship of registered passenger cars to drive-in theatres, and the average number of months the ozoners operate in each state.

State	Drive-ins	Registered Passenger Cars*	Cars Per Drive-In	Average Mos. of Exh. - tion Per Yr.
Alabama	95	551,000	5,800	11.48
Arizona	19	217,000	11,421	12.
Arkansas	56	341,000	6,089	8.55
California	227	4,274,000	18,828	11.9
Colorado	43	462,000	10,744	8
Connecticut	30	664,000	22,133	6.94
Delaware	7	93,000	13,285	8
Florida	153	878,000	5,739	11.97
Georgia	125	733,000	5,864	11.84
Idaho	32	208,000	6,500	6.12
Illinois	164	2,412,000	14,707	7.74
Indiana	141	1,258,000	8,922	7.01
Iowa	50	927,000	18,540	6.82
Kansas	65	676,000	10,400	7.91
Kentucky	81	658,000	8,123	7.69
Louisiana	60	595,000	9,917	11.78
Maine	35	216,000	6,171	6.54
Maryland	19	617,000	32,474	8.36
Massachusetts	56	1,165,000	20,804	6.46
Michigan	101	2,259,000	22,366	7
Minnesota	42	1,011,000	24,071	5.18
Mississippi	46	350,000	7,609	11.39
Missouri	95	1,034,000	10,884	8.13
Montana	28	192,000	6,857	6
Nebraska	29	461,000	15,896	6.5
Nevada	6	65,000	10,833	6
New Hampshire	28	143,000	5,107	6.06
New Jersey	39	1,435,000	36,785	8.04
New Mexico	31	186,000	6,000	8.75
New York	103	3,464,000	33,631	6.85
North Carolina	259	894,000	3,452	8.08
North Dakota	13	199,000	15,308	5
Ohio	248	2,558,000	10,315	7.3
Oklahoma	92	654,000	7,109	9.1
Oregon	53	582,000	10,998	8.85
Pennsylvania	175	2,691,000	15,377	7.11
Rhode Island	8	228,000	28,500	8.25
South Carolina	138	495,000	3,587	8.6
South Dakota	17	224,000	13,176	5.67
Tennessee	94	727,000	7,734	10.82
Texas	339	2,496,000	7,363	11.77
Utah	41	212,000	5,171	6.07
Vermont	19	108,000	5,684	6.33
Virginia	96	784,000	8,167	7.84
Washington	43	790,000	18,372	7.96
West Virginia	113	384,000	3,398	7.08
Wisconsin	59	1,010,000	17,119	6.75
Wyoming	22	91,000	4,136	7
UNITED STATES	3,835	42,672,000**	11,127	8.05

\* Based on latest estimates of Tax Economics Bulletin.

\*\* Does not include Washington, D. C., which has an estimated total of 174,000 registered passenger cars, but no drive-ins.

## Drive-Ins Zoom Nationally

Continued from page 7

south central and west south central states—provide longest outdoor stanzas, averaging 10.35 and 10.30 months per year; two coldest regions—New England and west north central states—show shortest season, averaging 6.75 and 6.46 months; three-quarters of the U. S. drive-ins show pix on a seven-day-a-week sked, with weather having no effect on the slated number of screening days per week.

### Arizona Has Longest Season

Report indicates that precipitation does not have a noticeable effect on the length of the drive-in season. It notes, for example, that Arizona, with the driest climate in the U. S., has the longest season, while Nevada, with the second driest climate, has one of the shortest seasons. On the other hand, Louisiana, which has the most rain in the country, has one of the longest seasons.

The Levin study shows that ozone construction is closely tied in with automobile registration. The Big Five (Texas, North Carolina, Ohio, California and Pennsylvania), for example, have 29.74% of the nation's cars and 32.54% of the drive-ins. Further indication of the relationship between car ownership and ozone totals is that Illinois, which ranks sixth in number of automobiles, is also sixth in number of drive-ins. Similarly, Kansas is 20th in the nation in both categories.

Since the war, the report says, there has been an increase in pleasure car registration of 15,000,000 for an overall current total of 43,000,000 autos on the road. On a broad basis, the reports point out this means that for every outdoor outfit there are 11,127 cars.

From a population standpoint, the study shows that there is an average of 39,086 persons for every ozone in the U. S. Road density, it's noted, plays an important part in the selection of the aliers. Amount of roads in Rhode Island, New Jersey, Connecticut and Massachusetts is matched by the high density of drive-ins in those states. Similarly, fewer roads in such states as Nevada, Wyoming, Utah and Arizona results in a low den-

sity of ozoners per square mile in these regions: Greatest density of drive-ins is in Massachusetts, with Rhode Island, Ohio and Connecticut following in that order. It points up, the report says, the fact that the mere size of a particular state has no bearing on the potential number of drive-ins. Montana, for example, third largest state, is 38th in the number of drive-ins.

## RKO Deal

Continued from page 3

the rate of 50c. per year for five years.

Cesler's plan is said to be to pay partially for the stock acquired by the tender through selling the 800 or so feature negatives in RKO vaults to tele. He reportedly has a commitment from DuMont, which in turn would get part of the coin from a New York bank and from Prudential Life Insurance Co., according to Wall Streeters.

Plan is reportedly for Hughes to unload part of his approximately 1,000,000 shares via the tender. He and Cesler are said to have inked a pact within the past 48 hours by which Hughes agrees to vote his remaining stock with Cesler's 2,000,000 shares.

While the participation of the New York bank and Prudential will provide first money, Cesler is said still to lack end money required to swing the deal. He reportedly has been talking in various financial circles in an effort to raise it.

Masterminding the deal, it is said, are Harry Gold, former eastern sales manager for United Artists and later sales chief for Howard Hughes Productions, John Klein, a Coast financier.

The RKO backlog of talking features and shorts has been variously estimated as worth \$10,000,000 to \$20,000,000 for television use. Figuring the value as \$15,000,000, that would mean almost \$4 per share on the 3,900,000 outstanding. At that rate, the Cesler group would have to have comparatively little cash to swing it.



# N.Y. Board of Trade in Drive To Strengthen Gotham Vidpix Activity

Concerted effort to enlarge and strengthen the scope of vidpix production in New York City, threatened by the growing shift of TV filming from Gotham to Hollywood, has been launched by the N. Y. Board of Trade in cooperation with N. Y. telepic and commercial film producers. Fearing the loss of an important segment of industry, the Board of Trade has formed a motion picture and television committee headed by M. D. Griffith, executive of the Board, and David Pincus, head of Carvel Films, and an officer of the Film Producers Assn. of New York, which represents 70% of the local film makers.

Committee will begin functioning immediately to counteract factors which are drawing filming activities, especially the filming of TV shows, away from New York. Problems confronting Gotham producers are varied, ranging from lack of facilities to labor and financial woes. Space problem has resulted in a serious deficiency in studio, laboratory and special effects facilities. It has been suggested that even a car barn housing 10 or 15 sets would be of immediate help to the industry.

Not the least of the drawbacks of vidpix making in the New York area is the question of financing. Coin quests have sent many of the producers to California where, it is pointed out, the banks are more liberal in extending loans to film makers. The stiff New York State laws in regard to loans, on the other hand, have served as severe deterrents to the local vidpix industry.

The demands of the craft unions are also seen as handicapping N. Y. telepic production. Producers point out that they are not seeking longer hours or salary slashes, but want more flexibility on the question of hours. Latter will enable them to work on location during the public's off-hours without the necessity of shelling out extra coin for night, early morning, or Sunday and holiday work. Some modification in the conventional eight-hour day, 9 to 6 p.m., Monday to Friday week, is seen as necessary.

New York City's 3% sales tax (Continued on page 53)

## Saroyan Plays As Tint Vidpix Series

Hollywood, June 3. Series of 26 half-hour vidpix is planned by newly-formed William Saroyan Television Playhouse, Inc., with telepic to be shot in color. Arthur Desser of law firm of Desser, Rau and Christensen, which handles playwright's legal affairs, set up corporation which will shoot telepic based on plays especially written for TV by Saroyan.

Rodney Amateau has been set as co-producer and co-director with Saroyan. Saroyan has finished five of the yarns, which will be separate plays. Writer himself will be on film, introing each vidpic.

Desser is arranging financing of series, which begins rolling in about six weeks. William Morris agency represents the new corporation.

## U.S. Merchandise Bally For Salzburg Puppets Via Telefilm Package

U. S. tour of the Salzburg Marionette Theatre next fall will be tied into a merchandising package that will include some 13 film subjects in which the puppet group appears. Preparing the package is Trident Films, Inc., an indie production outfit, which is turning out the shorts on location in Salzburg, Austria, this summer. Series is designed for both TV and theatrical distribution.

Trident reportedly will offer sponsors a local merchandising promotion that embraces use of film on television or in theatres together with the values of the Salzburg troupe actually on the scene. Marionette company's tour starts Oct. 11 and extends through the end of February for a total of some 180 performances in the U. S. and Canada.

## Slezak's 'My Uncle Jan' Set as TV Film Series

Toronto, June 3. With Walter Slezak signed as lead, television rights to "My Uncle Jan" have been inked by Ben Kamsler, currently in here from the Coast as general manager of the 12-week season of "Melody Fair", 1,640-seater setup of tent-arena musicals.

Now in its 10th edition by Pulitzer Prize winners Joseph Auslander and Audrey Wurdemann, "My Uncle Jan" deals with a Czech family settling in Wisconsin; book is in similar genre to "I Remember Mama" and "Anything Can Happen." Scripts have been completed by Aben Kandel, author of "City of Conquest."

Negotiation are current for a TV film package deal, with films to be made in Hollywood for fall program teeoff. Leighton K. Brill, producer of the Toronto "Melody Fair" theatre-in-the-round series of summer musical comedies, is also in on the "Jan" deal with Kamsler, his production partner.

## U-I Vidpic Start

Hollywood, June 3. United World Films, Inc., television subsid of Universal Pictures, launched its activities at U-I Monday with the takeoff of "Action in Algiers," first of a series tagged "The Fighting Man." George Blair will direct the entire series.

Elaine Riley, Michael Thomas and Cliff Clark are co-starred in the series.

## Liebman to Europe To Scout TV Pix

Max Liebman, producer-director of NBC-TV's "Your Show of Shows," planned yesterday (Tues.) for Europe on a six-week trip to scout foreign films for American video. He would buy the pix under the banner of Max Liebman Productions, and would have no ties with NBC on this phase.

Liebman's first stop is Madrid, and he's then due to go to Rome, Paris, London and Vienna. Upon his return to New York, he'll plane to Hollywood to discuss several long-discussed film propositions whereby he would produce-direct a comedy starring Sid Caesar and Imogene Coca, stars of his TV revue. Latter ended its season last Saturday night (31) and resumes in September.

## Telenews Film Spots Seek to Enlist Viewer Support on D.C. Probe Ban

### Hamilton Watch Co. Into TV Via Vidpix

Hamilton Watch Co. is making its initial venture into television, picking up the tab on 13 half-hour telepic to be shown in 20 markets, beginning in mid-September. Vidpix, which will be shown on an alternate week basis, were produced by Screen Television, headed by Gil Ralston.

Stu Reynolds Productions finalized deal with Hamilton, with the company making the purchase through BBD&O. Initial markets, which include N. Y., Chicago, Los Angeles, Philadelphia, Pittsburgh, Boston and Cincinnati, will be expanded gradually, according to present plans.

### Laufman's Vidpix Tie-In

Chicago, June 3. The DuMont film syndication adjunct has signed the Herbert S. Laufman package agency as its midwest sales arm.

The Laufman firm will service the vidpix in Chicago, Milwaukee, Grand Rapids and Kalamazoo.

Unusual case of a newsreel outfit taking an editorial stand developed this week when Telenews Productions launched a campaign against the ban on telenews public hearings of Congressional committees. Three 30-second film spots have been prepared, each of which covers a scene from "pre-ban" newsreel footage taken at Congressional probes, and is designed for use on news or other shows. Scripts allow local announcers to stress the importance of the hearing to the public and to enlist viewer support in fighting the ban on TV. Message urges the audience to write Congressmen.

Telenews general manager Charles N. Burris wrote stations managers, "Congressional investigations are news of first importance to the American public—and should be of first importance to you as telecasters. We hope you will help in the 'battle of the ban'."

## Metop Stars In Italo Telepic

A series of vidpix featuring top Met Opera stars, to be filmed in Italy, is being prepped by Frank Chapman, concert personal manager and press rep. Series, which will be tagged "Land of Song," will be produced in cooperation with Teatro Films of Rome.

Among the Metop names who'll be starred in the 26 half-hour programs will be Dorothy Kirsten, Gladys Swarthout, Ramon Vinay and Cesare Siepi. Featured talent will also include Marina Svellova, former prima ballerina of the Met, her partner Robert Calder, and Jill Kraft, who recently understudied Audrey Hepburn in the Broadway legitier, "Gigi." Maestro Gino Nuzzi, of the Rome Opera, will conduct the Philharmonic Radio Orchestra. Harlan Thompson will produce and direct the series.

"Land of Song," which will cost more than \$500,000 to shoot, will be distributed here by Dorset Productions. Chapman planes to Italy today (Wed.) to start operations.

## TV Films in Production

as of Friday, May 30

**ARROW PRODUCTIONS**  
KXTV Studios, Hollywood  
"ANNA OF THE AVENUE" as half-hour juvenile telepic series now shooting. Producers: Harry S. Rothschild, Leon Fromkess.  
Film Producer: Rudolph Flothow  
Director: Wally Fox

**ATHENA PRODUCTIONS, INC.**  
California Studios, Hollywood  
"THREE OF THE WINDS" as each "SON OF ROBIN HOOD" sketched to begin shooting latter part of June. Producer-director: Clifford Sanforth  
Associate producer: Al Weston  
Assistant director: Nate Barrager  
Writer: Howard Laurence Field

**BREAKSTON-STAHLL PRODS.**  
General Service Studios, Hollywood  
"SAFARI BILL" series of 26 half-hour telepic to begin shooting June 15. Location shots to be filmed in British East Africa.  
Martha Hyer heads cast, parts to fill. Producer-director: Breakston-Stahll  
Associate producer: Irene Breakston  
Technical executive: John M. Carter

**WILLIAM F. BRODIE PRODS.**  
Sunset Studios, Hollywood  
"The Phantom Pirate" series of half-hour adventure telepic now shooting exteriors at Catalina Island. Robert Stack heads cast with parts to fill. Executive producer: William F. Brodie.  
Producer: Wesley Barry  
Associate producers: Bob Bailey, Hugh King  
Director: Frank McDonald

**JACK CHERTOK PRODS.**  
General Service Studios, Hollywood  
"LONE RANGER" half-hour series of 52 telecasters now shooting. John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate Producer: Harry Poppe

**COURNEYA PRODUCTIONS**  
United Producers Studio  
Shooting "Noah Beery, Jr. Adventure Series" 26 15-minute telepic.  
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.  
Producer-director: Jerry Courneya  
Supervising film editor: Jimmy Moore

**BING CROSBY ENTERPRISES**  
RKO-Pathé, Culver City  
Shooting "REBOUND" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Producer: Bernard Girard  
Director: B. Girard  
Half hour series of adult drama films for "CROWN THEATRE" shooting.  
Producers: Richard Dorso, Bernard Girard.

**DESILU PRODS., INC.**  
General Service Studios, Hollywood  
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.  
Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.  
Producer: Jess Oppenheimer  
Director: William Asher  
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

**DONLEVY CORP.**  
Republic Studios, North Hollywood  
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy. Only two films a week, 32 to be shot to June.  
Producer: Harold E. Knox  
Director: Bill Karn

**DOUGFAIR CORP.**  
860 N. Robertson Blvd., Hollywood  
Resume shooting June 9 on "TERRY AND THE PHANTOMS" 26 half-hour adventure telepic.  
Cast: John Bar, Marjorie Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.  
Producer: Douglas Fairbank  
Director: Dick Irving

**JERRY FAIRBANKS**  
6052 Sunset Blvd., Hollywood  
Resume shooting "HOLLYWOOD THEATRE" series June 15.  
Associate producer: Joe Boyle  
Production Supv.: Raoul Pagel

**FRANK FERRIN PRODUCTIONS**  
6528 Sunset Blvd., Hollywood

Castings: Virginia Mazzuca  
"SMILING ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast. Producer-director: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

**FILMCAFT PRODS.**  
8451 Melrose, Hollywood  
"GROUCHO MARX" starred in 39 half-hour audience participation film productions, to be made once a week for NBC. DeSoto-Plymouth sponsoring.

"THE BICKERSONS" series of 39 half-hour comedy telepic now shooting. Phil Rapp is writer-director.  
Producer: John Guendel  
Film producer: L. Lindenbaum  
Directors: Bob Dwan, Bernie Smith

**FLYING A PRODUCTIONS**  
6920 Sunset Blvd., Hollywood  
"ANNIE OAKLEY" new series of 52 half-hour telepic starting shooting April 22. Gail Davis, Billy Gray head cast. Paris to fill.  
Producer: Louis Gray  
Director: Wallace Fox

**GROSS-KRASNE, INC.**  
General Service Studios, Hollywood  
Now shooting "BIG TOWN" series of 26 half-hour telepic sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.  
Producers: Jack J. Gross and Philip N. Krasne  
Director: E. A. Dupont

**JOHN GUNDEL PRODS.**  
600 East 84th, Hollywood  
Art Linkletter starring in series of 104 15-minute telepic titled "LINKLETTER AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkin

**HOLLYWOOD TELEVISION SERVICE**  
Republic Studios, North Hollywood  
"COMMANDO CODY-SKY MARSHAL OF THE WILD" series of 38 half-hour telepic telepic now shooting. Judd Helden, Allyn Towne head cast with William Schallers in support.  
Producer: Fred Brannon  
Director: Fred Brannon

**HOOR GLASS PRODS.**  
6528 Sunset, Hollywood  
Shooting "MAN OF TOMORROW" series of 15-minute telepic.  
Producer: Wanda Tuckoch  
Director: George deNormand

**INTERSTATE TELEVISION**  
Monogram Studios, Hollywood  
"THE BENTLEY YEARS" shoots June 4 in "The Broadway Television Theatre" series of half-hour dramas. Walter Brennan starred, "DAUGHTERS OF MARK," starring Ethel Barrymore, sketched for June 9 start.  
Producer: Les Savin  
Directors: Lewis Allan, Will Jason

**LANCER PRODUCTIONS**  
RKO-Pathé, Culver City  
"THOSE WERE THE DAYS" half-hour telepic series now shooting. Producers: Bernard Girard, David L. Lasker  
"CORNY JOHNSON" series of half-hour comedy pix now shooting.  
Producer-director: Bernard Girard

**EDWARD LEWIS PRODS.**  
Motion Picture Center, Hollywood  
Series of 52 vidpic "THE AFFAIRS OF CHINA SMITH" roll in June. Dan Duray set leads.  
Producer: Edward Lewis  
Production manager: William Stevens

**MARCH OF TIME**  
369 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Bury and Olive Deering.  
Producer: Marjorie Parsonnet  
Directors: Fred Stephani

**PHILLIPS LORD PRODS.**  
Visual Drama Studios, Hollywood  
"SANGSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.  
Producer: Phillips Lord  
Director: Lew Landers

**ROLAND REED PRODS.**  
Hal Roach Studios: Culver City

Now shooting "BRULAH" series of 30-minute situation comedies.  
Cast: Louise Beavers, Fannie Whitman, Ruby Dandridge, David Bruce, Jane Frazee, Stuffy Singer.  
Producer: Tom McHugh  
Director: Abby Berlin  
"MY LITTLE MARGIE" series of half-hour comedy telepic now shooting.  
Charles Farrell and Gail Patrick head cast. Philip Morris sponsors.  
Producer: Hal Roach  
Director: Hal Yates

**REVUE PRODUCTIONS**  
Eagle Lion Studios, Hollywood  
Half-hour series of adult drama telepic resume shooting June 10 for Revue Productions.  
Director: Richard Irving, Norman Lloyd.

**HAL ROACH PRODUCTIONS**  
Hal Roach Studios: Culver City  
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Hal Roach and CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horne Stewart.  
Supervisors: Freeman Goeden, Charles Correll, Sidney Van Keuren  
Director: Charles Barton  
Associate producer: James Fonda  
Assistant director: Emmett Emerson

**ROY ROGERS PRODUCTIONS**  
Goldwyn Studio, Hollywood  
ROY ROGERS resumes shooting later telepic June 4. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

**SCREEN GEMS**  
1302 N. Gower, Hollywood  
"SAMMY" series of half-hour drama shooting for DuPont's "CAVALCADE OF AMERICA" series. Jules Bricken Producer-director: Eddie Seals  
Assistant director: Eddie Seals

**SCREEN TELEVIDEO PRODS.**  
Eagle Lion Studios, Hollywood  
"ELECTRIC THEATRE" "CAVALCADE OF AMERICA" series of half-hour drama telepic shooting resumes June 8.  
Producer: Gil Ralston

**SHOWCASE PRODUCTIONS**  
Hal Roach Studios, Culver City  
"RACKET SQUAD" series now shooting half-hour telepic series.  
Producer: Hal Roach Jr.; Carroll Case  
Director: Jim Tindling

**SNADER TELEVISIONS**  
177 S. Beverly Dr., Beverly Hills  
Resume shooting telepic series featuring different artists each week June.  
Producer: Louis D. Snader

**ADRIAN WEISS PRODS.**  
635 N. Fairfax, Hollywood  
"CRAIG KENNEDY-CRIMINOLOGIST" half-hour series of second 13 adventure telepic shooting to June 12.  
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.  
Producer-director: Adrian Weiss  
Assistant director: Bob Farfan

**FRANK WISBAR PRODS.**  
Eagle Lion Studios, Hollywood  
"FIRESIDE THEATRE" series of half-hour adult dramas resume shooting in mid-June.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

**WRATHER TELEVISION PRODS., INC.**  
California Studios, Hollywood  
"BOSS LADY" series of half-hour sophisticated comedies now shooting.  
Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lee Patrick, Charley Smith, Nicholas Joy.  
Producers: Jack Wrather, Robert Mann  
Associate producer: Sherman A. Harris  
ZIV TV

5253 Clinton St., Hollywood  
Four "UNEXPECTED" series of half-hour telepic shoot in June. Four "ROSTON BLACKIE" half-hour telepic scheduled for June shooting.  
Director: Paul Landres, Eddie Davis, So-bey Marlin

## Vidpix Chatter

### Hollywood

Bing Crosby Enterprises guns Perry Mason series July 31 at RKO Pathé, with Dick Dorso as producer and Gail Patrick associate producer . . . Reub Kaufman skied cast to open sales branches for newly-formed Guild Films in mid-west and N. Y. . . . Juve Henry Marco inked for role in "The Phantom Pirate," being directed by Frank McDonald, produced by William F. Brodie Productions . . . Mord Bogie, proxy of Schroeder Rockfeller, here from Gotham for confabs with vidpix producer Jack Wrather . . . Flack Bill Hebert acquired rights to shoot exhibits and premises of Madame Tussauds, Ltd., in London, for dramatic TV series tagged "Midnight at Madame Tussauds." Third segment of Hal Roach's "The Dramatic Hour" in wound, with Onslow Stevens in "Valley Forge," Roy Kellino directing. Last segment, "Last Days of Pompeii," to be shot in two weeks of Jack Mahoney and Dick Jones of Flying A Productions' "Range Rider" series topline annual Police Circus in Pittsburgh July 31-Aug. 2. Hillary Brooke and Clarence Kolb in supporting roles for "My Little Margie," starring Gale Storm and Charles Farrell, shooting at Hal Roach lot, and going on CBS-TV June 16 as summer replacement for "I Love Lucy" . . . Bing Crosby Enterprises editing six pilot pix, "Up Ferguson Way," "The Best Year," "Corny Johnson," "Dreams of Glory," "Those Were the Days" . . . Gross-Krasne, Inc. canned 20 of 26 "Big Town" telepic, and are prepping final six for production within two weeks . . . Frank Wisbar has four scripts ready in next group of "Fireside Theatre," rolling June 9 at Eagle-Lion studios . . . Don Gibson, Ed Earl, Jose Mader, Frank Wilcox added to cast of "Samuel Morse," "Cavalcade of America" telepic being shot for Du Pont Co. by Screen Gems, Columbia subsidiary

# 'BLUENOSES' GET IN INITIAL LICKS AS CONGRESS PROBES TV MORALITY

Washington, June 3.

Congressional probes, launching their investigation of television today, tossed around charges of "lewdness" and "obscenity," but didn't give evidence of having a ready solution. Industry observers commented unofficially that "drys and bluenoses might have a field day" during the hearings, while conceding that the solons have been prompted to look into TV by reactions from the less-sophisticated hinterlands.

While lauding the broadcasting industry for its radio and TV codes, Rep. E. C. Gathings (D., Ark.) told the House Interstate Commerce subcommittee today he doubted that standards are the "final answer" to the problem of offensive and undesirable programs.

Appearing as first witness at the committee's hearings, Rep. Gathings, whose resolution brought about the current inquiry, said he does not believe codes will operate "effectively" despite advances under them. "Competition is keen," he said, "and great financial stakes are involved, making it most difficult for the industries properly to regulate themselves."

Regarding the TV code of the NARTB, which became effective March 1, Gathings said that in three months of its existence "an improvement has resulted" in the decorum of apparel shown on screen. "The necklines of dresses are higher since the code was put into effect," he noted.

He added that in adopting the code, TV stations and networks took a step in the right direction. The standards, he said, are "most complete and yet concise and if adhered to properly, objectionable programs would be minimized to a great degree."

Without naming NARTB, which is opposing the committee probe on grounds of "censorship," Gathings asserted: "There is such a thing as leaning too heavily upon the constitutional free speech provision should the airwaves, which belong to the people, be used to incite lawlessness and a disregard for constituted authority. The radio voice and the television screen and voice is a visitor—it comes into your home."

Citing various crime programs on CBS, NBC and DuMont shown on TV on Thursday night, Gathings told committee, "It is this type of entertainment, so much of which is being shown at an hour when children listen and view, that is so alarming to many parents."

Declaring "there is an implied (Continued on page 34)

## 'Kukla' to Half-Hr. Sunday at 6:30

"Kukla, Fran & Ollie" now looks set for the fall as a half-hour stanza in the NBC-TV Sunday at 6:30 time, which has been sustaining ever since General Foods moved "Claudia" over to CBS-TV.

"Kukla's" fate had been in doubt for a couple months, ever since Burr Tillstrom and NBC opened negotiations to put an end to its 15-minute cross-the-board format, which came a cropper when the sponsors exited.

Meanwhile, there's considerable speculation on what goes into the NBC-TV 7 to 7:15 Monday-thru Friday strip formerly held down by "Kukla." The web has been auditioning like mad the past week to find a suitable show.

## BOB FRYER EXITS CBS TO JOIN MINER AT NBC

Bob Fryer, CBS-TV casting director who has been with the web since 1949, is joining Worthington C. Miner Productions at NBC-TV as general manager. He'll move over in a week or so, depending on when a replacement is trained.

Before joining CBS, he was with legit producer George Abbott and co-produced "Tree Grows in Brooklyn" with him.

## Toni, Arrid Garry Moore Show Vice 'Crime Photog'

Toni and Arrid, alternate sponsors on the Thursday night "Crime Photographer" TV show on CBS, are cancelling out of the program and have bought a new stanza for the 10:30 to 11 p.m. segment.

New program will star Garry Moore and will be a panel show called "It's a Secret." It preems in late June.

## WGAR, WJR Into Christal's Fold In New Raid on Petry

Cleveland, June 3.

New station rep firm of Henry I. Christal Co. delivered another one-two punch to Ed Petry's pocketbook by snagging two more lucrative 50,000 watters last week—WGAR, Cleveland and WJR, Detroit.

John Patt, prez of Goodwill Stations, owner of the two CBS outlets, told VARIETY today "The plan of Christal and his associates to devote 100% of their time to selling of radio broadcasting time, and to limit their representation to a very small number of major market stations sharing the highest ideals and service standards, particularly appeals to us."

Both WJR and WGAR were among the first stations to join the Petry list 19 years ago. Switch-over to Christal outfit is effective July 1. KMPC, Los Angeles, also owned by the Goodwill stations, will continue to be repped by H-R Representatives.

WTMJ, Milwaukee, NBC's 50 kilowatt outlet in Milwaukee, owned by the Milwaukee Journal, joined the Christal organization Sunday (1).

## Chi WNBQ's Sales Spurt; SRO Tag On Local 'Today' Inserts

Chicago, June 3.

Hefty payoffs for the stations carrying NBC-TV's early morning "Today" are being highlighted at WNBQ, the web's o.&o. here. WNBQ sales manager John McPartlin and his crew have hung the SRO tag on the local inserts in the two-hour show which are bringing in \$6,480 weekly.

All four of Len O'Connor's five-minute hometown news strips are currently sold out at \$750 per. Also the 60 weekly station breaks all carry a bankroller identity under the five-for-two sales plan. Deal, running through the summer, gives a client five 20-second spots for \$290, the earlier established price for two.

McPartlin reports that local business has spurted considerably the past few weeks after a slowdown during the first quarter. Significantly, inquiries are already coming in for fall availabilities.

The Chrysler Dealers of Chicago have picked up Tom Duggan's Wednesday night 10:30 sports show on WNBQ and the same group has bought the "Washington Spotlight" film series for Sunday afternoon showing, with Duggan doing the live blurbs. Herbie Mintz's "But Not Forgotten" station closer at 11:45 nightly is practically sold out with the Burt Mills buying the Monday segment. The Wednesday and Thursday Mintz show is also bankrolled by a single sponsor with the Tuesday and Friday portions used at spot carriers.

## 375,000 St. Loo Sets

St. Louis, June 3.

An increase of 120,000 TV sets during the past year in the St. Louis area has brought the number to 375,000 according to execs of the Union Electric Co.

Area is covered by KSD-TV, owned and operated by the St. Louis Post-Dispatch.



HARRY SALTER  
MUSICAL DIRECTOR  
Stop the Music—ABC

## ACLU in Blast At New TV Code

Tagging television's recently adopted code of ethics a "stultifying and illegal censorship," the American Civil Liberties Union today (Wed.) asked the FCC to set a hearing on whether the industry code contravenes the communications act.

ACLU noted that AM and TV stations always have had final responsibility for program content and that the communications act prohibits censorship. The NARTB-approved code, ACLU charged, "provides for an extreme form of censorship which, in effect, rules out material which would be offensive to many groups, or parts thereof, in any community in the country, however reasonable or unreasonable the particular potential objections might be."

"Rather than becoming a medium for the transmission of ideas, on which democracy thrives, and the expression of opinion which a healthy society and culture must have, TV, under the iron fist of the code, will be a diluted force in our national life. It would create conformity and reduce TV to dull mediocrity," the ACLU letter to the FCC says.

Letter raised charges that the code is a "combination in restraint of trade in ideas" and that stations are "abnegating their responsibility for licensee self-restraint." It claimed that under the code plays such as "Death of a Salesman," "Streetcar Named Desire" and "Cocktail Party" could not be presented on tele.

ACLU also hit out at a Congressional probe of "the extent to which radio and TV programs contain immoral and otherwise offensive matter," which got under way in Washington yesterday (Tues.).

## Quaker Oats Buys Aft. Segment on CBS Radio

Quaker Oats has bought the Monday-Wednesday-Friday 3:50-4 p. m. slot on CBS Radio, starting next fall. Program has not yet been determined, but it's likely to be in the rural music genre.

Currently holding down the spot is a Cedric Adams sustainer, which just took over this week after the dropping of Radie Harris. Quaker is figured as likely to insert a hill-billy-type stanza since it will be following the Kellogg-backed Carl Smith mountain music briefcase at 3:45-3:50 p. m.

## Red Buttons TV Show

William Morris agency and CBS-TV have negotiated a deal for a Red Buttons video show scheduled to preem some time this summer.

Morris execs and Marlo Lewis, exec producer at CBS, are working out two separate formats, one a situation comedy and the other a comedy-variety stanza, before proceeding with a final kind audition later this month.

## Sound Off

Following is memo sent last week to NBC's television department personnel by Stockton Helfrich, chief of continuity acceptance on TV programming:

Last week's Milton Berle show featured a variation of an usher's sketch done by Sid Caesar on "Your Show of Shows" two years ago. The Caesar version was funny and the same goes for Berle's. In each case, the general gist of the action followed a training of ushers and the briefing of them for frontline duty in the balcony. All good clean fun; with much military terminology. The Berle version included, among other things, an exaggerated pledge of devotion to duty, etc., which roughly followed the cadence of this country's pledge of allegiance. Unquestionably no offense was intended, but assorted viewers found that in bad taste, and it is obvious that such a gimmick is inadvisable for the future.

## NBC Pushes Standards for Shared Station-Identification Spots in TV

### WNBT's 'Grind' Policy

Dick Pack, program manager of WNBT, New York, is inaugurating a new Saturday afternoon video policy effective June 14, when a four-hour "Continuous Performance" pic marathon begins.

Simulating the grind film houses, WNBT will run a feature and shorts from 12:30 to 4:30 p.m., to permit for a three-time audience turnover during the four hours. Pix will be slanted mainly for the juves.

## WOR-Mutual Top Echelon Blueprint Integrated Policy

Memorial Day (Fri.) session was held of the top echelons of WOR, N. Y., and Mutual on integrating the Gotham key's execs with the network operation. It's likely that the blueprint being followed in New York will be used elsewhere, as in the Don Lee and Yankee networks, where there is overlapping between those setups and the Mutual parent.

Holiday meeting last week was headed up by Thomas O'Neill, Jr., MBS prexy and board chairman, and J. Glen Taylor, vicepres of Thomas S. Lee Enterprises, the holding company which controls the General Tire & Rubber radio-television interests.

At the meeting the proposals for consolidating the WOR-MBS operations and personnel were presented to O'Neill and the various toppers discussed how economies (Continued on page 38)

## CBS White-Collarites Due For 7½% Salary Hike If Government Board Okays

CBS last week had a hearing before the Wage Stabilization Board to grant all its employees in its labor grade structure a 7½% salary hike. WSB decision is expected on or before June 10.

If the Government board approves, Columbia's white-collarites and service staffers who are in the job categories covered, and who were on the N. Y. headquarters payroll as of March 31, will get the increase retroactive to that date.

Meanwhile, at the last monthly meeting of the employee-management committee, the web agreed to a proposal by the employee group whereby staffers on the rolls as of March 31 who were scheduled to get a six months' adjusted pay hike will (when the WSB okays the package increase) get the 7½% boost based on their March 31 salary, over and above any adjusted rate increase already paid since March 31 or skeddied to be paid on completion of six months' service in their job classification.

The labor grade structure is a carry-over from the job classification system which was in effect when the white-collarites were represented by the Radio Guild, once after representing the white-collar labor relations Board election, against the CIO Newspaper Guild and an AFL office workers local.

Movement for standardization of technical requirements among television stations was pushed forward last week when NBC Spot Sales got the eight stations it represents to agree on specifications for 10-second shared identifications, according to Tom McFadden, NBC spot sales chief.

Development is also significant because (1) it will make it easier and less expensive for advertisers to buy the 10-second station-identification plugs; (2) cheaper costs of this kind of TV plug can attract new and smaller bankrollers into the medium; and (3) it points up NBC-TV's intention of building its spot sales into a big-league station rep outfit giving firms like Petry, Blair and Free & Peters some stiff competition.

Specifications for the shared station-identification spots differ greatly from outlet to outlet. Now, on the eight NBC-repped stations, a single minimum standard has been set, although on some the maximum specifications differ—for example, a couple of outlets will permit slightly longer audio tracks.

The standard have been okayed by such top ad agencies as McCann-Erickson, Dancer-Fitzgerald-Sample, Esty, Young & Rubicam and Benton & Bowles. Last month the National Assn. of Radio & TV Station Representatives met with reps of those agencies to get their recommendations on specifications that would meet the needs of the advertisers for flexibility, the agencies' goal of cutting production costs and the stations' needs regarding their identification.

NARTSR members are attempting (Continued on page 35)

## Nielsen Sets Fees On Coverage Data

Chicago, June 3.

A. C. Nielsen researching firm has unveiled the fee setup for radio and television stations subscribing to its newly-launched Nielsen Coverage Service. The national audience census, measuring daily, weekly and monthly coverage, will be completed early this fall.

Subscribing radio stations will be charged 12 times their highest day and night hourly rates, less \$1,000 and a series of discounts based on services ordered. The TV rate will be four times the two maximum rates, minus the same discounts. However, the minimum rate is \$750 and the top charge for AM is \$20,000 and \$15,000 for TV.

Ad agencies, sponsors and other possible subscribers will be charged a fixed fee for the surveys.

Nielsen is already laying plans for a followup national survey to be launched either next year or the following. Subscribers to the first NCS will get a 10% discount if they sign up for the second. There is also a discount of 5 to 15% for early orders on NCS No. 2.

The Coverage Service is touted as an expansion and refinement of the earlier national surveys done by the Broadcast Measurement Bureau. The Nielsen operation combines personal interviews, and the Audimeter automatic dialing recorders. To meet the criticisms that techniques of some of the rating services are "slanted" in favor of one or other of the two media, Nielsen takes pains to point out that identical samplings are being used for both AM and TV.

# TV'S CHANGING 'BEST BET' LINEUP

## Big Stable—No Post Time

The possibility of NBC-TV's policy of signing up major comics to long-term contracts kicking back on the network, loomed this week with the threatened exit of "All-Star Revue" from the web's programming roster. (NBC will decide this week whether to lop off the high-budgeted show in the face of sponsorship snarls.)

"All-Star" is the star-rotating counterpart of the Sunday night "Colgate Comedy Hour," with such contractually-committed stars as Jimmy Durante, Danny Thomas, Jack Carson, Martin & Lewis, Donald O'Connor, Eddie Cantor, Bob Hope, Martha Raye, etc., dividing up the brace of programs.

Should "All-Star" fade, it poses the question as to what NBC will do with the Durantes, Carsons, Rayes, Thomases, etc. In the case of Durante, there's already talk that he may go into the Tuesday night at 8 slot for Buick on the one week each month that Milton Berle lays off for Texaco. NBC's envisioning the possibility of "All-Star's" exit, plans also to put some of them at Colgate's disposal so that the Cantors, et al., would not be subjected to such frequent exposure on "Comedy Hour."

The web, too, may channel some into their own half-hour shows. But it would place NBC in the position of having a vast stable of high-priced talent, with a dearth of TV entries on which to expose them.

## New NCAA Controlled Grid Plan, Ending 'Blackouts,' Seen Gain for TV

Television industry feels it has won partial gains in National Collegiate Athletic Assn.'s new video plan, which will end "blackouts" of college grids next fall. Last year each city was denied football an average of two Saturdays during the season. The broadcasters opine that the NCAA proposals may be unwieldy for setting a sponsorship deal, but add, "We're glad to get grids on all."

Webs, of course, are opposed to limited football, but nevertheless at least three are going after the biz hotly.

The projected plan still has to pass a referendum of NCAA members, who have until Sunday (8) to vote. NCAA TV committee will then invite bids from prospective sponsors and networks, or draft a new plan if this one lacks two-thirds approval.

Plan calls for televising at least one college game on 12 dates between Sept. 20 and Nov. 29 (including Thanksgiving Day). The entire package will be offered to a sponsor or sponsors who must provide national coverage on all 12 dates. In line with January's NCAA convention mandate to spread TV as widely as possible among the schools, bankroller will be allowed to drop the national game in any one section of the country in favor of lensing a small college game in that locality.

The spread-the-tele principle is also behind the rule that a college may be lensed only once during the season, either at home or away.

Plan would make it possible for any network or indie station to pick up the games, if they wanted to carry them without pay. Bankrollers will have to be "organizations of high standards."

The nod for the package may (Continued on page 38)

## 'Web' Nixes NBC's 'Come Over' Bid

Despite the fact that P. Lorillard Co. has been feuding with CBS-TV over the fact that its Embassy cigarette-sponsored "Web" show has been dispossessed from the Wednesday night 9:30 time, in order to make room for Camel cigarette's "Man Against Crime," it looks like Lorillard may have to wind up settling for another "Web" time slot on the Columbia skeln.

There have been some NBC overtures, with the latter network welcoming the biz, but the best NBC could offer was Wednesday night at 10, which is being vated by Hazel Bishop's "Your Prize Story." Lorillard doesn't see much sense in slotting its "Web" opposite the top-pulling Pabst Blue Ribbon bouts on CBS, and nixed the offer.

The Lorillard company a couple weeks back did a fast burn when notified by CBS that it would have to vacate Wednesday 9:30; and threatened reprisals via the courts.

## 'TOP 10' ROSTERS BARE NEW TRENDS

BY GEORGE ROSEN

The combined Nielsen-Trendex-American Research Bureau (ARB) ratings at the approximate end of the '51-'52 season offer a revealing story of changing patterns in television and audience viewing habits. Contrasted with the Top 10 ratings of a year ago and the Top 10 of October, 1951, when the season began, newest tabulations significantly highlight:

1. The end of the "Milton Berle Era" of TV leadership, with the comic's "Texaco Star Theatre" to boggingan from undisputed kingpin status to No. 10 on the ARB honor roll, No. 5 in the Nielsen sweepstakes and No. 6 on Trendex.

2. The ascendancy of the situation comedy formula in TV programming, which finds CBS moving into a new sphere of importance as "I Love Lucy" sets the leadership pace on all three rating services; with such items as "My Friend Irma" taking its place in the Top 10 ARB ranks.

3. The virtual disappearance of dramatic programming fare from Top 10 recognition. Whereas the end of the last season found "Fireside Theatre" (still enjoying an enviable carryover audience from Berle) in the No. 2 ARB spot, with "Philco Television Playhouse" and "Kraft Television Theatre" also getting a Top 10-ARB projection, the newest ARB and Nielsen Top 10 fail to list any of them among the leaders. "Fireside" alone gets No. 7 recognition in the Trendex poll, immediately following Berle, again indicating the "stay tuned" hangover benefits. Even as the season started, the October, '51, ARB ratings revealed "Fireside," Philco and Kraft keeping Top 10 company. But that was before the "new trend" in viewing habits set in.

### 'Colgate' Absent

4. The complete absence of the high-budgeted "Colgate Comedy Hour" from the ARB or Trendex Top 10 for May, and barely inching into the Nielsen list with a No. 10 listing. There are accompanying overtones to this lack of "Comedy Hour" audience impact, for weighed in the balance is NBC's multi-million dollar investment in top comedy personalities and its basic formula of rotating comedy programming. Martin & Lewis alone consistently hit the Nielsen-ARB-Trendex leadership jackpot, but otherwise the Colgate roster of comics seems to have suffered in the transition into the new TV viewing pattern.

5. The continued and, if anything, increasing hold of Arthur Godfrey on his audiences, for with the exception of "Lucy," both the Monday night "Talent Scouts" show and the Wednesday night "Godfrey & Friends" program dominate all three rating services.

6. The implications attending the "Red Skelton Saga" within a single season span. Skelton started off the season in No. 3 spot on ARB and Nielsen, and for some weeks held the lead. In the last ARB he was down to No. 6 and No. 4 on Nielsen's roster. And though still hitting the Top 10 jackpot, the fact that he's come down a few notches in his first season creates the

(Continued on page 38)

## MCA's Economy Axings in Radio-TV; Like Wm. Morris, Accent on Selling

### Lucky Seven

The following seven programs show up among the Top 10 leaders on all three nationally-projected TV rating service (Nielsen, ARB and Trendex) on the latest tabulations, as the season draws to its close:

"I Love Lucy" (CBS), in the No. 1 spot on all three services;

"Godfrey Talent Scouts" (CBS) in the No. 2 spot on all three;

"Godfrey & Friends" (CBS) No. 3 on the same cross-the-board basis;

Pabst Blue Ribbon Bouts (CBS);

Red Skelton (NBC);

"Your Show of Shows" (NBC);

Milton Berle (NBC).

Music Corp. of America is in the process of a major retrenchment program in its radio-video sector. Last week four agents were let out for economy reasons. They are David Susskind, Stan Scottland, Tony Ford and Milton Gellman. Susskind was the only exec axed, though his leaving stemmed mostly from a series of disagreements with v.p. Sonny Werblin.

Insiders feel that the dismissals puts the major agency accent on selling. Susskind, several years ago, was one of the top salesmen in the organization. He was involved in the Philco sales, instrumental in perceiving the Billy Rose show and was the focal point in other important transactions. However, his record of late in selling complete shows was somewhat less than impressive (a reflection of the overall talent agency TV sales tempo) and at the same time, he was one of the higher paid execs in the video dept.

Gellman, Ford and Scottland were involved in servicing shows as well as selling. Tightening of budgets during the summer and with many shows taking a hiatus, MCA video department apparently felt the need of tightening up.

It's also reported that the four dismissals are partially a result of the streamlining of the MCA radio and tele divisions. About a month ago, both branches were consolidated. They had been operating separately for about a year, but with the advent of tighter budgets, MCA felt that one agent could cover an ad agency or a network instead of delegating one salesman for radio and another for tele.

Retrenchment at MCA indicates a general crisis in the talent agency field. Last week VARIETY disclosed that the William Morris Agency is seeking to shift production and packaging to an outside agency so that it could rid itself of a large department which could only pay off part of the year, and at the same time enable itself to concentrate on sales.

At every agency it's becoming axiomatic that the guy who brings in the sales is the one that'll stay.

## It's Four in a Row For Gen. Foods As 'Claudia' Is Axed

"Claudia," the Carol Irwin-packaged situation comedy on CBS-TV, is getting a cancellation notice from General Foods, making it four in a row on GF video axings in recent weeks. In addition to "Claudia," General Foods is knocking off the Bert Parks daytime show on CBS-TV; "It's News To Me" on CBS-TV, and the "Young Mr. Bobbin" situation comedy on NBC-TV.

It represents one of the biggest retreats on TV programming by a major client in many months. And as noted last week, the Parks cancellation leaves GF's Jello product without a major showcase (in either radio or television) for the first time in nearly 20 years. However, it's known that Jello is in the market for a top-budgeted attraction, if it can latch on to something comparable to its Jack Benny identification in radio over many years.

The "Claudia" axing comes as a surprise. When GF acquired "Our Miss Brooks" for sponsorship in the fall, to install it in the Monday 9:30 period on CBS-TV, where "Claudia" is currently berthed, it was decided to switch "Claudia" to the Friday time occupied by "News to Me" and cancel the latter. Subsequently, GF decided to transfer to Swan Down and Sanka commercials from "Claudia," turn them over to "Brooks," and bow out on "Claudia."

That leaves one of radio-TV's major bankrollers with but two major video showcases—"Brooks" and Roy Rogers. Meanwhile, the company is putting renewed emphasis on daytime radio.

## Camay Series Into Ex-Skelton Time

When Procter & Gamble, on behalf of Tide, fell heir to the Sunday night at 7 NBC-TV time for Red Skelton, starting in the fall, it also decided to hold on to the Sunday at 10 period, which Skelton is vacating. P & G is parcelling out the latter segment to its Camay product, and a half-hour dramatic film series called "The Doctor" is going into the spot.

This marks Benton & Bowles' initial TV entry with Camay since its inheritance of the \$20,000 account from Pedlar & Ryan, which recently decided to go out of business.

"Doctor" series will be shot at Marion Parsonnet Studios in Long Island, N. Y. Series will carry a talent-production budget of approximately \$20,000 weekly.

## 'BALANCE BUDGET' TO SEALY MATTRESS

Sealy Mattress has bought "Balance Your Budget," audience participationer packaged by Louis G. Cowan, for the 10:30-11 p.m. Tuesday spot on CBS-TV.

Show, to start in early October, will have a combination of heart-throb and humor, with a name emcee still to be determined. Peter Arnell will produce. Deal was set by Jerry Joss, v.p. of the Olan agency. This marks Sealy's entry into bigtime TV; firm has a co-op sponsorship of Barry Gray on WABD, N. Y.

## ARB's 'Now and Then' TV Talent Scorecard

MAY, '52	OCTOBER, '51 (Beginning of Season)	MAY, '51
"I Love Lucy" (CBS) 65.3	Milton Berle (NBC) 59.0	Milton Berle (NBC) 59.1
"Talent Scouts" (CBS) 62.6	"Show of Shows" (NBC) 50.3	"Fireside Theatre" (NBC) 45.1
Groucho Marx (NBC) 52.4	Red Skelton (NBC) 47.5	"Talent Scouts" (CBS) 44.0
"Godfrey & Friends" (CBS) 51.4	"Talent Scouts" (CBS) 47.0	"Show of Shows" (NBC) 43.0
Pabst Fights (CBS) 49.1	Groucho Marx (NBC) 43.6	Groucho Marx (NBC) 42.1
Red Skelton (NBC) 47.3	"Toast of Town" (CBS) 39.4	"Comedy Hour" (NBC) 41.6
"My Friend Irma" (CBS) 43.6	"Fireside Theatre" (NBC) 38.7	"Philco Playhouse" (NBC) 41.5
"Show of Shows" (NBC) 43.2	"Philco Playhouse" (NBC) 38.6	Pabst Fights (CBS) 41.5
"What's My Line" (CBS) 41.5	"Godfrey & Friends" (CBS) 38.2	"Kraft TV Theatre" (NBC) 38.7
Milton Berle (NBC) 40.8	"Kraft TV Theatre" (NBC) 37.4	"Godfrey & Friends" (CBS) 38.5



# CBS Radio Goes 'Boing Boing' In Semi-Abstract Promotion Pic Pitch

CBS Radio spent upwards of \$40,000 on "More Than Meets the Eye," the first business-documentary film to use animated, semi-abstract art, which the web released on the Coast Monday (2) and will start screening in Gotham tomorrow (Thurs.) at the Museum of Modern Art. Significantly, it's released at a time when the web is under fire for "projecting a rate cut."

The 15-minute radio-promoting pic, produced jointly by United Productions of America (which made the Oscar-winning "Gerald McBoing-Boing" short) and CBS, makes four points, according to CBS ad-sales promotion director:

(1) To visualize the intangibles of radio, its power and effectiveness which may have been taken for granted over the years;

(2) To outline the vast dimensions of radio, with 105,000,000 sets, 23,000,000 auto sets, 34,000,000 sets outside the living room, 10,000,000 new sets bought last year, and the great amount of time spent with AM;

(3) To show where radio fits into the general advertiser's marketing needs and principles; and

(4) To show where CBS stands in network radio, with its "bigger average audiences at lower costs due to more top programs."

Adrian Murphy, CBS Radio prexy, said the film is part of a "long-term program to present radio's values graphically in a changing world of entertainment."

The film is basically an illustrated sound track. The latter was created first, and the images fitted to the sound. Its creation presented a tough problem, because it was brought in against a six-week deadline with the audio prepared in New York and the animation done on the Coast.

UPA sent a man to N. Y. where a story board was evolved. Heavy use was made of telephone, telegraph and air express to keep things moving at both ends of the 3,000-mile span.

Pic could be brought in for only \$40,000, it's understood, because Columbia, using its own technicians and facilities, made the sound track itself. Bob Trout, of CBS Radio news, did the narration.

Special music was written by Wladimir Selinsky, musical director of "Lux Theatre," with Gordon Auchincloss directing the entire sound track.

## Transit Radio To Shift in High Gear

Cincinnati, June 3.

Steps toward reestablishment of national sales facilities by Transit Radio, Inc., were taken last week after the U. S. Supreme Court decision that bus-radio programs do not violate constitutional rights of passengers.

Hulbert Taft Jr., executive vice president of Radio Cincinnati, of which Transit Radio is an affiliate, said the ruling will enable expansion of the AM service to cities other than the 16 already having radio programs in public carriers.

Stating that he always believed the AM service was constitutional, Taft claimed that 90% of transit riders in the Cincy area expressed approval of the medium.

By a 7-to-1 vote the supreme court reversed a lower court ruling against broadcasts of news, commercials and music to "captive audiences" in streetcars and buses. The case involved the Capital Transit Co., Washington, D. C., an affiliate of Transit Radio, which is now in its fifth year.

## Zenith Coin to Y&R

Chicago, June 3.

Zenith Radio Corp. billings, which are in the over-\$1,000,000 bracket, are slated to shift from MacFarland & Aveyard to Young & Rubicam about Aug. 1.

Present agency has had the account since 1943. Hearing aid division remains with BBD&O.

## See Coy's Return

Washington, June 3.

Former FCC Chairman Wayne Coy will soon leave Washington to become a resident of New Mexico now that the KOB, Albuquerque, deal has been given the official stamp of approval. But some friends of Coy believe he'll be back here in the not too distant future. Coy, they feel, has been in public life too long to be satisfied with the relatively quiet life of the New Mexican community. Once he gets established, physically and financially, they figure, he's apt to enter politics and perhaps run for the Senate.

There's precedent for such a step. The late Bronson Cutting left the east to seek health in New Mexico and became a U. S. Senator from that state. And an ex-New Yorker, John J. Dempsey, went to New Mexico, became governor, and is now a member of the House of Representatives.

## Time-Coy Deal On KOB Buy Okayed

Washington, June 3.

Transfer of KOB and KOB-TV in Albuquerque, N. M., from T. M. Pepperday to Time, Inc., and former FCC Chairman Wayne Coy was approved last week by the FCC.

The deal, involving a consideration of \$900,000, makes Coy and Time equal partners in the stations under an arrangement by which Coy puts up \$75,000 to acquire a one-half interest in a company formed to operate the facilities.

Coy is preparing to move his family to New Mexico in the next few weeks. He has been spending considerable time recently in New York with Time, Inc., in connection with plans for the operation of KOB under its new ownership. Coy also has a \$25,000 a year contract with Time as a consultant on television.

In okaying the transfer, the Commission turned down a petition by ABC requesting that it require KOB to move from its 770kc frequency to its originally assigned 1030kc spot. However, the agency made its approval subject to any action it may take to carry out the mandate of the U. S. Court of Appeals calling on the Commission to get KOB off the channel as soon as possible. Court action was taken

(Continued on page 38)

## 'Today' Gets 3 More

NBC-TV's early-morning "Today" show continues to attract clients on its saturation "come-on-in" pitch. Mutual Life of Omaha is buying into the show with a daily segment, during the two weeks of the Chi political conventions.

RCA-Victor is buying in on a three-times-a-week basis for six weeks, starting June 21, for a special campaign. Standard Brands is buying a twice-weekly niche.

## Bertrand Russell Sets a Vogue

Critical acclaim accorded the Bertrand Russell film made expressly for TV by NBC may put the network into the educational programming sweepstakes in a big-budgeted way. Any qualms NBC may have had as to the wisdom of pursuing such "cerebral-type" programming have been erased since the recent display of the Russell film and the subsequent kudos it received.

Particularly at a time when the commercial segments of broadcasting are trying to convince the FCC that they can do a better know-how educational TV job than the pedagogues, NBC is ready to open its purse strings to convert the program into a major project. Practically every major NBC producer now wants to pitch into the series, which premeed with Russell expounding on "Eighty Years of Changing Beliefs and Unchanging Hopes." Worthington Miner, Jr., wants to do one. So does Herbert B. Swope, Jr., and Henry Salomon, Jr., who's in charge of the upcoming U. S. Navy TV series.

Next one up will probably be a Richard de Rochemont-produced film interview, with Bela Kornitzer, author of "American Fathers and Sons," as the interviewer. Charles F. Kettering, the industrialist, is being sought as the subject and this particular showcase, when and if, will be used as the audition for a separate TV series to be based on Kornitzer's book.

## Ethyl's NBC-TV Slot

Chicago, June 3.

Ethyl Corp. has picked up for a summer ride the NBC-TV Thursday night 9:30 half-hour being vacated later this month by the Wayne King show which is being dropped by Standard Oil of Indiana. Ethyl is slated to take over the spot July 3.

Bankroller is dickering with the Louis G. Cowan shop for a sports panel show to originate from Chi for the time slot.

## Walker to Schools: 'Get Going on TV'

Chapel Hill, N. C., June 3.

FCC chairman Paul A. Walker warned schools here today (Tues.) they must move fast on educational TV as the channel reservations cannot be reserved indefinitely. At the end of the year, he pointed out, the FCC can give the assignments to commercial interests.

Speaking at a two-day conference here on educational tele, Walker reported that some 20 schools or groups are already making plans to file applications. He listed them as Ohio State U., U. of Illinois, U. of Michigan, Michigan State U. of Wisconsin, U. of Iowa, U. of Kansas, Kansas State College, U. of Connecticut, Rutgers,

## Kyser's Kollege Kudo

Chapel Hill, N. C., June 3.

Kay Kyser, the bandleader, has been beating the drums for educational television, as special assistant to Gordon Gray, prexy of the U. of North Carolina, which today (Tues.) began a two-day conference to explore educational video.

Kyser, who has done his Kollege of Musical Knowledge stint on video, is taking the professorial role seriously and is helping to put over the conference.

U. of Houston, and educational groups in Los Angeles, Detroit, Chi, St. Louis, Pittsburgh, Milwaukee, San Francisco and Wichita.

Walker, calling these preparations "encouraging progress," said that educational tele is "on the march" and that "the people generally are ready to support educational television." He visualized a state educational TV network in North Carolina providing eight stations which would bring practically the entire population within the range of at least one channel.

## WPIX Marks 4th Anni By 50% Slash in Rate As Summer Client Boost

WPIX, N. Y., marks its fourth anniversary June 15 with a slashing of rates, approximating a 50% cut, for special packages during the summer months.

The warm-weather rate cut, to last through Sept. 14, includes 25 eight-second identification spots per week for \$500 or 60 such spots for \$1,000. "Matinee Newsreel," a five-minute show, is offered for \$100 a telecast or \$500 cross-the-board. "It Happened This Week," recap of the week's news, is offered for 13 weeks for a total price of \$10,000, including two staff announcers.

## From the Production Centres

### IN NEW YORK CITY . . .

John Derr, CBS Radio sports topper, spiels at Montclair Lions luncheon Wednesday (11). . . Bill Eth wrote and directed "The P. A. L. Showcase" for the Police Athletic League show on WJZ Memorial Day, with Frankie Thomas as emcee. . . WINS announcer John Bradford now cutting records of poetry recitations against a choral background for Dreamstud label. . . Griffing Bancroft elected prexy of the Washington professional chapter of Sigma Delta Chi. . . Florence Warner, onetime exec with Cowles Broadcasting, and Blow and CBS slack, now publicity director for the Hutchins agency's Gotham office. . . WINS deejay Charlie Stark bettered Ben Hogan's score at the Oakland links, nailing a 70 (after taking a 15-stroke handicap) against Hogan's 71. . . Bea Kalmus launches a new interview series for Republic TV stores over WMGM, Monday through Saturday at 8:30-9 p.m., starting June 9. . . General Mills has inked a renewal of "Lone Ranger" on ABC radio for 52 weeks. . . Gertrude Warner with "Our Gal Sunday." . . Lawson Zerbe added to "Backstage Wife." . . Haskell Coffin has joined "Stella Dallas." . . John McQuade with "Young Wilder Brown." . . Ray Van Sickle on "Just Plain Bill." . . Bret Morrison added to "Romance of Helen Trent."

Flora Rheta Schreiber launching a new course this month at New School for Social Research, "Film and Radio for Education." Guest speakers include George Kondolf, Edward Stanley, William Traut, Seymour Siegel, Albert Rosenberg, James Davis, Frank Stauffer, Rosalind Kosoff, Gertrude Jacobs and James MacAndrew. . . Rusty Slocum featured on CBS' "Dr. Christian" tonight (Wed.). . . Leslie A. Harris upped from presentation writer to account exec at ABC Radio. . . Don Dunphy and Bill Corum to cover the Ezzard Charles-Joe Walcott bout on ABC Radio tonight (Wed.). . . Tommy Riggs, of WCBS, back in town after week in Nassau. . . WNJR garden expert Will Peiglebeck was "wounded" last week in line of duty. . . he got a swollen hand from mixing fungicides and insecticides. . . Margaret Draper (Mrs. Joe De Santis) replaces Joan Loring on "Young Dr. Malone." . . Adrian Murphy, CBS Radio prexy, last week feted Jean Hersholt on the latter's 15 years with "Dr. Christian." . . Harry Herschfeld elected to the board of the Museum of American Comedy. . . Maestro Hank Sylvern has created a new jingle for Kellogg's raisin bran. . . Jack Benny due in from the Coast on Friday (6). . . Sue Schiff of CBS Radio's sales service, weds Alan Astrove in New Rochelle today (Wed.). . . Nelson Case prepping a book on the Brooklyn Dodgers for publication by American Blinder Co. . . Frank Parker and Marion Marlow have bowed off the Arthur Godfrey radio show for month's vacation. . . Jerry Carr, WHLI (Hempstead) news director, upped to program chief. . . Ursula Halloran (ex-NBC press) named veepee in charge of the Rogers & Cowan N. Y. office. . . A. Burke Crotty has entered Madison Avenue Hospital and will be there until July 1.

### IN HOLLYWOOD . . .

KBIG, Los Angeles county's 23rd radio station, put out its first signal from Catalina island last Sunday on 10,000-watt sunrise-to-sunset schedule. John Foote, the owner, ordered commercials off the first day's broadcast. Station will concentrate on canned music and news, with a minimum of "gab." Cliff Galt, late of KFMV, is operations manager, and Bob McAndrews, former managing director of So. Cal. Broadcasters, commercial and public relations director. . . There's a yellow convertible dashing about the town that has the natives hugging the curbs. Behind the wheel under a faddish jockey cap is Lester Gottlieb of CBS, driving solo for the first time. When a cop flagged him, he begged off with "you can't get television in a canoe." Gendarme figured the guy must be nuts and let him off. . . Live long enough and your past will catch up with you. It now comes out that CBS veepee, Guy della Cioffa, was an amateur boxing champ at Penn and he has a busted beak to show for it. Ayer's Joe Stauffer was a twinkle-toed ballet dancer in the Academy musicals at West Point. . . Much radio hoopla in town with CBS prez Adrian Murphy, Lou Hausman, multiple-dutied veepee, and Gottlieb beating the skins with fennish fervor for the medium that won't turn toes upward and still has a Sunday punch left. . . John Guedel's station wagon that services all his interests, carries on one side, Guedel Productions mobile unit No. 4, and on the other, staff car No. 10. At Guedel's everyone's a veepee including Guedel. . . Art Linkletter will be off for Hawaii to pass his sabbatical on a pineapple plantation.

### IN SAN FRANCISCO . . .

Judy Garland, wringing cheers and tears from capacity Curran houses, is back where the comeback trail began. Here, in September, 1950, Crosby and Hope restored her confidence in a memorable hour-long taping of a half-hour show. . . Andrews Sisters premeed at the Gate (28) then swifited to Presidio for outdoor benefit beamed over Letterman Hospital "bedside network," and thence to armed forces overseas. . . KGO's Ann Holden, ill and out last week, recovered to catch the Josephine Baker opening at the Fairmont. . . KGO's Doug Egan nabbed a Naval Academy appointment, leaves for Annapolis June 15. . . Dorothy Wareskjold, pride of Piedmont, doing the "Railroad Hour" summer series with Gordon MacRae. . . Lew Lowry, new KGO progressively inclined deejay, chucked it (31) to return to Phoenix. . . Jack Clark, GCSB voicer, starring in "Big Knife" at Theatre Arts Colony. . . Harold Peary, former "Gildersleeve," coming home to emcee blind benefit at Oakland, June 17. . . Les Malloy takes on a new three-hour Saturday deejay show, KFRC, June 17. . . Ethel Mack, writer for Jane Todd show, returned from month's reporting trip to Pearl Harbor, Tokyo, Seoul, Panmunjon. Got within two miles of the fighting, she did! . . Tosca Amat, KFSS traffic manager for 10 years, joining Radio Free Asia as operations supervisor. . . Bill Minette, RFA's news director, leaving (20) to direct Manila transmitter operations. . . KJBS's Stan Breyer went N.Yorkward. . . CBS shakeup returned Don Mozley to his typewriter batting copy for 10 p.m. news voiced by Deane Stewart; Bill Bradley replaces Mozley on noon news; Bill Dorais dropped from staff. . . Groucho Marx air show blacked out (28) for two minutes due to line failure between Fresno and Los Angeles. . . Hank Gossage, KCBS promotion manager, Europe bound and replaced by Evelyn Deggendorfer.

### IN CHICAGO . . .

Howard M. Keefe bowing out of the Gill-Keefe & Perna station rep firm. . . Dirk Courtney now disk jockeying at KLBS. Houston. . . Search for a replacement for vocalist Patsy Lee on ABC's "Breakfast Club" continues with Cindy Lord auditioning on the air this week and June Valli dittoing next week. . . Zenith Radio popped with a 50c dividend at directors' meeting last week. . . Bill Lee of the Katz rep shop and bride honeymooning in the east. Bill Joyce of the same firm on a business trek through New England. . . Deejay Marty Hogan spelling Bob Elson on WCFL's White Sox baseball aliers. . . Charles Guggenheim currently on leave-of-absence from his Ford Foundation TV duties, serving as a special consultant to Ralph Atlas in the preparation of WIND's tele application. . . WBBM's special events chief Chuck Wiley and news director Julian Bentley airing a nightly round-up of the city council's crime investigation. . . WOR's Chi sales staff now sharing space with Mutual's Central Division. . . Old Gods stick-

(Continued on page 38)

# AFFILIATES' 'KILL CUT' GANGUP

## TV Scoops 'Em All on Ike

Television scored a solid beat over radio and the press yesterday (Tues.) morning when all four video webs covered the dramatic press-conference of Gen. Dwight D. Eisenhower on his return to the U. S. This was Ike's first statement of policy on a number of key current questions, issues that are political hot potatoes, and the TV boys underlined once again television's power as a mass-communications medium. Radio, unfortunately, wasn't there. Beaming of recorded excerpts from the general's remarks, at a later time gets the AM chains off the hook, to some extent, but by then the afternoon dailies are on the streets and the sense of immediacy is lost.

The general, performing in what was an informal "meet the press" show, registered as a forceful, quick-thinking speaker with conviction. Replying to the reporters off-the-cuff, without prepared notes, he exhibited a straightforward manner in dealing with the correspondents. Some queries, of course, were side-stepped adroitly, as in his begging ignorance of the monetary specifics of arms budgets. A few questions seemed repetitious, but overall the 50 minutes the program lasted had good viewer interest.

Setup in the auditorium at the Pentagon, with the D.C. press corps out in full force, included three cameras, which gave a rounded picture of the general in action. Eisenhower was several minutes late in arriving due to visiting an eye doctor. (The eye trouble seemed to be aggravated by the bright lights.) Delay brought a wait which was filled by Earl Godwin, Frank Bourgholzer and May Craig, gabbling about the general. That didn't get the telecast off to a strong start, but what followed underlined Eisenhower's potency as a political candidate in an era when TV will play an important part in the polling.

## 'Network Climate' Agency Brass Sluff Off Nat'l Spots, Say Station Reps

Some station representatives are griping that the top agency brass, living in the "network climate" of N. Y.'s Madison Ave., aren't devoting enough time to the national spot end of broadcast advertising.

What seems a ripley to the reps is the fact that although spot billings are steadily building, and last year passed network billings in volume, agency "high echelons" concentrate their main efforts on the more glamorous phase of the business, namely web shows with their big names.

It's argued that too frequently salesmen for the reps have to deal only with the time buyer of the agency, who gathers the material on each of the markets and stations, confers with his (frequently it's her) boss, and then makes the decisions on what participations and programs to buy in each area. The reps sometimes do get to agency toppers, account execs and plans board men, but the glamor of network bankrolling—the fact that a spender can announce he sponsors a Benny or a Hope—is hard to erase. In many instances, agency chiefs comment that while they want to put more coin into national spot, it's the advertiser who becomes fascinated by "having a coast-to-coast hookup of our own."

To apprise the agency upper strata of the growing importance of spot radio, the National Assn. of Radio & Television Stations Representatives has been making presentations to the admen. In many cases, the spot pitch is attracting not only the time buyers but the Madison Ave. biggies. Broadcast Advertising Bureau is also actively promoting spot.

Another point made by reps is that time buyers are not given full recognition in the agency fold.

(Continued on page 38)

## Powell to Camel: 'Cancel Me Out'

Hollywood, June 3. In a unique switch to the current wave of radio cancellations, Dick Powell has asked his sponsor, Camel cigarettes, not to renew "Richard Diamond" for next season. He will close out three years with Camel June 27 after broadcasting the sleuther for Rexall two years. Powell and his partner in the package, Don Sharpe, will tape the show themselves next fall and sell it as an open-ended.

Powell's reason for wanting out is that the William Esty agency, which handles the Camel billing, has no Hollywood contact on the show and script revisions must be made in N. Y., occasioning delays which have affected the show's quality.

## Learnin' Their ABC's

Washington, June 3. Members of Congress are getting very hep about their networks. Consider the recent appearance of Reps. Clarence Brown (R., O.) and Hugh Scott (R., Pa.) on Theodore Granik's "American Forum of the Air."

Brown was getting warmed up to his subject and orating in fine style when Scott tried to cut in, asserting:

"Clarence, perhaps since this is a mutual program, you will give me an opportunity to reply."

"It is a National program," corrected Brown.

"Well," Scott commented after a pause, "a program in which a great many people are interested..."

## Luckies Resolves Program Roster; 'Happy With Agcy.'

With the return of Paul Hahn from Europe, the American Tobacco Co. and BBD&O, agency on the \$14,000,000 account, set their programming house in order last week, both for the summer and '52-'53 season, and in the process allayed any fears about the Lucky Strike billings moving to another agency, despite some trade gossip. If anything, BBD&O appears more solidly entrenched, insofar as the American Tobacco biz is concerned, than ever before.

Here's how the Lucky Strike scorecard shapes up:

The NBC Guy Lombardo radio show lays off for eight weeks, starting June 26, with Luckies installing "Assignment Manhunt" in the period. Video version of "Manhunt" also goes into the Saturday night "Hit Parade" show on NBC-TV during the summer.

(Continued on page 34)

## N.Y. Waldorf as Radio Sponsor for 1st Time

The Waldorf-Astoria, N. Y., is plunging into commercial radio for the first time, backing the 55-minute Monday night edition of "Symphony Hall" on WQXR, plus day-time spots. Starlight Roof, Peacock Alley, Men's Bar, Palm Room and other spots in the hostelry will be plugged.

Agency for the Hilton hotel is Needham & Grohmann.

## FIREWORKS DUE AT JULY MEET

By BERT BRILLER

A "revolt of the affiliates" in a last-ditch attempt to stave off a slashing of nighttime radio rates is shaping up. A group of CBS Radio affiliates has called a meeting of Columbia outlets to take place at the Hotel Ambassador, N. Y., July 1-2, when action is expected to be taken to "kill the cut."

On the first day the affiliates will meet alone, with the probability they will "cook up some medicine" for the CBS Radio brass to swallow when they appear before the session the following day. Columbia proxy Frank Stanton, board chairman William Paley, CBS Radio proxy Adrian Murphy and station veepee Harry Akerberg are expected to meet the chain's affiliates on July 2.

Idea for the "July 1 and 2 Fireworks" presumably arose from the All-Radio Affiliates' Committee meeting May 20-21. At that time some segments of the radio industry, particularly station operators, expressed regret that the ARAC did not take a stronger stand against the impending network nighttime rate axing. The reason behind the ARAC's caution was the committee's fear that it could be open to charges of "monopolistic conspiracy" if it combined to prevent a rate cut.

However, it's believed that it is legal for the affiliates of one network to get together to press their case to their own web. It apparently was felt that CBS affiliates should be the first to convene, since that skein seems to be leading the movement for a "rape of the rates," and was the first to institute the 15% slicing in 1951.

Stations linked to other networks may follow suit. Whether affiliates conclaves of the other chains are called will probably depend on developments at the Columbia pow-wow and industry reactions. However, there is a strong possibility that NBC and ABC outlets will also take the same warpath.

### Key Men Sign Up

Among the signers of the call to the July parley are four members of ARAC: Kenyon Brown, KWFT, Wichita Falls, Tex.; John Patt, WGAR, Cleveland, and WJBR, Detroit; Victor A. Sholis, WHAS, Louisville; and George Storer, of Storer Broadcasting Corp. Other signers include WMT, Waterloo, Iowa; KIRO, Seattle; KTRH, Houston; WKZO, Kalamazoo, and WKRC, Cincinnati.

Affiliates committee has been moving slowly because of the complex legal questions involved. Combining to resist a price cut might be construed as "illegal combination" under the antitrust acts. However, a leading attorney with heavy experience in both the radio and antitrust fields told VARIETY that, in his opinion, a resolution recommending that affiliates refuse to accept a network rate cut could be issued. If the resolution were not binding on the affiliates, and accepting or refusing a cut were purely a voluntary matter, it would be within the law, the legal eagle said.

After the recent ARAC meeting, (Continued on page 38)

## FRIGIDAIRE PICKS UP GODFREY AM STRIP

Frigidaire is picking up the tab for the first quarter hour, 10:15 a.m., of the Arthur Godfrey show on CBS Radio, starting on Tuesday (10).

Godfrey made the announcement on his stanza Friday (30), a bit prematurely since the formality of clearing the stations hadn't gone through. He had said on earlier broadcasts that he had "persuaded" Liggett & Myers that 15 minutes a day was "sufficient" and they had obliged by paring down from a half-hour to a quarter hour daily.

## Affiliates Blame Radio Plight On Talent's Refusal to 'Hit the Road'

### Ken's Continuity?

Possibility of NBC-TV calling it quits on the Saturday night 8 to 9 "All-Star Revue," because of sponsor trouble, has cued speculation as to whether Ken Murray will move into the time in the fall. Such a switch would give Murray a continuing audience pattern, since his Saturday 8 to 9 show-case was becoming an established fixture on CBS-TV—until the Murray-CBS contract blowup last week, leaving Murray a free agent.

NBC has reportedly initiated talks with Murray with an eye toward bringing him into the fold. Whether this will invite a continued Budweiser sponsorship deal is conjectural. Meanwhile, Budweiser has failed to renew with CBS for next season.

The affiliate stations are now doing an "I-told-you-so" to their networks in appraising the "skid row" status of radio's major league talent. For years, they say, they've been beseeching the networks and the talent to take their cue from the film industry and "hit the road" with name attractions as a means of heightening their radio marquee value and combating the AM slump.

This is one phase of activity, however, in which radio preferred, for the most part, to "sit it out." With but few exceptions talent has refused to travel. In the case of many of the major stars today, it's argued, going on the air has reduced itself to practically a remote pickup via transcription, with the majority of them taping in advance so they can keep a golf or a Palm Springs weekend date.

The affiliates argue that year in, year out they've pleaded for an opportunity to make available their extensive exploitation facilities and engineer some major hometown hoopla in the hopes of enticing the stars to "road show" their programs. Many of them have expressed a willingness to do an all-out job, complete with parade, Mayor-sponsored lunch, speeches, etc., in return for talent meeting up with the grassroots populace, as in the case of film stars ballyhooing their product, but invariably they've been rebuffed.

"Had they agreed to get acquainted with their listeners, they'd still have sponsors," was the way one irate affiliate manager put it.

## Multiple Snags On 'Kraft'-Miner 'Double Feature'

If NBC-TV succeeds in peddling the Worthington L. (Tony) Miner hour series for the Wednesday night 8 to 9 period next season, it will mark the inauguration of the web's "double feature" policy on back-to-back dramatics, with "Kraft-Television Theatre" continuing in the 9 to 10 segment.

Kraft has already assented to the deal, since it stands to benefit from the "Studio Miner" carryover audience. However, two serious stumbling blocks exist: (1) as yet no one has come forward willing to plunk down \$45,000 a week for a dramatic stanza, and (2) Miner himself is opposed to the early-evening slotting of his show. His longtime identification with "Studio One" and his more serious program formats have conditioned Miner to a "10 o'clock scholar type" of audience, while 8 o'clock would also invite a mopet trade.

NBC-TV was hopeful of reversing the parlay by slotting Kraft at 8 and Miner at 9, but Kraft, the oldest dramatic showcase in TV, nixed the idea. All of which throws the Wednesday 8 to 9 hour into a state of confusion.

## Holland Furnace Banks Godfrey CBS Radio Digest

Holland Furnace Co. has been inked by CBS Radio to bankroll "King Arthur Godfrey and His Round Table," Sundays at 5:30 p.m., for the summer. Heating outfit will sponsor the show for the July 13-Oct. 5 span, filling the hiatus of Kingan Foods. Agency is Roche, Williams & Cleary, of Chicago.

Columbia had experienced a little difficulty in latching on to a sponsor for the Godfrey digest it said, because the star has so many backers that several potential sponsors had to be rejected, since they are competitive with products Godfrey already plugs.

## Pabst's Summer Radio Layoff on Wed. Fights

Pabst is taking a hiatus on its Wednesday night fights on CBS Radio, but with an unusual clause, permitting the beer company to sponsor any of the bouts it considers likely to have a high rating. CBS is sustaining the series to hold on to the audience for the brewery, which resumes sponsorship in September.

Bankroller is continuing to back the tele edition on CBS-TV. Agency is Warwick & Legler.

## NBC Finds Berth For Jerry Lester

The question "what to do with Jerry Lester?" which has presented a longtime poser for NBC-TV execs ever since the demise of the late night "Broadway Open House," has been resolved—at least for the summer. Lester has been packed for the new "Saturday Night Dance Party" video showcase, which preempts this week (7) in the 9:30 to 10:30 slot while "Show of Shows" lays off for the hot months.

While major accent will be on rotating the nation's top dance bands (Ray Anthony and Joe Bushkin are on the teeoff show), Lester will have his own niche and generally integrate himself into the hour stanza.

Lester recently filed suit against NBC-TV, charging contract breach on an automatic renewal clause, but whether the new Saturday show takes the web off the litigation hook remains to be determined.

While Chesterfield was sponsoring the Sunday evening "Sound Off" show last season, Lester was one of the rotating comics. Since then, he's been on the sidelines.

## WNEW'S 'POODLE CUT' FORMULA FOR LONGHAIR

Bill Kaland, program director of WNEW, N. Y., is wrapping up several new shows in the highbrow category with a "poodle cut" approach. Idea is to cover cultural subjects in pops style.

First will be an opera series featuring Jan Peerce, Met opera star, informally annotating operas abridged for "quick pacing. Opera presentation will be sufficiently straight to draw longhairs, but an "unstuffy treatment" will be utilized to hold on to the basic WNEW audience. Show kicks off Sunday (10).

Kaland will follow this with another musical series, "America for Sale," combining a patriotic pitch with authentic folk ballads. Also in the works is a "baby sitter" program in which children of celebrities will tell their favorite stories to the mopet set.



**SCHLITZ PLAYHOUSE OF STARS**

(A Quarter for Your Trouble)  
With Irene Dunne, emcee; Richard Haydn, Richard Robey, others  
Producer: Edward Lewis  
Director: Haydn  
Writer: Oliver Crawford  
30 Mins.; Fri., 9 p.m.

**SCHLITZ**  
CBS-TV, from Hollywood (film)  
(Lennen & Mitchell)

The new "Schlitz Playhouse" series, which premiered on CBS-TV Friday (30), is a marked departure from the days when the brewery made its initial prestige-laden splash in video with its sponsorship of "Pulitzer Prize Playhouse" on ABC-TV. In the intervening two-season span, Schlitz dropped the Pulitzer tag, returned with an impressive Young & Rubicam-produced dramatic roster; switched from a 60 to a 30-minute format, and in the process changed over to CBS, with Lennen & Mitchell inheriting the account.

Now comes a further drastic overhaul of its video programming fare, with "Schlitz Playhouse" joining the live-to-film vanguard. The new half-hour series will embrace drama, comedy and romance, and as an added marquee attraction will utilize the services of picture star Irene Dunne for the introductory comments and to sign off the program. Miss Dunne's "prologs," which, according to press releases, will span "everything from tragedy to whimsy," are intended to establish the mood for the individual programs. As such, she's been assigned her own writers and directors, quite apart from the production accompaniments attending the regular series.

For the initial program, a detective drama starring Richard Haydn and called "A Quarter for Your Trouble," Miss Dunne "set the mood" via a quick portrayal of a gum-chewing clerk in a department store informed clerk in a department store. Within the two-minute span, it is Miss Dunne's duty to put the audience in condition, in what amounts to one of TV's most extravagant and pretentious marquee come-ons. Schlitz prefers to call it "an innovation in dramatic programming." The viewer will have his own ideas on which direction the innovation is headed.

Somehow the Haydn-starring opus gave the same impression of an overly-contrived adventure in whodunit fantasy. If it was hackneyed in plot formula and unimaginative in capitalizing on film dimensions vs. live, the trademarked Haydn performance as a department store skip tracer failed to generate the desired make-believe. It was all about the skip tracer on the prowl for a deadbeat who turns out to be a double-dealing dame who is found murdered. How Haydn, as a suspect, eventually unearths the murderer by turning a butter ball chewing proclivity into a weapon of defense and the villain's anathema, should have sparked more chuckles and viewer interest. Haydn himself directed, but in such a way that the dead-serious aspects of the mysterious and Haydn's stylized drieries seemed to run at cross-purposes.

**HOW TO BE ATTRACTIVE**  
With Georgia Meredith  
15 Mins.; Mon.-Wed.-Fri., 9:15 a.m.  
**GOLD ARROW STAMPS**  
WRGB, Schenectady

Georgia Meredith, after seven months of sustaining, is now sponsored on her thrice-weekly program of beautification and health for women. She has not changed the format markedly since the premiere, but has added the advertising assignment, with two spots. Last time caught, Mrs. Meredith integrated a guest in both messages. Fellow Schenectadian did not object; in fact, on the first, mentioned that the trading stamps were seen more in the west than in this area. Whether it is sound showmanship and good taste to encompass guests in commercials may be a question. Mrs. Meredith apparently ad libs the plugs—generally with competence, although with slight fluffing on one show.

Neat-looking, sweet-mannered, intelligent gal has a firm grasp of technique for physical self-improvement, although she sometimes displays to much of the teacher attitude. Her voice is clear but rather tight and high. Surprising is the willingness of women to permit searching analyses of their face, form, skin, hair, etc., on camera. The last showed a sense of humor. At times, interviews sound as though pre-telecast time had been insufficient. Lending on shifts to closeups, could be sharper. Names of participating merchants, flashed on screen, seem to have been confined to western Massachusetts. Jaco.

**ALL ABOUT BARY**

With Ruth Crowley  
Producer: Jules Pewowar  
Director: Paul Robinson  
Writers: Miss Crowley, Pewowar  
30 Mins.; Wed., 11:30 a.m.  
Sustaining  
WNBC, Chicago

WNBC is filling its 11:30 a.m. half-hour across-the-board with a block of shows in the homemaker how-to-do-it vein. The Wednesday stanza is devoted to infant care, with Ruth Crowley, a registered nurse, in charge. If the rest of the strip shapes up as effective as this midweek venture, it'll be another feather in the caps of the Chi NBC lads. This baby display has the ingredients to batch on firmly.

Format has Miss Crowley interviewing a mother and demonstrating on the latter's infant the various complex angles of modern child care. On segment viewed (28) the four-months old lad mugged like a TV veteran as the nurse put him through his paces. He was short on gab but long on poise.

Two questions under discussion dealt with infant sun bathing and thumb sucking. Miss Crowley, seeming as much at home before the cameras as in a nursery, spelled out methods whereby the youngster can get his natural vitamin D. The digit problem was discussed by Dr. L. Martin Hardy, assistant professor of pediatrics, who minimized the habit.

Show, out of the Herbert S. Lauffman shop, was smoothly presented with topnotch lensing.

Dave.

**GOLD-LABEL ROUND TABLE**  
With Dr. Lloyd D. Luckman

Guests  
Producer: Robert England  
Director: Jim Eakins  
30 Mins.; Wed., 8:30 p.m.  
**ACME BEER**  
KPIX, San Francisco

In strong pitch for pre-election eyes and ears, sponsor brewed a dandy format, clinching its survival with services of Dr. Lloyd D. Luckman of City College.

Luckman has TV savvy unusual for a pedant. He's emceed other local TV shows, knows his way around a public opinion panel.

As the "Round Table" moderator he hosts two presidential candidates or their spokesmen, and tosses em' toughies personally prepared and posed by grassroots voters. First show (28) had an ex-G.I. butcher, housewife and a salesman lighting the fireworks.

Political side of the table was warmed by Federal Security Administrator Oscar R. Ewing, here to help the Edmund Brown (Dem.) ticket in California, and Harold Jarvis, local campaigner with Volunteers for Eisenhower.

Luckman, calm, poised and quick-witted, kept the vote-seekers in a controversial stew, but prevented hot collar flare-ups. Directed by Eakins, with only seated customers in front of his lens, gave the show a lively jump with three cameras racing from long shots to quick, intimately personalized closeups, and lots of them.

Short beer commercials won

savory treatment from announcer Ogden Miles, new here, but welcome. With only sing-song opposition in its time belt, show should get big play from voters between now and November. Duit.

**Admen to Delve Into**  
**TV Future at N.Y. Meet**

"Television Takes Stock of the Future" will be discussed at the morning session of the Advertising Federation of America's 48th annual convention at the Waldorf-Astoria Hotel, N. Y., June 11.

Taking part in the kickaround will be Fred Thrower, CBS-TV sales v.p.; Walter Craig, Benton & Bowles AM-TV topper; Henry Schachte, of the Borden Co.; and Charles E. Midgley, Jr., Ted Bates AM-TV manager, among others. Eugene Thomas will preside over the session.

**Castro's Telethon Spots**

Bernard E. Karlen, agency for Castro convertible beds, grabbed off a package of 20 spots on WNBC, N.Y., during the Milton Berle telethon for the Damon Runyon cancer fund, which starts Saturday (7) at 12 noon.

Karlen, whose saturation technique has made a big dent in the metropolitan market for the furniture firm, had 10 spots in the recent Dean Martin-Jerry Lewis telethon and similarly had big splurges for the relatively small spender on Berle's previous round-the-clock cause-casts.

**THE PAPPY HOWARD SHOW**

With Pappy Howard, Judy Bell, Curry Gruber, Lenny Sanders, "Happy" Koster, Bill King, Carol Daught, Sheila Smith, Gene Carroll; announcer Rob Evans

Producer: Herman Spero  
Director: Jim Breslin  
30 Mins.; Sat., 6:30 p.m.  
**HAWKINSON DEALERS**  
WEWS, Cleveland

(Lang, Fisher, Stashower)  
For a low-budget show, this half-hour of western hilly music carries a powerful listener appeal in an area where folk song and polkas have surged to popular heights. Pappy Howard carries the stanza with his singing and emcee approach based on the lore of the campfire atmosphere of the Double Diamond Ranch. Much of the change of atmosphere is realized through the use of lights which eliminates expensive change of scenery.

Guest on the evening caught (24) was Gene Carroll, the "Uncle Jake" of popular appeal. With Pappy Howard he did a chorus of "They Cut Down the Old Pine Tree." It made for delightful listening.

Members of the Howard ensemble also did individual instrumental pitches with Judy Bell offering vocal frostings. Program closed on religious note with Judy and Pappy doing "Lady of Fatima." There was also a bit of "square dance" calling that sparkled the stanza. Only drag apparent in stanza was the overplay of entire musical group during their two renditions.

Commercials are well done with Rob Evans the speller. Mark.

**EARLE PUDNEY SHOW**

With Pudney, Jerry Coyle, Jim McCarthy, Red Levy, others  
Director: Bill Mulvey  
15 Mins.; Tues., 7:30 p.m.  
**AMANA FREEZERS**  
WRGB, Schenectady

(Goldman, Walter & Kanna)

An intimate, unpretentious and moderately entertaining local origination is this quarter-hour, featuring Earle Pudney as pianist-singer, with Jerry Coyle assisting on the vocals, Jim McCarthy at the organ, and Pat Di Blase on drums. Red Levy announces the program.

Pudney, WGY supervisor of productions, has gained in ease and projectionability during four years of telecasting. He strokes the ivories skillfully for popular tunes, warbles novelty and children's numbers passably, and duets smoothly with Coyle. Pudney also photographs rather well in close-ups, and generates an air of friendliness. Delivery is a bit choppy in spots.

Coyle, veteran of radio and night clubs, tenors pleasantly. Seated on the bench with Pudney, he is easy and mellifluous. They registered best with "Lonesome and Blue" on the premiere telecast; with a western-folk number on the second shot. "There is a Friendly Town," composed by Pudney to spotlight the diamond jubilee of the N. Y. Herald Tribune Fresh Air Fund, of which he is radio-television chairman, was softly, tastefully rendered. A brief comment on vacation project followed.

McCarthy has a segment for a hymn and doubles on accompaniment capably. Levy, emcee of late evening cross-the-board, features a direct, down-to-earth approach, which could be cushioned on the delivery end. Advertising stresses economical "family budget" possible with a freezer. Jaco.

**PARS, BIRDIES AND EAGLES**

With Danny O'Neill, Johnny Revolta, Jackson Bradley, Charles Nash, Joe Jemsek  
Producers: Bill Graffis, Russ Finch  
Director: Jim Holmes  
30 Mins., Tues., 7:30 p.m.  
**QUALITY GROUP**  
WBKB, Chicago

Although obviously put together with a minimum of preparation, this half-hour weekly golf lesson looks certain to score well with the pillichasing set. There are few frills, but a lot of golf info unveiled.

Meaty part of the session seen (27) was provided by golf pro Johnny Revolta and Jackson Bradley. In answer to viewers' questions spied off by host Danny O'Neill, the pair demonstrated the proper techniques of the game. Aided by some fine closeup camera work, the swing lessons were neatly showcased. O'Neill, a glib emcee, kept this segment tripping along at a good pace.

Tempo slowed to a walk, however, when the two sponsors, Charles Nash and Joe Jemsek, took over to discuss questions about rules and to plug their three golf courses. They should confine their activity to signing the checks. Dave.

**Tele Follow-Up Comment**

Jack Benny's sixth and exit show of the '51-'52 season, though lacking the ingredients which distinguished most of his previous efforts in Lucky Strike's 7:30 to 8 p.m.; Sunday slot vacated by "This is Show Business" for the comic's CBS-TV excursions, was a good bowout with some hilarious moments. While in no class with the sterling comedy that marked at least a couple of his Sabbath outings, when viewed as an independent, isolated segment, it added up to a creditable score.

Theme: this time was Benny's prepping for his British appearances. (He and Dennis Day start at the Palladium in London on June 16 for three frames and then do single weeks in Liverpool and Glasgow.) The running gag had the butler of Mrs. Ronald Colman (Benita Hume) denuding the Benny apartment piecemeal in collecting the household furnishings the virtuoso had borrowed all season. Some good byplay developed here with the aid of Rochester and Don Wilson, and there were a few laugh-productive incidents involving Benny's getting his overseas shoals from a medic.

The real Benny, with the Benny brand of superlative timing emerged in the one official skit-raising focus for the latter half. The folks dressed in old-fashioned graduation gowns complete unto silk sashes were submitted by an agent and Benny auditioned them, as possible material for a London Trio, called the "Landreys Sisters," went through a series of ripostes with Benny that would have been ordinary with most comics. For the finale, the gals—one of them a dumpy fatso—smashed over a mock, hokey arrangement of "Did You Ever See A Dream Walking?" that had Benny ga-ga. Bthesome consisted of Iris Adrean, Muriel Landres and June Earle with deadpan Hal March cast as the percenter.

The adept Sportsmen Quartet, Benny regulars, were in their usual fine form midway via a "Bye, Bye, Benny" special which segued into a plug with the comic participating. Mel Blanc did the usual parrot voice in show's forepart.

Truu.

Lee Tracy, who replaced Lloyd Nolan in the title role of "Martin Kane, Private Eye," via NBC-TV Thursday (29) was not too impressive in debuting as the Hawkshaw. However, his audience impact should improve in subsequent programs as viewers become accustomed to him as "Kane" and as he himself becomes attuned to the requirements of the part.

Moving into the "Kane" berth on a three-year pact, Tracy unfortunately had one of those routine "crime-on-the-waterfront" mellers as a vehicle. The Paul Dudley script concerned an honest longshoreman wrongly accused of murdering a crooked hiring boss. Tracy springs him from a rap when he succeeds in getting an eyewitness to identify the actual killer.

Most of the yarn, and particularly the climax, had a contrived, stagey effect which neither the cast nor Frank Burns' direction was able to overcome. Phil Kenneally, June Dayton and King Calder, among others, rounded out the supporting cast. Physical backgrounds were good. U. S. Tobacco bankrolls the air for its Old Blar and Dill's best tobacco as well as Sano and Encore cigarettes. They're liberally plugged. Gilb.

With most of the year-round regulars having completed their missions on the "Colgate Comedy Hour," this stanza has been forced to take chances with a host of names. Previous week, Ben Blue paid off handsomely and there was every reason to believe that Herb Shriner, heading a package that included Lily Pons and the Borrah Minevitch Harmonica Rascals, would give the segment an end of the season hypo. Shriner has been hitting a high stride on radio, particularly on "The Big Show." He was figured to pay off here. Unfortunately he didn't.

The individual acts were good, but productionwise, they did not shape up too well. Camerawork was faulty, routines were spotty and there wasn't a good overall conception of what a Shriner show should be like. Shriner's Hoosierisms sounded good in spots. Those he did weren't his best, and he seemed so anxious to please that the subtleties in his humor were frequently lost. There was little integration with the rest of the acts.

Miss Pons was presented in a manner that was so standard that she was used to little advantage. She did the "Bell Song" from

"Lakme." She's still a fine coloratura, but production bogged down the sequence.

The only act to register importantly was the Harmonica Rascals, with Johnny Rulo doing a winsome job. Puleo, however, was lost in the "Blood on the Water" comedy ballet. So was everything else in that episode. Jose.

Spike Jones and his musical menagerie stampeded through NBC-TV's "All-Star Revue" Saturday night (31) for a typical "City Slickers" tour de chaos. That the bedlam only generated an occasional chuckle wasn't because of lack of energy or effort. Rather it was the miscalculation that such diverse items as Swiss bellringers, an acro turn, Liberate, and an assortment of the standard Jones' musical mayhems could be jelled into a satisfactory video potpourri. To be sure, some of the elements were effective in themselves, but the overall effect was choppy and hectic.

For this go, the regular company was rounded out with guesters Liberate; comics Lenny Kent and Jim Backus; Sheppard Bros. Swiss bellringers, and the Husted Sisters trapeze act. With the exception of Liberate, who took over for a fullsome and legit keyboarding of "Ritual Fire Dance" and later, with brother George accompanying, a pleasantly low-geared vocal job on "September Song," the others were used as fillers between the band's "production" numbers.

"City Slickers" were put through their plumbers' catalog which because of familiarity seemed a bit dogeared. There was the stock dick click medley with "Chloe," "Holiday For Strings" and "Two Front Teeth." Windup demonstration was a new mangling of the "Poet and Peasant Overture" which had some good moments of horseplay.

Featured singer, Helen Grayco was given a straightforward and neatly mounted insert for her warbling of "Kiss of Fire," one of the high spots. Dave.

"The Fortune Hunter" 1909 hit which was the seventh entry on WOR-TV's "Broadway TV Theatre" picked up the pace of the series' recent offerings. The vehicle is dated and almost every major plot turn is telegraphed, but it's a story that has some charm. Romantic comedy deals with a young New York socialite who finds himself without money and who launches a campaign to win the daughter of a small-town banker. To do this he has to pose as a non-gambling, non-swearing teetotaler. However, the long months of doing good, helping others and eschewing vice make him enjoy the path of virtue, and he finds happiness not with the heiress but with a poor girl he has helped.

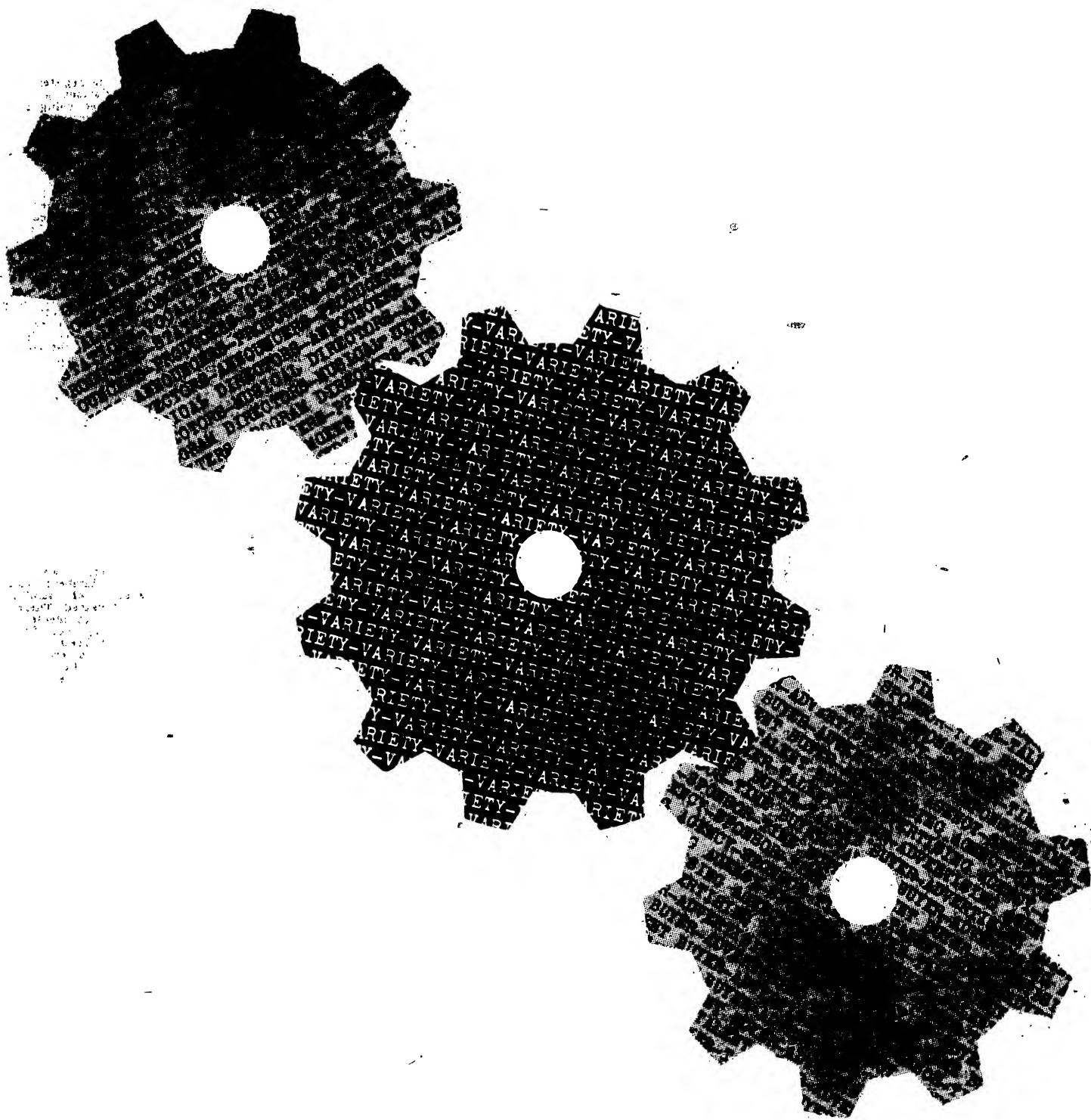
There's good material for comedy here, and it could have registered potentially under skillful adaptation. However, presented in its original form and with an uneven direction, the old legit didn't carry the impact it could have. In some scenes the director's point of view wasn't clear. Nevertheless, the play held interest and had several good moments.

Peter Cookson as the fortune-hunter and William Post, Jr., as his advisor were adequate. Helen Baron did a neat job as the heiress and Ann Flood was appealing as the ingenue. Orson Bean, who reminds of Wally Cox (but without the latter's pathetic quality) and who is showing versatility in comic roles, was an amusing eager-for-love rustic. Others in the cast were Wendy Drew, Martin Kingsley, W. O. McWaters, Seth Arnold, Burton Mallory and Erik Rhodes. Commercials for General Tire were handled, as usual, by Rex Marshall, with Bill Lazar splicing for Cavalier. Bril.

"Philco Television Playhouse" tried the comedy-farce route last Sunday (1) and came through with a plus job on Robert Alan Aurthur's "A Man's Game" in the NBC slotting. Timel and provocative yarn had scout Vinton Hayworth of the Philadelphia Phillies down at an Alabama farm looking over a catching prospect, and instead running into the lad's sister, Patricia Benoit, a pitcher with dazzling speed and more screwballs than Carl Hubbell. The events, from spring training to the opening game, turned on the fact of a femme being the hope of a ball club that had won the pennant the previous season (1950).

Pace changed from comedy to farce to orthodox serio-serious stuff with (Continued on page 33)





## ... IN PERFECT MESH

In radio and television, the gears are best coordinated when the buyer is brought together with the seller by an effective, convincing medium. Variety's forthcoming 7th Annual Radio and Television 'REVIEW AND PREVIEW' of the new 1952-'53 season, published soon, is such a medium.

Summer is program-planning time by sponsors, advertising agencies and their time and talent-buyers. That is when a direct memorandum to

them, telling of a particular talent, program or station time availability is most effective.

Variety's Radio and Television 'REVIEW AND PREVIEW' edition is blueprinted as radio and video's buying guide for the new season. Its important editorial content, plus Variety's wide circulation in all branches of the radio and TV industry, insure the extra importance of the 'REVIEW AND PREVIEW' issue.

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**VARIETY**

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8 St. Martin's Place  
Trafalgar Sq.

**WALK A MILE.**  
With Win Elliot, emcee; Ralph Paul, Meet Lawrence; announcer; Peter Van Steeden orch.  
Producer: Wendell Adams  
Director: Arlene Lumny  
Writers: Bob and Keith Quigley  
30 Mins.; Mon., 10 p.m.  
R. J. REYNOLDS  
CBS, from New York  
(Esty)

"Walk a Mile," which preemed Monday (2), proved a surprisingly amusing quizzer. The emphasis is on the contestants, and a couple of those on the initialer got some yucks. The first participant, a photographer, told how he fixed a kitchen table, which cost \$24, by buying tools that set him back \$86. The table is now in tiptop shape, he said, "only it rocks a little." He added, deadpan, "it's not my fault—the floor isn't straight." Some of the photog's lines were so neatly turned, and timed, it's hard to believe the whole thing wasn't scripted and rehearsed. At any rate, it made good air fare.

Another guest, the fourth and last, was a school teacher who similarly had some effective cracks. Asked what she is looking for in a man, she replied, "A husband." Other prize-seekers weren't up to the intelligence or wit of these two; and one giggly Southern belle slowed the pace considerably. Quizmaster Win Elliot generally did a sock job, avoiding condescension, but he shouldn't have used a falsetto when gabbing with the Southern lass. He also annoys when punching over the plaudits when a contestant answers a perfectly obvious query such as "what city is called the Windy City?"

Stanza got somewhat over-commercial in giving a carton of the smokes for every correct answer, frequent mention of the Camel Jackpot, the format of having each participant try to "walk a mile," etc.

**RAILROAD HOUR**  
With Gordon MacRae, Dorothy Wrenskjold, J. M. Kerrigan  
Producer: Murray Bolen  
Writers: Jerome Lawrence, Robert E. Lee  
30 Mins.; Mon., 8 p.m.  
ASSN. AMERICAN RAILROADS  
NBC, from Hollywood  
(Benton & Bowles)

"The Railroad Hour" launched its summer format Monday (2) with a trifle that can be properly termed hot weather fare. It was the series' second seasonal attempt at offering original plays with music (during the cold weather months "The Railroad Hour" which, incidentally only runs 30 minutes, rehearses old musical comedies and operettas) and it'll probably meet with so-so success. It's pleasant if not inspiring and won't make anybody angry.

Opening show, tagged "The Minstrel Boy," highlighted the life of Irish songwriter Tom Moore. Script, penned by Jerome Lawrence and Robert E. Lee, was a lightweight affair that left enough room for song interjection. And the Irish airs came in often enough to make the stanza quietly appealing.

Gordon MacRae got lost in a heavy Irish brogue in essaying the role of Moore. He found himself, however, in the song assignments which were belted out with charm. Dorothy Wrenskjold, who played the part of Mrs. Moore, was o.k. in the thesping chore and excellent in the warbling department. J. M. Kerrigan lent an authentic aural note as the yarn's narrator.

Such tunes as "The Minstrel Boy to the War Is Gone," "The Last Rose of Summer" and "Believe Me If All Those Endearing Young Charms" were tastefully presented by musical director Carmen Dragon.

**MEET ME AT MELTON'S**  
With Ina Bradley, James Melton, Philip Langner; Mike Merrill, announcer  
Producer: Merrill  
30 Mins.; Sat., 11:30 a.m.  
WICC, Bridgeport

Concentration of celebs in Connecticut's Fairfield County is a long overdue peg for an air show. "Meet Me at Melton's," remoted by WICC from James Melton's old auto museum in Norwalk, is potentially it.

Right how the half-hour is a sustainer, but Melton has taken a personal interest in the project and is bringing in writers from his NBC-TV show to work on the WICC session, which should, of course, pay dividends promoting the museum h.o.

Ina Bradley, one of the area's most competent gals-about, is a first-rate choice as hostess. She knows how to talk to people and is extremely easy to take herself. With her on the tefoff broadcast were Melton himself, Philip Langner of the nearby Westport Country Playhouse, which will soon be opening its strawhat season, and a member of the Golden Age Club, an interesting a.k. group in the vicinity.

The museum theme is plugged by stressing a different antique car each week, with contemporary songs. There's a coloring contest for the juves. Announcer-producer Mike Merrill wraps it all up effectively.

**DORIS DAY SHOW**  
With Roy Rowan, announcer; guests  
Writers: Jesse Goldstein, David Gregory  
Director: Sam Pierce  
Producer: Marty Melcher  
30 Mins.; Sun., 7:30 p.m.  
REXALL DRUG CO.  
CBS, from Hollywood  
(BED&O)

The "Doris Day Show," which was launched as a sustainer in March in a Friday night slot, has been switched to Sunday evenings along with Rexall Drugs picking up the tab for this series. Show's format, however, is intact, remaining a bright song-session interrupted by a not-so-bright brand of chatter. The scripters are obviously straining their cranial muscles in trying to come up with something snappy but the show would be better off with straight intros.

In line with the show's double guesstar policy, both Ronald Reagan and Bob Crosby joined Miss Day in the vocals and the palaver. Miss Day, as usual, registered neatly with her chirping of such numbers as "Who Who Who," "Be Anything But Me Mine" and "Lullaby of Broadway." Crosby hit with a rhythm number while Reagan plugged his upcoming film, "The Winning Team," with some gab and warbling of a couple of tunes from the pic along with Day and Crosby.

Plugs for the drug sponsor accented a dieting product. Roy Rowan handling the copy in hard-hitting style.

## Radio Followup

Apparently none of New York's city slicker veneer has rubbed off on NBC's "Grand Ole Opry" troupe. In its initial Gotham-based broadcast (troupe generally airs from homegrounds in Nashville) on Saturday (31), the "Opry" continued in the same cornbelt trough that it dug for itself at series' inception 26 years ago.

With Red Foley at the helm, the program sped through 30 minutes of unadulterated alfalfa. The hayseed humor, as dished out by Minnie Pearl, and the country melodies rendered by Foley and the Jordanaires, a vocal combo, was pegged strictly for hinterland tastes. However, the New York studio and guests, each with the same enthusiasm as the Nashville locals, leading at least one reviewer to suspect that the studio was jammed with out-of-towners.

Program featured guest singer Rosalie Allen who filled her assignment capably with twangy work-overs of "Ding Dong Polka" and "One and One Is Two, My Baby." The "Opry" will originate in New York throughout the troupe's engagement at the Hotel Astor Roof.

Gros.

**WALTER WHITE SHOW**  
With Eleanor Roosevelt, guest  
Producer: M. S. Novik  
15 Mins.; Mon., 7 p.m.  
VIM STORES  
WLIB, N. Y.  
(Frederick-Clinton)

The versatile Walter White, exec secretary for the National Assn. for Advancement of Colored People (NAACP), now adds radio to his manifold activities, with this new weekly quarter-hour ailer. A combination news commentary and interview program, the session is to be devoted weekly to some angle in the ever-present battle for human rights, with a distinguished guest serving to aid White in his program.

Judging by the series' opener Monday night (2), this will be a simple program on an important plane, quiet, dignified and impressive. Opener was a little general, and a little diffuse, but certainly well worth while. White speaks clearly and well, winning a listener's sympathy. He's a little too serious, and pedantic-sounding, at times, but is always interesting and effective.

White started off the ailer by saying the series would deal with human rights, in manifestations showing up the current week. He said the issue of human rights wouldn't be kept out of the coming elections, as some people hoped. He referred briefly to "anti" remarks or activities the past week, in the Senate and House, and in various localities. Then he got down to a specific talk with his guest, who for the opener was Eleanor Roosevelt.

Her recent visit to India, Pakistan and elsewhere served as focal point for the discussion on human rights, mainly revolving around the Point Four program. Here was the brightest part of the ailer; Mrs. Roosevelt is so full of vitality, spirit and goodwill, as to be utterly infectious. Mrs. Roosevelt couldn't get all her points and impressions stated in the brief time allotted; apparently 15 minutes is too short for this type of ailer. Interviewer and guest were getting warmed up, hitting their stride, by bell time.

This is a provocative, timely news discussion program, of importance to the community.

Bron.

**SOHIO REPORTER**  
With Bill Tompkins, Gene Martin  
10 Mins.; Mon.-Thru-Fri., 7:45 a.m. and 6:15 p.m.

**SOHIO**  
WTAM, Cleveland  
(McCann-Erickson)

The news voice of the Standard Oil Co. of Ohio which virtually blankets the state through a daily double dose of factual, hard-hitting broadcasts is rounding out one year under the format that calls for Bill Tompkins doing the air work and writing one show with Gene Martin writing the other. The duo offer a boiled down, yet complete digest of the events of the day. To adequately cover the happenings in fact-packed and changing world scene, and, at the same time to incorporate the news of Ohio as well as local tidbits into a 10-minute newscast with commercials, neces-

(Continued on page 38)

**US BROWNS**  
With Charlotte Manson and Dick Brown  
Producers: Manson & Brown  
Director: Warren Somerville  
30 Mins.; Mon.-Fri., 4 p.m.  
Sustaining  
WJZ, New York

Latest Mr.-and-Mrs. entry, a change of pace from the usual spouse show in that it's aired at tea time instead of breakfast, shows promise. The couple is Dick Brown, who was singing star on "Stop the Music" for four years, and Charlotte Manson, who has been femme lead on such radio dramas as "Kings Row," "Guiding Light" and "Road of Life" in addition to other freelance AM and TV thesping. They know their way around a mike.

On the preem Monday (2) they hung up their credos to gab as "average folks whose business happens to be the star-dusted field of radio and television." They did not go into the show biz aspects too much, although they said they will chat about celebs from their "backstage contacts with them." Kickoff chatter included items such as the fact their home is near the noisy Queens midtown tunnel which necessitates a studio origination for them; they'll avoid controversial subjects "except when they come up naturally," and Brown felt frustrated when "Stop the Music" stopped the music in the middle of his vocals.

Pair projected nicely, although hubby sounded smartalecky in attempt at humor. Lines, such as "Is that an engineer?" or "Don't tell me a Mr. and Mrs. show isn't an original idea" had a snide ring. Femme had a more down-to-earth attitude. Brown warbled a couple of tunes, "Curtain Time" and "How Deep Is the Ocean," backed by a piano, to good effect. However, the numbers might be integrated into the gab with more significance.

Bril.

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## RADIO MUSIC QUIZ

Who does the music for "Top Guy"—ABC Wed. at 8:00 p.m.

SEE PAGE 38

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Polon — SU 7-3300



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Willson gravitated sickly between deejayed pop tunes and long-hair. A prime model of the Victor popper was Hoagy Carmichael's "Watermelon Weather," piped niftily by Perry Como and Pfc. Eddie Fisher with backing of the Mitchell Ayres orch. For change of pace, Willson intro'd his Victor etching of "The Unseen Rider," inspirational religio-type piece that seems headed for rides.

The classical pattern was provided by the running "mystery masterpiece" for listener identification. Carried over were snatches from Cesar Franck's D Minor Symphony. But what really sold here was Willson's boffo reading of five winning letters (for Victor album prizes) descriptive of what the music conjured up in their minds. He might discover himself reviving the reading of poetic prose on radio.

On the pop instrumental side, the entry was "Blacksmith Blues," belted over in strident fashion by Ralph Flanagan's orch and showing off the rhythm section. After presenting a long passage from a new "mystery masterpiece," Willson & Co. wound with theme, "May the Good Lord Bless and Keep You," each doing a lyric in turn. The half-hour passed swiftly.

True.

## Chi 'Studs Place' Fails to Show

Chicago, June 3.

Unusual case of a sponsor cancelling the final show of the series to prevent the cast from making its debut—and revealing the program was going off the air occurred last week with "Studs Place" on WENR-TV. The W. F. McLaughlin Coffee Co., which has been bankrolling the show for the past two seasons, ordered the final stanza aired a few minutes before air time, so as not to be identified with the closing of the popular series.

Tipoff, as to the loyal audience "Studs Place" had built up came the previous week when the story line in the situation format hinted that the mythical neighborhood eatery was to shut down. Sponsor was barraged with protest mail. So rather than be tabbed further as the villain in the piece, the coffee outfit announced it wanted no part of the "goodby" finale.

After the usual "due to circumstances beyond our control" announcement of the non-appearance of the show in its Thursday night 9:30 spot, the 23 lines into WENR-TV's switchboard were immediately clogged with "how come?" calls.

## WAVZ Personnel Pruning Cues No Policy Changes, Sez Mgr.; Derides Rumors

New Haven, June 3.

Recent shaving of the staff at WAVZ, local station which won VARIETY'S Showmanagement Award in 1951 for its emphasis on a "newspaper-on-the-air" policy, has brought recurrent rumors. Those range from an assertion that the station was abandoning the newspaper angle and becoming just another disk jockey outlet, to a claim that the move represented the handwriting on the wall from a financial standpoint.

To clarify the picture, general manager Daniel W. Kops told VARIETY that the rumors had no basis in fact. There was even an implication that the misinformation might have been generated by parties wishing to place the station in an unfavorable light in respect to an application for a TV license.

According to Kops, the personnel shaving has been for the purpose of developing a more flexible, compact staff. Experimentation has pointed up the difficulty of unearthing combined mike personality and news handling talent at a moderate salary figure. Policy changeover is bringing in a smaller staff, of expanded individual versatility, at upped salaries. Hence the move is not a strictly dollars-and-cents economy step, as the payroll will be approximately the same as heretofore.

### Technique Switch

As to slashing newspaper-of-the-air emphasis, Kops declared that WAVZ will maintain, and even expand, its present policy of editorial campaigning, which was largely responsible for its winning the Showmanagement Award. Newswise, changes will be primarily in technique rather than a reduction in emphasis.

After almost three years of experimenting, the station finds better response by reducing the length of individual broadcast periods. Also, the operation has brought out the fact that a station, like a newspaper, must have something more than just news and editorials. To be complete, the program must also include the equivalent of comic strips and other features. Consequently, the changing policy at WAVZ is attempting to build up the segments in between newscasting on as dynamic a level as the news angle itself. Results to date indicate that the station is on the right track in this respect.

Regarding the future of independent daytime radio stations in general, and WAVZ in particular, Kops states that he only wishes he could have as much confidence in the future of video as he now has in what lies ahead for radio.

## HEALTH FOUNDATION PREPS FOR VIDEO, TOO

The Health Information Foundation, which preems its new weekly radio series, "Your Key to Health," on NBC this Saturday (7) in the 5:45 to 6 p.m. slot, is also blueprinting an ambitious film series for TV, scheduled to tee off in the fall. As with "Key to Health," which will star Jane Froman, and previous Foundation series on radio, the TV series will explore the progress made in health, medicine and science and strive for fresh documentary - dramatic - reportage techniques via video.

Radio show preeming this week will have Ben Grauer giving the weekly news in the field in addition to Miss Froman's recounting of the human interest aspects. Wade Arnold will produce, with Fred Weihe directing.

## Skelton's Breach Rap

Hollywood, June 3.

Red Skelton is being sued for breach of "implied contract" and wrongful appropriation of a literary property by Leonard T. Galezio in Superior Court.

Latter asks \$3,500, charging he submitted a skit using "Skelton's rejuvenizer" gimmick, and that receipt was acknowledged and material used. But it's contended Skelton didn't pay and ignored demands for compensation.

## Nation's Disk Jockeys Get Mutual Showcase

Plough, Inc. is launching a new show on WOV, N. Y., specially created for the makers of St. Joseph Aspirin by the Mutual outlet. Airing will feature disk jockeys from all over the country, presenting their typical shows in a 75-minute stanza, Saturdays, at 2:30 p.m., starting June 7.

First platter spinner will be Gil Henry, of KING, Seattle. He'll be followed on June 14 by Ed Hurst, of WPEN, Philadelphia.

## Sugar Ray Training Pickup Gets Sponsor Via WOV

Liebmann breweries is picking up the tab on WOV, N. Y., for a series of special broadcasts taped at Sugar Ray Robinson's training camp at Pompton Lakes, N. J. Interviews with the fighter, celebs and sports authorities are being handled by Ralph Cooper and inserted into his twice nightly broadcasts (9:30 p.m. and 12:30 a.m.) until Robinson's June 23 try for Joey Maxim's light-heavyweight crown.

This is the second time that WOV and Liebmann have aired Robinson's training stints, the first being before the bout with Randy Turpin last August.

Detroit — Jack Surrall, pianist and former band leader, has been added to WXYZ's roster of disk jockeys. In addition to spinning records, he will entertain with his own piano stylings.

## Candidates Like Schneider Entitled To Same Air Time as Taft & Ike

St. Louis, June 3.

## Benedict Gimbel, Jr., Gets Honorary Degree From Lincoln Univ.

Philadelphia, June 3.

Lincoln University honored Benedict Gimbel, Jr., president and general manager of WIP, Philadelphia, and a director of the Mutual Broadcasting System, at commencement exercises held today (3) on the University campus near Oxford, Pa.

He was one of seven persons to receive honorary degrees during exercises marking the 98th commencement at the University. Dr. Horace Mann Bond, president of the University, conferred upon him the degree of Doctor of Human Letters.

Gimbel, who attended Central High School, Philadelphia, completed his secondary education at Thorpe School, Stanford, Conn., and La Villa, Lausanne, Switzerland, he entered the Univ. of Pennsylvania's Wharton School, but his studies were interrupted when he joined the Army in World War I, returning to the U. of P. and graduating. In 1922 Gimbel Bros. bought WIP and in the early 30's Gimbel became its president.

Having won a joust with the CBS network before the FCC, William R. Schneider, local barrister, who is seeking the Republican candidate for President, is going to grab as much time on the net as other candidates for campaign spiels. Last week the FCC ruled that CBS, under the law, is required "that Mr. Schneider be afforded equal opportunities to those given other presidential candidates to use the facilities of your station." FCC also held that under the law stations cannot decide for themselves what the practical chances are for a candidate's nomination or election.

Schneider, in his suit filed in the Federal Court, asserted the CBS net was trying to depreciate him as "a complete nonentity." He entered the New Hampshire and Oregon Republican primaries and at one point in the latter count he had received 345 votes to 130,000 for Gen. Eisenhower. He made several radio addresses during the primaries and said he entered the race to air his views on controversial matters over the air.

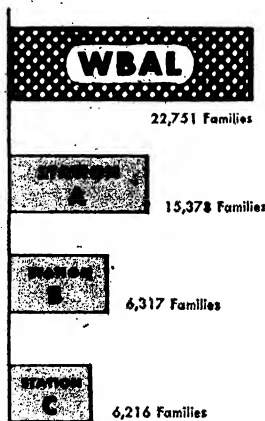
Schneider, after the FCC edict, stated he "most certainly will" take all the time the net will allot him and said he is particularly interested in appearing on two weekly network shows in which major candidates are given time

# "High Man On the ARB Poll"

## THE AL ROSS SHOW

6:00 to 9:30 A.M. Monday Thru Saturday

### ARB\* COMPARATIVE FIGURES ON TOTAL FAMILY LISTENERS



35% More Family Listeners On WBAL Than 2nd Closest Station

\* Total Area ARB, 7AM-9AM, Oct.-Nov. 1951

The chart at the left tells the story. Survey after survey shows Al Ross way out front in all morning programs. American Research Bureau proves the Al Ross show gives you at least 35% more Families.

And there's a good reason why Al is so popular. He has a way with him . . . a different style of announcing songs . . . a different way of giving with the commercials.

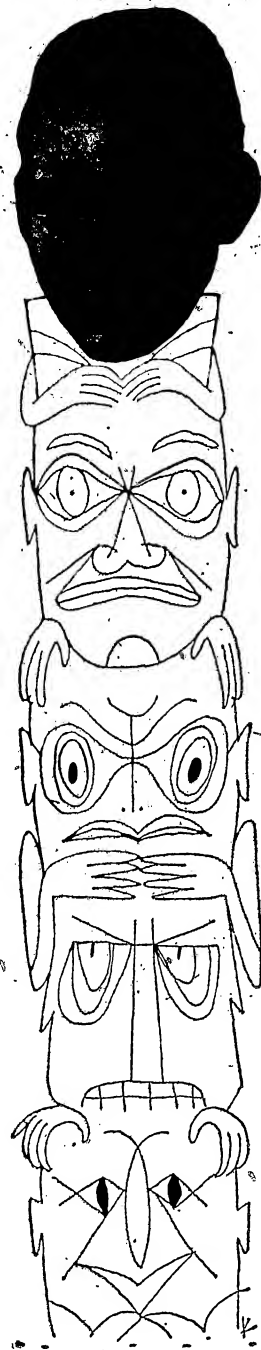
And here's another reason why the "big pay off" is on WBAL BALTIMORE . . . the station with the big 50,000 watt power—WBAL, the NBC affiliate.

Let Us Tell You Why The "AL ROSS SHOW" Has the Lowest-Cost-Per-Thousand in Baltimore in the Morning!

# WBAL

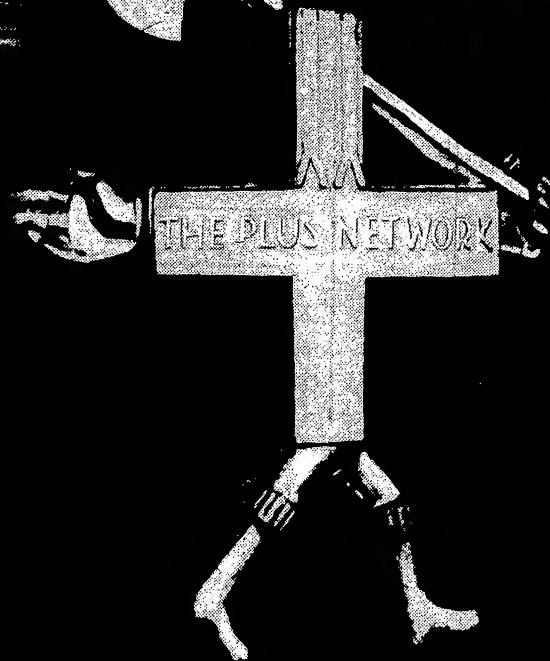
50,000 WATTS • NBC IN MARYLAND

Nationally Represented by EDWARD PETRY & CO.



Fort Worth — Texas Christian University's School of Fine Arts will produce three 30 minute TV shows on WFAA-TV, Dallas, this summer.





## WINTER'S

## TALE...

with a

year-round

moral

What is so rare as a blazing hearth in June? A radio network scoring *gains* during the past winter, that's what. And why do we tell you this tale now? These gains can affect your selling plans any time in the year, that's why.

All last winter (November-March, including latest Nielsen reports) an *increasing* share of the total radio audience was tuned to Mutual... an 8% *larger* share than in the same months a year ago. And Mutual has the *largest gain* in share of audience among all radio networks.

During these same heart-warming months, advertisers were steadily *adding* investments in Mutual time... 15% *more* than a year ago. And Mutual has the *largest gain* in advertiser billings among all radio networks.

Naturally, it takes a full supply of seasoned advantages to keep these unique plusses going... advantages like the world's-largest-network pattern of the most stations in the most markets (nearly double anybody else's).

And because *all* these advantages are stacked and ready for immediate use, we welcome you to a chair beside the PLUS fireplace *now*—to plan for any kind of sales weather to come.

the MUTUAL network of 550 affiliates



THE PLUS NETWORK

# Television Chatter

## New York

Large percentage of the Young & Rubicam production programming staffers who got the axe in the recent budgetary trimming have moved into other jobs. Bob Schuler joins Official Films; Jim Sheldon becomes identified with the new Wally Cox TV show on NBC. Bill Seauder and Dirk Van Vanslyke join Compton, agency as commercial writers; Paul Franklin goes to the John Sutherland packaging outfit. Bill Goodwin gets in from the Coast this week preparatory to moving in as emcee of the NBC-TV afternoon replacement show for Kate Smith.

Hungarian actress Lisa Ferraday stars on "Kraft Television Theatre" on NBC-TV tonight (Wed.). Paul Lammers, alumnus of the American Theatre Wing, who has been working as associate director on "Hallmark Hall of Fame," directed the Sarah Churchill stanza on Sunday (1). Dick Dawson, ex-DuMont network, has joined Paul H. Raymer, station rep outfit, in an expansion of the latter's TV department. . . . Lonny Starr, WNEW announcer and freelance emcee, given the Adam Hats sports award of the week on WOR-TV Thursday (29). . . . Ned Cramer, director of WCBS-TV's "Kovacs Unlimited," has given up his Gotham apartment for good and has set up housekeeping on a 47-foot cruiser he owns with Frank Harms, director of CBS-TV's "Bert Parks Show." . . . Roger Price, cartoonist-humorist who'll cover the conventions for ABC AM and TV, appeared on six different programs in one seven-day span the other week. . . . WCBS-TV will have an alcoholic "Mr. X" spiel on the dangers of drink on its educational stanza, "It's Worth Knowing," Saturday (7).

Sheldon Reynolds, director-producer of Ballantine-sponsored "Foreign Intrigue" vidpix series made in Sweden, in from Europe this week on a visit. . . . Allan Stevenson plays the Ned Sparks role on WOR-TV's "Broadway TV Theatre" production of "Nothing But the Truth" next week (9-13), and also does DuMont's "Plainclothesman" June 15. . . . Rodney D. Chipp, engineering director for DuMont, elected treasurer of Technical Societies Council of N. Y. . . . Spotlight Promotions formed to do

merchandising and fashion promotions for TV, with "Strike It Rich" and "Big Payoff" first clients.

## Hollywood

Mrs. Pat O'Brien, former Eloise Taylor, makes first pro shot in 21 years when she joins husband and Eddie Cantor on Cantor's "Colgate Comedy Hour" stanza on NBC-TV June 8. She's a former legit thesp. Cantor skied in from benefits for Red Cross Blood Bank at Oakland and San Jose to begin rehearsals. . . . Utility Appliance Co. to sponsor "Headline Report" on KKH-TV Tuesdays and Thursdays. . . . Marcia Jones, Marilyn Hays and Dick Elliott on "This Is Your Heritage," public service show on KLCAC-TV. . . . Frank DeVol observed 21st anni in show biz with special telecast from the Lido, Long Beach, via KTTV. . . . KTTV purchased 12 motion pictures produced by Sol Lesser. "The Ruggles" remains on KEEA-TV, with sponsor picking up tab for summer, after it was originally announced show would leave air. . . . Zsa Zsa Gabor returns to "Bachelor's Haven" on KNXT for few weeks, until she leaves for Europe for a picture commitment.

## Frisco

More'n a hundred local TV Academizers heard Roger Cooper and Sid Roslow (27) explain the ARB-Telegue and Telepulse low down at Press Club hoedown. . . . KGO-TV missed all its programming until 3:07 p.m. (29) when coaxial link between Radio City and Sutro transmitter went pfooye! . . . Rival stations here donating over 400 free spots to plug the KGO and KGO-TV Cerebral Palsy marathon, June 28. . . . On her TV show (27) Marguerite Higgins received "Better Understanding," award from English-Speaking Union. . . . Hugh Benson, Durstine aide from New York, in to launch new "Gold Label Round Table" TV show. . . . KRON-TV moves up to a 9:15 a.m. opening (2) with "Koop Fit," daily exercise strip supervised by local YWCA. . . . Rusty Draper aired two originals, "Crying" and "Hard to Please," inked by KGO-TV Engineers Dave Seeley and Pierce Hawk. . . . Chl producers Bill Hodapp and Bob Wald, low-ending (31-1), at the mark. . . . Lew Lengfeld due back from Gotham (17) for his "Let's

Look at Books" show. . . . When salesman Dick Rothlin left for KPIX, his KRON buddies gifted him him with a bright red night shirt with letters "P I X" sewed on the seat. Later he changed his mind, shifted to the Free & Peters Agency, prompting Bonnie Kever go gush: "Dick's Tricks Nix Pix."

## Chicago

"Impact," weekly news show beamed over WENR-TV in cooperation with the Daily News, re-packed for another 13-weeks by City National Bank. . . . Don Herbert, conductor of NBC-TV's "Mr. Wizard," has dispatched 1,250 charters for the school kids' science clubs tied in with the program. . . . Bev Younger, who plays Grace, the waitress on WENR-TV's "Studs Place," into NBC-TV's "Hawkins Falls" as a regular. . . . Dr. Elisabeth Saito, newscaster with the Broadcasting Corp. of Japan, visiting Windy City tele stations. . . . Frank Allison of the "Kukla, Fran and Ollie" troupe to be guest of honor June 7 at the Coe College alumni dinner. . . . Ernie Simon hituating at the Northernia resort in Wisconsin for a couple of weeks before finalizing his new radio-TV deal. . . . Kay Westfall and Bob Murphy marked the second anniversary of their daily WENR-TV chatter show Monday (2). . . . Wallace Rooney from the "Moon Is Blue" cast doubling into a series of commercial films being lensed at the Vogue-Wright studios. . . . Sun-Times' columnist Irv Kupcinet back into video with a nightly quarter-hour on WBKB starting June 16 with Manhattan Motors bankrolling. . . . Juler Herbucieux, Chi NBC-TV topper, in Gotham last week for conferences with homeoffice execs on the summer program lineup. . . . WNBQ dickering with Jack Drees, radio-TV director of the Washington and Arlington race tracks for a package of Bangtail films.

## London

Excerpts from "Ranch in the Rockies" the Empress Hall's western musical on stage and ice, will be aired next Sunday (8) with an invited audience. . . . "At the Moulin Rouge with Toulouse Lautrec," the French equivalent of old time music hall set in the Paris of 1900, is to be telecast Saturday week (14). Program will feature original French can-can danced by the Avila Troupe. . . . Wellknown 18th century airs by Searlatil, Pergolesi and Paisiello will be sung by Diane Dubarry in "Harlequin in Venice" next Tuesday (10). Match between the Harlem Globetrotters and the New York Celtics was telecast from Wembley last Monday (2). . . . First of an experimental series for deaf children, featuring closeups for lip reading, will be aired on Friday week (13). Program will be produced by Ursula Eason. "One White Rose" specially written by James Parish during the last war for presentation by troops, is to be produced on TV with Robert Beatty and Richard Blatchely next Sunday (3).

## Luckies

Continued from page 27  
ing the latter's eight-week respite, effective July 5.

Jack Benny goes off his CBS radio show for 13 weeks, starting June 12. Luckies is picking up "FBI-In Peace and War" as a summer replacement, but is keeping the program berthed in its present Thursday time period.

The Sunday evening CBS-TV "This Is Show Business" will be off eight weeks, effective July 13, with Luckies installing the "Lucky Clue" show, with Basil Rathbone, as substitute. Benny will continue to use the Sunday 7:30 "Show Business" time for his periodic TV appearances, as prevailed this year.

The Monday night Robert Montgomery-produced dramatics - on NBC-TV goes off for 13 weeks, with Luckies taking a hiatus on the period, except for a two-week "Lucky Strike Summer Theatre" insert, on Aug. 4 and Aug. 25, to make up for two preemptions in the fall due to the political campaign.

Meanwhile, BBD&O is still shopping around for a show for its newly-acquired Thursday at 9 period on CBS-TV. It's been looking at the new Eddie Bracken series being pitched by CBS.

Minneapolis - Wayne Williams has been appointed WLOL sales manager, succeeding Sam Nemer, who resigned to accept a similar post with WDGW, Minneapolis. It's a promotion for Williams who joined WLOL five years ago and has been a member of the sales staff during that period.

# 'Bluenoses' Get in TV Licks

Continued from page 34

warranty in the law" that food should be suitable for human consumption, Gathings said that programs over the air "should be reasonably fit for public consumption."

Following Gathings, Rep. Joseph R. Bryson (D-S.C.), appearing as a witness, registered strong opposition to drinking on TV shows and "lack of reverence" for marriage. "There are a lot of programs I think tend to discredit the sacredness of the marriage vows," he said. Bryson has been author of legislation to prohibit beer and liquor advertising. He said that commercials which declare that beer is "wholesome" and "body-building" have a bad impression on children.

Bryson also hit tele shows for scantily-clad women. "After all," he said, "they have left us very little to imagine these days." But he conceded that "some of them are very attractive to a man of your age and mine," a remark prompted by Rep. Joseph P. O'Hara (R-Minn.). O'Hara commented, "Certainly, if an act is obscene and lewd, the FCC would have the power to control it." Whereupon Gathings said, re that, FCC would need a much larger staff to police such programs.

Rep. J. Edgar Chenoweth (R-Colo.) wanted more enlightenment on the depth of necklines. "Just how low did they get and how high are they now?" Gathings replied, "The waistline now is a little higher." (The Congressman, obviously anatomically confused, intended to refer to necklines.) Ed. added, "Reasonableness should be the governing factor" and said "It's hard to say just where." Whereupon committee chairman Oren Harris (D-Ark.) banged his gavel as spectators laughed.

Rep. Arthur G. Klein (D-N.Y.) suggested that the best solution for people who are embarrassed by what they see on tele is to "turn the damn thing off" (using an expletive forbidden by the code). Gathings said that Klein had a point there and that one could go further and not even buy a set, but he didn't think that that was a solution to the problem.

Chenoweth said he thought the probe is desirable because "morals are at an all-time low in this country and something ought to be done about it." He asked Gathings if he was ever embarrassed watching TV with his family. Gathings said, only two weeks ago he was so embarrassed "by an obscene and lewd act" on a show called "You Asked For It" (ABC-TV). He said his children were watching "and I couldn't get it turned off to save my life."

Gathings described the act as consisting of a grass-skirted girl and a thinly clad fellow doing the

hoochie-koochie and shaking the shimmy together. "It ended up," the solon said, "with the young lady shimmying all the way back to the floor, landing on her hands behind her, with the young man standing close by."

Chenoweth asked whether he thought "that kind of thing" is in the public interest. Gathings replied he did not, but he didn't want Congress to specifically point to any program and say "you can't do that any more." He said he is opposed to censorship but he wants "some standards are propriety."

Harris disagreed. "Freedom of the press," he declared, "doesn't license obscenity and lewdness," Rep. Harman D. Denny, Jr. (R-Pa.), of the committee, thought that the worst part of tele shows is their "bad taste in showing disrespect for things which people should revere." He said, "Our children are growing up to think that vulgarity is funny."

Klein and Chenoweth got into a discussion as to the industry attitude on programming. Klein said, "It's a business. The programs are all sponsored with the idea of showing the product. It must be what people want, the same as they want mystery novels and mystery pictures. Broadcasters naturally cater to what people want and what sells their product."

Chenoweth, disagreeing, said "the purpose of the committee is to determine what is the best interest of the public. Congress has a right to protect the American home from undesirable programs."

## Art Ashley's Package Co.

Arthur Ashley, former stage and film name, but a radio-TV agent in more recent years, has set up his own TV packaging company, with headquarters in New York.

His first show, "The Barnes Family," went on during the past week on WOR-TV, N. Y., featuring Pat Barnes and his daughter Barbara. Barnes is the vet radio commentator. The father-daughter team is doing a daily 15-minute matinee interviewing session with name guests.

**HARPO MARX**  
NBC-TV  
RCA-VICTOR  
Mgt.: GUMMO MARX

**AVAILABLE**  
Writer-Director  
16 years agency and network experience.  
BOX V-6182 VARIETY  
154 W. 46th St., New York 36, N. Y.

It's a Natural



**KFEL'S RAY PERKINS SHOW**

Now in its 7th year on KFEL

Popular, personable Ray continues to attract Rocky Mountain listeners (and sponsors) from 11:00 to 12:00 noon and 2:30 to 4:30 P.M., daily.



MANAGED BY GENE O'FALLON  
REPRESENTED BY JOHN BLAIR

- Serving these national advertisers:
- AMAZO
  - AMM I.DENT
  - REST FOODS
  - MAYONNAISE
  - BLUE BONNET
  - MARGARINE
  - HORDEN
  - STARLAC
  - BORDEN
  - INSTANT COFFEE
  - BUTTERNUT COFFEE
  - CHLORODENT
  - CIRCUS NUTS
  - COLGATE
  - LUSTRE CRIME
  - COLGATE
  - PAWLOWINE
  - PELT CO.
  - DISCOWARE
  - DEKOL
  - DIAMOND
  - WATCH
  - OUTFIT
  - MIXER
  - FISHER
  - FLOOR
  - FITCH
  - SHAMPOO
  - GLOSS TEX
  - GOOD LUCK
  - MARGARINE
  - HALO SHAMPOO
  - HILLS PROPS
  - COFFEE
  - HAWAIIAN PUNCH
  - HOLMES & HOWARDS
  - JOY
  - KELLOGG
  - ALL BRAN
  - LYNDEN PRODUCTS
  - MUSTEROLE
  - MY T FINE
  - DESSERTS
  - NATIONAL BISCUIT CO
  - NUCOA
  - PARLIAMENT CIGARETTES
  - PERTO BISOL
  - PERFEX
  - PERTUSSIN
  - POLL PARROT
  - HOES
  - PROCTOR & GAMBLE
  - REAL GOLD
  - ORANGE BASE
  - SHINGO DISH
  - STARKIST
  - TUNA
  - STANDARD BRAND
  - TENDERLEAF
  - TEA
  - TUFFY
  - TRINCO
  - WHITE RAY
  - BEVERLY
  - and many fine local accounts, too!

## IN WFIL-ADELPHIA

It's Not the Watts,  
It's What Watts Do!

Engineers at WFIL, Philly's ABCnet affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business. . . . all muscle. . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$3 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

**WFIL**

560 kc.

The Philadelphia Inquirer Station

An ABC Affiliate  
First on the Dial  
In America's Third Market

Represented by THE KATZ AGENCY



## Inside Stuff—Radio

"Operations New Horizons," educational series being aired in cooperation with five Chicago colleges by WBKB, the Balaban & Katz FM station there operated by its tele station, WBKB, is proving there's still considerable vitality in the high fidelity medium.—During the first five weeks of the daily FM lecture series, over 2,700 requests have been received for the educational program listings. Requests are still coming in at the rate of 10 to 12 a day, according to Kirk Logie handling the operation for WBKB.

Logie, a native New Zealander, joined WBKB the first of the year to bone up on American television and boasts a radio service record that covers a big chunk of the globe. A veteran of 15 years in radio, he was program manager at 2XG, Gisborne, N. Z., prior to coming over here for a looksee at TV. His previous assignments included a hitch at AKA, Yamaguchi, Japan; Radio Noumea, New Caledonia, and the British Armed Services station in Bari, Italy.

When the 200 invitations that 22-year-old Rosemarie Hinman sent out for her graduation recital got held up in the postoffice and she feared she'd have to sing to an empty hall, radio station WCCO, Minneapolis, and the Minneapolis Star came to the rescue and drummed up an audience for her. Over the air and via newspaper stories, the public was invited to attend as her guests.

As a result, Miss Hinman sang to a full hall. What's more, the Minneapolis Morning Tribune assigned its music critic, Norman Houk, to cover the concert which otherwise might have passed unnoticed. Miss Hinman wound up with a good notice from Houk and reams of newspaper and radio publicity, Minneapolis and St. Paul dailies playing up the story on their front pages, with art, and radio announcers making much of the affair over the air.

Sound effects designed for local stations to use in creating commercials and as lead-ins to their local bankrollers' plugs are being released by World Broadcasting System. Tagged "World Sell Sounds," the feature is expected to help stations produce better commercials and to bring them more sponsorship coin, according to Robert W. Friedheim, general manager of the transcribed library service.

It's figured significant in the trade that the sound effects lead-ins followed AFRA's winning an arbitration case against the Muzak subsid, Associated Program Service, regarding vocal lead-ins for commercials. Arbitrators said that the vocal lead-ins would have to be paid for at the higher "open-end commercial" rate, rather than coming under the lower "production aids" category. Presumably it wouldn't be necessary for the payment of "repeat fees" on the sound effects disks, which AFRA wants for vocal lead-ins.

World, meanwhile, a Frederic W. Ziv subsid, has just released one of its biggest batches of material to subscribers. Included is special material with Judy Canova for "County Fair," released for June 15; new material for "Chapel By the Side of the Road," with Raymond Massey; "Freedom Is Our Business," with Robert Montgomery; and additional disks for other World shows.

In addition to their domestic market, RCA Thesaurus shows are selling to some topflight advertisers overseas, many of whom have bankrolled the transcribed programs for long continuous periods. Among the outlets carrying the RCA shows are Radio Ceylon, Barbados Redifusion Service (British West Indies), DZRH (Manilla), Radio Jamaica, ZFI (Georgetown, British Guiana), Redifusion Singapore and Radio Trinidad, with some of the foreign broadcasters having as many as 11 sponsors.

Backers include Air France, Esso Products, Caribbean Theatres, Listerine, General Foods and other U. S. and foreign businesses.

WNBC, N. Y., has made an extensive tieup with Rockaways Playland, L. I. seashore amusement park, for the second year. Under the setup, WNBC programs the park's public address system (including some commercials for its bankrollers), provides its stars for promotions and will beam on "Miss WNBC" beauty contest from the park on its video adjunct, starting Wednesday, June 18.

The NBC outlets' stars who will appear at the park include Morey Amsterdam, Skitch Henderson and Herb Sheldon.

## Crosby Skeds New Library T.C. Biz

Hollywood, June 3.

Bing Crosby is branching off into the library transcription business. Through his radio producer, Bill Morrow, the Groaner announced he will prepare a collection of open-ers to be produced and marketed by the parent company, Bing Crosby Enterprises.

Recordings will carry many musical numbers from past radio shows in addition to new material. One of the series will be a tribute to Bing's friends among the musical greats under the title of Musical Americana. Project, according to Morrow, reflects Crosby's confidence in the future of radio but would not conflict with any "live" radio deal he makes with either General Foods or Coca Cola.

Columbus—John Rossiter, general manager of WTVN here for three years, named vice president of Picture Waves, Inc., company owned by Edward Lamb which operates the station. He'll still continue his managerial duties.

### APT. VACANCIES

Large studio (complete); also 2 1/2 rooms. Facing ocean; enclosed large yard; quiet; 25 miles from New York. Near Atlantic Beach. \$1,000 each. Call evenings, Long Beach 6-1594; days, MU 7-8970.

## ARGENTINA ON 16 MM FILM for television

Extensive 16mm footage of the Argentine scene completed by one of South America's foremost cameramen. Also available to shoot additional material on order.

B. SCHNAIDER, Laprida 1669, Buenos Aires, Argentina.

## Fleers Buys Kid Show

ABC-TV has picked up some biz from Fleers, Inc., for its bubble gum. Sponsor will bankroll "Pud's Prize Party," a children's audience participation show. It will go into the Saturday 11:30-11:45 a.m. slot, starting June 21.

Program will be emceed by Todd Russell and will originate from WFIL-TV, ABC-TV's Philadelphia affiliate. Agency is Lewis & Gillman, also of Philly.

## WFAA 30th Anni Hoopla

Dallas, June 3.

When WFAA observes its 30th anni June 23 to 29, the local radio audience will be invited to meet the stars and be shown the inside story of how radio works.

All broadcasts will be open to the public. Variety stage performances will be given in the outlet's spacious Studio A each half-hour throughout the day and night hours for the anniversary, 5:30 a.m. to 10 p.m.

Exhibits will be on display which will portray the 30-year history of WFAA. Included will be personalities and events, and technical advances of radio through the years.

Philadelphia—Stan Kenton, currently playing Club Harlem, received WIP's first annual showmanship award trophy and station gave special half-hour salute to the bandleader Friday (30) evening. Kenton was recently chosen the most popular orchestra leader in a poll of WIP listeners.

## DuMont Denies It Nixed Hazel Scott for Political Reason; Rating Was Low

Washington, June 3.

DuMont network told the FCC today (Tues.) that Hazel Scott was not "the victim of a cancellation of her program, probably because of allegedly pro-Communist affiliations," as charged by the American Civil Liberties Union.

The web said that actually its contract with Miss Scott was extended in April, 1950, for a period of five weeks beyond the normal expiration date of Aug. 18, 1950. "The purpose of this extension was to afford DuMont sales personnel additional time to sell the show," web said. "In this endeavor the sales department was not successful and accordingly the show was dropped. The program was in no manner cancelled as charged in the complaint; rather the contract expired by its own terms."

DuMont said the stanza had a previous sponsor who was not sufficiently interested to renew his contract and had no sponsor after Aug. 18, 1950. Net added the show was in the class of "discarded merchandise" and less saleable than had it been a previously unsponsored show. "With a relatively low popularity rating (next to the lowest in the four networks) the show became a liability, financially and program-wise to the DuMont network."

## NBC Pushes Spot Standards

Continued from page 24

ing to get outlets they represent to accept the standards. NBC-TV spot sales chief Jack Reber and H. Norman Neubert, o-and-o stations merchandizing director, who independently had been studying the problem, attended the NARTSR meeting, and subsequently got NBC-TV's five o-and-o stations and three others it reps to accept. By moving in fast, NBC hopes to get a good share of this kind of biz—since film prepared for its stations will be usable as other stations accept the standards.

Videowise, specifications are for the screen to be divided into four equal quarters, with the station's call-letters taking the upper-right quarter. Audiolowise, requirements call for an opening of one and a half seconds of silent picture, six seconds of audio commercial, two seconds of silent picture (over which the station tag will be given verbally), a half second silent closing and five second of freeze frame for protective padding. These are the minimum requirements which all eight stations will accept, although some are more generous in not requiring a verbal station identification or in permitting seven seconds of plug.

Under this plan bankrollers will save money, since one vidpic commercial can be made with the up-

per right quarter left blank. Prints can then be prepared for each station by merely "stripping in" the outlet's call letters in the printing process.

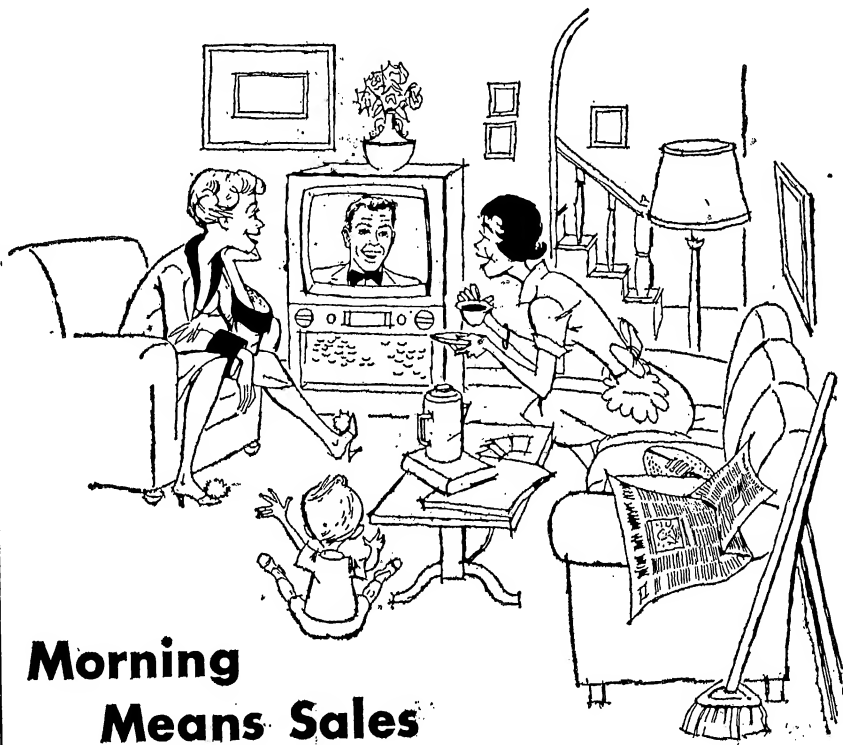
The NBC-repped outlets still differ in their facilities requirements as to acceptability of slides, balops, telop, flip cards, etc. However, the layout requirements are the same for all of them, so that the same art work can be used.

## WICU in CBS-TV Tie

Erie, Pa., June 3.

WICU, one of the last video stations to sign up with a network for the convention-election coverage, has given the nod to CBS-TV. The Philco-NBC, Admiral-ABC and Westinghouse-CBS forces had all been pitching strongly for the Edward Lamb outlet, with the latter finally wooed into the Columbia column.

Boston—Announcers Ron Wilson, of WARA, Attleboro, and John Douglas, WAAB, Worcester, have each obtained a leave of absence from their regular chores to sub for WEEI spieles Larry Homer, Howard Nelson, Wally O'Hara, Phil MacDonald and Ken Owendon, while the Hub announcers vacation.



## Morning Means Sales

Don't judge all morning television by the static, uninspired programming you see in some cities. Morning TV really means something to viewers in the three city market of Cincinnati, Dayton and Columbus—because WLW-Television led in programming the morning hours with fresh, bright shows that attract big audiences.

People in WLW-Televic watch WLW-Television morning programs—advertisers prove it every day with sales. When you plan your advertising campaign, consider the potential of this great morning market with an effective buying income of over \$5½ billion. Your quickest, most effective way to reach this market is through the three-station network of WLW-T, WLW-D and WLW-C.

WLW Television

TV SERVICE OF THE NATION'S STATION

# Summer success storyboard

Summer TV hot? "You Bet Your Life"\* Answers Groucho



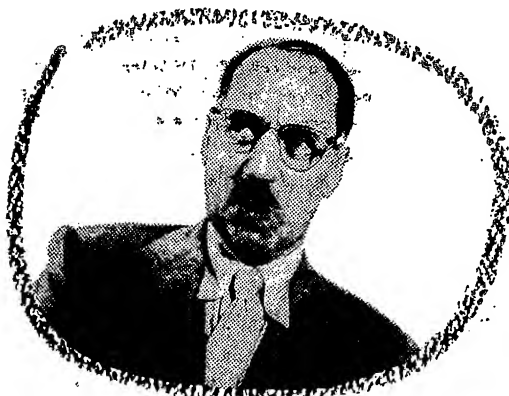
So — you want to hit the jackpot? Well, here's an easy question to start you off: Name the most profitable advertising medium ever to come along...



Three weeks? You stumbled a bit, but we'll give you another chance. Actually they're away from their TV sets for only 4½ days during the entire summer.



To fill you in, (and you don't particularly look like you need filling in) let me state that during the average summer week, 94.8% of the TV families are available — owners watching almost 2 hours every day. And this summer, there's the little matter of the Presidential convention and campaigns.



No help from the audience — please. "46,000"! Amazing! You're absolutely correct. Now for the jackpot question. If they hurry, can some advertisers — even with modest budgets — still take advantage of NBC's new summer plan?



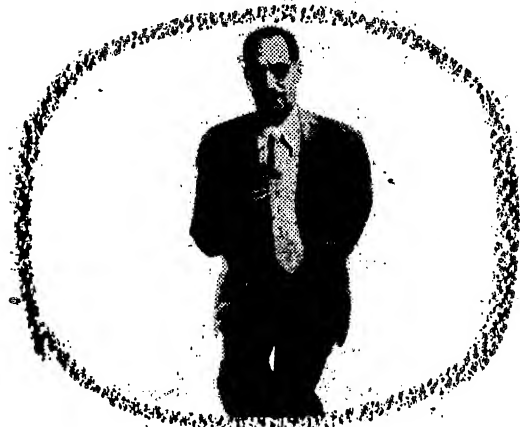
You "think so"? Well, I know so. And there are some first-rate summer shows still available, too — and a special low-cost plan. Learn all about them right now from NBC-TV Sales.



You're so right—television. Now, tell me, does television stop making money for an advertiser in the summer months?



Splendid, splendid, you say "absolutely not." Here's your next question—"How many days does the average TV-set-owning family go away on vacation?"



You see, don't you, how the Democrats and Republicans will help people to elect your product? Last summer, brands advertised on TV averaged 28% higher sales among those who saw the show than among those who didn't watch—and this summer, TV's audience will be even bigger.



How many extra customers would you say the typical summer TV advertiser got last year—just in the New York market?



Congratulations on memorizing the correct answers. You proved yourself—but now don't just stand there, boy, do something about it!

You can do something about it immediately. You can pick up your phone and call NBC-TV Sales—or your agency. And before you can say "What kind of time and show can we get?" we'll be there to tell you.

Ask for a copy of that much-quoted research study of ours called "Summer Television Advertising". It's the source of Groucho's facts and figures—and many more you might like to know.

**NBC**

Pop. 70,000,000

*television*

No. 1 Medium for your Sales Success



## NCAA Formula

Continued from page 25

not necessarily go to the highest bidder, NCAA-TV chairman Robert A. Hall (of Yale) declared Monday (2). He said that other considerations, such as the sponsor's broad geographic distribution of colleges selected, use of smaller colleges (whose televising would have less impact on the gates of others) and inclusion of more local telecasts, might swing the committee in its favor.

### Cumbersome Setup?

What may make the setup cumbersome is that a prospective bankroller would place his bid before the committee, giving his suggested sked. of games, without knowing what the colleges he has picked would require for the rights. However, Hall said, a similar arrangement had worked last year. He added that provision is made for exceptions to the rules, after due conference, if "no appreciable damage will be done to the NCAA program or to member colleges."

Queried about theatre television, Hall said that the committee is eager to help it. He said it would be possible for theatres to screen the games if they wanted, although he didn't know whether an exhibitor would want to charge admission for something that the home viewer could see free.

In a separate letter to college prexies, the full committee stressed its feeling that TV, giving greater publicity and financial rewards than college grid ever got before, requires a "controlled" program, because it gives undue benefits to nationally-known teams. It added that pay-as-you-see TV, which is "expected in about three years," would make this even more marked. For this reason, the committee said, it is considering a plan to have the take from TV pooled, for division by all colleges. Plan will be presented to the NCAA convention next year.

Last year, Westinghouse paid about \$700,000 for the rights. Some 30 games were picked up, but all cities were "blackout" for some games as part of the NCAA's test of TV's effect on the gate. Of the coin the colleges got, 18% was given to the committee to carry

on its work. This year it's expected the assessment will be less, since a survey is not being conducted.

Asa S. Bushnell, director of the committee, said that the NCAA members had voted, 163-8, for a controlled TV program and stressed that the group had been working since Feb. 1 on the plan. He said it "wouldn't please everybody concerned 100%—but it should be beneficial to all, the colleges, public and TV."

## Radio Reviews

Continued from page 36

sitates close, colorful and accurate reporting of the news. This is the newscast does.

Program is fed to a regional Ohio network. Tompkins voice delivers a positive punch without any "tinge" of editorialization. He also does the commercial which, although usually short, should be done by a second voice which would bring to the overall newscast a top-notch production touch. Mark.

### MEN'S CORNER

With Bert Bacharach, guest  
Director: Hugo Selter  
15 Mins., Sun., 12:15 p.m.  
WALLACH'S

WOR, New York (transcribed) Men's fashion columnist Bert Bacharach has come up with a mild series that could pick up a stronger listener rating if aired at a different hour. As it stands now, the quarter-past-noon summer spotting is a tough hour to break in a show that's pegged strictly for the males. At that hour Bacharach's potential listener probably is on the golf links or in the garden.

Series will consist of Bacharach gab on sartorial tips, wardrobe economy and occasional household hints. The 15-minute session never lags and Bacharach manages to sustain interest with a neat line of incidental chatter. He breaks the fashion patter line in mid-show to gab with a guest personality. On preem show (1) songwriter Bob Merrill held down the guest spot and his spiel on the music biz was a highpoint. Gros.

## 'Kill Cul' Gangup

Continued from page 27

committee issued a statement that "affiliates of each network expressed grave concern over the current competitive network sales and rate situation, which is at such variance with the great resurgence of radio in terms of audience and business at the local and national spot levels." Significantly, statement spoke of affiliates of "each network"—pointing up the approach of not combining outlets of several chains.

A spokesman for the committee

told VARIETY last week that most affiliates did not follow the network rate slashing last year. He added, "If the webs are able to impose an even greater cut in nighttime rates, affiliates will no longer be able to maintain their own rates in competition with those of the nets, and spot and local rates will inevitably be hit."

Pointing up the ARAC concern with its legal position, and its extreme care in staying within legal bounds, is the fact that its attorney, Edgar Barton, sat in on all its sessions.

Committee has been taking steps to establish itself on a solid organizational basis. Bob Swezey, WDSU, New Orleans, was named to head a committee on constitution and by-laws. Swezey and Kenyon Brown (WKFT) were named vice-chairmen to help Paul W. Morency (WTIC, Hartford), who agreed to stay on as chairman. Leslie C. Johnson, of WBBF, Rock Island, Ill., was added to ARAC, replacing Leonard Kapner, WCAE, Pittsburgh, who resigned because of pressure of other work.

## Tele Followups

Continued from page 28

skillfully wrought believability, with the gal's forthright husband, Joe Maross, as the problem. That the lovely girl with the invincible hurling talents couldn't play the opening game because she was gonna have a baby was a masterful bit of surprise business with some "Rhubarb" trimmings. Gordon Duff's staging and Fred Coe's production, along with the sets of Tom Jewett and technical direction of O. Tamburri, were first-rate. The cast measured up to the demands of the various roles; the chief assets being Hayworth as the scout, Miss Benoit as the pitcher, Maross as her husband, and Jack Warden as Sawyer, manager of the former "Whiz Kids." There was good support by Arthur O'Connor, Brett Somers, Fred Gwynne, Don Murray, Gerald O'Laughlin, and George Smith. Trau.

## WOR-Mutual

Continued from page 24

could be effected and efficiency improved. Plans are expected to be finalized shortly.

Theodore C. Streibert, WOR prez and former MBS board chairman, is expected to move into the Lee setup, possibly heading up a film syndication unit. Julius Seebach, WOR program veepee, is understood to be shifting to Mutual in a similar post, at the request of William Fineshriber, the web's program chief who recently was given added duties as exec v. p.

R. C. (Pete) Maddux, WOR sales v.p., is expected to continue heading up sales for both WOR and WOR-TV, with Bill Crawford remaining as AM sales chief and Bob Mayo as TV sales chief. Engineering veepee J. R. Poppele will continue to head the technical setup, since Mutual doesn't have its own engineers as yet.

The general approach appears to be putting the WOR departments under the Mutual wing. This is a reversal of the previous situation, where WOR, as a powerful stockholder station, had an independent attitude towards the network, competing with it in some respects, taking only those programs it wished, etc.

Undoubtedly the consolidation will result in lopoffs. Some people may be kept "on the shelf," however, in anticipation of the web's moving into TV.

## TV's 'Best Bets'

Continued from page 25

poser of how long a comic getting weekly exposure can hold up with the same basic material. Again, too, it invites speculation as to the wisdom of negotiating pacts extending over many years, in the face of the accelerated pace with which TV can drain off the best of them.

In view of the fact that Trendex, as of the end of last season, wasn't projecting nationally, with ratings culled from a limited number of cities, and with Nielsen splitting up hour shows into separate half-hour rating segments (as with "Show of Shows"), the ARB service is seen offering the fairest then-and-now appraisal (although all three services pretty much tell the same story).

On that basis, ARB finds CBS

## From the Production Centres

Continued from page 28

ing with WBBM's daily "Patrick O'Riley" feature for another year. ... Arthur Marquette of Sherman & Marquette ad agency named secretary-treasurer of the central council of the American Assn. of Advertising Agencies. ... Jack Ryan, Chi NBC press chief, vacationing. ... Ade Hult, Mutual sales veepee, here for meetings with Chi execs. ... WGN announcers George Bauer and Jerry Kauthe on a vacation swing through Cuba. ... WGN, with the aid of two planes, aired a series of traffic bulletins to homecoming motorists Sunday (1) afternoon and evening. ... Gene Rouse, Chi radio pioneer and former ABC program director here, convalescing from surgery at the Visalia, Calif., hospital.

## IN WASHINGTON

William H. Fineshriber, Jr., has been selected as the Mutual rep on the Radio Board of Directors of NARTB, replacing Frank White, who recently resigned as MBS prexy. ... NARTB Radio Board skedded to meet in D.C. June 12 and 13. ... Richard F. O'Neill, local publicist, has joined staff of WTOP-CBS as assistant to Cody Pfanstiehl, director of press and publicity. ... Mary Pauline Perry, onetime member of VARIETY's Washington Bureau, has resigned as head of information at WMAL-ABC to open her own publicity bureau. ... Pick Temple, WTOP-CBS cowboy singer, highlighted National Press Club's Congressional Dinner with his western tunes. ... George Olson, ex of WEAM, Arlington, Va., has joined WOL as sales rep. ... WMAL-ABC has picked University of Maryland for exclusive radio coverage of next season's football games, with Jim Gibbons at the mike. ... WRC-NBC prems a new public service series, "Washington Controversy," next week with Stuart Finley moderating and Charles Warren producing. ... WMAL-ABC is giving its studio facilities and telecasting to next week's District GOP convention, with same offer being made to local Demmies.

Jack Ghilain, long with NBC, has moved over to become advertising and publicity director for ABC outlets, WMAL and WMAL-TV.

grabbing off 'six of the Top 10 in May listings, whereas a year ago, before the "Lucy"-"Irma" era, it settled for two—Godfrey and the Pabst fights.

Interesting to note, too, is the manner in which the Groucho Marx quiz comedies gain, ratingwise. It had the No. 5 spot at the end of last season; had No. 5 at the start of this season, and is No. 3 today on the ARB listings with a 52.4 rating.

## 'Network Climate'

Continued from page 27

Many of the time buyers are paid little more than junior executives and some draw only as much as good stenos. Yet in their hands lies the responsibility for deciding on the allocation of a lot of coin. And the amount of money they disburse is steadily increasing.

More prestige, higher pay and a greater voice in agency policy should be given to the time-buying fraternity, some station reps suggest. Greater remuneration, in line with their increasing responsibilities, would help national spot biz—which already has proven its potency—demonstrate even greater efficiency in producing sales.

Spot time-buying, of course, is a more painstaking chore than merely lining up a network, but it permits the bankroller to get the best available buy in each market. Thus, while it requires great attention to detail, it can't descend to the level of a mechanical job. And for this reason, it's argued, the creative side of time-buying should be recognized in the agencies.

## Time-Coy

Continued from page 26

by ABC, whose owned and operated outlet, WJZ in New York, is supposed to have the exclusive nighttime use of the 770kc clear channel.

In a separate opinion on the ABC petition, the Commission said it did not propose "to rehearse the lengthy history" leading to the Court decision in the ABC case, but decided it was "neither appropriate nor feasible to take action at this time with respect to the special service authorization under which KOB is presently operating. That matter is presently under study by the Commission with every intention of complying with the mandate of the Court in that case as expeditiously as possible."

## LOCATION COMMERCIALS? WE'RE EXPERTS!

We've photographed so many poses, Of folks blowing smoke through their noses, From New York to Natchez There's no one can match us Shooting anywhere, anyone shows us!

Call PLaza 5-2340

GEORGE BLAKE PRODUCTIONS, Inc.  
270 Park Avenue, New York 17, N.Y.

"The Finest in Film"

## Dallas-Fort Worth Area Prep for Live Pickup

Dallas, June 3.

The Dallas and Fort Worth area now has 170,000 TV sets. It has been estimated that by early November there will be 242,000 TV sets. This is based upon the fact that Dallas and Fort Worth will be on the "live" coast-to-coast TV network starting on July 1.

Texas connection will be from Jackson, Miss., which will receive the signal from underground coaxial cable from Chicago to St. Louis, then to Memphis and then Jackson. From Dallas the transmissions will be sent by microwave to Fort Worth, to Oklahoma City and Tulsa and to San Antonio via Austin. The cable will take the pictures to Houston.



**Eileen BARTON**

Guest Starring June 7th  
**KEN MURRAY SHOW**  
CBS-TV

Coral Recording Artist  
Direction: MCA

Answer to  
**RADIO MUSIC QUIZ**  
**MURRAY ROSS**

Does the magic for "TOP GUY" on  
ABC Wed. at 8:00 p.m.

## RECORDING Service,

radio standard tape and disc, dramatic auditions with sound effects and vocal auditions custom cut by "STUDIO 8," 130 Eighth Ave., Brooklyn, ST. 9-7157



Now starring on NBC's  
**ALL STAR REVUE**  
Saturday's 8-9 p.m., EDST  
Mgt.: William Morris Agency

**WJBK...**  
your  
**STAR SALESMAN**  
in DETROIT!

**Ralph Binge**  
STAR SALESMAN for you  
on WJBK!

Humorist, philosopher, impersonator and Star Salesman for a host of sponsors, Ralph Binge has been delighting Detroit radio audiences for 15 years. A top-flight entertainer with many strings to his bow, Ralph's specialty is the delivery of your commercial for top sales results.



**WJBK-DETROIT**

TOPS IN MUSIC—NEWS—SPORTS

National Sales Headquarters:  
488 Madison Avenue, New York 22 • Eldorado 5-2455

Represented Nationally by the KATZ AGENCY, INC.

You'll chalk up

HIGHER  
RATINGS

MORE  
RENEWALS

EASIER  
SALES

WITH ZIV'S  
"BOSTON  
BLACKIE"  
America's Most Successful  
Adventure-Detective Show!

## HIGHER RATINGS

### RADIO

Youngstown . . . 21.3  
Minneapolis . . . 16.5  
San Francisco . . . 16.0  
Winston Salem . . . 11.1  
New Orleans . . . 10.0  
Asheville . . . . 19.8

### TELEVISION

Dallas . . . . . 58.5  
Atlanta . . . . . 28.8  
San Francisco . . . 41.8  
Detroit . . . . . 28.0  
Charlotte . . . . . 46.5  
Pittsburgh . . . . 51.2

## MORE RENEWALS

**6th YEAR** . . . Minneapolis, consistently outrating important network shows.  
**5th YEAR** . . . New Orleans, consistently delivering a large and loyal audience.  
**4th YEAR** . . . Raleigh, consistently selling for Carolina Power and Light Company.

## EASIER SALES

- "Boston Blackie's 19.1, the highest rated show on Sunday afternoon in Kansas City."  
James Coy—Rogers & Smith Advertising Agency
- "Boston Blackie has the most loyal listening audience of any show we've ever had on the air and is Lake Charles most outstanding mystery show."  
James H. Jesse, Pgm. Dir., Station KLOU, Lake Charles, Louisiana
- "Today marks the 91st broadcast of Boston Blackie for Falls City Beer—Louisville. Our latest Hooper tops all network and local competitive programs."  
Roy D. Williams—Prater Advertising Agency

# Now, on TV!

### AM + TV = TOP RESULTS!

Boston Blackie on TV is already proving the fastest seller ever.  
Sponsored by big-name advertisers on top TV stations in:

NEW YORK CITY, CHICAGO, LOS ANGELES, WASHINGTON, D. C.,  
DETROIT, CINCINNATI, DAYTON, COLUMBUS, PITTSBURGH, CLEVELAND,  
LANCASTER, TOLEDO, MINNEAPOLIS, RICHMOND, NORFOLK, ATLANTA

**HURRY—YOUR MARKET MAY STILL BE AVAILABLE!**  
**WRITE, WIRE OR PHONE.**



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Perry Como-Eddie Fisher:** "Watermelon Weather." "Maybe" (Victor). In a bid to come up with a summer hit, Victor has parlayed two of its top vocalists on a solid coupling. "Watermelon," a new Hoagy Carmichael tune, has a cute rhythm and attractive lyric by Paul Francis Webster for good potential. On the reverse, the duo works over the oldie "Maybe," in neat harmonies which could kick off a revival for this number.

**Bing Crosby-Peggy Lee:** "Watermelon Weather." "The Moon Came Up With A Great Idea Last Night" (Decca). "Watermelon" gets another appealing etching by this Decca tandem of artists. Peggy Lee, in her first duet since switching from Capitol, is in top voice with Crosby in usual good form. Reverse has a neat idea and gets a good ride via this cut. Vic Schoen orch backing up.

**Giselle MacKenzie:** "Johnny." "Whistle My Love" (Capitol). "Johnny" is a dramatic piece of material which Giselle MacKenzie delivers for powerful impact. Although out of the pop market groove, side still has strong chances to make a dent via disk jockeys with an eye for the unusual. "Whistle" from the Walt Disney pic, "Robin Hood," is a charming ballad also handled in fine style by Miss MacKenzie with backing by the Buddy Cole orch.

**Nat (King) Cole:** "Funny." "Walkin' My Baby Back Home" (Capitol). "Funny" is okay material for Nat Cole. Number has a good lyric and the type of melody that Cole can kick around with his distinctive vocal attack. Side has mid-hit possibilities. Reverse is a fair rendition of the standard despite the high-powered team of Cole with the Billy May orch.

**Arthur Godfrey:** "Busybodies." "Can You Whistle, Johanna" (Columbia). Arthur Godfrey has a special following on wax and these sides aren't calculated to give him as much wider audience. "Busybodies" is a fair novelty item designed for Godfrey's talk-show style. Reverse is an okay adaptation of a German folk song also handled in fair style by Godfrey.

**Dinah Shore:** "From The Time You Say Goodbye." "West of the Mountains, East of the Sea" (Victor). "Goodbye," a Scottish click, is an excellent ballad with good chances via this big-sounding version by Dinah Shore and a choral group. It's an "Auld Lang Syne" type of tune which could catch on for special situations. Vera Lynn, in the original London Records etching, is framed on a similarly richly produced side. On the Victor reverse, "Mountains" is another fine ballad.

**The Weavers:** "Hard Ain't It Hard." "Run Home To Ma-Ma" (Decca). The Weavers generally come up with fresh-sounding ma-

terial and these sides are no exception. "Hard" is an interesting folk tune which this vocal combo belt home in usual vigorous manner. Reverse is a Calypso-styled item for okay backing.

**Les Paul-Mary Ford:** "In The Good Old Summertime." "Smoke Rings" (Capitol). Once again, the Paul-Ford team has come up with an exciting side in its workover of a standard. On "Summertime" the familiar multiple-dubbing technique has been used to produce an etching with a definite "sound." The standard on the reverse is in a slower tempo and lacks the kick of the top side.

**David Poleri:** "Some Day My Heart Will Awake." "One Night of Love" (Victor). David Poleri, a new addition to Victor's artist roster, has a cultivated tenor voice with enough flexibility to handle these tunes with a popular flavor. Poleri has a marked operatic style but, like Mario Lanza, could break through with the right kind of material. These standards offer him a good intro for initial deejay spins.

**Bill Farrell:** "Stay." "Break the Bands That Bind Me" (M-G-M). Bill Farrell's trade-marked roller-coaster vocal mannerisms are particularly standout on "Stay," a solid rhythm number suitable for a bluesy attack. Farrell, unfortunately, tends to exaggerate his stylistic flourishes on this side although it's a colorful version. "Break the Bands" is not at all suitable to Farrell's specialized pipes.

**Liza Morrow:** "Your Happiness Is Mine." "Washing Machine Blues" (King). Liza Morrow, a vet songstress who hasn't had many chances on wax, gets a good showcasing on these King sides. "Happiness" is an okay ballad in a slow tempo which Miss Morrow handles with savvy. Reverse is a catchy novelty item with a good beat.

## Platter Pointers

Columbia has packed an excellent set of standards with Jo Stafford on vocals and the Paul Weston orch. A standout dance set has been turned out by Ralph Flanagan orch in the RCA Victor "Top Pops" series. Also in the dance band-groove, Ray Anthony's slice of "Scatterbrain" (King). Billy Williams Quartet has a neat slice of "What You Don't Know Of Love" (M-G-M). On the same label, Buddy De France Quartet have a swinging version of "Get Happy" (Eddie (Piano) Miller belts out "Saturday Rag" in solid style (Victor). Lawrence Welk orch has an appealing slice of "Small Talk" (Coral). Jack Flin orch blends into a strong instrumental on "South" (M-G-M). Al Morgan and Frankie Erba team on a hokey slice on "Is It True What They Say About Dixie" (Decca).

## Best British Sheet Sellers

(Week ending May 24)

London, May 27.

Ay-round The Corner... Dash Unforgettable... Bourne Cry... F.D.&H. Tell Me Why... Morris Won't Live In Castle Connelly Wheel of Fortune... Victoria Never... F.D.&H. Blacksmith Blues... Chappell Be Life's Companion... Morris There's Pawnshop... Cinephonic Slow Coach... Sterling At Last... Pickwick

## Second 12

Little White Cloud... Lennox Auf Wiedersehen... Maurice Mistakes... Wright Saturday Rag... Fields Gandy Dancers' Ball... Disney Always Our House... Connelly Please Mister Sun... Chappell Anytime... Victoria I Wanna Say Hello... Sterling At End of Day... Chappell Be Anything... Cinephonic Because of Rain... Magna

(Decca). Mantovani comes up with another fine slice in "Stars Fell on Alabama" (London). Red Saunders orch and the Hambone Kids teams on a fair side, "Zeke! Zeke!" (Okeh). Lionel Hampton orch has a solid side in "Jelly Roll" (Decca). Street Singers have an interesting side in "Win Or Lose" (M-G-M). Melvin Moore impresses with his smooth vocaling of "Hold Me, Kiss Me, Squeeze Me" for King. Ray Cura shows off a good set of pipes on "Blue Boy" (Mercury). Alan Dale has a fine side in "Faith" (Coral). Another good slice of "Delicado" by Jan August for Mercury. Four Lads have a fine slice of "I May Hate Myself in the Morning" (Okeh).

Standout-western, folk, blues, rhythm, religious, polka, etc.: The Blenders, "Memories of You" (Decca). "Lil" Miss Cornabucks, "Try a Little Tenderness" (Coral). Al Sears Orch, "Steady Eddie" (King). Joe Martin, "It's the Same Old Thing" (Coral). Ramblin' Tommy Scott, "Free Again" (King). Lefty Frizzell, "If You Can Spare the Money" (Columbia). Melvin Smith, "Woman Trainer" (Victor). Chris Hamelton, "Thunder and Lightning" (London).

## Hub Storeville Spot Shutters for Summer

Boston, June 3.

George Wein, boniface of Storeville located in Hotel Buckminster, has shuttered the spot for the summer and will open the summer Storeville in Hawthorn Inn, East Gloucester, about July 1. Club will feature a six-piece band.

Wein meanwhile is supervising a trial run of a branch Storeville in New Haven, which, if it clicks, will be operated in conjunction with the Hub spot next fall.

## Inside Orchestras-Music

New RCA Victor disk cut by Barclay Allen, former Freddy Martin orch pianist, who was completely paralyzed except for his arms following an auto accident a couple of years ago, is getting a big pushoff via the diskery's staff and the gratis promotion by several music men. Such indie publicists as Jim McCarthy and Nat Shapiro are handling the promotion on the cuff along with Jerry Wexler, of the Big Three staff, and Bill Simon, professional manager of the Charles K. Harris music firm. Platter, which features Allen and an instrumental combo on "After You've Gone" and "Cherokee," is being released this week.

Broadway flacks are currently breaking out with a songwriting rash, accounting for five tunes recently released on wax. Mike Hall has come up with "Don't Flee The Scene, Salty," a Lionel Hampton number for M-G-M Records, and Eli Lloyd Hoffman and Bill Hegner collaborated on "She Met A Handsome Banker," cut by Edmondo Ros for London. Latter team also wrote "Love My Lovin'," a blues and rhythm item waxed by the Five Keys on the Alladin label. George Mysels is another press-agent-turned-songsmith, having come up with the most successful numbers in "One Little Candle" and "Idaho State Fair."

As part of its 10th anni celebration which comes up in July, Capitol Records is prepping gold disk awards for its 1,000,000-platter sale artists. Already lined up for the award are Nat (King) Cole for "Too Young," Kay Starr for "Wheel of Fortune" and Les Paul-Mary Ford for "How High the Moon." Diskery is tying up with network TV shows to present the gold platter to the artists when they appear as guests.

In an attempt to lift the level of publishing firm exploitation, Southern Music is tying in classic art prints with its plug tunes. Already in the hand of the disk jockeys are prints of Whistler's Mother to hypo "A Mother As Lovely As You"; Bruegel's "Wedding Feast" to promote "The Pretty Bride," and Thomas Benton's "Louisiana Rice Fields" to plug "South."

Latching on to the recently released Steve Lawrence etching of the oldie, "Poinciana," on the King label, Florida jockeys are giving it hefty spinning time to promote "Poinciana Week" in Miami. City has proclaimed June 6 as the week to celebrate bloom of the Poinciana tree.

## Songs With Largest Radio Audience

Survey Week of May 23

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—"Son of Paleface"	Famous
Anytime	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Blue Tango	Mills
Charmaine	Lion
For the Very First Time	Berlin
Forgive Me	Advanced
Gloria	Life
Goin' On a Hayride—"Three Wishes for Jamie"	Chappell
Here In My Heart	Mellin
Honest and Truly	Lion
How Close	Life
If Someone Had Told Me	Witmark
I'll Walk Alone—"With a Song in My Heart"	Mayfair
I'm Yours	Algonquin
It's a Sin To Tell a Lie	BVC
Just a Little Lovin'	Hill & R
Kiss of Fire	Duchess
Maybe	Robbins
Perfidia	Peer
Pittsburgh, Pennsylvania	Oxford
Singin' In the Rain—"Singin' In the Rain"	Robbins
Sleepy Little Cowboy	Beacon
Valley Of Sunshine—"Son of Paleface"	Famous
To Be Loved By You	Remick
Up and Down Mambo	Life
Walkin' My Baby Back Home	DeSylva-B-H
Whistle My Love—"Robin Hood"	Disney
Why Did You Leave Me	Roncom

## Second Group

Ay-Round the Corner	Frank
Delicado	Remick
Gandy Dancers' Ball	Disney
Goody Goody	DeSylva-B-H
Homing Pigeon	Shapiro-B
I Don't Mind	Duchess
I Hear a Rhapsody—"Clash By Night"	Broadcast
I Understand	Feist
Lady Love—"Soundoff"	Cromwell
More Or Less	Cosmic
No Other Girl For Me	Witmark
One Little Candle	Leeds
Please Mr. Sun	Weiss-B
Rutza Rutza	Sheldon
Saturday Rag	Robbins
Somebody Bigger Than You and I	Bull's-Eye
That's How It Goes	Harms
That's the Chance You Take	Paxton
What Does It Take	Hillside
What Good Is a Gal	Miller
What Should I Do	Wemar
Wheel of Fortune	Laurel

## Top 10 Songs On TV

A Guy Is a Guy	Ludlow
Anytime	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Blue Tango	Mills
Forgive Me	Advanced
Goin' On a Hayride	Chappell
I'm Yours	Algonquin
Kiss of Fire	Duchess
Singin' In the Rain	Robbins

## FIVE TOP STANDARDS

Italian Street Song	Witmark
June Is Bustin' Out All Over	Harms
Oh What a Beautiful Morning	Williamson
(The) Sheik	Mills
Summertime	Chappell

† Filmusical. \* Legit musical.

## VARIETY 10 Best Sellers on Coin-Machines Week of May 31

1. BLUE TANGO (15) (Mills)	Leroy Anderson	Decca
2. KISS OF FIRE (5) (Duchess)	Les Baxter	Capitol
3. HERE IN MY HEART (2) (Mellin)	Georgia Gibbs	Mercury
4. I'M YOURS (4) (Algonquin)	Billy Eckstine	MGM
5. I'LL WALK ALONE (6) (Mayfair)	Al Martino	BBS
6. DELICADO (1) (Witmark)	Tony Bennett	Columbia
7. FORGIVE ME (6) (Advanced)	Don Cornell	Coral
8. WHEEL OF FORTUNE (16) (Laurel)	Eddie Fisher	Victor
9. WALKIN' MY BABY BACK HOME (2) (DeSylva-B-H)	Don Cornell	Coral
10. BLACKSMITH BLUES (11) (Hill-R)	Jane Froman	Capitol

## Second Group

BE ANYTHING (4) (Shapiro-B)	Eddy Howard	Mercury
A GUY IS A GUY (8) (Ludlow)	Doris Day	Columbia
ANYTIME (14) (Hill-R)	Eddie Fisher	Victor
PITTSBURGH, PENNSYLVANIA (6) (Oxford)	Guy Mitchell-M. Miller	Columbia
THAT'S THE CHANCE YOU TAKE (1) (Paxton)	Eddie Fisher	Victor
PERFIDIA (5) (Peer)	Four Aces	Decca
AT LAST (6) (Feist)	Ray Anthony	Capitol
I HEAR A RHAPSODY (Broadcast)	Frank Sinatra	Columbia
GANDY DANCERS BALL (Disney)	Frankie Laine	Columbia
AY-ROUND THE CORNER (Frank)	Jo Stafford	Columbia
TELL ME WHY (16) (Signet)	Four Aces	Decca
I WANNA LOVE YOU (Pinburgh)	Eddie Fisher	Victor
TENDERLY (E. H. Morris)	Ames Bros.	Coral
WHISPERING WINDS (Lear)	Kay Starr	Capitol
	Rosemary Clooney	Columbia
	Patli Page	Mercury

[Figures in parentheses indicate number of weeks song has been in the Top 10]



# JOCKS SEE END OF 'GIMMICK' ERA

## Disk Firms Back New Legislation To Combat Price-Cutting Evil

In a move to erase one of the most chronic ailments of price-cutting in the disk industry, all of the major platter companies are giving full support to "fair trade" legislation which is due to come up for hearings before the Senate Interstate and Foreign Commerce Committee shortly. All efforts to control the price situation via fair trade laws in individual states have been rebuffed in the courts.

Price-cutting situation has been growing worse over the past couple of years as the discount stores have spread out of the New York area into other cities. Some of the big retail stores have upped their discounts from 30%, which is already regarded as "normal," up to 40% and over in some cases. Huge discounts have been made possible by special deals with some indie long-hair disk companies who needed cash fast and sold their releases at discounts ranging up to 70% to the retailers.

While the discount outlets have been harvesting the major portion of the sales, the small neighborhood stores have been all but squeezed out of business. Latter stores have not been in a position to do the volume needed on a discount operation, and have not been able to make their regular markup due to the advertised competition on the price-cutters. Ominous sign in the industry has been the spread of the discount practice from the long-play field, where it is still most prevalent, into the sales of single pop records which, up to now, have been the mainstay of the nabe retail stores.

Via national fair trade laws, the disk companies hope to be able to regulate the prices at which their merchandise can be sold. The Record Industry Assn. of America, representing all of the major companies and many smaller ones, has already gone on record before the Senate committee in favor of such legislation.

## Pinkard Loses Appeal In Action Vs. Robbins On 'Sugar' Promotion

Albany, June 3. The Court of Appeals, in an unanimous decision but without opinion, upheld dismissal of the \$50,000 suit brought by Maceo Pinkard and Edna Alexander charging breach of contract and unfair competition against the Robbins Music, over the latter's alleged failure to advertise and exploit properly "Sugar," while conducting a sales campaign on the company-owned "Candy."

Julian T. Abeles, attorney for Robbins, said that the company had purchased the rights to "Sugar" for revival during the World War II civilian shortage, but that the number "just didn't catch on." The Court of Appeals was told that more than 400,000 copies of "Candy" were sold in its first year of publication, while only 200 copies of "Sugar" was peddled between 1944 and 1947. "Sugar" was recorded by several top stars of the 1920's when it first came out and sold well.

Pinkard and Miss Alexander appealed an Appellate Division decision unanimously upholding the dismissal of their action by Supreme Court Justice Aaron Steuer of New York. They did not claim plagiarism. Abeles, in recent arguments before the Court of Appeals, submitted a list of 100 songs in which "Sugar" was part of the title.

## Tuxedo Builds Roster

Moving into the spiritual and calypso field, Tuxedo Records, indie label, last week packed The Kings of Harmony and Millie Daniels. Kings of Harmony, spiritual combo, were packed for three years. Miss Daniels is a calypso singer from the West Indies.

Initial releases will be out within a few weeks.

## Decca's 17¢ Divvy

Decca Records declared another 17¢ quarterly dividend to stockholders at the company's board meeting last week. Melon slice is another in the consecutive payments to stockholders paid by Decca over the last 14 years.

Dividend is payable June 30 to stockholders of record June 16.

## Marks, Capitol Settle Row Over Pre-1909 Tunes

A precedential court ruling on the copyright validity of pre-1909 tunes was sidestepped last week when E. B. Marks withdrew its action against Capitol Records for mechanical royalty payments on "In the Good Old Summertime" in an amicable out-of-court settlement. Tune had been etched by the diskery last summer with the Les Paul-Mary Ford team with Cap refusing to pay royalties because the tune was written prior to the 1909 copyright act.

Trade had been awaiting court decision on the wrangle because disposition of songs penned prior to 1909 and still within the 56-year copyright tenure has never had a court clarification. Although similar hassles have come up in the past, the pubs have always settled out of court. "Summertime," penned by George Evans and Ren Shields in 1902, was first published by Howell, Haviland & Dresser. Marks obtained the copyright from the authors' widows when the tune came up for renewal in 1929 after the initial copyright term of 28 years.

Tune, which was originally etched as part of a Paul-Ford album, was recently released by Cap as a single. The diskery was repped in the settlement by Mortimer S. Edelstein and Marks by Abeles & Bernstein.

## M-G-M PREPS SERIES OF DANCE BAND SETS

Hopping on the current record companies' drive to hypo dance music, M-G-M Records is prepping a series of dance albums which'll feature some of the country's nitery and hotel orches. Although the diskery doesn't expect to buck the name bands with this series, it figures it can cash in on the terping upsurge being sparked by the agencies and ballroom operators.

Initial album of the series will be tagged "Dancing at the Copa" and will feature the Mike Durso orch, show-backing house orch at the New York nitery. Other hotel-nitery crews are currently being lined up by the diskery.

## Seeks 15¢ Each For His 26 Western Tunes

Hollywood, June 3. His hillbilly ballads are worth \$15,000 apiece, oatunesmith Johnny Bond charged in a suit in Los Angeles Superior Court, and he wants either the money or the songs.

Bond sued David M. Gordon of Sunshine Music asking for a return of 26 western titles or for \$390,000, or \$15,000 each. Bond claims Gordon failed to publish and exploit the tunes as agreed upon in their contract. In addition to demand either the dough or the ditties, Bond wants \$25,000 in royalties he feels is due for the last few years.

## TREND SWITCHING TO STRAIGHT WAX

By MIKE GROSS

Extent to which the overload of gimmick records has affected the music industry was reflected last week in a VARIETY survey of several of the disk jockeys in the metropolitan New York area. General opinion is that the deejays, for the most part, abhor the stuff they have to spin, but that there are indications from listener response that the "new sound" records have reached their peak and a resurgence of straight waxed music can be expected by mid-1953.

With the bottom falling out of the disk and sheet market during the past few months, the shellac spinners feel that the diskeries and publishing firms will begin a concentrated effort to bring back "good music on unadulterated platters." The d.j.'s point to the upsurge of straight instrumental etchings, in recent months, as spearheading the trend.

Most of the jocks admit that the record companies have been dishing out the "new sound" platters in an overdose because that's what the platter buying market has been asking for. Only a few of the straight waxes have been able to break through and a record company can't be condemned for sticking to the payoff item. However, the jocks agree that the "new sound" is dying of a surfeit and the time is ripe for good music to move in once again.

One of the platter-spinners asserted that the recent wax trend toward big voices is just a strain on the record companies' part to venture into the semi-classical field as an adjunct to the mediocre melody and lyric of the current pop output. Music biz's biggest need today is new writers who can knock out tunes that can stand up without benefit of superimposed vocals or hoked up orch workovers.

Art Ford, of WNEW, N. Y., suggested that the two licensing societies, American Society of composers, (Continued on page 44)

## Court's New Blow At Disk Pirates

Disk pirates, after taking a powerful drubbing from the music industry's legal battery for the past six months, were given a lethal blow last week in N. Y. Federal Court when another decision was rendered against Dante Bolletino, head of the Jolly Roger label. Court ruling by Judge Edward Conger awarded four publishers \$2,500 in damages to be paid by Bolletino as a penalty for using copyrighted tunes on his wax releases without licenses.

Award gave \$1,000 to Miller Music, \$750 to Shapiro-Bernstein, \$500 to Robbins and \$250 to Feist. Bolletino did not contest the case and will be forced to pay the \$2,500 on top of the \$1,000 he's already paid to Louis Armstrong for using the latter's sides on several of the Jolly Roger long-play releases.

Case was handled by attorney Julian T. Abeles for the publishers who acted through their agent and trustee Harry Fox. Fox has been making an intensive drive against the bootleggers and the court decision is seen as the ultimate victory in the campaign. Columbia Records teed off on the pirates first with its suit against Bolletino early this year.

## Fields-Seeley Decca Album Set for Sept.

Release of the Benny Fields-Blossom Seeley album, "Somebody Loves Me," has been set for September in order to precede the picture which will start its showing in October. Paramount has done the Seeley biog.

Decca is doing the album with Victor Young supplying the music.

## Paucity of Network Band Remotes Cues Performance Payoff Trim

### D. J. Cleffers Okayed

Anent the cleffing and publishing efforts of some disk jockeys, all members of the platter-spinning fraternity agreed that it was o.k. so long as the jockey didn't abuse his airtime privilege by overplugging the song. Jack Lacy said that the deejays have as much right to be in the publishing or writing field as anyone else but that they should treat their product exactly as they do any other tune.

Art Ford, who penned the lyrics for "The Mask Is Off," a current pop entry, asserted that a deejay-cleffer or a deejay publisher goes out on a limb when he starts plugging his own tune. There's a big dialing audience he's got to answer to if he tries to hypo a bad song so it's got to be treated as just another new release. If the d.j.'s tune happens to hit paydirt, Tom Reddy summed up, it won't be because of a single platter spinner's hypo because no jockey today can build a song alone.

## Petrillo Bid For Subsidized Symph Awaits AFM Meet

Santa Barbara, Cal., June 3.

James C. Petrillo is expected to make another strong plea for Government subsidization of symphony groups and other cultural music groups when the 55th annual convention of the American Federation of Musicians opens in this city next Monday (9). Petrillo has been urging such a step as a means of preserving the country's musical heritage and, at the same time, providing employment for the union's 242,167 members.

Some 1,100 delegates representing 700 AFM locals will assemble here for the four-day conclave. Elections of new officers will be held Wednesday (11) and it's not expected that Petrillo will face any opposition from any other candidate in the presidential race. In fact, the opposition to Petrillo has been so silent in recent years that the whole administration ticket will probably run without opposition. There will, however, be the usual contest for executive board posts on which Petrillo customarily takes a hands-off position.

Governor Earl Warren of California will address the convention with Bob Hope and his radio troupe furnishing the entertainment after the opening day's session.

## SATHERLY QUILTS COL

### FOLK MUSIC V.P. SPOT

Arthur Satherly, Columbia Records v.p. in charge of folk music artists and repertory, resigned his post with the diskery yesterday (Tues.). Satherly was associated with Col for more than 25 years.

Don Law, who's been assisting Satherly for the past five years, was named director of the folk music division.

## Gordon Exits YFR

Jerome Gordon, New York sales manager for Young People's Records, has exited the company to form his own agency specializing in juve disks, books and toys.

Irv Katz has been named to fill the vacated spot.

Spotlighting the decline in importance of band network remotes for the music biz, the American Society of Composers, Authors & Publishers is planning to overhaul its performance payoff on tunes programmed on such shows. New system will result in a much smaller return to conform to the actual situation which finds fewer and fewer network affiliates picking up the sustaining network remotes.

Up to the present time, the performance payoff was based on a half-point rating for each tune on a sustaining show multiplied by the number of network stations carrying the show. New system calls for an averaging of the number of stations in a network hook-up over a given hourly period and setting that figure as a fixed quantity regardless of whether the stations involved exceed or fall below the average.

Of key interest to the publishers is the fact that the average network hook up figure will be low. It's understood that the average has been set at 24 to 45 stations per network remote.

At about 10¢ value per half point, the new system will mean from \$2.40 to \$4.50 per performance for any song spotted on such shows. Since such a payoff will not even cover the minimum expenses involved in contacting bandleaders for plugs, it's expected that such publishers who have retained contactmen for this purpose will stop this type of contacting.

Payoff for sponsored programs is not affected by the new system since the ASCAP count covers all stations carrying such shows. It's understood that ASCAP decided to institute the new method for sustaining shows in order to cut down bookkeeping and other administrative costs.

Decline of the network remotes is explained by the fact that most affiliates prefer to run their own disk jockey shows instead. In the latter case, the affiliates can spot the usual number of plugs whereas that's impossible in the remotes.

One of the by-products of the new system will be the demise of the payola to some orch leaders who demand that the publishers pay for arrangements before they use any tune. Whereas the previous payoff for band plugs might have warranted such an investment, the present coin involved doesn't make it worthwhile at all.

## Andrews Sisters Win 157¢ Judgment From Their Own Corporation

Hollywood, June 3.

Andrews Sisters, as majority owners of the Andrews Sisters Eight to the Bar Ranch, ignored the protests of minority owner Lou Levy and defaulted on a complaint brought in Los Angeles Superior Court. The corporation was thus ordered to pay a \$157,650 judgment—to the Andrews Sisters individually. Levy, owner of only 25% of the stock in the corporation, was unable to file an answer legally and the sisters obviously didn't want to.

Case brought by the sisters as individuals against their corporation stated that they had given the corporation \$50,000 in 1946 and assigned their Decca Records royalty rights to the firm. In return they were to receive \$10,000 per year.

Under the terms of the judgment, Patti Andrews gets \$44,285, Laverne gets \$42,254 and Maxene gets \$71,130. Latter figure includes a \$9,000 loan made to the corporation.

Sisters and Levy are partners in the corporation set up several years ago when Levy was managing the gal trio and was married to Maxene. Each has a 25% interest.

Arnold Shaw, Duchess Music vice-presy, planned to Europe last week on a four-week business-vacation trip.

# AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation 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 vary week to week to present a comprehensive picture of the sectors of the country regionally.

[illegible]

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines      Retail Disks      Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MAY 31

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS	This Last	ARTIST AND LABEL	TUNE
week.	week.		
1	1	DON CORNELL (Coral)	(I'll Walk Alone)
2	2	LEROY ANDERSON (Decca)	I'm Yours
3	7	PERCY FAITH (Columbia)	Blue Tango
4	3	GEORGIA GIBBS (Mercury)	Delicado
5	5	AL MARTINO (BBS)	Kiss of Fire
6	6	EDDIE FISHER (Victor)	Here in My Heart
7	4	KAY STARR (Capitol)	Anytime
8	10	DORIS DAY (Columbia)	Forgive Me
9	9	JOHNNIE RAY (Columbia)	I'm Yours
10	..	GUY MITCHELL-M. MILLER (Columbia)	That's Chance You Take
			Wheel of Fortune
			A Guy Is a Guy
			Walkin' My Baby Home
			Pittsburgh Penn

### TUNES

POSITIONS	This Last	TUNE	PUBLISHER
week.	week.		
1	2	KISS OF FIRE	Duchess
2	1	BLUE TANGO	Mills
3	8	I'M YOURS	Algonquin
4	5	HERE IN MY HEART	Mellin
5	..	DELICADO	Remick
6	4	I'LL WALK ALONE	Mayfair
7	3	WHEEL OF FORTUNE	Laurel
8	6	A GUY IS A GUY	Ludlow
9	9	BE ANYTHING	Shapiro-B
10	7	BLACKSMITH BLUES	Hill-R

## RETAIL SHEET BEST SELLERS

### VARIETY

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

National Rating      Week Ending May 31

National Rating			Week Ending May 31		New York, M. D. S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neilsen Bros.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Indianapolis, Pearsons	TOTAL
This Last wk. wk.			Title and Publisher														POINTS
1	1	"Blue Tango" (Mills)	1	2	5	1	5	1	2	1	1	1	1	1	1	1	110
2	2	"Kiss of Fire" (Duchess)	2	1	4	2	1	2	1	2	5	3	2	4	6	..	103
3	5	"I'll Walk Alone" (Mayfair)	8	3	8	..	7	4	3	4	2	4	6	..	..	..	63
4	7	"Be Anything" (Shapiro-B)	6	..	3	3	9	..	5	5	8	6	7	2	56	..	56
5	4	"A Guy is a Guy" (Ludlow)	4	4	1	9	3	5	..	6	10	8	5	..	..	..	55
6	3	"Wheel of Fortune" (Laurel)	9	10	7	5	2	..	7	3	..	3	3	50	..	..	50
7	6	"Blacksmith Blues" (Hill-R)	7	9	..	4	6	7	6	8	..	5	4	..	..	..	43
8	11	"I'm Yours" (Algonquin)	5	7	..	..	8	..	4	7	6	..	10	5	36	..	36
9	9	"Pittsburgh, Penn." (Oxford)	..	5	2	6	..	8	..	10	..	9	9	..	28	..	28
10	8	"Anytime" (Hill-R)	10	..	..	8	10	6	10	9	..	2	8	9	27	..	27
11	10	"Here in My Heart" (Mellin)	3	..	..	..	4	..	9	..	4	..	..	..	..	..	24
12	..	"Delicado" (Remick)	..	..	..	..	3	..	..	3	..	..	..	..	..	..	16
13	12	"Forgive Me" (Advanced)	..	6	..	7	..	..	..	..	..	..	..	..	10	10	10
14	..	"That's Chance You Take" (Pax)	..	8	..	10	..	..	..	..	..	..	..	..	6	9	9
15	13	"Be My Life's Companion" (Morris)	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4

## Big Decoration Day Weekend B.O. Points to Sock Summer Band Biz

### Vet Australian Pub Sells Davis Music Firm

Joe Davis, vet Australian publisher currently in the U. S., disclosed that he has sold his firm, Davis Music, to Allen Music while retaining his directorship in his old company. One of the four biggest firms in Australia, Davis handled the catalogs of Irving Berlin, Mills Music, Leeds and other firms in that country.

Davis has now gone into the book publishing game as distributor of the Simon & Schuster catalog down under.

### James Sets First Tour Since 1943

Hollywood, June 3. For the first time since organizing his own crew, Harry James will do an eight-week concert tour of eastern states, starting this fall. His last theatre date was in 1943 and since then he has appeared only in ballrooms, hotels and TV.

Bandleader, who just finished 20 shows on KNSD, says video convinced him public wants concerts in local auditoria. He plans one-nighters without dancing for September and October, returning to the air late fall. Band will tour the Pacific northwest and Canada in June and July and Texas in August.

### Boston Orch Back From Sock Europe Tour; Bike Race Slows Up Concert

Boston, June 3. Boston Symphony Orchestra returns today (Tues.) from its first European tour, having completed one of the most boff tours in orchestra annals. Alternating under its regular conductor, Charles Munch, and guest Pierre Monteux, the BSO played 15 European dates, including five European capitals, Paris, the Hague, Brussels, Berlin and London. Tour sponsored by the American Committee of the Congress for Cultural Freedom, brought rave notices everywhere.

President Auriol of France attended the opening concert at the Paris Opera House, which was climaxed with a 20-minute, standing ovation for Munch and the orchestra. Queen Juliana attended in Holland and King Baudouin in Belgium. The orchestra made three appearances in Germany under the auspices of HICOG, and was trained in and out of Berlin in sealed Army train "shipments" when a gas strike grounded Army planes which were to have flown the orchestra to Berlin.

Expected trouble from the Russians did not materialize, even though the German side trip was especially designed by the U. S. State Dept. to impress Russians and Germans with American culture, and 1,000 East Zone Berliners were given tickets to attend an open rehearsal. Two concerts were given in Frankfurt, one solely for the U. S. Armed Forces.

Personnel and baggage moved without incident until the move from Bordeaux to London. Vans carrying music and double basses were caught behind a French bicycle race and therefore missed the boat train. Concert in London had to be delayed one hour as a result.

Total capacity at concerts and five open rehearsals figured near 50,000 for the trip. All concerts were broadcast by European radio networks and Radio Free Europe. Of the 15 concerts, Munch conducted eight and Monteux seven. BSO now returns to Symphony Hall here to take over the Pops season from a sub orchestra, and will continue under the baton of Arthur Fiedler. On July 5, orchestra moves to the Tanglewood Festival in Lenox, Mass. If attendance there holds up to previous levels, as is expected from advance season biz, total attendance for all BSO concerts (224) during the 1951-52 season will reach over 1,000,000.

Summer danceband season kicked off with a bang during the Decoration Day weekend, according to reports coming in to the New York band agencies. In almost all terp situations around the country the orchs played to capacity crowds and even in the east, which was hurt by bad weather, the bands racked up fair b.o. Agencies are pointing to the Decoration Day returns as an indication that the band biz is headed for its most lucrative summer in years.

Nationwide terp spurt, which has been rolling since the first of the year, now encompasses the name orchs as well as the lesser-known combos. Agencies claim that for the most part their properties are booked solid for the next two months. Name orchs, of course, are still sparking the back-to-dancing drive, and have a solid line of dates set until November. However, the overall picture is reminiscent of the band biz heyday of the 1930s, with everyone coming in for a cut of the big b.o. melon.

Agencies point to the growing number of ballrooms that have opened during the year as well as the renewed interest in orchs on the part of amusement park operators as the reason for the solid hot weather bookings. In the past few years the agencies have had to scramble for location dates and one-niter bookings, but there are enough spots around now to keep most of the orchs busy.

Recent upbeat in orch waxings is also credited with having a strong impact on this summer's expected high grosses. And in direct contrast to past diskery and agency procedure, both are trying to dig up new orchs for etchings as well as road assignments.

In a move to keep the bandwagon rolling in high gear the ballroom ops are going all out in their promotion and exploitation efforts. The plug-dancing hypo, which was spearheaded by General Artists Corp.'s one-niter head, Howard Slinnott, several months ago, is being picked up by an increasing number of ops around the country to spark their summer terp biz.

### Victor Adds Alstone Orch To Band Roster

RCA Victor, which is priming another big danceband push this summer, last week pacted the newly formed Alex. Alstone orch. Although the orch has not yet had any commercial dates, Victor nabbed it after hearing the orch at a special audition for diskeries, agencies and bookers held at the Waldorf-Astoria Hotel, N. Y., several weeks ago.

Alstone, who is the composer of the French hit, "Symphony," expects to preem his orch in New York this summer at the Biltmore Hotel or the Waldorf. Orch's bookings will be handled by General Artists Corp.

Victor also is prepping a summer push on an orch which is currently being formed by Eddie Sauter and Bill Finnegan. Diskery expects to launch a similar buildup drive for these orchs as the one given Ralph Flanagan and Buddy Morrow.

### Symphony Sid Promotes New Jazz Concert P'kge

With jazz units continuing to clean up on the road, Symphony Sid (Sid Torin), former WJZ, N. Y., disk jockey, has formed a jazz package for a six-month cross-country trek of niteries and concert halls.

Troupe includes Miles Davis, trumpet; J. J. Johnson, trombone; Zoot Sims, sax; Milt Jackson, piano; Percy Heath, bass; and Kenny Clark, drums. "Symphony Sid is emceeing the show. Package was produced by Monte Kay, who produces the layouts at Birdland, N. Y., and is being booked through Shaw Artists.



## See End of 'Gimmick' Era

Continued from page 41

posers. Authors and Publishers and Broadcast Music, Inc., launch an all-out effort to develop new writers by sponsoring collegiate song-writing contests. "There's another Gershwin somewhere in this country," he said, "and American music needs a spokesman of that type now more than ever before."

"The gimmick sound, was developed by the diskers to conceal the meagre writing material," he added, "but it won't hold up." In turning their attention to people who want a cruder type of music, the record men lost an important segment of their disk-buying market and they're now trying to win 'em back by increasing their output of topflight songs and standout renditions. The releases are better thought out than before, he stated, and we're not being flooded with as many new issues as we were last year.

**Still Releasing Too Many**  
Tom Reddy, of WJZ, N. Y., concurred that the diskeries have cut down on their releases but claimed that they're still putting out too many. Reddy believes that the vocalists have gone about as far as they can go and that there's a definite upbeat in the demand for orch platters. The Leroy Anderson click on the Decca label, "Blue Tango," and the Billy May platters for Capitol are pointing the way to a new wax picture. Growing importance of orches, he asserted, also can be seen in the headway diskery musical directors have been making in producing waxings with their respective companies' star vocalists. Such directors as Gordon Jenkins (Decca), Hugo Winterhalter (RCA Victor), Percy Faith (Columbia), and LeRoy Holmes (M-G-M) have stepped out as strong selling entities for their label.

Reddy also stated that the publishing firms' contactmen, in the main, have assumed a new attitude in asking for plugs. "They're aware of the bulk of trash that's being produced," he asserted, "and don't ask for plays if they feel the waxing is n.g."

On the other hand, Vince Wil-

liams, also of WJZ, stated that if he'd program a show solely on pluggers' requests it'd be unfair to his audience, who depend upon his choice of spins for pleasant listening. In various listener polls that Williams has taken during the past few months, so many more requests have come in for old tunes and old waxings that he gives the current crop of "cry" and "trick" records about six more months of popularity.

Hal Tunis, of WMGM, N. Y., said that diskeries have gone overboard in their attempts to get a "new sound" and it's gotten to a point where they're beginning to lose deejay support. "A jockey's importance to the station that hires him," he said, "is his ability to sell—and it's almost impossible to sell anything in between the spinning of the frenetic disks the companies are issuing today." It's becoming a little ridiculous now, he added, and the fact the disk sales are way off indicates that there's an upheaval in the offing.

"Pubbery and diskery thinking," he added, "has been all wrong. They've assumed that this is what the public wants and this is what they've got to give 'em. Just as the 'new sound' has been shoved into the public's ear so can they be reconditioned to go for 'ungimmicked recordings and better songs.'"

### Make 'Em to Sell 'Em

Jack Lacy, of WINS, N. Y., agreed that the diskeries aren't producing as many good things as they should but he says they're in business to sell records and if the "new sound" platters pay off they've got to make them. "The kids aren't complaining about the lowgrade trend American pop music has taken," he added, "and they're the ones who buy records and support the disk artists." The teenagers today make up the bulk of the disk-buying market and the record companies are catering to them.

Lacy, who's currently conducting a poll among high-school students in New York, New Jersey and

Long Island, noted in the early returns that there's been no noticeable letup in the "new sound" kick and that they are as strong for the new crop of singers as ever but that there's a growing interest in the new bads' etchings. Lacy, who tagged himself "an air salesman who plays music," said that although it's not his job to educate the musical tastes of his listeners, he's interjected into his programming format some solid standards and fave oldies that've been greeted with appreciative response. "A jockey can never be condemned for playing good music," he concluded.

### Houston Symp Set for Summer

Houston, June 3.

Houston Summer Symphony Orchestra will open the first of a series of 18 concerts in the local city parks on June 15. Concerts will be free to the public.

Andor Toth will be conductor of the orchestra. Auditions are being held for local talent to appear as guest artists with the symphony at each concert.

## On the Upbeat

### New York

Singer **Buddy Costa** packed by General Artists Corp. . . . **Billy May** orch. begins a four-day engagement at the Meadowbrook, Cedar Grove, N. J., June 19 . . . Arco Music, new pubbery headed by Art Cook has been licensed by Broadcast Music, Inc. . . . **Xavier Cugat** orch. plays a one-week engagement at the Fox Theatre, San Francisco, beginning July 9 . . . Remington Records added Sunland Music Co., Los Angeles, to its distrib setup . . . "Piano Parade" package featuring **Erroll Garner**, **Art Tatum**, **Meade Lux Lewis** and **Pete Johnson** disbanded until the fall.

### Chicago

William Morris office moved over the weekend to the Palmolive Bldg. . . . **Muzzy Spanier** cut four more

sides for Mercury last week and the Dixieland maestro goes into Angelo's Friday for two weeks in Omaha . . . **Jimmy Nile's** group is at the Brass Rail . . . **Bill Snyder** signed with the GAC office and has been set for Congress Hotel, St. Louis, June 20 for three frames . . . **Ben Arden** works across the town at the Park Plaza, St. Louis . . . **Bill Barner** has four weeks at Amvet Club, Mason City, Ia. . . . **Cy-Cloons** doing a repeat at the Cairo for a month starting June 11 . . . **Metro-Tones** inked for Trans, Ketchum, Idaho for four stanzas.

**Bob Vincent** sings at Basil's, Muncie, Ind., June 16 for four stints . . . **Ken Griffen** plays a series of Indiana engagements with the Miller's Supper Club, Marion, June 23-28, Pickwick Club, Syracuse, July 11-17 . . . **Gay-Crosse** into the Supper Club, Nashville, for a month . . . **Tiny Hill** goes into the Riviera, Lake Geneva, Wis., for a week Aug. 11 . . . **Jackie Davis Trio** caught a month's work at the Musical Bar, Cleveland, June 23 . . . **Buddy Charles** returns to the Preview tonight (Wed.) (4) . . . **Jan Garber** does 10 days at Peony Park, Omaha, July 10 and then goes to the Frontier Days celebration at Cheyenne, Wyo., July 21 for six days at \$7,000 for the date . . . **Jeri Southern** chirps at El Rancho Vegas, Las Vegas, June 11 . . . **Paul Grey** repeats at the Beverly Shreveport, tonight (Wed.) and has the Capitol, Washington, June 26 . . . **Elissa Jayne** over the border to Monte Casino, Mexico City, June 12. **Chick Kartale** making the rounds of the midwest jocks.

### Pittsburgh

The **Blenders** opened a two-week engagement at the Musical Bar in Jeannette Monday (2) . . . **Maurice Spitalny** planning to present his brother, **Phil Spitalny**, and the Hour of Charm Orchestra in a one-nighter here this fall . . . **Kennywood Park**, which used to play bands on a week-long basis every summer, now has dancing only two nights a week . . . **Organist Don McGovern's** option picked up at the Oliver Avenue restaurant . . . **Jimmy**

(Continued on page 46)

## Disk Companies' Best Sellers

### CAPITOL

- |   | ARTIST             |
|---|--------------------|
| 1. I'M CONFESSIN' . . . . .             | Les Paul-Mary Ford |
| 2. WHEEL OF FORTUNE . . . . .           | Kay Starr          |
| 3. BLACKSMITH BLUES . . . . .           | Ella Mae Moore     |
| 4. OAKIE BOOGIE . . . . .               | Ella Mae Morse     |
| 5. I WAITED A LITTLE TOO LONG . . . . . | Kay Starr          |

### COLUMBIA

- |  |                        |
|--|------------------------|
| 1. DELICADO . . . . .                  | Percy Faith            |
| 2. WALKIN' MY BABY BACK HOME . . . . . | Johnnie Ray            |
| 3. SUGAR BUSH . . . . .                | Doris Day-F. Laine     |
| 4. HALF AS MUCH . . . . .              | Rosemary Clooney       |
| 5. PITTSBURGH PENNSYLVANIA . . . . .   | Guy Mitchell-M. Miller |

### CORAL

- |   |               |
|---|---------------|
| 1. I'M YOURS . . . . .                      | Don Cornell   |
| 2. STARDUST . . . . .                       | Ames Bros.    |
| 3. I'LL WALK ALONE . . . . .                | Don Cornell   |
| 4. GONNA GET ALONG WITHOUT YA NOW . . . . . | Teresa Brewer |
| 5. HERE IN MY HEART . . . . .               | Alan Dale     |

### DECCA

- |                           |                 |
|---------------------------|-----------------|
| 1. BLUE TANGO . . . . .   | Leroy Anderson  |
| 2. DELICADO . . . . .     | Guy Lombardo    |
| 3. KISS OF FIRE . . . . . | Louis Armstrong |
| 4. BLUE TANGO . . . . .   | Guy Lombardo    |
| 5. I'M YOURS . . . . .    | Four Aces       |

### MERCURY

- |                               |               |
|-------------------------------|---------------|
| 1. KISS OF FIRE . . . . .     | Georgia Gibbs |
| 2. ONCE IN A WHILE . . . . .  | Patti Page    |
| 3. WHISPERING WINDS . . . . . | Patti Page    |
| 4. BE ANYTHING . . . . .      | Eddy Howard   |
| 5. HERE IN MY HEART . . . . . | Vic Damone    |

### M-G-M

- |  |                 |
|--|-----------------|
| 1. KISS OF FIRE . . . . .                      | Billy Eckstine  |
| 2. HARLEM NOCTURNE . . . . .                   | David Rose Orch |
| 3. A GIRL, A FELLA, A BEACH UMBRELLA . . . . . | Blue Barron     |
| 4. PLEASE . . . . .                            | Bill Farrell    |
| 5. HOLD ME CLOSE TO YOU . . . . .              | Billy Eckstine  |

### RCA VICTOR

- |   |                   |
|---|-------------------|
| 1. MAYBE . . . . .                      | P. Como-E. Fisher |
| 2. THAT'S THE CHANCE YOU TAKE . . . . . | Eddie Fisher      |
| 3. I'M YOURS . . . . .                  | Eddie Fisher      |
| 4. LADY'S MAN . . . . .                 | Hank Snow         |
| 5. BLUE TANGO . . . . .                 | Hugo Winterhalter |



**Lionel Hampton**

AND HIS ORCHESTRA PLAY

**KINGFISH**

**DON'T FLEE  
THE SCENE  
SALTY**

MGM 11227  
K 11227

78 RPM  
45 RPM

**M-G-M RECORDS**



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**JERRY MURAD'S  
HARMONICATS**

Singing Star  
**RAY CURA**

and talented  
**RICHARD HAYMAN**

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**Frank Dailey's Meadow-  
brook, Cedar Grove, N. J.**

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"STREET SCENE"  
"PERSIAN MARKET"

**Harmonicats**  
"HOOTIN' BLUES"  
"NIGHT TRAIN"

**Ray Cura**  
"BLUE BOY"  
"DESIRE"  
**Richard Hayman**  
"NO STRINGS ATTACHED"  
"LOST LOVE"

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THE  
TIME  
WE  
SAY  
GOODBYE

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destined for the No. 1 SPOT  
on all record charts!



and—

WEST OF THE MOUNTAIN,  
EAST OF THE SEA

20-4768

47-4768

RC1

RCA VICTOR RECORDS

RCA Nabs Album Rights To  
'Wish You Were Here,'  
First of New Season

RCA Victor is spearheading the diskery scramble to nab original-cast album rights for the forthcoming flock of Broadway legit musicals by latching on to the first legitimer of the 1952-53 season, "Wish You Were Here." Musical, an adaptation of Arthur Kober's legit play, "Having Wonderful Time," is set to preem in New York June 25. Harold Rome penned the words and music. Jack Cassidy, Christine Matthews and Sheila Bond are the featured singers.

Victor, whose only original-cast album last season was "Paint Your Wagon," expects to have the "Wish You Were Here" album on the market in time for the Broadway preem since the show is having no out-of-town tryout and the cast will be available in N. Y. for a pre-opening waxing session. Chappell Music is publishing the score.

Of the 1951-52 legitimers, "Of Thee I Sing" is yet to be released. Album was etched a couple of weeks ago by Capitol Records and is expected to hit the market within 10 days.

Lou Levy, Leeds Music prexy, headed Coastwards this week.

TOPPING ALL LISTS

**BLUE TANGO**  
By **LEROY ANDERSON**  
**MILLS MUSIC, Inc.**

It's Music by  
**JESSE GREER**  
Program Today Yesterday's  
**ON THE BEACH WITH YOU**  
**WORDS & MUSIC, INC.**

Two Great Recordings of  
**"PRETTY AS A PICTURE"**  
by **Dean Martin** The Mills Brothers  
Capitol Decca  
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Glenville, Cooper Ave. 80th St.

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.

National Rating		Week Ending May 31		TOTAL POINTS											
This Last wk.	wk.	Artist, Label, Title		New York	Chicago	Los Angeles	Boston	Indianapolis	Minneapolis	St. Louis	Seattle	San Antonio	Detroit	Denver	Philadelphia
1	5	PERCY FAITH (Columbia) "Delicado"—39708		2	2	4	..	..	2	9	3	3	4	3	78
2	1	LEROY ANDERSON (Decca) "Blue Tango"—40220		7	5	1	4	..	..	1	1	1	..	1	67
3	3	AL MARTINO (BBS) "Here in My Heart"—101		1	1	..	2	7	4	..	..	2	..	1	59
4	2	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823		..	7	..	1	..	1	2	..	2	7	2	55
5A	7	DON CORNELL (Coral) "I'm Yours"—60659		5	3	..	..	..	3	3	..	7	1	..	44
5B	4	KAY STARR (Capitol) "Wheel of Fortune"—1964		9	..	7	5	6	..	5	6	4	9	4	44
6	12	EDDIE FISHER (Victor) "I'm Yours"—20-4680		..	..	3	3	2	..	..	..	..	6	5	36
7	11	DORIS DAY (Columbia) "A Guy Is a Guy"—39673		4	..	8	10	..	10	7	5	5	..	5	34
8A	6	DON CORNELLE (Coral) "I'll Walk Alone"—60659		6	..	..	..	..	5	8	8	6	..	..	22
8B	9	G. MITCHELL-M. MILLER (Col) "Pittsburgh, Penn."—39663		8	..	..	..	9	..	9	8	..	7	3	22
9	10	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750		..	6	..	..	8	..	..	..	3	..	6	21
10A	8	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922		10	..	..	..	7	4	10	10	..	9	..	16
10B	14	TONY MARTIN (Victor) "Kiss of Fire"—20-4671		..	2	..	..	..	..	4	..	..	..	..	16
11	13	BILLY ECKSTINE (M-G-M) "Kiss of Fire"—11225		3	..	..	..	4	..	..	..	..	..	..	15
12	..	PEGGY LEE (Decca) "Be Anything"—28142		..	..	..	6	3	..	..	..	..	..	..	13
13	..	GUY LOMBARDO (Decca) "Blue Tango"—28031		..	..	..	1	..	..	..	..	..	..	..	10
14	17	ROSEMARY CLOONEY (Col) "Half as Much"—39710		..	..	..	..	..	..	2	..	..	..	..	9
15A	..	NAT (KING) COLE (Capitol) "Somewhere Along Way"—2069		..	4	..	..	..	..	..	..	..	..	..	7
15B	..	EDDIE FISHER (Victor) "Anytime"—20-4359		..	..	..	..	..	7	..	..	8	..	..	7
15C	15	EDDY HOWARD (Mercury) "Be Anything"—5815		..	..	..	..	9	..	10	7	7	..	..	7
FIVE TOP ALBUMS				1	2	3	4	5							
				WITH A SONG IN MY HEART	SINGIN' IN THE RAIN	JOHNNIE RAY ALBUM	AMERICAN IN PARIS	GUYS AND DOLLS							
				Jane Froman	Hollywood Cast	Columbia	Hollywood Cast	Broadway Cast							
				Capitol	M-G-M	CO-6199	M-G-M	Decca							
				BDN-309	M-G-M-113	C2-88	E-93	DA-825							
				KDF-309	K-113	C2-88	K-93	9-203							
				L-309	E-113	B-2-88	M-93	DLP-8036							

Music Upbeat

Continued from page 44

Brunelli band composed entirely of ex-GIs, and four of them teach music on the side. Lee Kelton band booked back into William Penn Tavern for another one-nighter on June 28. Vaughn Monroe, who just played a one-nighter at Kennywood Park, coming back for one at West View Aug. 27.

Kansas City

The Day Dreamers four some singing at Southern Mansion for a fortnight, their second date in town. Paddy Wing terps on the same bill. Outfit takes a vacation for a few weeks, then heads for dates in the Pacific Northwest. Frankie Rapp out of the Southern Mansion to Glen Park Casino, Buffalo, opening June 2. Tommy Reid orch had its playing time ex-

tended at the Jung Hotel, New Orleans, and holds forth there until June 24. Joe Vera held over at keyboard in Omar Room of Hotel Continental.

Cleveland

Stan Kenton band will start new policy of white name attractions for Towne Casino, biggest black-and-tannery here, with 10-day visit starting June 16. George Shearing quintet also contracted for one week at same spot, opening June 27, with Count Basie crew set for week of July 4. Neil Herti orch and Frances Wayne, which has been playing ballrooms in this area, going into Moe Nahas' Main Street Club June 16 for a week. Room enlarging bandstand for 23-piece unit, biggest in size it's ever booked. Henri Brazier's polka outfit reopened Mentor Beach Ballroom, closed couple of years. Steve Gibson's Red Caps plus Damita Jo moving into Alambra Tavern June 10. Russ Carlyle taking orchestra to Lake Tahoe summer resort area in Nevada. Ray Anthony started season for Chippewa Lake Park, playing dance hall managed by Ace Brigade.

Carson Follows Bennett Into Hollenden, Cleve.

Cleveland, June 3. Mindy Carson will open a two-week engagement at Hotel Hollenden's Vogue Room June 9, her first Cleveland cafe appearance, following Tony Bennett's current run.

For Bennett's date a dozen of Cleveland's disk jockeys doubled in his show as emcees. These included Bud Wendell, Jack Clifton, Bill Randle, Joe Mulvihill, Bob Forrester, Bill Mayer, Chris Miller, Hal Morgan, Gene Davis, Soupey Hines, Moon Mullins and Tommy Edwards. Bennett got his big deejay push in this territory.

Johnnie Ray Added To Philly Music Fete Bill

Philadelphia, June 3.

Johnnie Ray has been added to the roster of stars slated for the Philadelphia Inquirer's eighth annual Music Festival to be held at Municipal Stadium, June 13. Event is largest single entertainment attraction staged here and last year drew an attendance of 88,100.

The program includes Eddie Fisher, Ed Sullivan, Margaret Piazza, Victor Borge, Jane Froman, the Billy Williams Quartet, Sammy Kaye and his orchestra; the Festival Symphony Orchestra, Alexander Smalens conducting; Paul Laval's Cities Service Band of America, the Kilgore College Rangerettes, the Naval Aviation Cadet Choir, from the U. S. Naval Pre-Flight School, Pensacola, Fla., and the U. S. Army Field Band, under direction of Maj. Chester E. Waitling.

Polymusic Sets Own Distrib

Polymusic Records withdrew its line from Record Producers, Inc., last week to set up its own distrib and sales organization. New setup will be headed by Mostyn Gilbert, who resigned from RPI when Polymusic pulled out.

H'wood 'Jazz Cavalcade,'  
Starring Louis Jordan,  
Pulls 21,200 Payees

Hollywood, June 3. Although the turnout was less than last year's bash starring Billy Eckstine and Lionel Hampton, the eighth annual Cavalcade of Jazz tossed by promoter Leon Hefflin at Wrigley Field drew 21,200 customers at \$1.50 general admission Sunday (1) for a profitable take.

Louis Jordan combo topped this year with Toni Harper, Anna Mae Winburn orch, Roy Brown band, Jerry Wallace and Jimmie Witherspoon on bill, which lasted late into night after lengthy matinee. Local deejays Joe Adams, Hunter Hancock, Bill Sampson and Ray Robinson co-emceed. Hefflin paid \$500 against 10% of gross as rental for ballpark, operators of which ran concessions.

'Space Ranger' Album

Hollywood, June 3. Moppet interest in interplanetary travel has cued a new Columbia Record album. Plattery set a deal with Jack Danov, merchandise chief for 'Rocky Jones, Space Ranger' video series, for Richard Crane, who plays the title role, to narrate four sides of a Space Ranger album.

Hecky Krasnow, repping Columbia, is due on the coast June 20 to supervise cutting.

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Direction: GAC RCA VICTOR RECORDS

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**"THERE'LL BE NO NEW TUNES ON THIS OLD PIANO"**  
(This Old Piano of Mine)

Recorded by **FREDDY MARTIN**

on RCA-Victor  
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Another BMI Pin-Up Hit!

**I'M SORRY**

Published by Algonquin

Recorded by

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Alan Dale (Coral)

Bobby Wayne (Mercury)

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# Holiday Weekend Washout Smacks Resorts With Slowest Start in Years

The three-day rain along the eastern seaboard over the Decoration Day weekend gave the resort season one of its worst starts in years. None of the N. Y. State mountain hotels were filled, although it seemed that there were enough reservations in many spots to indicate that there would be sell-outs plus turnaways. As it turned out, many reservations weren't kept and transient trade was virtually nil.

Fortunately for the innkeepers, majority of those holding reservations arrived Friday (30) and according to custom in many spots, had to make good for the entire period for which they had contracted. Most of them stayed out the weekend. Indication of the number of vacationers that went out-of-town for the holiday was seen in the fact that on Sunday evening there was bumper-to-bumper traffic along all important arteries leading into New York.

At the same time, niteries anticipated an extremely dull weekend which would be alleviated to some extent by out-of-towners. However, those remaining in New York helped give the cafes a better than average weekend.

## O&J, Others in A.C. Hit By Holiday Weekend Rain

Atlantic City, June 3. Heavy rains over the Memorial Day weekend cost the city what had been anticipated as the biggest three-day May-June holiday crowd in its history. Even so, business was reported as good to excellent. The city's annual Memorial Day program had to be postponed until the following day (31), when a fashion preview opened the 1952 bathing season.

Hottest thing in town were Olsen & Johnson, brought in by George A. Hamid to his Steel Pier for a three-day stand. The comics appeared in the enlarged vaude theatre and the Woody Herman band played the Marine Ballroom.

With a break in the weather Olsen & Johnson had been expected to establish some kind of a record, and certainly surpass the figures they set up on their last date here in 1947.

"The crowds were satisfactory, but the weather simply was too much," said Richard Endicott, pier manager.

Only seasonal club to launch its swing was Dude Ranch, which offered Larry Swain. The 500 Club, Yacht Club and Club 15 presented shows and lines.

## Boy Worker's 57½G Suit Vs. 'Opry' for Injuries

Grand Ole Opry Co. and Curly Fox last week were named defendants in a \$57,500 damage suit brought in N. Y. Federal Court by Donald Shehorn. Latter, who legally is a minor, seeks \$50,000, while his father, Fred, asks \$7,500 for medical expenses and loss of his son's services.

Action arises out of an incident on Aug. 7, 1947, when the younger Shehorn allegedly was injured while putting up seats for a "Grand Ole Opry" tent show at Winona, Minn. It's charged that Fox, who assertedly hired the boy, failed to warn the latter as to the hazards of the job.

## Buddy Allen's N.Y. Wing

Agent-manager Buddy Allen, whose activities have more or less been centered in Miami Beach, is opening a New York office, with Stan Greeson in charge. Latter is being brought up by Allen from his Florida office, with Buddy Kurtz succeeding him in charge of the southern branch.

The expansion doesn't affect Allen's exclusive services for client Barry Gray, the N.Y. radio-TV disk jockey-commentator.

## Fire Hits Houston Cafe

Houston, June 3. A fire last Saturday (31) destroyed the three frame buildings on Sid's Ranch, a Negro niterie here.

Damage was estimated at \$50,000 by the owner, Mrs. Mattie Hilliard, who said the loss was not covered by insurance.

## Thug Takes Holiday Take Of Pep's Bar in Philly

Philadelphia, June 3. A bandit held up the owner and manager of Pep's Musical Bar, early Sunday morning (1) as they were making up the payroll. Owner William Gerson told police he had no immediate way of knowing the exact amount of his loss, but estimated that it was "several thousand dollars" accumulated over the long weekend holiday with banks closed. William Dash is the manager.

## WSB Hikes Wages Of Music Hall, N.Y.

The second regional Wage Stabilization Board announced approval of wage increases for Radio City Music Hall, N. Y. New scale, which gives 135 performers at that house salary hikes retroactive to Dec. 6, 1951, also raises minimums to \$70 for beginners and \$87.50 for choristers after four years. Previous low was \$60 for starters. The 12-member board okayed the hike for 47 Rockettes, 38 balleters, 25 Glee Club members and 25 in the ladies' singing ensemble.

Board also approved a week's vacation with pay for the performers, but disallowed other provisions that were sought by the MH performers. Rehearsal scale of \$1.80 per hour was reduced to \$1.50. Board also rejected a \$3.50 demand for each extra show, cutting it to \$3.10. Latter provisions are retroactive to Feb. 29 of this year.

WSB rulings mark the culmination of a long battle started about two years ago by the American Guild of Variety Artists. Contract was signed last Dec. 6. It's the first pact achieved by the Radio City Music Hall chorus. WSB regional chairman Arthur J. White announced the awards.

## Pa. Supreme Ct. Upholds Title Ban on Philly Cafe

Philadelphia, June 3. The Pennsylvania State Supreme Court affirmed the injunction of the Golden Slipper Square Club against the use of its name by a local niterie. The organization obtained the injunction against Golden Slipper Restaurant & Catering, Inc., operators of a North Philly Cafe in December, 1950.

Justice John C. Bell, who wrote the opinion, declared: "We see no sound or salutary reason why a charity should not be entitled to the same protection as a business corporation in the protection of its name, symbols, labels, reputation, membership, credit or activities." The costs were placed upon the Golden Slipper Restaurant.

## Argentina Nixes Theatre For N.Y. Carnegie Concert

Imperio Argentina will do a concert at Carnegie Hall, N. Y., June 6. Spanish concert singer-dancer was originally slated to go into the Puerto Rico Theatre, N. Y., but decided she'd rather do the single stand. Carlos Montalban, operator of the Puerto Rico, will promote the one-nighter.

Appearing with Miss Argentina will be Roberto Iglesias, Aida Ramirez, Carlos Montoya, Antonia Calderon, and Rafael de Penagos, latter a poet.

## 'Borscht's' 2d for A.C.

A second edition of "Borscht Capades" will bow at the Milliton Dollar Pier, Atlantic City, July 3. Hal Zeiger will again produce and will bring the show into New York after a hitch on the road.

Already signed for the Yiddish-American vaude revue are Don Tannen, Bob Douglas, Sid Croft and Jean Reynolds.

## Berle's Summer Time

Milton Berle is set to play several dates during the summer when his Texaco tele show lays off. He's already signed for two one-day shots and a niterie stand.

Berle goes into the Chez Paree, Chicago, Aug. 17 for one week. He'll precede that with one day at the Ak-Sar-Ben Temple, Omaha, and will play the DuQuoin (Ill.) Fair, Labor Day (Sept. 1).

## AGVA Counsel 'Back' M&L On N.Y. Copa 'Out'

The tiff within the American Guild of Variety Artists on the status of the Dean Martin & Jerry Lewis date at the Copacabana, N. Y., which was not played, has hit a new snag.

AGVA's demand that the team give the Copa a playdate in lieu of the coin representing the face value of their contract with the cafe, is illegal, according to union attorneys.

Proponents declared that under present AGVA laws, all contracts are play or pay. They stated this applies not only to cafe owners but to performers. It was felt that this law should be enforced in this case as well.

M&L were to have started at the Copa last season at \$6,000 weekly for four weeks. At the time the pact was signed, Lewis got a \$10,000 salary advance. Thus the face value of their contract, including the loan, amounts to \$34,000, which the comics are willing to pay the Copa, but niterie owners Jules Podell and Jack Entratter prefer their playing the spot.

It was also argued at the union that the Copa agreed to the play or pay procedure in the case of Tony Martin, who forked over \$20,000 to the cafe in lieu of failure to keep an engagement there. In that case, the Copa gave \$10,000 to charity and turned over the other \$10,000 to its attorney, Jack Katz.

## CANTOR'S 4,370 PINTS IN SAN JOSE, OAKLAND

San Francisco, June 3. Eddie Cantor's one-man shows at San Jose (27) and Oakland (28) netted 4,370 pints of blood for the Red Cross.

San Jose prodded attention with Civic Center stunts and a series of shows on KEEN, KXRX and KLOK. Of 4,500 persons packing auditorium, 1,570 donated blood as price of admission. Others received tickets because of previous donations.

Oakland crowd topped 6,000 admissions, with 2,800 donations attributed to the Cantor campaign. Remaining tickets went to servicemen who had donated earlier. Sound trucks swarmed the East Bay ballyhooing the event, while KLX, KROW, KWBR and KRE plied spots around the clock.

## 'Ice Follies' Fat 150G In Seattle Vs. Weather

Seattle, June 3. Latest edition of the Shipstads & Johnson "Ice Follies" wound up 12-day engagement (plus two matinees) at the 5,000-seat Civic Auditorium with near-capacity biz. Arena was scaled from \$3.50 and grossed a big \$150,000, but 10% below last year. Bad weather over holiday weekend cut heavily into the draw.

## Karson Dancers to Italy

London, June 3. The dancing line created by Nat Karson during the period of his vaude presentations at the Empire, Leicester Square, has been booked for an Italian season opening, likely in June.

Karson goes to Rome next June 5 and will stay over for the opening at the Casino there. Subsequent dates have been set for Turin and Naples. It is expected that the terpers will stay in Italy for several months. About 19 members of the original company are making the tour.

Beatrice Kay is currently headlining at the Shamrock Hotel, Houston.

# TV Dip Releases Stars for Cafes, Vaude as Key %ers Seek Stopgap

## Ives Goes Scotch For Six-Week Aussie Tour

Sydney, May 27. Burl Ives, here to do a six-week concert tour for the Australian Broadcasting Commission, surprised newsmen at the airport when he stepped off the plane wearing a Scottish outfit comprising black glengarry, tweed jacket and kilts. US folk song specialist said he was an honorary member of the McGregor clan, and planned to sing in Edinburgh next August.

Ives, whose recordings are big sellers here, was greeted here by teenage fans. He debuts in Melbourne June 2.

## See Lyons' AGVA Post Challenged

An attempt to replace Jimmy Lyons as eastern regional director of the American Guild of Variety Artists will reportedly be launched at the union's convention starting Monday (9) at the Roosevelt Hotel, Hollywood.

Lyons' replacement is said to be a matter of intra-union politicking, with two board members after his job. Lyons has declared, however, that he'll put up a fight to retain the post. He said that on his record there would be no justification for his replacement inasmuch as polling in the N. Y. area is the tightest in the history of the union. He asserted that more than 30,000 had been collected for members without the necessity of hearings. Employment is 12½% above that of last season and there are salary bonds for 30 more spots than there were last year, he said.

It's known that there had been an attempted deal in which Lyons would be shifted to less important duties at no decrease in his present salary. He declined to go along with that proposition.

## Scot Singer Hits Lack Of Show Folks in Korea

Glasgow, May 27. Nina Cathcart, Scot soubrette, back from two-month tour of Korea, says Great Britain must wake up to the need for more entertainment for British troops in this battle area.

"Our boys feel they are being forgotten," she said. "Ours was the first concert party they had had for seven months, except for American groups."

Singer was one of a four who flew to the Far East under the auspices of Combined Services Entertainment. They spent 15 days in Korea, during their five-week Far East tour.

## Versailles, N.Y., to Play Acts for Summer Run

Versailles, N. Y., will return to an act policy during the summer. Current revue, "All For Love," is slated to leave June 24 after making one of the longest runs in the history of that spot. Revue opened Oct. 16 of last year.

It's likely that Georgie Hale, who did the current layout, will produce another edition for the Versailles in the fall. Present cast includes Carmen Torres, Beverlee Dennis, Arthur Maxwell, Constance Towers and Bill Norvas & Upstarts. Writers were Max Wilk, George Axelrod and Irving Graham.

## 'Sugar Chile's' Brit. Tour

Frank "Sugar Chile" Robinson has been signed for a 10-week tour of the British Provinces starting July 8 in Birmingham. It's unlikely that he'll play London this season, having appeared at the Palladium last year.

Deal was set by Frank Taylor through the Lew & Leslie Grade Agency.

The vaude-cafe departments of the major talent agencies may be able to come up with more names than usual because of the severe slump in television sales. The large date-diggeries have pared their video sectors and may have to concentrate on sales in the variety fields if the acts are to be kept working.

Music Corp. of America has let out several in its video department (see separate story in TV section) and the William Morris Agency is contemplating some major changes that will streamline its entire operation. With these changes, it's axiomatic that some of the names that were lured into the large office by the prospect of steady video work will have to be kept busy in the variety fields if the percenter is to hold on to them. Otherwise, the talent shift will be greater than usual in the fall.

The cafe departments will bear the major responsibility of keeping the acts working, inasmuch as vaude time has dwindled to a minimum. Under these circumstances, cafes such as the Riviera, Ft. Lee, N. J.; Copacabana, N. Y.; Chez Paree, Chicago, and a few others may be able to use enough names to round out a good summer season. Both the Riviera and the Copa still have flexible schedules in the event headliners become available.

Current policy of the large offices is to attempt to persuade as many stars as possible to accept cafe dates. The agencies are no longer asking toppers to come in on the chance that a sufficient number of video guest shots will crop up. The hope now is to persuade them to work in niteries and theatres.

## Cops Nab Minors, Owners, Kenton Tooters in Philly

Philadelphia, June 3. Seizure of 19 minors in Club Harlem, West Philly name band and musical act showcase, will lead police to seek revocation of the spot's license, according to Inspector John F. Driscoll, who led a police raid there at midnight Saturday (31).

Driscoll said he had ordered warrants to be served on the two owners of the niterie, Stan Cooper and Clarence Kaliner, as well as a doorman, a bartender and a waitress.

The raid created great excitement, with the spot taxed to its capacity of 1,000. Together with the 19 boys and girls, police took out the owners, 13 employees and two trombone players from Stan Kenton's band. The musicians, according to police, had tried to "escape" and were picked up as disorderly. None of those taken to the station house was arrested, however, and their names were withheld by police.

## Auto Accident Injures Skater Suzanne Morrow

Toronto, June 3. Suzanne Morrow, 21, Canadian Olympics figure-skating champ and ice-show principal, suffered face cuts requiring several stitches when the car in which she was riding went off the road to collide with a hydro pole. With four others she was on her way to attend the wedding in Seattle of Mary Firth, Toronto Skating Club coach.

Also taken to the hospital was Mrs. B. S. Morrow, mother of the skater, with both requiring many stitches to close gashes on face. Two other passengers, a married couple, were uninjured.

## Barnett's Trek for MCA

Music Corp. of America veepee Larry Barnett left last week for a tour of MCA offices throughout the country. First stop will be Dallas.

Barnett will visit Dallas following attendance at the America-Federation of Musicians exec board meeting in Santa Barbara, Cal., June 9.

Xavier Cugat and his band and show opened an engagement Friday (30) in the Mural Room of the Baker Hotel, Dallas.

# Talent Agents Jockeying With P.M.'s On Coin-Steering Disk-Made Chirps

Failure of several singers on the air tours recently has accentuated the hassle between talent agencies and personal managers. The date-diggers feel they should be allowed to plot the careers of singers, especially during the formative stages. Major complaint of the agencies is that newcomers who are riding a hit record immediately ask for a salary raise to \$1,500. It's possible, the agents say, in many cases, but rarely can a newcomer do the kind of business and entertain in a manner that can justify that kind of coin.

Personal managers, on the other hand, feel that the chances of hitting several top records in a row are extremely small, and the artists must take full advantage of a hit. The managers of chirpers who have a backlog of disk hits feel that the higher salaries are justified on this score.

The jockeying between the agency and personal pilots is becoming more frequent. Major items are salaries and spots. Agencies want the singers to cover all the small situations at reasonable salaries in which both the performer and spot operator can make some hay. In this way, they build up experience and goodwill and can repeat at increased salaries even if the disk clicks do not come afterward.

Another factor that is making agencies boil is that the singers, during their formative periods, will often refuse dates because of a minute salary difference. The performers declare that at the beginning the performer is shooting for the works and small sums shouldn't stand in the way, especially since the chirper may be getting the tall coin within a few months.

The agencies point out that the majority of pipers riding a hit are too eager in the beginning, and thus lose out in the later stages. It's pointed out that most singers who stayed in the top ranks worked for long periods in cafes at small salaries before they hit the tall coin in theatres and other media.

## Canada's No. 1 Spot Sets 'Banquet for 2' Bargain

Windsor, Ont., June 3. Elmwood Casino, leading niter in the Windsor-Detroit area, has adopted a "banquet for two" policy with a package price. For \$5.50 a couple may choose from seven full-course dinners, dance and see the show featuring top American acts. Tariff includes cover.

Elmwood's clientele is almost exclusively Detroiters. The bargain feature will be a permanent policy, prevailing Mondays through Fridays. Niter is Canada's largest; its Ambassador Room seats 800 and there are three other dining rooms in addition to a lounge.

## M'w'kee AFM Head Nixes Free Music for Lions

Milwaukee, June 3. Volmer Dahlstrand, president of Milwaukee Musicians Assn., upheld stand of refusing permission of union-sanctioning public school bands playing gratis for fraternal group functions here.

Wisconsin state Lions Clubs convention called it union's "iron curtains" when Dahlstrand declined school bands appearing in that organization's parade. The Lions in resolution asked his reconsideration.

Said Dahlstrand: "The convention didn't get its food, housing and meeting halls for nothing. Why should it expect to get its entertainment free? We contend that any convention held by a fraternal organization is commercial in nature."

Dahlstrand indicated putting school bands in direct competition with union musicians thwarted the basic planning in teaching music in the public school. Milwaukee School Board also banned any band appearance in the Lions Clubs parade.

## 'Ice Capades' 96G, L.A.

Los Angeles, June 3. "Ice Capades of 1952" hit \$96,000 in its third week here. It's down 11% from last year. It closes at the Pan Pacific Aud. June 8.

## Stripper West Plus Pix OK 8G for 2 Mpls. Wks.

Minneapolis, June 3. Exotic dancer-stripper Evelyn West and her one-woman burlesque show, in "a stripper concert presentation" in conjunction with a screen program comprising two oldie features and shorts, grossed a good \$6,000 for the initial fortnight. Drew \$5,000 the first week and \$3,000 the second at \$1.25 top in the 1,500-seat Alvin. Attraction holds for third week, with Miss West's management in on flat rental.

## St. P. Mayor's War On Sales to Junes

Minneapolis, June 3. Immediately upon taking office, newly elected mayor of St. Paul, John Daubney, served notice on niteries and liquor interests that one of his initial main activities will be to wage war against sale of alcoholic beverages to minors.

"I am not a bluenose," the mayor declared, "in announcing he'll go all the way in a drive against sale of liquor to minors. However, I'll make an arrest myself if I find any St. Paul dealers who violate the liquor laws."

The mayor also said he'd recommend revocation of liquor licenses where cause exists, whether or not there is an appeal to the courts, as in the case of the St. Paul Flame which is appealing its conviction for alleged sale to a minor.

## Honolulu's Fair Breaks Attendance Record But Marred by Many Rows

Honolulu, May 27. The 49th State Fair shuttered Sunday (25) after breaking attendance records in its 10-day run. More than 130,000 attended the fairgrounds, located on Sand Island area borrowed from the Army. This probably would have been bigger if it had not been for a week-end citywide transit strike.

The Fair seemed to pile up a new record for snafus. Nightly giveaways brought a series of arrests.

The Honolulu Junior Chamber of Commerce, which sponsors the Fair, and the police didn't see eye-to-eye on the lottery laws.

The Chamber revised its policy to the extent of opening gates gratis to all just before the 10 p. m. giveaway. The giveaway policy later was abandoned. Final prize was to have been a free round trip ticket to Japan.

One of the earlier prize winners was an unescorted child, booked by police as violator of city's curfew for unescorted children under 14. Operation of the beer garden drew two reprimands from city liquor commission, one for serving to a minor, the other for allowing a barker to lure customers into the garden. It is not done in Honolulu.

The Fair, which takes its name from the presumption that Hawaii will become the 49th U. S. state, abandoned its name act policy and staged twice-nightly outdoor variety shows. Only act evidently imported was Aerial Keenans, high wire artists. Eastman Trio, which scored, has been in Honolulu for some time. Other acts included Pantomaniacs, Liphman Bros., Alan Milam's bullet-stopping act and a Navy dance band.

## 'Yox' Neat 19G, Chi

Chicago, June 3. The "Bagels and Yox" addition of a Memorial Day matinee boosted the bilingual revue to a nice \$19,055.

Show is staying here for four more weeks and then goes to Atlantic City's Million Dollar Pier for the summer.

Sandra Devlin, dancer, opens at Club Morocco, in Val d'Or, Quebec, June 9 for two-weeks.

## St. Loo Chase Mulls Aloha Format if Talent Shapes

St. Louis, June 3. The Chase Club, swank west end niter, shuttered for the season last Saturday (31) with Frankie Laine and Hal McIntyre's band winding up a two-week frame. Management of the Chase Hotel is mulling a switch in the tag of the Starlight Roof to that of the Hawaiian Room, but difficulty in obtaining mecoy Hawaiian tooters and entertainers is holding up plans. Room will open June 19.

## A.C.'s 500, Ritz Set Name Bills

The 500 Club, Atlantic City, will again use names this season. Headliners will tee off July 3 with Al Martino topping the bill and will continue with Myron Cohen, July 12; Jackie Miles, July 26; Sophie Tucker, Aug. 16, and Joe E. Lewis, Aug. 24.

Ritz Carlton will also have a star policy. Spot's bookers, Cabot & McNeill, have set Mary McCarty, July 1, Blackburn Twins & Pam Cavan, July 8; Ray & Naldi, July 15, and Ethel Smith, Aug. 26.

## Albany Promises Change In Aerialist Statute On 'Managerial Responsibility'

Albany, June 3. Modification of the "managerial responsibility" section in the State Board of Standards and Appeals' proposed code to effect the new Ten Eyck law requiring aerial performers to use safety devices when working at a height of more than 20 feet, is promised. Commissioner George S. Raymond made this pledge at a hearing here last week (27) attended by representatives of fair associations and societies. Led by James A. Carey, official of the State Agriculture and Markets Dept. and exec. secretary of the State Assn. of Agricultural Fairs, they pleaded inability and lack of technical qualifications on the part of their secretaries and managers to inspect aerial equipment and to see that it jibes with the standards promulgated.

Commissioner Raymond said that the managerial responsibility clause would be redrafted. The law goes into effect July 1.

A prior hearing had been held in New York, where staffers from the Board of Standards went backstage at Madison Square Garden several weeks ago to take a look at the Ringling-Barnum Circus safety equipment.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., June 3. Birthday greetings to Thomas Lewey, outdoor showman from Burlington, N. C., whose progress is a special item.

May Coates, Interstate circuit staffer from Houston, registered as a new guest for the observation period.

Henrietta Allan, secretary for Legendre circuit, checked out of the Variety Clubs Hospital with an all-clear and will summer in our downtown colony with her family.

Dr. Homer McCreary, Variety Clubs Hospital house physician, and chemist Morris Dworski planned to Boston to attend a medico meeting.

Joe Fennessey, vet vaude performer, back at the lodge after a 10-day furlough.

Adele Turell shot in from N. Y. for a weekend visit with Pearl (Loew) Grossman who is all elated over recent clinic denoting top progress.

Eugenie Reed Hayman, legit artist who staged a big comeback via surgery, off to the Bronx for a 10-day furlough.

Jack (RKO) Wasserman beat the observation department routine and rated a top clinic that moved him in the ambulatory floor.

Audrey Lumpkin, after a long-time siege in bed and mastering surgery, has been upped for two daily meals in main mess hall for a nifty comeback.

"We the Patients" are proud of the floral display on our front and rear lawns, made possible by our landscape artist, George Farewell, and Paul (802) Hein.

Bill Stahl, longtime assistant chd in the hospital, passing around stogies; it's a girl, his fourth.

Write to those who are ill.

## La Vie en Rose, N. Y. Pearl Bailey, Herman Chittison Trio; \$5 minimum.

Pearl Bailey is doing a repeat date at Monte Proser's smart east-side cafe, and the songstress amply reveals that she can hold down her solo billing.

Ordinarily, a single act is insufficient to appease cafe custom-ers, and this would also have been the case were Miss Bailey a less-talented performer. But with her nifty personality and salesmanship, plus some particularly good material, she had a lot of trouble getting off opening night.

Gone are those extraneous gestures which used to over-emphasize Miss Bailey's lyrics, and in their place is a more potent comedy effect that she achieves by understatement. Miss Bailey has slimmed down considerably, and this is another plus factor.

One thing, though, which she will have to watch is her tendency occasionally to work exclusively for the ringsiders, especially when she seats herself on the stage down-front, where she is unseen by those beyond the front tables. And she could cut down a little on the talk. Otherwise, she is particularly strong with a No. 2 spot lyric, "From Mutton to Muskrat to Mink," which is a notably sock number that sets her strongly the rest of the way. "Became a Hussy for My Husband" is also a nifty, while most of the rest are standards, like "Being in Love," "Birth of the Blues," "Cabin in the Sky," "Here I Go Again," etc., all sold in her own distinctive style.

Herman Chittison's Trio is a standard group that always clicks for the lull music. Kahn.

## Thunderbird, Las Vegas

Las Vegas, May 29. Alfred Drake, Mickey Shaughnessy, Los Gatos (3), Johnny O'Brien, Lucy Lewin, Christina Carson, Kathryn Duffy Dansatons (7), Al Johns Orch (11); no cover or minimum.

It was Alfred Drake who cued Thunderbird policy during his opening chatter when he mentioned niter preemers brought to this spa by producer Hal Braidis. Within recent weeks, Robert Q. Lewis, Peter Donald and Rex Allen made their first steps on niter stages. All were clicks, and present contender looks fair to join the ranks of stand-out cafe newcomers. (See New Acts).

Mickey Shaughnessy has sandwiched his Thunderbird appearances with a Columbia pie role in "The Marrying Kind." His Gaelic humor captivated teepee dwellers here before, and will do a repeat this stand. He has cut his routine somewhat, but retains a gem—his workover of moppets taking in a Saturday show with Autry serializing on the screen. Prior to this, Shaughnessy rambles through some green fields of comedy, exorcising femmes about mink coats, and smirks at Johnnie Ray's "Cry" by dropping in some terrific special lyrics. Healthy yocks and miffs from walk-on to exit.

The acro-perambulations of Los Gatos are in top class. Three agile guys get into impossible pretzels, with the smallest member usually coming out on a top handstand. They've added a neat trick to their repertoire—a wrap-around the understander circuit as the pintized one takes the upper tier. Constant mobility, building into three-high and fall, gives tablers thrill upon thrill.

Kathryn Duffy Dansatons put on their best bib and tucker in some time to etch a couple of choreos. Lucy Lewin's arabesques and fan kicks highlights the teoff production, while Christina Carson puts wings on her toes in finale, "Nightingale." Latter also features acro and splits of Julie & Thelma. Johnny O'Brien shows authority in his warbling and emceeing, and orcheaters batonned by Al Johns scurry through their scores with enthusiasm. Will.

## Crescendo, Hollywood

Hollywood, May 30. Carl Ravazza, Oscar Peterson Trio, Walter Gross Trio; no cover or minimum.

These are the days of the acid test for boniface Harry Steinman; the excitement of the opening of a new spot on Sunset Strip has died down and the next few weeks will tell the story of whether the Crescendo catches on or goes the way of most of the niter operations attempted in these parts.

Current bill, the second at the Crescendo, will help. Headlining Carl Ravazza, who has built a good local following, should draw particularly on the strength of a fine

## Night Club Reviews

half-hour songaloo. However, it's only a matter of two months since he was shawed a few miles away at the Cococanut Grove and this may hurt his draw.

Ravazza has improved in those few months and he fits more readily into the intimate confines of the Crescendo. Thus his finale, "Hold Hands Time," in which he reprises several songs of yesterday, has more meaning here than it did at the Grove. Stint is well-paced and sold strongly from the moment he makes his singing entrance through the maze of ring-side tables. Opening-night stint was slightly marred by an obvious lack of rehearsal with the Walter Gross trio which backed, but he still scored, especially on rhythm numbers. "Calypso Joe" and "Acapulco," latune offerings, and "It Takes a Woman" and "Pull the Shade Down Marie" are all invested with a humor that neatly balances the fine singing voice.

Gross Trio and Oscar Peterson combo alternate to keep the continuous entertainment policy in force, each earning peak attention in respective genre. Kap.

## Ritz Carlton, Montreal

Montreal, May 29. Patricia Bright (with Johnny Gallant), Joe Settano Trio; \$1.50-\$2 cover.

For windup of season in the Ritz Cafe, the management brings in Patricia Bright, the cleverest comedienne to hit Montreal in many a moon and one of the best performers to grace this stylish boîte since its inception two years ago.

In a room that has stayed pretty much to a formula of strictly French and English warblers of the most fashionable kind, Miss Bright, with her uninhibited songs and socko parodies, comes as something of a shocker to the more staid regulars. Once over the opening hurdles and with a few well-placed nifties (which even quieted an over-stimulated wedding party), Miss Bright maintains complete attention as she wows them with her impress of the various French chaoties who have invaded these shores over the past few years. She draws plaudits for her "Television Is Tough on Love" song, clicks with the bit about the doll with the interchangeable Boston-Brooklyn accent, and wraps things up with a potpourri of Gallic numbers centered around Cole Porter's "April in Paris."

From her manner of working, Miss Bright has few illusions about her ability as a straight thrush and will go to any vocal gimmick to get an effect. But every once in a while the desire to intro a routine ballad gets the better of her and that's the only time (although it occasionally helps overall tempo) her offering seems to drag. These moments are limited, however, and gal comes back fast with material that is topical without being hackneyed, never obvious or too blue and a cincheroo with patrons of the better intimacies.

House pianist Johnny Gallant backs Miss Bright's efforts with more than the usual care and the Joe Settano trio does well during the dansapation sets. Neut.

## Desert Inn, Las Vegas

Las Vegas, May 27. Ted Lewis Revue with Geraldine Dubois, Manor & Mignon, Ben Yost Colleens (4), Elroy Peace, Tung Pim Soo (2), Meribeth Olds, Alan Gilbert, Arden-Fletcher Dancers (8), Fluff Charlton, Orch (10) conducted by Dave Klein; no cover or minimum.

For several summers past, Ted Lewis has been an institution of the Last Frontier. With new management taking over few months back, allegiance departed, so the top-hatted minstrel quartered his gang across the highway at the Desert Inn. Move was judicious, as the Inn gives better showcasing with more theatre trappings, and the ropes are sure to be stretched taut for month's run.

Lewis has always drawn capacity rooms whenever he's played Vegas, but with his new concoction topping all previous brews, biz will be SRO.

The old master sparks every act along the way, whether he is performing with his droning songs, emceeing, or kibbitzing. Opens vista of his 46 years in show biz with "My Hands, My Hat, My Cane, and Me." Sets off production melange of Gallic flavoring, "Pigalle," as Ben Yost's Colleens, Manor & Mignon, Geraldine Dubois and Elroy Peace cavort to his sprightly measures. Followup is "Leader of the Town's Brass Band," in which he struts while (Continued on page 50)



Val Parnell, Harry Foster, Leslie Macdonnell, Hyman Zabl, Charles Henry,  
Barry Storri, Woolf Phillips, Jack Matthews, John A. Carlsen,  
and My Newspaper Pals in England.

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New York





## Night Club Reviews

Continued from page 48

**Desert Inn, Las Vegas**  
whirling a baton. Carny barker intro pulls Meribeth Olds from the wings to whip up her amazing contortion intricacies.

Always a highspot is the Lewis and Geraldine Dubois pairing. The provocative femme entices during her chin-chuck chirping of "Let's Be Buddies," and oomphy "Face and the Body." This segues into "Isn't She a Pretty Thing?" talk-song by Lewis, cueing Mignon's graceful whirls. She is joined by partner Manor for some easy ballrooming paces to "Evening Star," sequenced by rapid paso doble stepping.

Elroy Peace comes on for his w.k. carbon of Lewis to "Me and My Shadow," after which the bard takes up his clarinet for some fast choruses of "Tiger Rag." Ben Yost's Colleens, used throughout as vocal backgrounds, step into their spot for "Love Is Sweeping the Country," "Man I Love" and "You Tell Me Your Dream." Comedy is short in the 75-min-

ute revue, but magico of Tung Pin Soo, aided by shapely assistant, Charlene, drops in some yocks. Without Lewis hoking up some of the pocus, however, Soo's turn would only have chuckles. Straight into finale from this, Lewis moans "Million Memories," and "Musical M.ical Man," which opens up a Cuban sortie with a colorful "Peanut Vendor." Fadeout comes with ovations after famous theme, "When My Baby Smiles At Me." Arden-Fletcher Dancers return for more weeks of exercises, bowing in with a stop-and-start production featuring Fluff Charlton. Femmes are used during the "Peanut Vendor" finale for background. Dave Klein batons the orch, also provides fine violin obbligato touches during many tunes.

Will.

### El Rancho, Las Vegas

Las Vegas, May 27.

Gloria De Haven (with Gene DePaul), Phil Foster, Divena, Joy Walker, Bill Skipper, El Rancho Girls (8), Ted Fio Rito Orch (10) conducted by Buster Hallett; no cover or minimum.

Phil Foster is marquee as "extra added," and it's fortunate that he's around the confines of the El Rancho Vegas theatre-restaurant, otherwise the Gloria De Haven and Divena exhibits would make this chapter a pallid salad.

Miss De Haven possesses looks, charm and bomp, but registers only so-so in the chirp department. Takes closing spot to intone her batch of tunes comprising few known pops. Jumps into a breezy "Love Is Just Around the Corner," and follows with production on "Imagination." Quality is strident on forte projection, but when whispered, sounds sexy. Unnecessary histrionics also mar simple lyrics.

Miss De Haven gets oozy like Lena Horne with "Let's Misbehave" and lightly trills a Calypso novelty called "Happiness." Her arranger-accomper-conductor, Gene DePaul, clefled followup in the book "Here Come the Blues," but it's no moan or protest from this doll. Bounces off to okay mitts after "Love Isn't Born, It's Made."

Not only is Phil Foster one of the most original yockmakers around, but he's acquired a solid selling method that should find favor anywhere. No attempt is made to inundate tablers with waves of old salty gags. Foster takes it easy, lets his pearls fall gently and waits for the roars and applause to subside before repeating the process.

Involved shaggy dog story opens to lead into palaver about marriage, benedicts, bridal showers, moppet mannerisms, and a honey about an Ebbets Field fan. Foster also pushes intros to the various acts, assuming an ad lib lazy style for his emcee verbiage.

Divena's divestiture in a tank of water occupies a brief lull in opening moments of the show. Light effects add something to the presentation, but nothing much happens. Gets down to bikini nudity, then waves goodbye to patrons as tank goes dark.

El Rancho Girls step out with practically new faces in the line. Also bring forth Bill Skipper, slight but muscular lad who works with Joy Walker for couple of effective routines, a Trinidad bombast, and "Walkin' My Baby Back Home."

Buster Hallett takes over Steinway chores, subbing for vacationing Ted Fio Rito. Composite results from the music corner are halting at times, but should emerge okay after more rundowns. Will.

**Leon & Eddie's, N. Y.**  
Eddie Davis, Sherry Britton, Rena Foley, Jack Byron, Jane & Eddie Faye, Peggy O'Neill, Art Warner Orch.; \$3.50 minimum.

Eddie Davis is now reviving a combo that was the most successful in this cafe's long history. During the war years, pairing of Davis and Sherry Britton was a lure that made this one of the bright spots of the New York cafe scene. It was a fortuitous union backed by extensive publicity.

It's recalled that the spot sent out nearly a half-million photos of Miss Britton to servicemen all over the world. This investment has paid off inasmuch as Miss Britton has made several out-of-town tours that brought out heavy box-office, and the cafe has been visited by many former GIs. This investment gives promise of returning another dividend with the current reunion. Business pickup was appreciable with her advent here.

Miss Britton has progressed considerably beyond the peeler stage. Her singing carries much more authority and her terps, while a modified form of the strip, hew to a stronger art line. It's a variation on the familiar theme, but it's commercial and entertaining. Miss Britton's turn is brief and punchy and hits a rewarding palm.

Davis has added some new material to his catalog and that too goes over well. His song and story turn is still strong bait for the out-of-towners and natives alike. He creates an atmosphere that permits even the most staid to relax at this spot. As always, he scores handsomely with all classes of citizenry.

The rest of the show comprises a pair of acts who worked here previously and two newcomers, Rena Foley, and Jane & Eddie Faye, both New Acts. Jack Byron does okay in the tune department and finishes with a number that encompasses a multitude of props and some magic. Song stint isn't well integrated as yet, and needs further working on.

Peggy O'Neill delivers a song personally. Pipes are authoritative and selection is okay. She's off to a warm mitt. Jose.

### Top's, San Diego

San Diego, May 28.  
Galli Galli, Lou Di Maggio, Jack Nye Orch, Betty Hall Jones; \$2 minimum weekdays, \$2.50 Sat.-Sun.

Not a marquee magnet but sure-fire once the customers are in, Galli Galli's magico is sock stuff at A. J. Kahn's class nitery in this blossoming city of 425,000 (1952 census astonisher.)

Be-turbaned Egyptian has charming patter, keeps customers glued during and between tricks, most of which concern tiny black and white chicks in a kind of shell game. Participation gimmick is solid laugh click, with two volunteer male customers and audience delightedly amazed as chickens show up in coat, pants, pockets, then disappear. Sophisticated but not silky smooth in the tradition, Galli draws heavy repeat biz.

Accordionist Lou Di Maggio goodlooking young product of Horace Heidt contests, tries to project a la Dick Contino. Utilizing every trick in accordion salesmanship manual and sex-appealing strongly to femmes, Di Maggio plays unvarying standards, including "Tico Tico," "Lover," and "Dark Eyes." He sells hard, but showmanship seems contrived. Less mechanical approach would help act.

Jack Nye's keyboarding and house orch are flawless. Local boy has lively group that plays for intelligent listening as well as terps. Good attraction in nitery's Blackout Room, Betty Hall Jones is slam-bang, sepiu songstress-88'er. Don.

### H'wood-Roosevelt, H'wood

(ISLANDER ROOM)

Hollywood, May 23.  
Hilo Hattie, Tani Marsh, Lei Aloha, Freddie Letuli, Johnny Woodd, Danny Stewart Orch (7); Fri.-Sat. cover.

This spot, wherein is fused Hawaiian decor and Chinese cuisine, looks like it's in clover. Room was opened last winter and had a rocky time of it until removal of the cover charges save on Friday-Saturday surcharged trade and started to get spot out of the red. With the advent of Hilo Hattie (in on a four-frame ticket but appearing a cinch to span the summer through option pickups) biz will boom.

The 50-year-old Miss Hattie, easily the most popular Hawaiian performer all along the Pacific slope, came into this hotel's Blossom Room back in 1941 with Harry

Owens orch and stayed more than a year. Since then she has built an even greater personal following via her appearances with Owens on one of KTLA's more popular tele-shows. The size and fervor of her following were very evident opening night.

The 40-minute show is done with taste and, considering that it is all Polynesian in motif, is surprisingly variegated. Tani Marsh and Lei Aloha dance singly and in group routines; they hula rather well. Johnny Woodd and Freddie Letuli put on a lively Samoan sword dance (Woodd is now back at work after two-month layoff resulting from the dropping of a blade during one of these ceremonial capers and severing a tendon). The four then frame Miss Hattie in two semi-production routines later in show.

The material the star serves up is mostly old—with her. But judging from the ringside shouts for it, that's what they want. "A Lei to Remember" and "That's the Hawaiian in Me" lead into her highpoint, "Hilo Hop." Her takeoff on a Jap gelsia girl is a peg upon which is hung a little production festooning. The finale is a martial chant sung and stepped with flourish and zest amid some vigorous calabash-slapping. Danny Stewart's seven-piece combo backs the show and pumps out dance floor rhythms 'tween times. Berl.

### Eddys', K. C.

Kansas City, May 29-

Carroll & Gorman, The Hightowers (2); Tony DiPardo Orch (8); \$1 cover.

Things are generally satisfactory around Eddys' classy restaurant for this fortnight, with a smooth combo of songs and dancing from the two acts, Carroll & Gorman and the Hightowers. They comprise a 40-minute show that's well paced throughout and holds interest nicely. The Tony DiPardo orch, playing for dancing and ably backing the show, gives an added measure to the proceedings.

The Hightower couple step right into a beguine and adagio accomplishment, male partner giving the red-haired femme some intricate spins aloft. Duo uses a cigarette-lighting sequence as vehicle for gal's acrobatic feats. A second stanza is story of pattern acrobat's daughter and ballet master's son, employed as fulcrum for challenge routines featuring his ballet and her acro skill, climaxed by her backward bend from high stilts to a platform below and back atop the stilts. Off to a generous hand. Couple would have to be tagged as one of the smoother acro-terp twosomes.

It's a return for Carroll & Gorman, pairing on spicier songs. Theirs is a plentiful supply of material, and for this show they run through eight numbers, only about half of them heard here before. "First Time in Miami" is their trademark extolling the Florida attractions, while "Whoever Said Life Begins at 40" joshes the familiar phrase. Switch to a parody of "Far Away Places" for some intimate details of a tattooed lady, and give "Carolina in the Morning" straight harmony that's well received.

Their whistle song ribbing L. A. is a bit rough, but highly applauded. "I Can't Get Her Off Her Canasta" is a satire on the game, while "Dougherty Is The Name" is done as a straight Irish ballad. Close with "Peoria," running to the risqué with a sly tale of a small-town dame who made the grade. Twosome works with Carroll at the piano and furnishing an unusually high tenor. Gorman handles most of the m.c. work and chimes in from a mike alongside the piano. Stint is smooth throughout. Quin.

### Mapes Skyrone, Reno

Reno, May 30.

Jan August, Cheerleaders (5), Georgie Tapps, Mapes Skylettes (8); Eddie Fitzpatrick Orch (8); no cover or minimum.

With very little salesmanship, Jan August manages somehow to do a fairly decent show. The music sounds good enough, but at an angle which shuts out most the audience from a view of his hands. There is nothing to do but listen. And the listening is only pleasant, nothing spectacular.

August opens with a medley of "Rhapsody No. 2," "Be My Love" and "Pianolo." Having covered the field with these, he settles down to things he's best known for: "Miserlou," for good results, with orch for rhythm backdrop; "Clare de Lune," "Melancholy Baby" for which he solicits audience singing; "You Made Me Love You" and "Boogie Woogie."

The quiet and uncolorful routine follows two energetic acts, which might account for the letdown. August needs something more than his music to build on.

The Cheerleaders, a vivacious and vigorous quintet, kick this show off in great style with

(Continued on page 52)

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**H'wood-Roosevelt, H'wood**  
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Hollywood, May 23.  
Hilo Hattie, Tani Marsh, Lei Aloha, Freddie Letuli, Johnny Woodd, Danny Stewart Orch (7); Fri.-Sat. cover.

This spot, wherein is fused Hawaiian decor and Chinese cuisine, looks like it's in clover. Room was opened last winter and had a rocky time of it until removal of the cover charges save on Friday-Saturday surcharged trade and started to get spot out of the red. With the advent of Hilo Hattie (in on a four-frame ticket but appearing a cinch to span the summer through option pickups) biz will boom.

The 50-year-old Miss Hattie, easily the most popular Hawaiian performer all along the Pacific slope, came into this hotel's Blossom Room back in 1941 with Harry



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# SAVOY HOTEL LONDON

May 31st, 1952.

Harry Levene, Esq.,  
Bagatelle Restaurant,  
Mayfair, W. 1

Dear Harry Levene,

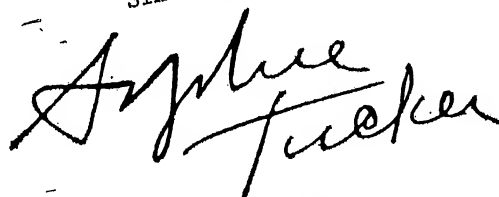
Thank you and your wonderful staff for four  
gloriously happy weeks at the Bagatelle Restaurant.

I hope every artist will make it a must  
on their list to play your magnificent restaurant.

To my mind I think the nicest compliment  
I can pay you is "How thrilling it was for me to bring  
back the glamour and fun of the old 'Kit Cat' days to  
London again."

Love and Thanks,

Sincerely,



SOPHIE TUCKER.

Me too:-Ted Shapiro.

P. S. Thanks Val Parnell for two rapturous weeks at  
The Palladium.

P.P.S. Thanks Jack and Julie Oliphant for your fine  
work.

P.P.P.S. My sincere thanks to the wonderful Press of  
Great Britain.

Thanks to Foster's Agency-London.

and

William Morris Agency-New York.

# Night Club Reviews

Continued from page 59

**Mapes Skyroom, Reno**  
"There'll Be Some Changes Made," "Three, boys and two girls, they're not still a moment—changing places, swaying and bouncing, with gestures, accenting some clever arrangements. All five have wonderful personalities, big smiles, and freshness.

Most unusual arrangement comes with "Sometimes I'm Happy" on which one of troupe fronts while other four sway with backs to the crowd, on their haunches. Gradually working up to a pitch, they come together in the climax. With "Get Happy," Cheerleaders are all over the stage. They manage some wonderful effects spread out and away from the mike, still making great harmony.

Quintet is hard to follow, especially hitting so fast and hard at beginning of the show. However, Georgie Tapps comes pretty close. This choreographer is a little theatrical for this spot. A very graceful and imaginative dancer, most of his ballet-type work is lost on

ringsiders, but occasional spurts of fine tapping bring the returns. Some singing like "Birth of the Blues" seems overdone, but gives Tapps a breather. Skyettes have some new costumes but the same routines. Eddie Fitzpatrick's orch is back for the summer.

## Bimbo's 365 Club, S.F.

San Francisco, May 28.  
Ginger Kinney, Wilder Bros. (3), Johnny O'Leary, Dorothy Day, Alan Cole, Dorothy Dorbin Dancers (10), Delr Knox Orch (8), \$1.50 minimum.

As an offering of spring fare, this slice of gaiety passes muster though one sock specialty would hypo the sum total into solid click. Acts on hand are standard items which could use impact at one point or another to provide bounce effect. Pace of production, with gals holding up well via costuming and routining, is okay if not terrific.

Opening item of ensemble of six ponies and four longies in cowboy garb is eye-catching in "In Las Vegas" prance, with Alan Cole's song chore and terp bit by Dorothy Day clearing the hurdles nicely.

Ginger Kinney in tap routine is appealing, but more contrasty costuming would give gal a better eye break. Photogravure ensemble lacks lustre in spotlight. This is easy to remedy but will continue a handicap until righted.

Song trio, the Wilder Bros., have a good mixture of tunes and novelties with oke hand rewarding various items. Stepping off with "Let's Get Happy," which is adequate, troupe loosens up with uke number, "I Was Born to Wonder," and goes over with some impact in a fresh novelty "Hoppy" bit, working on knees with prop shoes. Also off beaten track is trio playing one uke. Closing "Abadaba Honey-moon" is not so hot. Boys have looks and steam but could use a little deftness and mixed pacing.

Johnny O'Leary, comic, has infectious appeal as he warms up and takes hold heartily in spite of dish clatter of early show caught. He's strong on dialect yarns, which are well received, and scores with come-alive tune, "Dear Old Donegal." Could add more of the same to good effect.

Finale highlighting Dorothy Dorbin Dancers, using black lights frou frou, with bongo tempo at close, is eye-pleasing and a good top-off.

This is better-than-average nitery hardware if not as heavy as some previous at this stand.

Ted.

## Hotel Nicolet, Mpls.

(MINN. TERRACE)

Minneapolis, May 31.

Jane Dulo, Tanya & Biagi, Cecil Golly Orch (9) with Mildred Stanley; \$2.50-\$3.50 minimum.

Running largely to comedy, current show proves a satisfactory entertainment dish for this smart room. Both of the two acts are designed to excite chuckles and they accomplish this purpose in varying degrees.

Singing comedienne Jane Dulo exhibits exuberance, boisterousness and energy, a la Betty Hutton. She's an amiable performer who is more successful with her vocalizing than her patter and comedy business.

Tanya & Biagi's slapstick ballroom dancing is along conventional lines, but very well done. Pair also perform some extraordinary whirled and glides, with Tanya swung perilously aloft by her partner during the serious terping interludes. Tanya is a rare treat for the optics.

The Cecil Golly orch as usual, fills its notch perfectly and Mildred Stanley's singing adds to customer pleasure.

Rees.

## Ciro's, London

London, May 30.

Mila Raymon, Ronnie Odell Orch, Raymond Lopez Orch; \$3.50 minimum.

Mila Raymon makes her London cabaret debut with a refreshing act which breaks away from convention in distinctive style. Combination of violin and vocals yields a plus entertainment that's attracting better than average biz.

Femme makes striking impression with her first entry. Attractive décolleté gown enhances her appearance, setting a glamor note for the performance.

Miss Raymon's routine is deftly fashioned. An accomplished violinist, her range switches speedily from the classics to the frivolous, making for effective contrast. And on the vocal side she has a distinct Dietrich style which comes across nicely. Numbers are neatly interspersed with the violin solos, and among the click tunes are "I'm Going to Live" and "No Love, No Nothing."

Show was caught on Derby eve when Theo, the maitre d' at this nitery, staged a special gala in which Irissa Cooper did a pleasing topical song and dance number. The two resident house bands provide the contrasting terping music with usual vitality.

Myro.

## Mount Royal, Mont'l

Montreal, May 28.

Frances Greer, Alan & Blanche Lund, Max Chamitov Orch (8) with Norma Hutton, Dick Marshall Trio; Sat. cover only.

Current showing of ballroomologists Alan & Blanche Lund in the Normandie Room clicks in double fashion; sentimentally because they are Canadian hoofers; professionally because of their youthful talent and refreshing personalities. Couple recently completed a trans-Canada tour as second-leads in the Tommy Trinder show which with several New York engagements have done much to sharpen general routining and terping.

Of the new numbers shown this time around, their Irish session is perhaps most in keeping with their style of work. A brief whirl to "Holiday for Strings" seems over-arranged and a try at a blues item a little out of their line. Couple still use the Brahms "Lullaby" as a breather and staging never fails to draw plaudits. Their windup with a gay square dance is a sure fire clincher.

Newcomer here, Frances Greer presents a fashionably gowned figure with all the right accents and a set of pipes that need little mechanical boosting in this room. Operatic training is evident and gal has mixed up a little of everything to apparent delight of the payees. Her pacing of various numbers is neatly arranged; a spiritual, "Go Away from My Window," contrasts neatly with an aria from "La Boheme" and audience reaction is solid to her interop of "Smoke Gets in Your Eyes." Chatter between songs is okay without getting in the way of her vocalizing. A capable performer for boites with a clientele receptive to the pop classics.

Both acts get fine support from Max Chamitov's combo, with Norma Hutton stepping in to do the chirping during dance sets which are shared with Dick Marshall's trio.

Neut.

## Ruby Foo's, Montreal

Montreal, May 28.

Kaye Ballard, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

The talent and savvy Kaye Ballard evidenced on her last appearance in Montreal three years ago have now been polished and strengthened to the point where this gal is well out of the ordinary femme comedy rut and is a sure thing for any of the more sophisticated saloons.

As this type comic is something of a novelty for the usual Ruby Foo patron, Miss Ballard took a bit of time to warm up room on night caught. Her opening, with a flute used as a part-time instrument and prop, left the ringsiders wondering, but a few rowdy lines and a song, "Why Is Everyone Called Joe?" had them miffing for more. Her impression routines are adroitly handled, always original and she holds a terrific pace throughout.

A mobile face, trick hats, a wild black wig and continual clowning keep Miss Ballard above par with all corners of this hard-to-work room. Her number about the tiny people, in mime and song, picks up biggest reception of night and the Ballard comedies look good for a solid engagement and certain returns.

Neut.

# 'Queen' May B.O. Leader

Continued from page 4

—U. S. A. (20th) rounded out the Top 12 list in that order. "Rancho Notorious" (RKO) and "Flesh and Fury" (U) were the runnerup pix. Latter was 12th in April.

New fare launched late in the month looks promising in many cases, with additional, strong films teeing off the first week in June. "Ski-It Ahoy" (M-G) looks one of best new entries based on its initial playdates. "About Face" (WB) also looked like a moneymaker, while "High Treason" (Indie) was sock on its first date at a N. Y. arty theatre.

"Walk East on Beacon" (Col) started well on its first playdate, in Boston. "Strange World" (UA) ranged from average to good on first engagements. "Ivory Hunter" (U) was rated sturdy on L. A. tee-off. "Half Breed" (RKO) was disappointing in Cleveland and Buffalo. "Wait 'Til Sun Shines Nellie" (20th) started slowly but had some okay initial dates. "Paula" (Col), also new, showed nicely on its preem in Washington. "Kangaroo" (20th) did little on its N. Y. preem.

'Maru' 12th

"Greatest Show on Earth" (Par), virtually finished with its playdates the first time around key cities, had enough money one session to wind up high in weekly ratings. "Mara Maru" (WB) never did get started but landed 12th place one week. "Battle at Apache Pass" (U), fifth nationally in April, was 11th one week, and added substantial coin in other sessions. "Wild North" (M-G), liked by some reviewers, apparently never overcame its title and floundered most of the week out.

"Outcast of Islands" (UA) was slow in one theatre and strong in another on its N. Y. launching. "Girl in White" (M-G), also new, finished fifth one week.

"Hoodlum Empire" (Rep), with some new playdates, had sufficient strength to cop eighth position one week. "My Son, John" (Par) was a runnerup firm two weeks in May and showed more than it did on first engagements. "Scaramouche" (M-G) failed to catch on when launched at the N. Y. Music Hall, lasting only three mild weeks. "Lion and Horse" (WB) proved a lukewarm entry.

"San Francisco Story" (WB) wound up as runnerup leader one session but was on the disappointing side. "Encore" (Par), a runnerup two weeks, shapes up as a sturdy art theatre entry. "Red Mountain" from the same company, did not measure up to hopes during the past month.

"Green Glove" (UA) had a few nice dates, but "Mutiny" from the same distrib, was rated mild to

good. "Kettles at Fair" (U), ninth in April, added some fine coin during the month.

## 'Miracle' Date

Continued from page 3

with it are "A Day in the Country" and "Jofroi."

"Miracle" opened at the Paris Dec. 13, 1950, and ran until Feb. 15, 1951. There was a one-week hiatus during that period while "Country" and "Jofroi" played, but "Miracle" was pulled upon order of New York License Commissioner Edward T. McCaffrey. A local court restored the film to the house until the Board of Regents revoked the film's license. "Ways of Love" continued sans "Miracle" for another week, but biz fell off to the point where continuation was unprofitable.

Burstyn appealed the Regents' action to the Supreme Court, which determined last week that the New York State ban was illegal on the charge that the pic was "sacrilegious."

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Black & Dundee get away to  
solid start on Sydney debut. Strik-  
ingly tall brunet Pat Dundee makes  
an excellent foil for comedian Le.  
Black. Opens with "The Men  
Love" to good returns.  
Black's spicy gags (okay for re-  
vue either uptown or downtown)  
(Continued on page 63)

**Paramount, N. Y.**

Johnnie Ray, Billy May Orch, Gary Morton, Bud & Cece Robin, son, Four Lads; "The Wild Heart" (SRO), reviewed in current VARIETY.

Johnnie Ray, the Columbia Records phenom with the lachrymose larynx and agony antics, is following through on his recent click at the Copacabana, N. Y., with an equally spectacular performance in the current Paramount stage layout. His impact is tremendous and that goes for the boxoffice where the standup crowds are coming to gander the most publicized male vocalist since Frank Sinatra's breakthrough into the bigtime. Although it's Ray all the way for the b.o. pull here, the rest of the bill provides excellent backing.

Ray's uninhibited laceration of the emotions is a surefire attention-getter. It may be controversial whether Ray's self-tormenting vocal and body acrobatics are only a gimmick which will fade from the scene sooner or later, but the initial impact is undeniable. Whatever the future may be for him, Ray is up there now because of his style, savvy and unremitting drive.

For his current stand, Ray is bleating through his repertoire of disk hits in his familiar wax style. Even the absence of the echo chamber which he used on wax doesn't dampen the impact. His vocalizing, in fact, is strictly secondary to his handwaving and body-shaking display of triple-distilled anguish in "Little White Cloud That Cried," "Cry," "Broken-hearted" and similar numbers suitably designed for his vocal melancholia. It's a new trend in bobbysox idols and Ray is undoubtedly tops in the pantheon of bleeding hearts.

In a diametrically opposite mood, Gary Morton, spotted before Ray's finale turn, registers strongly with comedy. A 100% improved comic since last caught on Broadway, Morton works through a good routine at a consistently fast clip.

Morton is adept at the straight gags in addition to being a competent impressionist and a good musician, as revealed in a couple of hot trumpet licks. Overall, he scores with an ingratiating personality that rarely gives the impression of prying too hard.

Bud & Cece Robinson also hit with their eccentric hoofing routine. Team has a flashy style with enough comedy overtones to give it a distinctive touch. They are particularly effective in their closing jitterbug number.

Four Lads, vocal combo which accompanied Ray in a couple of his wax hits, also make a good impression in a brief turn. Quartet only handles two songs, "Shine" and "Turn Back," with neat harmonic arrangements for strong mitting returns.

Billy May's orch. one of the newest musical organizations to make a dent in the band business, opens the show with a couple of swinging instrumentals. Aggregation of five reeds, eight brass and four rhythm hits with a clean precision on the rhythm numbers and, midway in the show flashes a fancy ballad arrangement of "Charmaine" for top results. Herm.

**Oriental, Chi**

Chicago, May 29.

Gene Autry with Champion and Little Champion, Cass County Boys (3), Pat Buttram, Jemez Indians (4), Marino Sisters (3), Bobbie & Jack Knapp, Buddy Shaw Orch; "Aaron Slick From Punkin Crick" (Par).

This abbreviated version of the Gene Autry rodeo stint should capture the juve trade and the out-of-towners who come swarming in over Memorial Day holiday. Oddly enough, opening day turnout was divided about equally between the menfolk and the moms dragging the little one singly or in groups. Most of the kiddie trade must have taken the holiday off early to see the cowboy star.

Show runs smoothly with the Marino Sisters starting the program off in whirlwind fashion. Lookers get off some rapid cartwheels and flying pinwheels solo before earnings a flashy hand for fine rollunders and rollovers in perfect union for strong finish.

Cass County Boys register well with "There's Room in Our House," but more familiar with "Tumblin' Tumbleweeds," and novelty tune, "They Went Thataway," gets them off well.

Series of three dances by the Jemez Indians is an out-of-the-rut offering and colorful costumes are impressive. Although based on ritual steps, they are easily interpreted and several have modern counterparts in jitterbug terping. The hoop dance is a very tricky stint with youngster getting a big mit for his manipulations of the

rings. Autry does an excellent commentary.

Pat Buttram has only a short spell with his corny cracks, but the old material is in keeping with the show and he does okay. Bobbie Knapp does some fine rope tricks and is joined by her partner, Jack, who has some running gags as a short cowhand which get chuckles.

Autry works all through the show, offstage not more than a minute at a time. He does a good job of tying up the acts, besides his own stint. Opening with the theme of "Back in the Saddle Again," he rides a fastie, "Mr. and Mississippi," and brings things up to date with "Anytime" and "Down Yonder." He introduces a real cornball newie, "Was Just Walking Out of the Door," but gets his best results with the oldie, "South of the Border."

For the final act, Autry brings on his horse, Champion, putting it through some dance paces and light tricks that had the younger set agog. However, it's the small colt, Little Champion, that captures the hearts of the seatholders with some simple answers and walking a small plank.

Buddy Shaw's group, correctly attired, act like authentic hoe-downers this week. Zabe.

**Empire, Glasgow**

Glasgow, May 28.

Mills & Belita, Arthur Dowler, Jose Moreno, Freddie Sales, Three, Saytons, Frances Duncan, Billy Cotton Band, with Alan Breeze, Doreen Stephens, Clem Bernard; Bill Matthew Orch; twice nightly.

Current Empire bill here is pleasing and diversified, and likely to suit majority of tastes, though support could be stronger. It gets by, thanks largely to clever comedy of young English funster Freddie Sales and the breezy, comedy-style bandshow provided in last 35 minutes by Billy Cotton and his boys, an outfit popular on British radio.

Opener is the youthful dancing act of Mills & Belita, a boy and a gal, who terp well. This type of turn is usual stopgap for opening on the Moss Empire circuit, as subholders arrive to take their seats at early hour and, as a result, doesn't get the attention it merits. Val Parnell might devise some alternative to a dancing opener for variety's sake, such as musical instrumental act or a spot featuring his resident orch.

Arthur Dowler, magician from mid-England, has a cod magic act that registers well, billing himself in novel fashion as "The Wizard of Cod." He's followed by Jose Moreno, a juggler on the wire with femme assistance. He closes by throwing rubber balls into stalls and circle, and catching them skillfully on a stick placed in his mouth. House lights are up for this, and audience participation is used.

Cleverest act on this bill is that of Freddie Sales, an upcoming comedian who has a neat and subtle line in funny patter, is most versatile but still requires a gimmick to identify himself. Last time he was here he came on in evening dress; this time he wears a yellow cap and socks, with too-short long trousers. His comedy is subtle, at times too clever for normal run of music-hallgoers, being more suited to cabaret.

Comic's second-half spot is really something, performer coming on in baby clothes and being seated on a cradle to act as if he emits noises and gurgles and squeals, making much play with a nursemaid (Teresa McKay) who comes on as foil. This routine is a wow. Sales finishes by taking off his baby cap and, coming to the front of curtain, delivers the popular monolog, "What Is a Boy?" He's certainly a comedian to reckon with on U. K. stage and radio, and is also a strong potential for star T.V. billing.

The Three Saytons, from Holland, offer a cycling turn that satisfies, even dressing up in Ye Olde English style, a feat for an act that hails from the Zuyder Zee. Male member climbs a glass staircase on his bicycle, finishing by going over the top and landing on a padded cushion.

From Australia comes a looker aerialist, blonde Frances Duncan, who twists and twirls in space and offers a series of thrills.

The Billy Cotton bandshow relies mainly on comedy and pop numbers. Members frequently gag with each other during music, and several come on in comedy attire. Bandleader himself, whose gimmick is his horn-rimmed spectacles and his balding head, maintains a reposeful demeanor which wins as contract. His thrush is Doreen Stephens, and Alan Breeze does the main balladeering. Clem Bernard, himself a Scot, is the diminutive pianist and arranger, and takes part in much of the comedy. Gord.

**Palace, N. Y.**

Gilbert & Russell, Lee Marx, Bruce Howard, Buster Shaver & Olive, Harry Savoy, Marilyn & Ashour, Ken Whitmer, Rudy Dockey's Basketball Dogs; Jo Lombardi House Orch; "The Sellout" (M-G), reviewed in VARIETY Dec. 19, 1951.

The Palace has come up with another first-rate vaude bill in this eight-turn package. Like the previous shows for the past couple of weeks, the accent is on experienced acts who can turn in a solid brand of entertainment.

In the opening spot, Gilbert & Russell score with a fast terping routine. Girl and boy work in unison for one number, then do solos with the male hitting strong solos with his flamenco-styled hoofing on top of a drum-shaped platform.

Vet vauder Lee Marx works through his juggling act in top-flight style. Marx opens with some low-key stunts with rubber balls and Indian clubs and closes in high gear with fancy juggling while balancing himself on a big rubber ball. Earns strong mitting.

Initial comedy turn on the bill is handled adequately by Bruce Howard who lacks a good script but is an okay impressionist. He works the familiar carbons of Humphrey Bogart, James Cagney and Peter Lorre, latter being one of the stalest bits in the whole vaudeville repertory. He builds a strong finish, however, with his takeoffs on Rudolph Halley, Frank Costello and Senators Tobey and Kefauver.

In the No. 4 slot, Buster Shaver & Olive strengthen the midway mark with their standard song and dance turn. The diminutive Olive belts across a couple of special-material numbers and then segues into the ballroomology sequence with Shaver. It hits all the way.

Another strong comedy turn is delivered by the veteran vauder, Harry Savoy. Savoy has a superior borscht belt style of humor with most of his gags finely balanced on the indigo line. He has a hep manner, however, and gets away with it without falling into bad taste. He closes with his w.k. John Barrymore impression.

In the No. 6 spot, Marilyn & Ashour click with their Apache-dancing routine. This turn has been edited down to its essentials and packs plenty of laughs into its roughhouse switcheroo when the gal starts kicking the tough guy around.

Next-to-closing stint by Ken Whitmer is the strongest of the bill. Whitmer has a surefire routine with his trick costuming and virtuosity on a flock of instruments.

Rudy Dockey's Basketball Dogs, in the closing spot, is reviewed under New Acts.

Jo Lombardi's house orch cuts the show in usual competent style. Herm.

**Chicago, Chi**

Chicago, May 30.

Mary Kaye Trio, with Norman Kaye; Buddy Baer, Jay Lawrence, Raul & Eva Reyes, Louis Basil Orch; "Skirts Ahoy" (M-G).

While perhaps lacking the star value, the present bill, coupled with film musical, should do as well as or better than predecessors. While most of the acts are repeats, with the exception of Buddy Baer, package is smooth and interesting. There is an abundance of music, but it doesn't become overwhelming.

The Mary Kaye Trio, which has enjoyed some long runs here in a north side pub, has really ironed out the rough spots since appearing here last year and now ranks in the top musical trio class. Timing is near perfect and voice blending is terrific. Still the spark is the petite Miss Kaye, who has a styling similar to but not as studied as Sarah Vaughan's.

Group starts up "I've Got You Under My Skin" with a bop beat and follows with a jivey version of "Lonesome Road." Femme steps out to sell the old standard, "The Masquerade Is Over," and then the threesome gets hot again with "I Get a Kick Out of You" a la Billy Daniels. Norman Kaye, brother of the leader, sings his own composition, "Why Did You Leave Me?" and scores with his big voice. Trios tear apart "Begin the Beguine" with the expert aid of the drummer, Frankie Ross. The comic really slaughters "Cry" for a strong closer with the aid of the other two.

Buddy Baer, while perhaps not of concert calibre, reveals a trained voice and an excellent sense of humor. Hefty ex-boxer tees off appropriately with a specialty about his fight and film mishaps and then surprises the seatholders with a well-taught voice as he booms out "Tenderly." He follows with "Anytime" and then gets some

chuckles via his byplay with orch leader Louis Basil. For his finale turn he lets go on "Glory Road" for a big mit.

Jay Lawrence has some old impressions of film stars which get titters, but the laughs really register when he sketches a channel swimmer, and especially fine is his multiple description of a top boxing bout with the conflicting opinion of Bill Corum and Clem McCarthy. It's hilarious.

Raul & Eva Reyes get the chill off the early customers' hands with their sizzling Latin-American terping. "Begin the Beguine" is a litting starter with a prone toe-swinging and whip rise, but the novelty, "Shoeing the Wild Mare," sets the exotic femme quivering all over the stage. She leaves her motor running to shake from exit to exit while balancing a water tumbler on her head.

Louis Basil has a full hour's work here with all this music and does a stellar job keeping pace. Zabe.

**Music Hall, N. Y.**

"Cosmopolitan," produced by Russell Markert, with Honey Bros., Mario & Floria, Patricia Rayney, George Sawtelle, Hal Norman, Corps de Ballet, Rockettes, Choral Ensemble, Symphony Orch under Raymond Paige; sets, James Stewart Morcom; lights, Eugene Braun; "Lovely to Look At" (M-G) reviewed in VARIETY May 28, '52.

Current Music Hall stage layout makes up a standard show, with a spectacular production finale to ring down the curtain. Bill runs the usual rich gamut for variety, from classic dance to knockabout comedy, with all tastes adequately served. If there are no individual high spots, there are no weak links.

Show moves smoothly from the opener, which has the Corps de Ballet in a handsome, tasteful mood piece of classic terping. Girls are backdropped by a huge painting frame, with a few of them draped therein at the start in a Degas-like pose, for smart effect. There are no soloists in this number, but the corps shines in some neat toe passages and choreographic designs prepared by its able director, Florence Rogge.

Next comes a sharp segue to the racetrack, with the Choral Ensemble rendering a set of warm, sentimental and appropriate song numbers. Group soloists George Sawtelle and Hal Norman spark the numbers pleasantly. First of the two vaude acts follows with the Honey Bros., a smooth acro tap trio who are gifted in balancing and stepping, and a bit corny and overlong on the comedy routines. Boys, however, are clever enough with their tumbling to offset the humor bits, to beg off strongly.

Rockettes show up next, in a highly effective, weird start as jungle creatures, then to trip into their finished, sparkling turn as tapping chorus. Russell Markert supplies them with a few new twists to liven their usual but sock delivery.

Mario & Floria offer their polished ballroomology turn of smooth, swift turns and steps, to rumba, soft-shoe and swing rhythms. A light, quick and sure duo, they also register heavily. Finale has the full ensemble in an elaborate electric-light scene, stretching beyond the confines of the stage into the auditorium.

Maestro Raymond Paige, preceding the bill with a lively orchestral potpourri of Liszt tunes, batons smartly for the stage show. Bron.

**Apollo, N. Y.**

Lionel Hampton Orch (19), with Rosetta Perry, Gil Bernal, Arnold Dover, Sonny Parker, Ann Nichols, Jimmie Scott, Curley Hammer; "Armored Car Robbery" (RKO).

With Lionel Hampton heading up a package that's stacked with rhythmic excitement, this Harlem flagship has one of its biggest b.o. attractions in some months. It was SRO throughout opening day, Decoration Day.

Although it's Hampton's show all the way, the supporting turns help build the layout into a solid 70-minute session. Show gets off to fast start with a Hamp vav, "Air Mail Special," and keeps moving, at a spirited pace to the smash closing instrumental, "Flyin' Home." Big orch, eight brass, six reed and four rhythm, hits hard but supplies a rich, full-bodied sound that displays expert musical craftsmanship.

"Hamp's Boogie Woogie" is spotted in the middle of the bill, and the crew's driving workover forcefully when he belts out a standout solo stint on the vibes.

Rosetta Perry, outfit's femme vocalist, hits neatly with "Be Any-

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**Roxy, N. Y.**

Alan Dale, Florian ZaBach, Dunhills (3), Martin Bros. (2), Roxyettes, Spitalny Chorus, Paul Ash House Orch; "Ludya Bailey" (20th), reviewed in VARIETY May 28, '52.

The Roxy's holiday bill comprises an entertaining package. Talent, all repeaters here, has been selected on the basis of entertaining abilities and the framework contributed by the line and the vocal chorus makes for an effectively produced interim.

Name value is by Alan Dale, who's given the assignment of trying to buck Johnnie Ray at the nearby Paramount. Dale, at this point in history, isn't supposed to fill the house, but he does an amiable job in a variety of tunes. These include his perennial takeoff on various singers, "O, Marie" and his current Coral disk, "Here in My Heart." He bats out his stuff in a manner that assures him a fine getoff.

Florian ZaBach, who dislicked "Hot Canary," is another performer that has winning ways with an audience. His fiddling is good and he has sufficient showmanship to make that instrument pay off applausewise. New in his book is "Blue Tango," which together with the rest of his catalog, makes him a winner here.

The Dunhills are similarly an applause-provoking trio. Boys have added nothing new to their terp routine, but what they have is strong enough to bear repeat engagements here.

The Martin Bros. are also grooved along familiar lines. Their puppet lineup has been seen at this house and still leaves a good overall impression. Attempts at comedy are weak, but they're good technically and exit with an earned bow.

Productionwise, house staff has exceeded itself. The line routines are well integrated with the Sammy Rauch-booked talent and the Spitalny chorus providing the needed vocal interludes. Jose.

**Earle, Philly**

Philadelphia, May 31.

Dinah Washington, Arnett Cobb Orch, The Ravens (5), Budd Haris & Mantan Moreland, Harold King, Billy Paul, Leslie Uggams, Frank Jule's House Orch (16); "Outlaw Women" (Lip).

Overlong and overloaded with vocals, the Earle's new show, starring Dinah Washington, the Ravens and Arnett Cobb, seems to be what the customers want and is filling the pews.

Miss Washington is one of the strongest femme draws on the Earle's roster. She projects strongly and her singing generates a quality of excitement right from the opening measures. She does two numbers, "Tell Me Why" and "Trouble in Mind," and works up a nice presentation-plug for her new recording, "Make Believe Dreams." For the finale, she doubles with the Ravens on "Out in the Cold Again."

In between the topper's third number and the fadeout tune, little Leslie Uggams takes over the spotlight. Moppet has a lot of stage savvy for her tender years and sings "Them There Eyes" and "Pennies from Heaven" with solid results. But it's bad spotting and the kid stands around from nowhere when Miss Washington and the Ravens link forces at the mikes.

The Ravens, vocal quartet working at two mikes, and a pianist are a showy and show-wise group. Neat contrasting of the top tenor and bass voices gives plenty color to their numbers. The crowd knows their record hits and calls for them so that they have to beg off. They are especially effective with "Please Mr. Sun," "Begin the Beguine" and "Write Me One Sweet Letter."

In the opening spot is Harold King, a roller skater whose ball-bearing taps have rhythm and humor. For a sock finale, he skate dances blindfolded atop a small cafe table. It's a good kickoff for the proceedings and brings on Billy Paul, a local singing prospect, whose voice tends toward the newer sounds. This is Paul's stage debut, and despite understandable nervousness he came through nicely with "Because of You," "Be Mine" and "Walking My Baby Back Home."

Arnett Cobb has a good flexible combo (trumpet, trombone, two saxes, bass, drums and piano), which whips up the straight musical uproar. Cobb takes most of the breaks on his tenor, which he almost makes talk, and each of the members rates and takes solo

(Continued on page 63)



# Total Broadway Grosses

Comparative figures, based on VARIETY's weekly boxoffice reports, of total grosses, average of capacity, number of weeks played, number of productions, etc., for recent seasons.

	1947-48	1948-49	1949-50	1950-51	1951-52
Number of productions—	67	63	59	83	73
Number of weeks played by all shows during season—	1,325	1,231	1,156	1,139	1,072
Total gross of all shows—	\$28,326,500	\$28,340,700	\$28,614,500	\$27,886,000	\$29,223,000
Total gross versus potential total capacity for last two seasons—			76.6%	77.7%	

## B'way '51-'52 Gross Hits \$29,223,000, But No. of Weeks Played Dips Sharply

By HOBE MORRISON

Costs are still undermining legit. That is the conclusion to be drawn from a financial breakdown of the just-completed Broadway season, in relation to corresponding figures for the previous four years.

During the 1951-52 semester the gross revenue for all Broadway shows reached \$29,223,000, the highest figure during the five-year period. However, the total number of weeks played by all shows during the season was only 1,072, the lowest figure for any year in the last five.

Compared to the figures of five years ago, the 1951-52 totals represent an increase of almost \$400,000 in grosses and a drop of 253 in weeks played by all shows. In other words, a rise of over \$7,600 a week in total grosses was able to support an average of five fewer shows per week. That is apparently due almost entirely to the operating cost increase over the five-year period.

Since one smash hit, say a "South Pacific" or a "Mister Roberts," is more important than several dozen flops, the total number of weeks played by all shows during a season is vastly more significant than the number of new productions. Thus, the steady decline in the total of weeks played over the last five years has more meaning than the generally consistent gross total or the moderately steady number of productions.

The average of capacity figure, which was 77.7% for the 1951-52 season, represents a rise of 1.1% over the 1950-51 stanza. No comparable figures are available for the 1949-50 season or before. The average is obtained by comparing each week's actual total gross for all shows against the potential capacity. The highest figure for the 1951-52 season was 91% for the week ended last Jan. 26. The lowest was 58% for the week ended last July 14. With relatively few exceptions, the general level of business, both in total grosses and average of capacity, follows a consistent pattern for the corresponding weeks, year after year.

## 'Camera' Hopes to Stick Thru Summer With Sub For Harris; Nut Cut

Julie Harris, who withdrew this week from her starring role in "I Am a Camera" to play her original part in the film version of "Member of the Wedding," is due back in six to eight weeks. During her absence, Barbara Baxley, her understudy, is playing the femme lead in the John van Druten comedy-drama, without star billing, of course.

Although "Camera" is apparently identified in the public mind with Miss Harris' spectacular performance, which drew critical raves and earned her star billing, co-producers Gertrude Macy and Walter Starcke hope to keep the show running through the summer.

Since the management figures it can trim the "Camera" operating setup enough to enable the show to break even at around \$11,000 gross, it may be able to keep going at least until mid-August, when the seasonal boxoffice upturn is due. If events work out as hoped, the production would stay on Broadway until around next February, then go on tour.

Author-stager van Druten, who came east last week from his California ranch, re-rehearsed the play with Miss Baxley in the lead. "Camera" is currently in its 28th week at the Empire, N. Y.

## Kitchell Satiric Dances Mulled for B'way Run

Deal is being talked between the Shuberts and National Concert & Artists Corp. for a Broadway presentation this fall of Iva Kitchell, dance satirist. Evening's format involves a succession of satiric dances, descriptive of the history of the dance from primitive time to the extreme modernists.

Marks Levine, NCAC prez, has been talking with John and Milton Shubert on advisability of a two-week run in a small Times Square area house. Appeal of the Emyln Williams and Cornelia Otis Skinner presentations this season prompted the idea. Miss Kitchell has played the concert, lecture and nitery circuits, but this would mark first time she's appeared for a Broadway run.

## Lillie Barn Tour To Cue B'way Setup

Depending on the reception of its strawhat tour, a major management will be sought for the Broadway presentation next fall of "An Evening with Beatrice Lillie," the intimate revue being readied by the star, with Reginald Gardiner featured. The production will consist of excerpts from various shows in which the comedienne has appeared, plus some new material.

Angle on the barn tour is that one of the dates will be a purely sentimental booking for the star. That will be the week's stand at the John Drew Theatre, East Hampton, L. I. Miss Lillie has always had a warm spot for the barn, since she played a special benefit show there immediately after her Broadway run in "Charlot's Revue" in 1920.

"Evening" will open July 21 at the Falmouth Playhouse, Coonamessett, Mass., then play the following dates: Casino Theatre, Newport, July 28; East Hampton, Aug. 4; McCarter Theatre, Princeton, Aug. 11, and possibly the Westport (Conn.) Playhouse, Aug. 18, and the Cape Playhouse, Dennis, Mass., Aug. 25.

## Post's Vernon Rice Picked As N.Y. Drama Desk Prez

Vernon Rice, of the N. Y. Post, has been elected president of the Drama Desk, Broadway legit reporters' group, succeeding William Hawkins, critic-columnist of the N. Y. World-Telegram & Sun. Hal Eaton, of the Newhouse newspaper chain, is the new vice-president; with Douglas Watt, of the N. Y. Daily News, treasurer, and Ted Kraus, of Critical Digest, secretary.

Election was held at the organization's regular luncheon-meeting Monday (2) at Rosoff's Restaurant, N. Y. Leonard Sillman, producer of "New Faces," and Eartha Kitt, Robert Clary and Virginia de Luce, of the same show's cast, and Arthur Siegel, one of the authors, were guests of honor.

### RABIN'S AUSSIE TREK

Michael Rabin, 16-year-old violinist, will leave for a three-month tour of Australia next Wednesday. In addition to a sold-out recital in Melbourne, young Rabin will make 27 appearances as soloist with orchestras of Adelaide, Brisbane, Hobart, Melbourne, Perth and Sydney.

## Kaycee Starlight to Bow With Neat 225G in Till

Kansas City, June 3.

Starlight Theatre, al fresco summer musical project, will tee off June 23 with "The Great Waltz" and a hefty advance sale. Theatre officials expect to have \$225,000 in the till when the season opens, the bulk of the sum represented by season tickets purchased at a slight discount in a recent drive.

Figure likely will represent more than half of the season's nut, according to Bill Symon, business manager. Last year's budget was about \$450,000, but this season the nut may be slightly less due to the absence of some of last season's fixed charges.

Businessmen angels who underwrote the 1951 season again are on the hook to guarantee something over \$200,000. But it's figured the guarantee won't be needed. The first season went over the top financially despite a battle with the weather. This year's lineup of 10 shows is expected to surpass that performance, judging by early sales.

The 1952 season also has been extended one week, as the season's closer, "Show Boat," will run two weeks instead of the usual seven days per production.

## 'Wish' Album Due By Preem Time

Disk-album of "Wish You Were Here," Arthur Kober-Joshua Logan-Harold Rome musical due June 25 at the Imperial, N. Y., will probably be on sale in the theatre lobby opening night. RCA-Victor is cutting the platters next week with the cast of the Leland Hayward production.

It's believed to be the first time the recordings of a Broadway show have been available at the preem. In this case, the fact that the production is so heavy, with a swimming pool onstage, is preventing a road tryout, so the company is in town for recording sessions in advance of the premiere. Also, all major revisions of the songs have been completed, another unusual situation for a new musical.

Chappell is publishing the "Wish You Were Here" score, and is expected to have the sheet music available not later than the beginning of next week. The firm was reluctant to use the show's poster illustration on the song sheet covers. A vacation-suggesting picture of a youth in bathing trunks holding a bathing-suit-clad girl in his arms, is expressive of the musical's locale and subject, but the publisher argued that it was too unorthodox for use on sheet music. However, house gave in when the show's management pointed out that the illustration was not only being used in a major ad campaign, but was being repeated on the record album and in numerous merchandising and promotional tieups.

With the album expected to be available prior to the show's premiere, Hayward has been mulling the idea of sending copies to the various New York drama critics. The intention would be to permit the aisle-sitters to familiarize themselves with the score in advance, a proposal that at least some believe to be helpful. However, it's feared that either the critics might resent the gift on the assumption that it was an attempt to curry favor, or that hearing the music without the accompanying stage production and visual performance might prejudice them against the tunes. The management hasn't yet decided what to do about it.

## Rochester Stock Group Goes Equity for Summer

After operating as a professional non-union stock company in Rochester, N. Y., the last 18 months, the Arena Theatre has switched to an Equity policy for this summer. The season will open June 24 with a schedule of revivals. Dorothy Chernuck and playwright Phillip Pruneau will direct, and Omar K. Lerman will be business manager. The group was originally formed at Catholic U., played one summer at Adrian, Mich., and two more at the Hayloft, Henrietta, N. Y., before moving to Rochester in the fall of 1950.

## Week's B'way Closings Ran Gamut; 'Shrike' Profit 50G, 'Gigi' 30G in Red

### 'Blondes' Paid-Out Profit 480G, With New 20G Divvy

"Gentlemen Prefer Blondes" has just paid another \$20,000 dividend, bringing its distributed profit to \$480,000 thus far. The Herman Levin-Oliver Smith production was financed for \$200,000.

As of April 26, the musical had earned total net profits of \$534,051.35. It is currently winding up the season with a three-week stand, ending June 21, at the National, Washington.

## Angels Rush In On 'Gypsies' Lure

There's nothing like a script by a Pulitzer Prize author and a current hit play to attract financing for a new show. Richard Aldrich and Richard Myers found that out last week when they raised all the required \$60,000 capital within a week for the proposed fall production of "Gypsies Wore High Hats," Joseph Kramm's dramatization of Sylvia Golden's novel, "Neighbors Needn't Know."

Not only was the \$60,000 forthcoming within a week, but the script wasn't even submitted to the prospective backers. The only solicitation was a single letter. The investment is subject to a 25% overall. After a strawhat tryout, "Gypsies" will have a short tuneup tour and open on Broadway in the early fall. The author will direct. Kramm, whose "The Shrike" won the Pulitzer award as the best play of the 1951-52 season, had written several previous scripts which failed to get a production. He was formerly an actor and has staged several shows. Aldrich & Myers, who will present "Gypsies" in association with Julius Fleischmann, have the biggest money-maker of their joint partnership with the current "Moon Is Blue."

Backers of the new venture include producer Gilbert Miller, \$6,000; Fleischmann, \$6,000; Walter Vincent, president of the Actors Fund, \$2,400; radio-TV announcer and strawhat producer Kenneth Banghart, \$1,200; Metro executive J. J. Cohn, \$1,200; lyricist and Metro ad-publicity vice-president Howard Dietz, \$1,200; L. Boyd Hatch, financier and owner of the Sherry Netherland Hotel, N. Y., \$1,200; attorney Michael Halperin, representing the William Morris agency, \$1,200; stage manager John Effrat, \$600; souvenir program agent Al Greenstone, \$600; John Davies Stamm, nephew of ex-Ambassador Joseph E. Davies, \$600, and producer Mary K. Frank, \$1,200.

## Meredith Named As Equity's Coast Rep

Hollywood, June 3. Veteran legit actor-director Charles H. Meredith has taken over as Los Angeles rep of Actors Equity Assn. He's currently learning the ropes under the tutelage of assistant exec. secretary Willard Swire, who will return to New York, leaving Meredith in complete charge, around the end of the month.

Meredith, formerly associated with the U. of Michigan Drama Dept., has been an actor in stock and road companies and operated as director of community theatres in New Orleans, Charleston and Dallas. He came to Los Angeles originally in 1918 as leading man with the Oliver Morosco stock company.

## Mull 'Red Letter' for N.Y.

London, June 3. A Broadway production of Andrew Rosenthal's "Red Letter Day," which had its first airing in London recently, is now being negotiated. If plans mature, it should open in New York in the fall.

Mark Marvin, who presented "Day" at the Garrick in association with Jack de Leon, is currently talking a deal with John Golden through MCA. Consumption depends largely on star availability.

Last week's three Broadway closings ran the financial and critical gamut. "The Shrike" drew enthusiastic reviews, won several prizes and earned a substantial profit. "Gigi" got mixed but generally favorable notices, brought stardom to its femme lead and recouped about two-thirds of its cost. "The Rehearsal" was one of the sorriest flops of recent seasons.

"Shrike," Joseph Kramm melodrama about how a man who has attempted suicide is kept in a big city mental institution by a possessive wife, was produced and directed by Jose Ferrer, with himself and Judith Evelyn as stars. It won the Pulitzer Prize as best play of the season and Ferrer's performance was rated the best of the year by the New York critics in VARIETY's annual poll. The show was still playing to potent grosses at the Cort, N. Y., but had to close Saturday night (31) after 160 performances, as Ferrer has a film commitment and a satisfactory successor couldn't be obtained.

### Single Payoff

The production, financed at \$50,000, actually cost about \$35,000 to bring in. The entire investment was paid off in a single installment late in April. In addition, the operation earned profits of about \$50,000, excluding the show's 40% share of the \$150,000 film sale. There is some talk of a sending the play on the road in the fall, with Shepard Traube among those interested in such a proposition, but nothing is set.

"Gigi," dramatized by Anita Loos from a Colette shortstory, earned back nearly \$60,000 of its approximately \$90,000 cost (including about \$8,000 tryout loss), all of which was supplied by producer Gilbert Miller. The comedy, which made a star of film-legit actress Audrey Hepburn, closed Saturday night (31) at the Fulton, N. Y., after 221 performances, but is scheduled to reopen in the fall and then tour, with a possible London engagement to follow.

"Rehearsal," a Restoration farce revival, was presented for a single performance at the tiny President, N. Y., opening and closing May 26 at the estimated loss of \$8,000. The production, originally intended as an Equity Library Theatre offering, was mixed in rehearsal by an E.L.T. committee, but was taken over by David Ross for presentation at the Lenox Hill Playhouse, N. Y., then transferred to the fringe-of-Broadway spot, where the critics mopped up the pavement with it.

## Beaton Script Revise On 'Gainsborough' to Cue Barn, B'way Showings

Provided contemplated script revisions work out as hoped, Richard Aldrich and Richard Myers, in association with Julius Fleischmann, will probably try out "The Gainsborough Girls" this summer at either or both of Aldrich's Cape Cod strawhats, the Cape Playhouse, Dennis, and Falmouth Playhouse, Coonamessett. The Cecil Beaton play would then be a prospect for Broadway production next winter.

Beaton, who recently returned to England after designing the scenery for the Saint-Subber production of Truman Capote's "Grass Harp," is now represented by Harold Freedman, of the Brandt & Brandt office, as play agent, instead of by Music Corp. of America. At Freedman's suggestion, he is drastically altering the "Gainsborough" script to focus the main plot and interest in one of the title characters, rather than dividing it between them. He's also understood to be strengthening the comedy element slightly.

"Gainsborough" was originally tried out by Aldrich & Myers and Fleischmann in England last year, but was considered unsuitable for Broadway. The producers continued their option, but were reportedly about to drop it when Beaton transferred the script to Freedman and the latter came up with the suggested new treatment. During his forthcoming trip to England, the agent will probably look over Beaton's revisions and make further suggestions.



# Plays on Broadway

## First Lady

N. Y. City Theatre Co. (George Schaefer, artistic director) production of Katharine Dayton and George S. Kaufman. Stars Helen Gahagan, Edna Best, Ona Munson, Peggy Ann Garner, Fred Tozere, Scott McKay, Addison Richards, Margery Maude, Howard Wierum, Reginald Kenehan, Peter Larkin, costumes, Noel Taylor. At N. Y. City Center, May 28, '52; \$3 top.

Sophy Prescott..... Ona Munson  
Charles..... Frank Rowan  
Emily Paige..... Peggy Ann Garner  
Lucy Chase Wayne..... Helen Gahagan  
Stephen Wayne..... Guy Spauli  
Belle Hardwick..... Margery Maude  
Mrs. Ives..... Regina Wallace  
Ann Forrester..... Genevieve Fritzell  
Congressman's Wife..... Daphne Hinkley  
Her Friend..... Edna Best  
Baroness..... Ulla Kazanova  
Senator Ortega..... Norman Chis  
General..... Leonard Lord  
Chinese..... Richard D. Warner  
Young Girl..... Ruth McDevitt  
Lal Rahm..... Bette McKay  
Mrs. Crewey..... Scott McKay  
Senator Keane..... Addison Richards  
Irene Hubbard..... Edna Best  
Bleeker..... Fred Tozere  
Carter Hubbard..... Will Husing  
George Mason..... Howard Wierum  
Ellsworth T. Ganning..... Peter Larkin  
Jason Fleming..... Richard Sterling  
Herbert Sedgwick.....

This being a Presidential year, a revival of "First Lady" should be a natural. But in the words of the leading character, the 1935-36 comedy hit by Katharine Dayton and George S. Kaufman is now something of a dated egg.

The final production of the N. Y. City Theatre Co.'s three-comedy spring season, the piece appears to lose considerable of its potential in performance. Undoubtedly not a candidate for transfer to Broadway for a commercial run, the show will probably depend more on the remaining vitality of its somewhat contrived story and the boxoffice draw of its two top stars than on enthusiastic word-of-mouth comment.

In several respects, this revival makes the Jane Cowl-starring original production seem better in retrospect. Not only did the story seem fresher and not so synthetic 16 years ago, but with full time available for rehearsal and two-and-a-half weeks for tryout, the performance then was smoother and not so forced. Also, of course, the original didn't have to get over in the army-like City Center.

Helen Gahagan, returning to the stage after a career as California

Court justice, Frederic Tozere looks not merely aging but decrepit and his performance makes the character seem positively senile. Certainly no one would take him seriously as a Presidential threat. Guy Spauli just doesn't suggest the stature or authority of a Secretary of State who won and has held the love of the famous ex-President's glamorous granddaughter. And Howard Wierum plays the pompous newspaper publisher for virtual slapstick (Florenz Ames, in the original production, suggested Scripps-Howard publisher Roy Howard), and Margery Maude lacks definition and emphasis as the veteran senator's caustically-amused wife. Regina Wallace, one of two members of the original cast, is again believable as a cabinet member's wife.

David Alexander's staging seems somewhat heavy-handed, but the Peter Larkin scenery looks suitably sumptuous and Noel Taylor's costumes are generally appropriate. All in all, this "First Lady" has many amusing moments, but they don't add up to the sort of consistent whole that would provide a Broadway hit.

## Sunday Breakfast

American National Theatre & Academy (Robert Whitehead, managing director) presentation of drama in two acts (four scenes) by Eugene O'Neill. Stars: Anthony Ross, Cloris Leachman, Douglas Watson, with Jada Rowland, Margaret Feury, Duncan Baldwin, Nolan. Directed by Stella Adler; set and costumes, Ben Edwards. At Coronet, N. Y., May 28, '52; \$4.80 top.

Mary Jo Decker..... Jada Rowland  
Martha Decker..... Margaret Feury  
Anne Decker..... Cloris Leachman  
George Decker..... Anthony Ross  
Stanley Fredericks..... Duncan Baldwin  
Mike Decker..... Douglas Watson  
State Trooper..... Jim Nolan

Robert Whitehead, managing director of the ANTA Play Series, who has maintained a sock away from the previous four presentations this season, has come something of a cropper with this fifth and final season's entrant. A well-meaning, earnest and hectic drama of middle-class family life in a small Connecticut town, the play commands respect and generates some appeal. But the impact is diffuse and the overall effect depressing. Show is in for the usual two weeks, and unlike other Play Series offerings, such as the surprise hit, "Mrs. McThing," it isn't likely to be extended for a normal Broadway run.

Drama is the first produced effort of Emery Rubio, sports scribe and drama critic of a N. Y. Hungarian daily, and Miriam Balf, Gotham scribe and teacher. Both are members of the New Dramatists Workshop, which promotes fledgling playwrights. Duo's effort here is a sort of one-toned recital of the failure of a middle-aged couple, with their children, and with themselves.

Emmeshed in a bog of mediocrity, the man is a hard-working jeweler, too occupied to flatter his wife, play with his kids or guide their habits. The wife is neglected, overworked, embittered. A grown wanderlust son can't settle down to any sort of job, and won't stay in the jewelry shop because of the parental bickering. A grown daughter, seeking some fun in life, is turning into a tramp to get it. An eight-year-old daughter, watching an excited scene of family quarreling, runs off during the evening, to be brought back early morning by a kindly state trooper.

Runaway brings a brief attempt by each member of the family to forget his own problems and selfish desires and try to make a pleasant go of things. But the quarreling starts up again, and tragedy results, the son going off again on another odyssey, and grown daughter running away to spend a few days (and nights) with the town playboy.

Moral of it all is a little difficult to follow, since the writing, though never cheap, isn't too gifted. Performances, too, are a little hectic, with constant shouting and dashing about of actors, which is probably a directorial fault.

Anthony Ross wins some sympathy as the harassed father, and Douglas Watson adds warmth as the drifting son. Cloris Leachman is attractive, as well as sharp enough, as the wayward daughter; Margaret Feury is uneven in her changing moods as the depressed mother, and moppet Jada Rowland is precocious and appealing as the young sister. Stella Adler's direction is uneven and high-pitched. Ben Edwards' set is authentic and striking.

Bron.

The 1952 Fort Wayne (Ind.) Light Opera Festival will open with "The Desert Song," July 11-12 in the News-Sentinel outdoor theatre in Franke Park.

## Barn Notes

Edna Best, currently co-starring in the N.Y. City Center revival of "First Lady," will tour the citinella circuit this summer in "Jane," the S. N. Behrman dramatization of a Somerset Maugham short story in which she starred on Broadway for the Theatre Guild this winter. She appeared at Westport and East Hampton last season in the same play, then titled "Foreign Language." The Grist Mill Playhouse, Andover, N.J., will open house June 23 with "The Chase," by Edwin Child, in "Over 21." Edwin Child will open his Dixfield (Me.) Summer Theatre, July 3, and the New Rangeley (Me.) Summer Theatre, July 6, sharing the directorial duties with Frank Dolan. Gail Hillson's Triple Cities Playhouse, Binghamton, N.Y., will open June 16 with "Edward Everett Horton in 'Nina'." Philip Mathias is directing "Her Cardboard Lover," starring Eva Gabon, which opens its strawhat tour Friday night (6) at the Olney (Md.) Theatre.

A stock company is being formed by Jim Kearns and David Shepard to present "Doctor in Spite of Himself" for a tour of seaside resorts. The managers say they plan to present the show on beaches, without using a tent. Carlton Miles, recently ill on the Coast, in town last week en route to Skowhegan, Me., where he'll again pressagent the Lakeview Theatre. Maude Franchot is producer, Edward Thompson is director, Kenneth Basketke general manager, Penelope Gold designer; James Dean technical director and John Fankhauser pressagent at the Niagara Falls (N.Y.) Summer Theatre, opening June 16 with Franchot Tote in "Petrified Forest."

Bert Lahr will star in "Burllesque," with Faye MacKenzie as featured femme lead, as the initial bill of the season, opening June 14, at the Somerset (Mass.) Theatre. "Pygmalion," with Dolores Gray and Tom Helmore as leads, will open the season the week of June 16 at the Westport (Conn.) Country Playhouse. Robert Porterfield, operator of the Barter Theatre, Abingdon, Va., will direct "Thunderbird." Hubert Hayes' new drama about Daniel Boone, to be presented June 24 through Labor Day in the Asheville-Biltmore College Amphitheatre, Asheville, N.C. Mac West in "Sexette" will be the opening show, week of June 23, at the McCarter Theatre, Princeton.

Klaus Kolmar, with National Concert and Artists Corp., in N.Y., will take leave for the summer to join the Spa Theatre in Saratoga Springs, N.Y. Kolmar will serve as associate director and press rep of the strawhat for the fifth season. John Huntington is producer.

Denise Darcel will tour in "Happy Time" this summer, with Roger Dann in the part of the father, Gregg Juarez as Uncle Desmonde, and Jules Racine, who was stage manager of the Broadway company, as advance-director. The show is booked for Barnesville, Pa., July 29; York, Pa., Aug. 4; Ivoryton, Conn., Aug. 11; Falmouth, Mass., Aug. 18; Newport, Aug. 25; Boston Summer Theatre, Sept. 1, and Framingham, Mass., Sept. 8. Marcel Dill will be production stage manager and Elliot Marion will return as business manager this summer of Guy Palmer's strawhats at Fitchburg and Worcester, Mass. George Scher, amusement ad manager of the N. Y. Herald Tribune, left last week on his annual promotional tour of the New England strawhats.

June Havoc in "Rain" will play a two-week stand, starting June 24, as the opening bill of the Starlight Theatre, Pawling, N.Y. Salt Creek Theatre, Hinsdale, Ill., with a single ad last week, pulled a record high of 700 subscriptions for the Marshall Migatz strawhat. Response is just about 100 less than for the entire sub list for last season. Chevy Chase, Wheeling, Ill., has added Franchot Tote in "Petrified Forest" July 22 week, and Vincent Price in "Goodbye Again," July 29-Aug. 3. Joseph K. Emmett has been signed for the Chevy Chase company.

## St. Leger Staging 'Boheme'

For Central City Opera

Central City, Col., June 3.

Frank St. Leger, former Met Opera exec and at present producer of tele and operatic films for 20th-Fox, returns this summer to Central City, Colo., for his first season since 1948, to stage Puccini's "La Boheme," the 1952 opera festival opener, June 28, for the Central City Opera House Assn.

St. Leger has conducted, produced and directed eight productions for the local group.

## Inside Stuff—Legit

Regina Wallace is having a minor career of repeating her original roles in revivals of former Broadway hits. She's currently doing so in the N. Y. City Center edition of "First Lady," the 1935-36 comedy by Katharine Dayton and George S. Kaufman, in which she appeared in support of the late Jane Cowl. In order to take the assignment, she had to obtain a leave of absence from the cast of "Male Animal," the City Center revival of the James Thurber-Elliott Nugent comedy of 1939-40, in the original production of which she appeared in support of Nugent. "Animal" is at the Music Box, N. Y., having been taken over by John Golden for a commercial run.

## Legit Bits

Paul Huber has succeeded John Cromwell in the role of Henry Fonda's father in "Point of No Return." Newcomers to the cast of "Stalag 17" for the coming road tour are George Tobias, Edward Platt, Edward Stroll, Robert Lansing, Jason Robards, Vincent Donahue and Victor Sordani. "Broadway's Saddest Clown" is the title of a piece about Bert Lahr, by Maurice Zolotow, in last week's Saturday Evening Post. William Fields, already pressageting "Fourposter," will handle the Aldrich & Myers production of Joseph Kramm's "Gypsies Wore High Hats," in addition to the various new Playwrights Co. shows. Walter Alford, due back in August from a European vacation, will be his associate, with Patricia Butler continuing as assistant.

Mrs. H. Alwyn Innes-Brown was elected president of the newly-established New York chapter of ANTA, with Clarence Derwent board chairman, Mrs. Lewis Douglas and Mrs. Floyd W. Jefferson vice-presidents, John Dearborn Lucas secretary and William Chadbourne treasurer. Katharine Cornell and Guthrie McClintic tossed a party at the new Sneed's Landing (N. Y.) home for the cast, crew, and office staff of "Constant Wife." Brian Aherne left last week to return to his wholesale grape-raising business in California.

Conductor-arranger Robert Emmett Dolan and actress Nan Martin (Mrs. Dolan) returned to the Coast last week. Actor Claude Horton summering at his cottage in Ogunquit, Me. John Emery will play the Donald Cook role in the Barbara Bel Geddes-Windsor Lewis production of "Moon Is Blue" this summer at Dennis and Falmouth, Mass., and Arden, Del. Robert Lavin has joined the staff of the Olga Lee-Harris Draper agency. New Players' Club members include Clark Gable, Ezio Pinza, David O'Rick and radio-television director Victor Seydel. Gertrude Musgrove, who recently closed in Katharine Cornell's revival of "Constant Wife," has gone to visit relatives on the Riviera, then to London and Liverpool. Her son is an RAF cadet at the latter city.

With the closing of "Gigi," for which he was company manager, Morton Gotlib has switched back to house manager of the Henry Miller, N. Y. He's general manager for Gilbert Miller. Judy Jacobson, daughter of pressagent Sol Jacobson, will be an apprentice backstage this summer at the Bucks County Playhouse, New Hope, Pa. Donald Oenslager, having completed designs for refurbishing the Imperial, N. Y., takes off shortly for Central City, Col., to do a designing stint. He'll then visit Spokane and Glacier and Jasper National Parks. John Beaufort, entertainment columnist-critic of the Christian Science Monitor, and actress-wife Francesca Bruning have found an apartment in the Murray Hill section of New York. Joe Macnee, of the William Morris agency legitimate department, has returned from Texarkana, Ark., after attending his mother's funeral. Legit producer Michael (Russo & Ellis), who'll be married soon to actress Neva Patterson, is bolstering his bankroll by being a television actor. He plays heavies. Thomas Martin to be musical conductor for Mike Todd's "A Night in Venice" at Jones Beach, L. I.

Gertrude Macy and Walter Stareke are now billed as co-producers of "I Am a Camera," instead of as producer and associate, respectively. Joseph Heidt and Reginald Denenholz will take over as pressagents of the Mapewood (N. J.) Theatre, succeeding Allan Daizell, who withdraws to be advance man for the Jessica Tandy-Hume Cronyn tour in "Fourposter," for the Playwrights Co. Peter Foster has joined the Mapewood staff as assistant to producers Albert H. Rosen and Albert H. Lewis. Abe Burrows will write the book and direct "Can-Can," the musical with songs by Cole Porter, being readied for fall production by Cy Feuer

and Ernest H. Martin. Following her Central City (Col.) engagement Aug. 2-30 in "Mrs. McThing," Helen Hayes will probably take a week's vacation before returning to Broadway in the ANTA production of the Mary Chase comedy.

George Schaefer, artistic director of the N. Y. City Theatre Co., which concludes its spring comedy season this week, planned to Dallas over the weekend to stage the Starlight Operetta productions in the State Fair Auditorium. He'll handle all productions except "Porgy and Bess," which was prepared before his arrival. Donald Wolin's recent "Brass Ring" production was financed for \$60,000 (including \$10,000 for bonds), not \$50,000 as reported. Phyllis Dukore, of the Cy Feuer-Ernest H. Martin office, back from Florida vacation. Fairfax Burgher took over the role of the Secretary of State last week in the touring "Call Me Madam," succeeding Geoffrey Lumb. The Ma-lin Studios have taken over the 300-seat President, N. Y. Glenn Dicus joined the cast of "Stalag 17" this week.

Eugene Loring will stage the dances and musical numbers for "Buttrio Square," which Gen Genovese and Edward Woods will produce on Broadway next season. Rehearsals are slated to start July 30. Mrs. Harriette F. Dole, who toured with the Sir Phillip Ben Greet Shakespearean Players, elected prez of New Hampshire Federation of Women's Clubs.

Comic Billy House will play the role of Lutz in "Student Prince," July 7-20, at Dallas' State Fair Musical. Managing director Jack Reed, of Civic Playhouse, Dallas, will direct two productions this month, a reading of "She Stoops to Conquer" and a three-act comedy preem, "Five Wives Had Father."

Peter Hanson, Marjorie Steele, Doris Lloyd and Douglas Wood are featured in "Berkeley Square," which Huntington Hartford is mounting for a Coast tour after its presentation at the Pasadena Playhouse.

Margo Jones and Jonathan Seymour have returned to Dallas from an exploratory trip to the Coast, where they investigated the possibility of another theatre patterned after their Dallas Theatre '52. Miss Jones thought that prospects appeared highly favorable in San Francisco. Walter Jensen and Phillip Dorn have had their contracts renewed for another year as director and technical director for the Corpus Christi, Tex., Little Theatre.

## 3 Historical Dramas For North Carolina in June

Greensboro, N. C., June 3.

Openings of outdoor historical dramas top North Carolina's entertainment schedule for June.

The drama season begins June 27 with the premiere performance of "Horn in the West," story of the pioneers led by Daniel Boone who pushed to the Southern Appalachians in their search for freedom. The play will be presented in the Daniel Boone Theatre on U. S. Highway 321 near the Blue Ridge Parkway between Boone and Blowing Rock.

June 28 brings the openings of "The Lost Colony," in its 12th production season on Roanoke Island, and "Unto These Hills," in its third year at the Cherokee entrance to the Great Smoky Mountains National Park. The dramas continue to September.

A fourth drama, "Thunderland," has been set for a July opening at Asheville.

## HUROK'S TALENT HUNT

Impresario Sol Hurrok is sailing to Europe next Wednesday (11) for two and a half months, on combined talent-scouting hunt and vacation.

Martin Feinstein, Hurrok press head, is flying over June 14 for a six-week vacation, with some big details in London also involved.

# '51-'52 Concert Season 10% Behind Lush '50-'51; Future Looks Rosy

Despite the slump in other show biz fields, and competition from new factors such as television, the concert business had a good season in '51-'52, according to Marks Levine, prez of National Concert & Artists Corp., one of the two top U. S. concert bureaus. Biz was off about 10% from the previous season, which had been pretty high.

As for next season, says Levine, prospects are bullish for a 10% increase over this year's, to make up for this season's dip. NCAC's bookings for next season are approximately 10% ahead of this year already. "Not within my memory," says Levine, "have I had at this time of year so many tours booked, that I can't add any dates to them. In all, I have 18 tours completely booked."

Levine admits that his present season's good picture is colored by the success of the sock Sadler's Wells Theatre Ballet tour, which NCAC booked for impresario Sol Hurok. Biz in N. Y. this season fell off about 15% from the previous year, although the Metropolitan Opera did better than the season before, he says.

"The small fall-off around the country," says Levine, "was due mainly to television, and I think this is temporary. I don't think TV will have a permanent effect on the concert business. The desire to see entertainment in the flesh will always stay with us, although audiences will possibly be a bit more choosy."

Levine is leaving this weekend for a six-week tour to the Coast, to visit important music centers and survey the scene for next season. Marvin MacDonald, Atlanta local manager and prez of the Assn. of Concert Managers, will accompany him.

Fred C. Schang, prez of Columbia Artists Mgt., who left recently for Bali to line up a U. S. tour for a native dance troupe, felt as Levine did on '51-'52 concert biz. He said there had been only a small dropoff nationally, although he felt that it had slipped in New York from 15% to 25%. The last three seasons prior to the present one were boom years in the concert biz, according to Schang, with the '49-'50 season the best in 50 years. Biz was a little off in '50-'51 and a little more in '51-'52.

## Met Opera's Exclusivity Nixes 'Rosenkavalier' For Center in Unique Move

Unusual situation has cropped up in the N. Y. opera orbit, in connection with Richard Strauss' "Der Rosenkavalier." As result of an exclusivity on the opera which the Metropolitan got from Boosey & Hawkes, N. Y. agents for the Strauss estate, the opus will be held out by the rival N. Y. City Opera Co. from its City Center season this fall, despite the fact that the latter's production of "Rosenkavalier" is one of the stronger works in its repertoire. Such a situation, it's believed, hasn't cropped up in Gotham operatic circles before.

The Met contract with Boosey & Hawkes on "Rosenkavalier," which runs only to end of the '52-'53 season, also included the season recently closed. The Met, however, took no action this past season, when the City Center staged the opera. The Met, however, did keep the work of its own repertoire. But it plans to present the opera next season, and has asked City Center to omit it from its fall season, even though this usually precedes the Met season by some weeks. It's okay for City Center to do "Rosenkavalier" next spring, in the second half of its '52-'53 season, if it wishes, according to Met officials, despite the Met's contract.

Official Met feeling is that "Rosenkavalier" though more popular than it used to be, still has a relatively limited audience, and that this audience shouldn't be divided. Met general manager Rudolf Bing believes that it's unwise and bad planning for two houses in one city to play a limited-appeal opera against each other in a season. He's reported to feel the same way about such other Strauss works, as "Salome" and "Elektra." It's also known that as result of the

(Continued on page 60)

## Gilbert, Roberts Inked For Pitt Stadium Shows

Pittsburgh, June 3. Billy Gilbert has just been signed by managing director William Wymetal for the summer opera production of "The Firefly" at the Pitt Stadium. Also coming back to Pittsburgh for this show is Lawrence Brooks, who starred here in past seasons in "Song of Norway" and "Show Boat."

For "High Button Shoes," Yvonne Adair, who had been set for the femme lead, has bowed out, and will be replaced by Joan Roberts, successor to Nanette Fabray in the Broadway production of this musical. Miss Adair asked to be let out of her contract when the chance came up for a new show, and Wymetal agreed when Miss Roberts became available.

## Both Sides Satisfied As Halasz Wins Verdict Of \$15,324 Vs. City Center

Both sides, apparently, seem satisfied with results of a suit brought by conductor Laszlo Halasz, former musical director of the N. Y. City Opera Co., against the City Center for Music & Drama. In N. Y. Supreme Court last week (28), Halasz won a jury verdict of \$15,324 against the Center, home of the opera company.

Halasz was dismissed last December by the Center management because of conduct "detrimental and inimical" to the opera troupe. He sued for \$35,150 for overall monies claimed due him on contracts. Halasz, however, halted the \$15,324 verdict as a vindication of his personal conduct, stating: "The money angle is a complete side issue. I could have got nearly as much if I had admitted I was wrong and resigned. But instead I went to the people of the country—the jury."

Center officials, who charged Halasz with being a harsh martinet and "disloyal employee," because he had threatened to resign a year ago and take his staff with him when the Center wouldn't okay a "Dybbuk" production (subsequently presented), were undisturbed by the verdict. "That's just what the board of directors offered him to sever his relationship amicably," said Newbold Morris, board chairman. "We felt it was worth that to prevent the complete demoralization of the opera company. Events have proved that under the direction of Dr. Josef Rosenstock, who was appointed when Mr. Halasz was dismissed, the entire morale of the opera company has reached new heights."

In an open letter to Actors Equity Saturday (31), Richard Pleasant, artists' rep and press-agent, denounced appointment of Newbold Morris as a special assistant to prez Clarence Deywent. Pleasant, writing "as an aroused citizen," pointed out that Morris was "a controversial figure," and referred at length to the Halasz case, which he said called for further consideration to Morris' qualifications for the Equity post. Pleasant is partner of Isadora Bennett, who handled press on the N. Y. City Opera Co. until Halasz's dismissal, and personal matters for Halasz since.

## Stern Ends Film Stint; Off to Prades Festival

Violinist Isaac Stern was back in N. Y. last weekend after two weeks on the Coast, where he appeared as Eugene Ysaie in the new 20th-Fox picture about Sol Hurok, "Tonight We Sing." This marks the first acting and fiddling film role for Stern, although he did the off-screen violin playing for the John Garfield pic, "Humoresque." Stern leaves tomorrow (Thurs.) for Europe for the Casals Festival at Prades, returning about July 1 for dates at Lewisohn Stadium, N. Y., and Robin Hood Dell, Philly.

Lou Snyder, of the Met Opera, N. Y., publicity staff, is doing press for Berkshire Playhouse, Stockbridge, Mass., for a few weeks, subbing for Mary Ward.

## St. L. Muny's 34th Season Teeing With 'Show Boat'

St. Louis, June 3. The 34th consecutive season of the Municipal Theatre Assn. tees off in the Forest Park Playhouse Thursday (5) with an 11-night frame of "Show Boat," presented locally for the sixth time. Iva Withers, as Magnolia, and Marie Foster will make their first appearances in the open air theatre here. Others in lead roles are Mary Wickers, native comedienne; Hal LeRoy, Margueta Moll, Donald Clark, Edwin Steffe, William C. Smith, Jack Rutherford, Bertha Powell and Sara Floyd. Morton Da Costa is stage director.

## Toronto Setup To Cue Philly Tent

Toronto, June 3. Using the installation blueprints of "Melody Fair" here, deal for "Theatre in the Park," Philadelphia, reputedly the first tent-arena project to be financed by a municipality, has been closed by Theron Bamberger, with Leighton K. Brill and Ben Kamsler, producer and general manager respectively of the Toronto 1,640-seater setup, in as associates. Philadelphia venture opens June 29 with a schedule of straight plays, as apart from the Toronto season of operettas and musical comedies.

With financial backing of R. S. (Monty) Lampard, Toronto broker, heading a syndicate of five of his friends, initial investment in the Canadian theatre was some \$75,000. Introduction of theatre-in-the-round here last summer grossed about \$200,000 for the 12-week season at \$3.40 top, including tax. Operating profit was just under \$15,000, but also included the writing-off of a \$30,000 investment in land lease in midtown Dufferin Park, engineering and excavation, purchase of huge tent and the 1,640 arm-rest chairs. Apart from cast, administrative staff and maintenance payrolls, rest is therefore velvet on forthcoming season (12 weeks), commencing June 23.

With municipal backing of Philadelphia city fathers, idea sold is that this civic financing of a tent-arena project may enjoy the same results. With Brill and Kamsler in as experienced consultants and associates, the Bamberger deal includes the physical setup of the "Melody Fair" installation here, with the Brill-Kamsler duo also ducking down to Philadelphia periodically this summer, in addition to their Toronto producing and administrative duties.

## Toledo Zoo Strawhat To Bow With 'Animal'

Toledo, June 3. "The Male Animal" will be the first play of the 10-week season planned by the Mad Anthony Players, which will offer Toledoans the first summer legit season in over a decade. Shows will be presented in the theatre at the Toledo Zoo, which will be renamed the Trail Playhouse, because of its proximity to the Anthony Wayne Trail.

Season open Tuesday, June 24, with the Thurber-Nugent play. Among other plays listed are "Light Up the Sky," "Gramercy Ghost," "See How They Run," "Red Peppers," "Papa Is All," "For Love or Money," "Clutterbuck," "Night Must Fall" and possibly "A Phoenix Too Frequent" or "The Butter and Egg Man."

Robert Feindt, producer, has signed Stuart Vaughan and Claude Akins, latter as leading man.

## New Hampshire Barn Sets Legit-Dance Policy

Hopkinton, N. H., June 3. A new program policy has been announced for the coming season at the Meadow Heath Summer Theatre here, operated for the past five years by dancers Grace and Kurt Graf.

The programs will include light operas and spoken drama productions, as well as dances, with performances three nights a week, Thursday, Friday and Saturday.

Anthony Brown, Broadway director, is here to select cast for the season's opener, "Bedda Gabler."

# Strawhat Rash in Syracuse Area; Horton-Nina' Opens Saratoga Sked

## Busy Summer Show Biz Sked for New Hampshire

Manchester, N.H., June 3. Despite a somewhat disturbing unemployment situation, this state is anticipating the biggest summer-time amusement business in its history. Strawhatters report imposing schedules. The 11th annual revival of the American folk drama, "The Old Homestead," has been scheduled for July 4-6 at Potash Bowl in Swanzy.

Top name bands will be featured at the Winnepesaukee Gardens, as well as at the Hampton Beach Casino and other dance emporiums. Pix stars will play leading roles in productions at the Lakes Region Playhouse in nearby Gilford.

The New Hampshire Symphony Orchestra will appear for the first time this season at about 10 outdoor concerts, six of them to be conducted at Mt. Sunapee State Park.

## Hypoed D.C. Legit Drive Tees Off With Big Meet; CLT, Guild, ATS Join In

Washington, June 3.

Council of the Living Theatre, combined with the Theatre Guild and American Theatre Society, teed off a high-powered subscription campaign for a Washington festival play series yesterday (2) with a luncheon attended by 500 civic, social and show biz reps. Plan offers a series of 10 plays to subscribers on a quattrate basis, with a top of \$38 for the package. Plays are to be divided between the National and Gayety Theatres.

Group, headed by ATS's Warren Caro, stepped up its efforts here when unshuttering of the National May 5 gave the town two legit for the first time since the 1930's. Further impetus was added by the strong probability that the existing child labor law will be repealed, thus extending potential schedules to include shows with moppet roles. Ralph Lyceet and Sam McDowell have worked with Bess Davis Schreiner, local Guild-ATS rep, in organizing a central committee here.

Principal speaker at yesterday's luncheon, for which CLT is picking up the check, was Cornelia Otis Skinner, with Caro handling the emcee chores. Other head-table celebs included Myrna Loy Sargeant, Vinion Freedley, Carol Channing (current in "Gentlemen Prefer Blondes" at the National), Eva Gabor (opening the Olney Theatre season Friday (6) with "Cardboard Lover"), Dorothy Sarnoff, Arthur Schwartz and Robert Dowling.

Blueprint for the season includes the following plays: "Gigi," with Audrey Hepburn; "Stalag 17"; Robert Young in "Country Girl"; Robert Sherwood's "Better Angels"; "Time of the Cuckoo," new Arthur Laurents' play with Shirley Booth; Henry Fonda in "Point of No Return," all at the National; Gayety will get "Jane," with Edna Best; "Tree Grows in Brooklyn"; "Love of Four Colonels"; "Picnic," by William Inge, and "I Am a Camera."

Similar plans are being worked out for Wilmington, Baltimore and other cities.

## Robeson to Sing in Mpls. Streets on Theatres' Nix

Minneapolis, June 3.

"Paul Robeson definitely will sing in Minneapolis, probably in the streets, if other arrangements can't be made," declared James Robertson, chairman of a local sponsoring group, after American House, in St. Paul, cancelled a contract for Robeson's appearance there following veteran and civic organizations' protests arising out of the singer's leftist activities.

Robeson was first barred from the U. of Minnesota campus, and the sponsors were unable to rent the Lyceum Theatre, local home of legit, or any other hall here or in St. Paul for the concert.

Group's chairman asked the mayor for "protection" for Robeson should latter sing in the streets.

Saratoga, N. Y., June 3.

Six plays featuring guest stars, and a tryout, are among the productions scheduled by John Huntington for his sixth season at the Spa Summer Theatre here, Edward Everett Horton will preem season June 30 in "Nina." The following three weeks will see Dorothy Gish in "The Man," with Oliver Thordike; "Kiss Me, Kate," with Dennis Harrison and Ruth Webb in the leads, and Ilka Chase in "Over 21."

Set for later in the summer are Lanny Ross in "A Tree Grows in Brooklyn," and Kay Francis in "Theatre." The new opus is "The Fig Leaf," a comedy by Norman Brooks and John Gerstad.

John T. Sloper will be back for his second stint as production manager, while Klaus Kolmar returns for his fifth year as associate director and press head. Kolmar's wife, Peg Crossfield, will again be scenic designer, John Keck is slated as her assistant and George Lymburn has been engaged as stage manager.

Syracuse, June 3.

Stage attractions, long missing on this month when Jose Vega presents "Affairs of State," with Halla Stoddard and Reginald Owen, at the Astor, June 17-27. The Astor is the reconditioned Empire Theatre, long Syracuse's only legit house.

On the strawhat circuit, the Fayetteville Country Playhouse will open its season July 1 with Constance Bennett in a pre-Broadway trial of "A Date With April." Other name stars signed for this summer here are Franchot Tone in Robert E. Sherwood's "Petrified Forest," week of July 8; Veronica Lake in "Gramercy Ghost," July 15; Melvyn Douglas in a preview of "Season With Ginger," Aug. 5; Kim Hunter in "They Knew What They Wanted," July 29, and three more attractions as yet unannounced.

Virginia Franke Davis and her husband, Walter Davis, who directed the Skaneateles Players for more than 10 years, will try their hand at a new type of summer entertainment with the Finger Lakes Lyric Circus, a tent-show musical theatre.

## Blitzstein 'Regina' Gets Sock Performance In N.Y. Concert Version

Marc Blitzstein's opera, "Regina," based on Lillian Hellman's drama, "The Little Foxes" and which had a Broadway run of 56 showings in 1949 at the 46th Street Theatre, was given a single performance in concert form at the Lexington Ave. Y.M. & Y.W.H.A., N. Y., Sunday night (1).

Maurice Levine, conductor of the "Y" Symphonic Workshop, prevailed on most of the Broadway principals to return—without fee—for the event with a symphonic group and choral ensemble from the "Y" to assist. For 10-strike, he got authoress Hellman to be the narrator, to read the stage directions, condense the plot and offer the bridge between the musical numbers.

Result was a stunning musico-dramatic evening, for one of the most exciting evenings of the season. Presentation, devoid of sets and heavy dialog, had more bite and impact in concert form than it had had in the stage version. To be sure, the opera still shows the defects (and virtues) of the earlier presentation, with lapses and dull spots. The music is uneven in quality and too varied in styles to be completely winning, but it shows up as superior in quality. And as done Sunday night, with emphasis on the score instead of the book, "Regina" proved exciting entertainment, full of color and variety.

A good deal of this was due to sterling performances by the gifted soloists. All were in fine voice and top form. Returnees from the original were Jane Pickens (Regina), Brenda Lewis (Birdie), Priscilla Gillette (Zan), Russell Nype (Leo), William Wilderman (Horace), David Thomas (Oscar) and

(Continued on page 60)



## Plays Abroad

### The Millionairess

Glasgow, May 27.  
Tennent Productions, Ltd., presentation of comedy in two acts (four scenes) by George Bernard Shaw. Stars Katharine Hepburn, Directed by Michael Bentham. Settings by James Bailey. At King's Theatre, Glasgow, May 26, '52.  
Julius Sagamore..... Campbell Gotti  
The Lady..... Katharine Hepburn  
The Doctor..... Peter Dineley  
Adrian Blunderland..... Cyril Ritchard  
The Man..... Bertram Shuttleworth  
The Woman..... Nora Nicholson  
The Manager..... Vernon Greaves

This is a tour-de-force, dramatically, for Katharine Hepburn, and an ideal vehicle for her talents. She brings real dynamic acting, with force and electricity to the difficult part of the Lady, otherwise Epifania Ognisanti di Parerga, daughter of a millionairess.

Part was offered to Miss Hepburn by the late George Bernard Shaw himself 10 years ago but she was unable to accept it. Film commitments prevented. Dame Edith Evans toured in a London-bound production of the play at the beginning of World War II, but the Nazi blitz prevented it going into the West End. Piece was penned in 1935. It was staged at the Q Theatre, outside London, in 1944, with Phyllis Neilson-Terry in the title part. This is a distinguished version of the comedy, with a notable performance by Miss Hepburn.

The long Shaw speeches are admirably handled and clearly spoken by Miss Hepburn, who is seldom off the boards. She strides across the stage full of life, vitality and grace, like a tornado. The speeches give her little breathing space, but she never stumbles or fumbles.

Epifania, daughter of a millionairess, in order to inherit £30,000,000 (\$90,000,000), has promised her father that she will not accept an offer of marriage unless the suitor can turn £150 (approximately \$450) into £50,000 (\$150,000) within six months.

Other people chiefly involved are Alastair Fitzfassen, champion tennis player and boxer, who is Epifania's husband; his docile, good-humored lady friend, Patricia Smith; and Adrian Blunderland, Epifania's own pompous boy-friend, described as her "Sunday" husband. The talk flows fast and witty as complications ensue, with many typical Shavian barbs and cracks about society and money and the advantages of having a fat bank balance.

Amusing scene in the first act finds Epifania in a scrap, with husband Fitzfassen. He talks with derision of her late father, and she promptly forgets her gorgeous evening attire and attacks him, throwing him jiu-jitsu-like over her shoulder and outside, down the stairs.

Part of the polished Blunderland is played with a nice sense of Eng-

lish dignity and pomp by Cyril Ritchard, making his return to the British stage after two years in America. Robert Helpmann, Australian-born ballet dancer and actor, who was recently in New York with the Olivier "Cleopatra," is neatly cast as a timid Egyptian doctor with whom Epifania also has a set-to.

All the parts are extremely well cast, although Miss Hepburn's playing is easily the most outstanding. She is also beautifully gowned throughout.

Peter Dineley has a certain Clark Gable-ish charm as the young, good-looking first husband, Fitzfassen, and proves himself a pleasing actor. The preciseness of an English family lawyer is excellently conveyed by portly Campbell Cotts as Julius Sagamore. Good cameos, too, come from Bertram Shuttleworth and Nora Nicholson as a poor laboring man, and his wife in a basement flat.

Michael Bentham's production has much pace and briskness. Piece is not overlong, running with one intermission for 135 minutes. Settings by James Bailey are good and atmospheric, particularly his spacious scene at a luxury riverside inn.

Play is a surefire click here, and should draw in London, with marquee name value of Miss Hepburn, Helpmann and Ritchard. It also seems a safe bet for New York presentation.

### Meet Mr. Callaghan

London, May 28.  
B. A. Meyer (in association with Concanen) presentation of comedy thriller in two acts by Gerald Verner, adapted from Peter Cheyney's book, "The Urgent Hour." Directed by Derrick de Marney. At Garrick, London, May 27, '52; 82 top.  
Slim Callaghan..... Terence de Marney  
Cynthia..... Harriette Johns  
Mike Jengel..... Michael Partridge  
Daphne..... Larry Burns  
John..... Jack Allen  
Bellamy Meraulion..... Roger Williams  
Jeremy Meraulion..... John Longden  
Paul Meraulion..... Frank Henderson  
Det. Insp. Gringard..... Trevor Reid  
Sergeant Fields..... Frank Sleiman  
Eddie Perkins..... Lisbeth Kearns  
Mayola Ferrival..... Simone Silva

With the folding of Agatha Christie's chiller, "The Hollow," this whodunit aptly fills the vacant niche in the entertainment calendar. It is the first of the best-selling Peter Cheyney books to be dramatized, and should prove a profitable draw to lovers of this type of play. Story is well knit and slides comfortably from written to spoken word with good dramatic effect and cumulative suspense. As a popular attraction it should make the grade. For the U. S. it might be more acceptable in screen form.

Slim Callaghan, a private investigator noted for his unorthodox methods, just manages to keep on the right side of the law in his clients' service. A beautiful blonde materializes with a strange story

of apprehension of her stepfather's nephews who are anxious to inherit their uncle's millions. He is known to have changed his life and the girl is in fear of her life. As soon as she appeals for help to Callaghan, he learns the old boy has been murdered, and adds her name to the four nephews who come under suspicion. She is engaged to one of the quartet, the only one with a decent reputation, the others including a dope addict, a phoney company promoter and a mail-order fraud. Callaghan blackmails each, collects around \$1,000 to steer them clear of police investigation and finally tricks the real culprit into a confession, which gets recorded on a hidden mike. He is revealed as the "good" brother, whose sudden wish for a rushed marriage with the potential heiress betrays his guilt.

Terence de Marney gives a distinctly American flavor to the speech and mannerisms of the slick inquiry agent, in keeping with the author's practice throughout these series. His sly trickery wins plenty of laughs and unwarranted sympathy for the unethical means he employs to gain his ends. Harriette Johns is sufficiently attractive to make even the tough guy fall for her charms, and Lisbeth Kearns makes the most of her limited chances as a spiteful secretary turned informant.

Larry Burns is brisly humorous as Callaghan's aide, and Trevor Reid has a dignified air of British officialdom as the Scotland Yard inspector. The four brothers are all well contrasted by Jack Allen, Frank Henderson, Roger Williams and John Longden. Play runs smoothly after provincial trout under the direction of Derrick de Marney.

### Cold Turkey

London, May 30.  
D. H. Enterprises (by arrangement with Bernard Shaw) presentation of comedy in three acts by Roy Plomley. Stars Leon Cortez. Directed by John Melville. Alwaya Fox. At Comedy, London, May 29.  
Eddie Hova..... Madge White  
Pamela Howe..... Margaret Pepler  
Bridie..... Norman Johns  
Charlie Howe..... Leon Cortez  
Sam Sanders..... Alwaya Fox  
Max Shane..... Peter Tremlett  
Wilson..... Gerald Barton

Cockney humor with an old-fashioned music hall basis is the mainstay of this melodramatic comedy. Tired jokes and outmoded treatment, coupled with naive situations, aren't strong enough to stand up to current competitive pressure, and there's little hope of survival.

The yarn, such as it is, is carried by Leon Cortez, who energetically fills the role of a cockney trader whose daughter gets a job as a night club singer and gets mixed up with a drug addict. Throughgoing the third act, the dope fiend, undergoing the cold turkey treatment (left for prolonged periods without narcotics) does a nonstop tremor on stage. This is a veritable endurance test for the artist, but adds little to the entertainment value of the play.

Direction and acting hardly match up to West End standards. Peter Tremlett works hard as the drug fiend, and Margaret Pepler and Norman Evans are a pair of conventional juve leads.

### Gog and Magog

Glasgow, May 13.  
Glasgow Citizens' Theatre production in association with the Arts Council of Great Britain. Of 3-act comedy by James Bridie. Directed by Peter Potter. Settings designed and executed by John Wilson. At Citizens' Theatre (Princes), Glasgow.  
Mr. Smeaton..... James Gilbert  
Caudfield Charlie..... Roddy Macmillan  
Hornigoloch..... Paul Curran  
Riggs..... Andrew Keir  
Horace..... Robert Cartland  
P. P. Brown..... Peter Bryant  
Mr. MacKessock..... James Gibson  
Mr. Spencer..... James Calmeross  
Harry MacGog..... Duncan Macrae  
Mrs. Hornigoloch..... Madeleine Christie  
C. M. Buff..... Ian Macnaughton  
Annie..... Sheila Sullivan  
Miss Tainish..... Lennox Milne

There is much humor and Scotch charm in this play by James Bridie, but the piece is badly constructed. Story practically finishes at end of act two, and the third one being anti-climax. However, it is well enough acted. Bridie is tilting at many Scotch conventions, particularly the love of argument in the Ad Lang Syne land.

It opens his play in the saloon of an inn located in a village of the Scottish highlands. Three village yokels are arguing in dour Scotch fashion about topics of the day. An English visitor, a London dramatic critic, joins the village trio and eventually meets other village characters. The schoolmaster and the doctor are waging a perpetual feud over the unbalanced theory. This feud becomes boring in an already poorly-constructed play.

A wandering poet expresses a quite unfounded belief in his own poetic genius. This is the great

(Continued on page 59)

## Plays Out of Town

### Song of Norway

Los Angeles, May 26.  
Edwin Lester production of opera revival in two acts (eight scenes) by Milton Luzzatto, based on the play by Curran. Musical adaptation and lyrics to Edward Grieg music by Robert Wright and George Forrest. Stars Helena Bliss, John Tyers, Jean Fenn, and Robert Rounseville. Features Walter Kingsford, Muriel O'Malley. Directed by Lester. Orchestra and choral arrangements by Arthur Kay. Settings by George Jankovic. Choreography, Aida Broadbent. George Balanchine costumes, Adele Palmer. Vocal ensembles, Val Roaming Lighting, Peggy Clark. At Philharmonic Auditorium, Los Angeles, May 26, '52; \$4.80 top.  
Rikard Nordraak..... Robert Rounseville  
Olaf..... Kent Foster  
Grimm..... Suzanne Luckey  
Sigrid..... Dianne Barton  
Einar..... Don McKay  
Helge..... Phyllis Neilson-Terry  
Christa..... Dorothy Coulter  
Gunnar..... Phil Harvey  
Karen..... Bonnie Evans  
Nina Fenn..... Jean Fenn  
Edward Grieg..... Walter Kingsford  
Father Nordraak..... Truman Galt  
Rounseville..... Muriel O'Malley  
Freddy..... Jack Tygett  
Inkeeper..... Robert Cosden  
Count Peppi Le Loup..... Helen Bliss  
Miss Anders..... Kitty Matters  
Elvira..... Jo Ann O'Connell  
Belle Maer..... George Jankovic  
Margaret..... Joan Walton  
Henrik Ibsen..... Douglas McEachin  
Adelina..... Helena Bliss  
Major Maer..... Malcolm Lee Beggs  
Mastro Rinaldo..... Demv. Trever  
Mae, Francine..... Alloga. Aaron  
Major Dome..... George Jankovic  
The Maiden Norway..... Wilda Taylor  
The Post..... Ray Miller  
The Minstrel..... Matt Mattox

A Broadway smash when it was originally produced some eight years ago, "Song of Norway" still offers sprightly entertainment in its revival here. Tastes in musicals have changed in the last five years, so "Norway" might find it tough sledding for more than a limited engagement in New York, but the outlook is pleasant for the projected Coast tour.

Second act has undergone considerable revision in this new edition, and more stress is laid on humor. In addition, some of the Grieg music has been interpolated differently so that the action isn't slowed by cumbersome ballets. Overall result is good.

As expected, producer-director Edwin Lester has given the show an opulent production and skillfully paced it for best results. He has peopled it with such voices as Robert Rounseville, Helena Bliss, Jean Fenn and John Tyers, and all score neatly. Miss Bliss, the Nina of the original, has now moved into the countess role originated by Irma Petina and earns special attention in this casting switch.

Sig Arno reprises his original role as the count, winning additional plaudits this time around as he makes the most of the rewritten second act to showcase his comedy talents. In support, Walter Kingsford and Muriel O'Malley are good as Father and Mother Grieg, and Malcolm Lee Beggs makes a tiny role stand out as an impresario.

Production credits are all top-notch, particularly the settings of George Jankovic and costumes by Adele Palmer. Ballets by Aida Broadbent and George Balanchine are generally good, although a little tightening is indicated.

Show opened cold in Los Angeles, but there'll be a few minor revisions before it heads north and possibly east for a tour.

### Mad Money

Chicago, May 28.  
Loyola Community Theatre production of musical in two acts, with book by Max Wilk and lyrics by Richard Lewine, additional lyrics by Richard Wright. Directed by John Reinke. Choreography, Ruth Martin. Lighting, William S. Fossler; costumes, Renzo Zano. At Loyola Community Theatre, Chicago.

Loyola enterprise continues to be one of the few outlets for musical comedy writing aspirants, with professional backgrounds, who can't get their shows before Broadway producers. The fact that out of the four so produced none has made the grade is not of major importance—what is, is that there is a spot that affords an opportunity. Effort of the Loyola Community Players, backed by Loyola U., is more than just commendable.

Richard Lewine wrote much of the music for "Make Mine Manhattan," and book-writers Max Wilk and Lee Rogow are television and magazine scribes. This story of a young chemist who accidentally stumbles on the process of making gold, and throws it away into the Bronx River, could be hilarious. That it is not lies not much in the slight story line, but in the clichés. There are some fine buildups, but the payoffs are slight. In its present form it's not for the Broadway lights.

Music-wise, it lacks a real punch tune, but has plenty of good show numbers, especially in the comedy field. Two of the skits should be

lifted out, if this show doesn't go for interpolation in another show or for video. One is a satire on the family industry television hour, and the other an etching on the inhabitants of a girl's hotel. Both are real laugh-getters.

In the part of the promoter, Jon Ertmann carries off most of the honors. Youngster conveys a brassy but likeable shading. Suzanne Loch, as his girl friend, is ready for a try at musicals. Tom Carlin, as the wide-eyed alchemist, is acceptable. In the minor bits, Robert Gary as the father, Frank Gergemo as the accountant, Don Parker as the mobster and Mimi King as the aspiring glamour girl, are standouts.

John Bettenbender's direction has given the production a professional gloss and the musical backing of John Reinke is solid. Choreography, however, is an extraneous thing here, and could be cut. Costuming is modern and good, and sets and lights frame the comedy well. With a heavy revision this might work out, but if not, then slitting to an hour would make it more than acceptable for hotel and nightclub package revues. Zabe.

### Pier 11

Pasadena, May 27.  
Pasadena Playhouse production of drama in two acts (four scenes) by Gerry Dick. Directed by Kenneth Kirk Rose. Setting by Charles Kreiner. At Patio Theatre, Pasadena, Cal.

The problem of the pathetic waifs of World War II is the theme of this two-act by Gerry Dick, but neither theme nor treatment lift the script out of the experimental ranks. Formless and frequently depressing, it has no commercial possibilities.

Four scenes involve a group of stateless urchins bussed by an expatriate French gal. They live in stealth and squalor on Pier 11 in the harbor of Hamburg, existing on the scraps they can buy from the proceeds of "liberated" property and the protection payoffs from smugglers and the underground alike. Problem of what to do with these kids, growing up outside the law and ignored by society, is a compelling one, but the script never attempts to find a solution. Two acts add up only to a portrait of the conditions, and would have been better if condensed into a potent one-act.

Direction by Kenneth Kirk Rose is good, and there's a fine set by Charles Kreiner which serves as a sombre backdrop for the generally credible performances. Best of the lot is the work of Mary Worch as the French gal. She impresses as a film possibility, combining an appealing personality with delicate sensitivity and an ease of manner on stage. There's also a good supporting job by Harry Stanton as the eldest of the gang.

## Full Summer Sked Set For Jacob's Pillow Fest

Lee, Mass., June 3.  
Ted Shawn will open his 11th annual Jacob's Pillow Dance Festival season here June 27, presenting 54 performances over a 10-week season ending Aug. 30. The June 27-28 weekend will offer the Festival troupe that will tour this fall for Columbia Artists Mgt. July 4-5 weekend will present the Choreographers Workshop program.  
Jose Limon & Co., Granzeva & Pajonko and Talley Beatty & Co. will be seen July 11-12; Bambi Linn & Rod Alexander, Kinch & McWilliams, La Meri and Shawn, July 17-19; Iva Kitchell and Iberia Ballet, July 22-24; Festival troupe again July 29 through Aug. 2; Mia Slavenska-Frederick Franklin-Alexandra Danilova troupe, Aug. 5-9; Nina Fonaroff & Co. and Juana, Aug. 15-16; Olga Suarez & Robert De Vove, Katharine Litz and Joseana Garcia, Aug. 22-23, and Ruth St. Denis and Festival troupe, Aug. 29-30.

### New 2d Ave. Musical

Irving Jacobson and Edmund Zayenda, actor-producers of the 2d Ave. Theatre, N. Y., will costar in "My Lucky Day," a new Yiddish-American musical comedy by Joseph Rumshinsky and Louis Freeman, which will open next fall.

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## Plays Abroad

Continued from page 58

## Gog and Magog

Harry MacGog, an itinerant poet, and a character based on Scotland's real poet, McGonagall, of Dundee. A party is tossed in honor of the poet, with little happening. The visiting critic explains that they want to honor their poet while he is alive. The poet laps it up and is easily persuaded to recite from a Shakespearean play. He also delivers some of his own poetry. The highlight is when he is given a gift, a red balloon, representing a Scotch haggis. This is a moment of comedy pathos.

Duncan Macrae, a leading Scottish actor, rises nicely to this moment, arousing sympathy for his portrayal of MacGog, the poet. For many reasons, the play should end here. But there's still a third act, when supposedly war breaks out in the village between the rival factions. This is complete nonsense, and only good acting and an understanding of Bridie's strangely constructed play hold the audience.

This comedy shows some of the impish Bridie wit. The play has quite a lot to recommend it, including fairly bright dialog, many amusing situations and some good theatre.

Best characterization is that of Mr. Watt, the schoolmaster, done by James Cairncross, a young actor who makes one believe in this odd character.

James Gilbert is miscast as the landlord of the inn. Lennox Milne's post-mistress, Miss Tainish, is a well-studied performance, while Robert Cartland's dramatic critic, H. P. Briskett, is suitably brisk. The three yokels are played well by Roddy Macmillan, Paul Curran and Andrew Keir.

Settings by John Wilson convey the atmosphere of a Scottish inn, it being modelled on the interior of a hostelry near Drymen, residence of the late James Bridie near the banks of Loch Lomond. Gord.

## The Neck in the Rope

Albert Pulmann production of melodrama in three acts by John Bradley. German adaptation Otto Basch, directed by Erhard Siedel. Set, Hermann Eggmann. At Theatre am Central, Zurich. Frank Deardon... Ernst Fritz Fuebinger... William W. ... Franz Dehler... Sir Henry Henningway... Erhard Siedel... Lady Isobel Henningway... Alice Lach... Sir Percy Granger... Walter Rorer... An Elegant Lady... Lily Mascher... James... Robert Campiche

After a series of light comedies, Albert Pulmann presents in his Theatre am Central's first season this British meller for a change of pace. It is an interesting study about the questionableness of circumstantial evidence as an absolute proof of guilt in a murder case.

The plot concerns a district attorney who has just won a death sentence via circumstantial evidence. To teach him a lesson and persuade him to postpone the execution, his best friend, a Scotland Yard officer, builds up a fictitious murder case. He then reveals, as a climax, that actually no murder has taken place. The d.a. decides to postpone the execution until the defendant's guilt or innocence is definitely cleared up.

Performances are generally satisfactory, with chief credit due to Ernst Fritz Fuebinger as the d.a. Eva Langraf, as his wife, has a minor role, but is a looker. Erhard Siedel's direction is good as is Hermann Eggmann's one set. Mezo.

## Uranium 235

London, May 20. Michael Redgrave production of the three-act drama in 10 scenes by Ewan MacColl. Directed by Joan Littlewood. With Harry Corbett, Barbara Young, George Cooper, Doreen Raper, Avis Bunnage, Frank Ellis, Howard Goorney, Ewan MacColl, Gerry Raffles, Anna Korwin, David Seave and Karl Woods. At Embassy, London; \$150 top.

A minor hit at last year's Edinburgh Festival, spotted out of town by Michael Redgrave, who brought the company to London. "Uranium 235" is a political anti-war tract presented in an impressive surrealist style. Entire dramatic effect is achieved without decor but frequent costume changes embrace the range of 10 episodes from ancient Greece to the present day.

Behind the author's select language, and despite moments of occasional facetiousness, the play remains an elementary analysis of the causes of war which is most likely to appeal to those sharing leftist opinions. Commercially it has slender hopes of moving to the West End, notwithstanding its opening night ovation at this nabe theatre.

the author divides society into two classes, with the hapless scientist poised between the two and not knowing who will take full advantage of his creative genius. Against the background of an atomic explosion the question is posed: will atomic energy be used to lighten man's burden or will it be a weapon of destruction? As the query is put in the final episode, "The Crossroads," it inevitably remains unanswered.

The production has been crisply directed by Joan Littlewood. A big cast, all unknown in London, maintain a surprisingly high standard of acting. Myro.

La Mort D'Un Commis Voyageur  
(Death of a Salesman)

Paris, May 15. National Theatre of Belgium presentation of drama in two acts by Arthur Miller, adapted by Raymond Gerome. Features Georges Randax, Maxane, Raymond Gerome. Directed by Jacques Hulsman. Original music, Alex North; sets, Denis Martin; At Vieux Colombier, Paris. Willy Loman... Georges Randax... Linda Loman... Maxane... Biff Loman... Raymond Gerome... Happy Loman... Marcel Berteau... Charley... Marcel Aurat... Bernard... André Gervé... Roger Buxton... Howard... Sylviane Howard... Miss Forsythe... Liliane Simonet... Miss Letta... Marthe Du... Secretary... Jacqueline Hede... Stanley... Robert Maurras

Arthur Miller's "Death of a Salesman" is good enough to cross the language boundaries for success abroad. It has already played London, Zurich, Vienna and Scandinavia, and is now in Paris in an excellently acted and directed translation offered by the visiting Belgium National Theatre from Brussels.

That it will prove a big b.o. hit seems unlikely, but it's set for a respectable engagement, with the Belgium government footing the bills. Surface detail of much of the play must be a mystery to most Parisians and Belgians, as the general atmosphere of a run-down Brooklyn house and original dialog have been retained, but the inner content of the play moves theatre-goers here as it did in New York. Willy Loman, the worn-out, second-rate salesman, has his counterpart all over the world. Local New York-Brooklyn detail has been played up rather than down in this version, with the unit set being a poverty-stricken, miniature imitation of the Jo Mielzner one used in the Broadway production.

In scene of a Sixth Ave. bar—complete with a Coca-Cola machine—cardboard plaques are lowered from above the curtain, downstage, to suggest background of Broadway's electrical advertising. Broadway includes signs for Ropert's beer, Philco, Chevrolet, King's Whiskey, etc. Loman residence, though in the script a lonely house with a garden in the Brooklyn outskirts—seems to be surrounded in this production by three Waldorf-Astoria suggested by a big-city backdrop and skyscraper side-drapes.

Acting is of high order. Georges Randax is completely convincing as the harassed Loman. Though presenting the unbalanced temper of Loman, he doesn't rant. Raymond Gerome, who made the translation used here, is first-rate as Biff, the angry elder son. Maxane as Mrs. Loman, is effective in all her scenes, but Marcel Berteau is miscast as the younger son, Happy, appearing much older than his older brother.

Although billed as an adaptation, this version is almost a direct translation, and the New York production apparently has been studied and followed closely. The direction of Jacques Hulsman shows a talent for making the most of each scene.

American pic version of "Salesman," due to open on the Champs Elysees in a few days, should not elysee run of play. Play and pic will draw different audiences. Curt.

## Current Road Shows

(June 2-14) "Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chi. (9-14). "Call Me Madam"—Nixon, Pitt (2-7); Hanna, Cleve. (9-14). "Good Night, Ladies"—Nixon, Pitt (9-14). "Guys and Dolls"—Shubert, Chi (2-14). "Porgy and Bess"—Fair Park Aud., Dallas (9-14). "Song of Norway"—Philharmonic Aud., L. A. (2-14). "South Pacific" (Janet Blair, Webb Tilton)—RKO Keith's Dayton (2-7); Milwaukee (9-14).

D.C. 'Madam' \$49,600 in 9  
For New House Record

Washington, June 3. "Call Me Madam," starring Ethel Merman, wound up its four-week run at the National with \$49,600 in nine performances last week. Extra Decoration Day matinee, with principal roles taken by the roadshow leads Elaine Stritch and Frank Kent, skyrocketed the take to a new house record.

Carol Channing in "Gentlemen Prefer Blondes" opened Monday night (2) with a hefty advance, despite fact that the scale continues at \$8 top, normally heavy tab for this town.

'Guys' \$47,900,  
'Bell' \$10,800, Chi

Chicago, June 3. All three attractions are doing fairly well, except that the Wednesday matinee again has proven weak. "Guys and Dolls" and "Bell, Book and Candle" have been taking radio spots, and already reports show that the air plugs have been paying off.

"Stalag 17" date seems to be the only definite fall offering, although many are scheduled for the season. "Stalag" comes into the Erlanger Sept. 2.

Estimates for Last Week "Bell, Book and Candle," Selwyn (14th week) (\$4.50; 1,000). Nearly \$15,300.

"Guys and Dolls," Shubert (14th week) (\$6; 2,100). Over \$47,900. Wednesday matinee trade slow.

"Moon Is Blue," Harris (57th week) (\$4.40; 1,000). Passable \$10,800.

'BLONDES' SOCK \$39,700  
FOR BALTIMORE WEEK

Baltimore, June 3. Carol Channing, in "Gentlemen Prefer Blondes," brought the sparsest season of legit in local history to a rousing finish at Ford's last week. In at a top of \$5.43 and battling excessive heat and continuous rain, musical built a resounding \$39,700 for the week, with opening-night figure an all-time house high.

An active campaign, under the auspices of the Theatre Guild, American Theatre Society, and Council of the Living Theatre, got under way with a luncheon at the Sheraton Beldvedere Hotel, Mon. (2), to underwrite a subscription, season guaranteeing a minimum of seven attractions, for next year. Local committee lists biggies in all facets of civic activity.

Don Swann's Hilltop Theatre started strawhat activity hereabouts last week, with bad weather nicking into opening attraction, "While the Sun Shines." Final figure was \$2,200. "Bachelor Father" is current.

Smith, Russell Signed  
For New Orleans Pops

Two Columbia Lecture Bureau artists have been signed for the New Orleans Symphony Pops season, starting this month under baton of guest maestro Izler Solomon.

Organist Ethel Smith, now in the Pierre's Coffin Room, N. Y., leaves next week for three appearances with the symph in June. Singer-comedienne Anna Russell has three dates set in July. Miss Russell also is skedded to appear at the Aspen, Col., Festival in August.

Brattle-Desire' \$4,000  
As Hub's Lone Legiter

Boston, June 3. Hub's lone legiter, "Desire Under the Elms," wound its second week at the Brattle with a slick \$4,000 for seven performances. House, a 454-seater, scaled at \$3 top, winds its regular season this week with third week of "Elms."

Summer season opens June 11 with a French farce, "The Italian Straw Hat," in for two weeks. Play, which was produced on Broadway under title of "Horse Eats Hat," was authored by Eugene Labiche and Marc-Michel, and will be directed by Richard Baldrige.

Opening night soloist for the 1952 Lewisohn Stadium, N.Y., season June 23 will be Marian Anderson, returning for the first time since 1947. Conductor will be Dimitro Mitropoulos, musical director of The N.Y. Philharmonic-Symphony.

B'way Spotty, Generally Holds Up;  
'Faces' \$29,400, 'First Lady' \$19,000,  
'Breakfast' 11G, Still 3 Sellouts

Broadway generally held about even last week, but the pace varied considerably with individual shows. Most entries were up a trifle, but a few declined, including two that took sizable drops. Business was generally off through midweek, but registered a pickup for the shows playing holiday matinees Friday (30), and was sock that night and at both performances Saturday (31).

The total gross for all 21 shows last week was \$321,000, or 74% of capacity. Week before last the total for all 20 shows was \$347,000, or 75%, a rise of 2% from the previous week.

A year ago last week the total for all 23 shows was \$571,200, or 70% of capacity, a drop of 8% from the week before.

Of the recent openings, "Sunday Breakfast" drew generally unfavorable notices and has done little business beyond the ANTA subscription; "First Lady" got a six-to-two critical endorsement, but has gotten only moderate patronage, and "Rehearsal" was slaughtered by the reviewers and did a one-performance folderol.

"New Faces" climbed for its second full week, but hasn't reached solid capacity.

The schedule of closings is as follows: "First Lady" and "Sunday Breakfast," Sunday night (8); "Stalag 17," June 21; "Mrs. McThing" and "Point of No Return," June 28, both slated to reopen. The only scheduled opening before fall is "Wish You Were Here," June 25 at the Imperial.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"First Lady," City Center (1st wk) (C-\$3; 3,090; \$38,000) (Helen Hagan, Edna Best, Peggy Ann Garner, Frederic Tozere, Scott McKay). Opened Wednesday night (28) to five favorable notices (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and one no-opinion (Atkinson, Times); first seven performances got almost \$11,000; closing regular two-week engagement June 8.

"Three Wishes for Jamie," Plymouth (14th wk) (MC-\$6.60; 1,000; \$33,950) (John Jeffreys, John Ralston). Over \$20,700 (previous week, \$23,700) in the 1,527-seat Helldorado. "Top Banana," Winter Garden (31st wk) (MC-\$6.60-\$7.20; 1,511; \$51,881) (Phil Silvers). Almost \$38,100 (previous week, \$33,500).

'PACIFIC' FINE \$37,500  
IN 2D CLEVE. CANTO

Cleveland, June 3. Only a couple of slightly-less-than-capacity matinees kept "South Pacific" from pitching a solid row of sellouts during its two-week run at the Hanna. For its final canto the tuneshow, headed by Janet Blair and Webb Tilton, ran \$37,500 in eight performances at \$4.95 top.

On its initial stanza it banged out a great \$38,800 in the 1,500-capacity house. Hanna went dark this week reopening next Monday with "Call Me Madam," with Elaine Stritch in the lead. That will ring the curtain down on the legit season here.

'Norway' Fine \$51,000  
In First Coast Stanza

Los Angeles, June 3. Revival of "Song of Norway" racked up a fine \$51,000 last week in the first of its four stanzas as the initial offering of the regular Civic Light Opera season. Operetta played to better than 90% capacity in the initial frame of the 15th anniversary year, and is undergoing only minor revisions for the projected Los Angeles town. Myron Fagan's revived "Thieves' Paradise," at the Beaux Arts Theatre, had a limp first week. Propaganda piece garnered a pallid \$1,200.

## 'Ladies' 11G, St. Loo

St. Louis, June 3. "Good Night, Ladies," Jules Pfeiffer's production, wound up its second week at the American Theatre Sunday (1) with a neat \$11,000, overcoming opposition from critics. Weather was ideal. House was scaled to \$3.66, with a cutrate policy in effect. Previous stanza copped \$12,250. Piece winds up its local stand Saturday (7).

\$6; 1,035; \$32,000). Over \$29,400 (previous week, \$27,700).

"Of Thee I Sing," Ziegfeld (4th wk) (MC-\$6; 1,628; \$48,500) (Jack Carson, Paul Hartman). Nearly \$20,800 (previous week, \$27,100).

"Paint Your Wagon," Shubert (29th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). About \$31,000 (previous week, \$29,300); Eddie Dowling takes over next week as star, with Ann Crowley succeeding Nola Fairbanks as featured femme lead.

"Pal Joey," Broadhurst (22d wk) (MC-\$6.60; 1,160; \$39,602). As always, over \$40,000.

"Point of No Return," Alvin (25th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$24,000 (previous week, \$25,500); shuttering June 28 for five-week layoff.

"Rehearsal," President (1st wk) (C-\$3.60; 300; \$7,000). Opened and closed Monday (26). Lost an estimated \$8,000 (details in separate story).

"Shriek," Cort (20th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Almost \$25,700 (previous week, \$23,600); closed Saturday night (31) after 160 performances, with a profit of about \$50,000 on the \$50,000 investment (details in separate story).

"South Pacific," Majestic (163d wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$41,300 (previous week, \$41,100).

"Stalag 17," 48th St. (56th wk) (C-\$4.80; 912; \$21,547). Just missed \$13,000 (previous week, \$12,400); closing June 21, to tour.

"Sunday Breakfast," Coronet (1st wk) (D-\$4.80; 1,027; \$28,000). Opened Wednesday night (28) to seven pans (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and one no-opinion (Atkinson, Times); first seven performances got almost \$11,000; closing regular two-week engagement June 8.

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# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One of the biggest griefs Hollywood has to contend with is that every time a producer discovers something old and does well with it at the boxoffice, the stars whose task it is to keep the thing rolling get tired of it long before the public does. By then they are so identified in the public mind with the package that it is practically impossible for the producer to replace them without the whole illusion going up in smoke.

This is about where Universal-International is in its "Ma and Pa Kettle" series. Percy Kilbride doesn't want to play Pa anymore. He's 64 and would like to try something else for a change. He's more tired of Pa Kettle than Pa Kettle is of his chores.

The same isn't true to quite the same degree for Marjorie Main as Ma Kettle. She's under contract to Metro and plays Ma on a loanout to U-I. Between times she gets short and juicy parts on the home lot. That's the sort of thing Kilbride would like to get. But he realizes he is typed as far as Hollywood is concerned, and those 50 years of troupin' behind him don't mean a thing to casting directors.

So he figures if he lays off for a while they will forget all about Kettle and remember Kilbride. The trouble with this, however, is that U-I has a Kettle pic for 1953 and another for 1954 already in the cans, and being raised under homeopathy, they don't intend to release more than one a year. That means until 1955 at least Kilbride will carry the scarlet letter of Kettle on his breast wherever he goes and whatever he does.

Kilbride doesn't have quite that much faith in the future of the world, let alone his own or Universal's. "Every week," he admits, "I turn to the obits in VARIETY to see if I died last week. Even if I don't find my name there, I'm not quite sure, because actors have gone so far down in the world that they have a tough time competing against exchange managers, grips, cameramen, producers and the like even in the obituary columns."

Jack Benny wanted him to go on tour in a legit version of "George Washington Slept Here," a vintage piece known in Broadway mayhem circles as "George Kaufman Slipped Here." Kilbride played a slap-happy old caretaker in that piece, from his New Haven tryout all the way to its ultimate embalming as a Warner picture starring Benny.

Kilbride pointed out to Benny that the character part really steals the show and has all the fat comedy lines but Benny said he realized that and nevertheless still wanted Percy to play it with him. "We can have a lot of fun with it," said Jack.

## It's Only Money

But Percy didn't want to travel a backward trail. He wanted to try something new, he told Jack. Somebody thinking this meant TV whipped up a package starring Kilbride in a situation-comedy and offered him \$1,000,000 on a five-year contract. But this wasn't what Kilbride wanted either. He wants to do the same thing week after week even less than he wants to do the same thing year after year.

If he wanted to play likeable old codgers he'd go the whole hog and be Joe Jefferson in "Rip Van Winkle." The Midwestern Housewives Assn., a subsidiary, I suspect, of U-I, has named him Hollywood's most eligible bachelor for three years in a row. That would seem to give him permanent possession of that dubious distinction, but he doesn't want anybody to whip up a script around that idea either. He lives alone and likes it. He has an apartment half a block up Whitley Ave. from Hollywood Blvd., and he likes to do the rounds of tobacco shops, newsstands and neighbors. On Thursdays he gets up early (early for him), goes to the cigar store, picks up a few El Rolo Segundos, kicks the day's news around, walks back to the corner newsstand, buys his copy of VARIETY and then goes back to his apartment to read those obits.

He's easy to identify because he has a badly set right leg that makes him look like the letter K (for Kettle) when he walks. He dresses in nice plain suits. There is nothing flashy about him. Even with a pipe and a golfclub he would never be mistaken for Crosby. In fact, there is nothing about him at all either in appearance or in conversation that would identify him as an actor.

Nevertheless, acting is the only thing he has done for 50 years. He's the president of the Half Century Club, an organization composed of actors who have been in show biz 50 years or longer. How he got up there is a little hard to understand because he not only is no politician but he thinks actors who try their hand at mixing in politics are chumps. They don't know the field and invariably come a cropper when they dabble in it, he thinks.

Like army officers they do better at the boxoffice when nobody knows whether they are Democrats, Republicans, Prohibitionists, Communists, Anarchists or Single-Taxers. He believes that the old formula of keeping out of politics and religion paid off better for actors and everybody else connected with show biz, and as long as the polling booth and the confessional remain secrets, actors should profit by that good fortune. Of course, if after they close their careers they want to kiss and tell, that's okay. But not while they are active in the profession.

Since he began in show biz as a callboy at the age of 12 in the old Central Theatre, San Francisco, in 1900, it is obvious he didn't even get as far as Spencer's "Faerie Queen" in school. From then on, backstage was his kindly nurse. His first part was that of a fop in "A Tale of Two Cities," and he didn't get out of San Francisco for the next five years. Then he got a bit in "The Manxman." The company toured up and down the Coast and even got so far as Chicago before it closed.

## The Long Voyage Home

From there he went on to New York on his own but it was 15 years before he got a part in a Broadway show. In the interim he worked in stock companies as a light comedian in Boston, Philadelphia, Trenton, Syracuse and Albany. These were his happiest years "because you weren't always singing on one note."

He made his Broadway debut 38 years after he started in San Francisco. That was in "Those We Love," which is a good illustration of the apprenticeship behind these oldtimers. Two years later he made his first great hit. That was in "George Washington Slept Here," as the garrulous caretaker of a crumbling country place. With that, casting directors closed in on him. It became his first picture and all the knowhow that went into those 38 years of training was heaved over the side of the S. S. Hollywood. Since then he has appeared in 35 pictures, almost invariably as a dreamy ne'er-do-well on the bucolic level.

The Kettle character, of course, has been the biggest grosser in this field. The pictures gross around \$3,000,000 and cost around \$750,000. Costs have been going up on the latter product, because a little more quality has been added, but they are still the pictures that make the difference between Universal-Interurban and Universal-International.

Kilbride has had a lot of fun making them, but they have cost him plenty of fat parts both on the home lot and elsewhere. He was picked for "Return of the Texan" only to be shelved for Walter Brennan because the front office thought it would be too tough a job getting that shiftless Kettle out of the public mind.

"He was beginning to get me, too," confessed Kilbride. "I've reached the time in life when I should own a house and settle down but I know that Kettle virus would paralyze me when it came to mowing a lawn, sweeping off a porch or changing a light bulb. So I think the thing to do is to blow for New York and pick up some guest shots in television. But I'm off anything with the word 'series' in it. From here in, that's not my line."

# Literati

## True Staff Switches

Lep Bowman has been appointed supervising editor of True Magazine, succeeding Julian Bach, Jr., who is now editor of Today's Woman.

Bowman, formerly managing editor of True, has been succeeded by Thomas J. Naughton, an associate editor of True.

## CHATTER

Henry Holt brought out Stephen Longstreet's "The Beach House."

Callahan Washington Letter, edited and published by Vincent F. Callahan, latest among newsletters emanating from the Capital.

Beatrice Landeck's tome, "Children and Music," was published recently by William Sloane. She's the wife of Herbert Marks, prez of E. B. Marks Music.

McGraw-Hill has signed contract with the executors of the Sinclair Lewis estate and with Mark Schorer, for a biography of the late novelist to be written by Schorer.

Flora Rheta Schreiber, assistant prof of speech and radio at Adelphi College, N.Y., has articles in three mags for June—American Mercury, Mademoiselle and U. of Cal. Quarterly.

Paul Meyers, Theatre Division staffer at the N. Y. Public Library, has story on possibilities open to dancers in summer theatres in upcoming July Dance magazine, titled "The Dancing Strawhat."

Sid Grauman Memorial, Inc., announced that a blog of the late showman is being written with Maurice Gebber, friend of 35 years standing, providing most of the material. Proceeds will go to the Memorial fund.

H. R. "Wish" Wishengrad has quit as prez-ed of Press Features and, affiliated Overseas New Agency (consultant and sales rep) to organize Editors Syndicate in N. Y. New company takes over PF's book serializations.

Anatole Chujoy and P. W. Manchester, editor and associate ed of Dance News, sailing to England next Wednesday (11) for a two-month stay, to cover Sadler's Wells Ballet, Festival Ballet and N. Y. City Ballet's British performances.

Heck Allen, Metro cartoon story man, had two novels accepted. One, "War Bonnet," will be published by Houghton-Mifflin under the pseudonym of Clay Fisher. Other tagged "To Follow a Flag," will come out under the Random House imprint with the nom de plume of Will Henry.

# Met Opera

Continued from page 57

City Center's new production of Alban Berg's "Wozzek" this past season, the Met has shelved plans for a "Wozzek" production of its own, although the opera is one of Bing's special favorites, and has never been staged at the Met.

Bing waved his exclusivity on "Rosenkavalier" this past season, when he permitted the City Center to stage it, but he doesn't want any competition this fall. City Center officials are reported in agreement with Bing's thinking that the opera's audience is somewhat limited and shouldn't be divided locally. Feeling between the two opera companies is quite friendly on the matter, although the Center's "Rosenkavalier" (done in English, while the Met's is in German) is regarded as a good show. But it would normally get about three or four presentations during a fall season, so that there isn't as much involved as if the opera were as popular as an "Aida" or "Carmen."

The Met's shutout would also cover the "Rosenkavalier" production which the NBC Television Opera Theatre plans to do next season, but Bing is permitting the web to do this, although late in its season. The NBC version, incidentally, has a new English text prepared by John Gutman, assistant artistic administrator at the Met.

There has been some talk in music circles that the Met action with City Center on "Rosenkavalier" suggests a "monopoly," which could lead to further restrictions for N. Y. operagoers. Met officials deny any such intent.

## Frisco's New "Rosenkavalier"

San Francisco, June 3. A new English version of Richard Strauss' "Rosenkavalier," with libretto by the Met Opera's John Gutman, will be part of the 30th autumn season of the San Francisco

Opera Co., according to director Gaetano Merola and manager Howard Skinner.

"Tosca," with Dorothy Kirsten in the title role, will open the season, Sept. 16.

# 'Regina'

Continued from page 37

William Dillard (Jazz). Clarisse Crawford, the original Belle, sang Addie here. Randolph Symonette (Ben), Joseph James (Cal) and Kayton Nesbitt (Marshall) were new. The well-trained symph and chorus gave admirable support; Miss Hellman's quiet narration had impact, and Levine's authoritative direction wrapped it all up superbly.

## Music Stands Up

The music stands up well on second hearing, and in this prominent form. Second act is better than the first, with more outstanding numbers. Contrasted styles of music seem suited to the characters involved—of fine lyric quality for the gentler people, like Birdie and Zan, and bitter, sometimes dissonant, for a harsh, mean Regina or Ben. Miss Lewis' plaintive "Music, Music"; Miss Gillette's tender, moving ballad, "What Will It Be?"; and Miss Pickens' snappy "If You Want" and "One Summer Day" numbers, were highspots of the first act.

Baritone-trumpeter William Dillard's sock rendition of "Chinky-pin" started the second part off powerfully. Other noteworthy Act II numbers were James' song of comfort to Birdie, "Blues"; the idyllic "Rain Quartet" of Horace, Birdie, Zan and Addie; the clever "Gallop," with sharp contrapuntal effect of the gay chorus against the quarreling Horace and Regina; Miss Lewis' pathetic "Birdie" lament; Miss Gillette's "All in One Day" song, and her accusation against her mother, and the terrific windup of principals and chorus.

In the light of some of the pallid modern music works, such as Benjamin Britten's, being offered in N. Y. opera houses, a work like "Regina" rates inclusion in a Gotham repertoire, such as the N. Y. City Opera Co.'s. Certainly an evening like Sunday's ought to be repeated in the midtown area for the benefit of other music-lovers.

Bron.

# Play-Within-Play For New Hampshire Pageant

Swanzy, N. H., June 3.

Audiences at the historical pageant, "The Blazing Arrow," which will be staged here Aug. 2-3, will witness a play within a play.

Included in the production will be scenes from "The Old Homestead," written and produced by Swanzy's own actor-playwright, Denman Thompson, many years ago. The melodrama is revived annually at nearby Potash Bowl.

The Swanzy pageant will be staged on the grounds of the New Hampshire Pythian Home, which was once Thompson's own home-stand.

# Lakewood's 52d Year

Lakewood, Me., June 3.

The Lakewood Theatre will start its 52d year Saturday (7) with "My Only Love," under direction of Henry Richards.

Leading roles in "Love," written by Ted Ritter and Margaret Hill, will be played by Velma Royton, Skedged Miller, Eugene Stuckmann, Frances Helm, Gene Lyons, Dorothy Van Houten and Paula Houston.

# Varnay's Europe Trek

Astrid Varnay, Met Opera soprano, left for Europe last Thursday (29) for opera appearance in Bayreuth, London and Berlin. She'll sing six weeks at the Bayreuth Festival; do concert and recording dates in London, and fill engagements at the State Opera, in Berlin.

She's due back in the U. S. in October.

## Sets Loon Lake Co.

Chester town, N.Y., June 3. Beth Gardner has signed the Washington Players, of Dobbs Ferry, N.Y., as the resident summer stock company at her Blythewood Island resort on Loon Lake. Utilizing theatre-in-the-round technique in the 600-seat show tent, troupe will present a repertory of eight to 10 plays, starting June 23.

# Eidell-U

Continued from page 5

be best to wait a while. J. Arthur Rank, who as second largest U stockholder, opposed the merger, has already caused it to be pushed off for this year. Decca is U's biggest shareholder.

## Sees Possible Settlement

San Francisco, who controls about 50,000 shares of U, opined that time would assuage the differences between Milton R. Rackmil, Decca prez, who seeks the merger, and Rank, and that it might eventually come about.

As long as the price isn't set too high, Eidell said he thought the merger would be good for U in that (a) it would make available the disk outfit's sales organization for future servicing of TV accounts by the combined company and (b) all Decca's income is in dollars, compared with U's increasing difficulty in getting dollars from abroad despite a large volume of biz there.

"However," Eidell said, "I don't see why we shouldn't wait for a while, maybe six months or a year or longer. Let's get experience with each other and see how it works. After all, we don't have to merge to work together. We're not competitors."

Eidell, who is with Shuman, Agnew & Co., San Francisco brokers, arrived east yesterday (Tues.) for U's board meeting tomorrow. It will probably be his last, since the annual meeting for election of new directors and other biz are slated for July 8 in Wilmington.

His place on the board—which U offered to enlarge if he wanted to remain a member—will be taken by Rackmil. The Decca prez is the only nominee repping the 26.7% of outstanding voting stock the diskery controls.

Other nominees to the 13-man directorate are incumbents. Al Daff, worldwide sales chief, is named for the spot he temporarily took over last month, when William J. German resigned.

Blumberg and Rackmil are currently on the Coast in huddles on the proposed changes. It is reported Rackmil will assume the presidency and Blumberg board chairmanship, with Daff stepping up to an overall exec post, possibly with the title of exec v.p.

Proxy statement sent to stockholders at the weekend in advance of the annual meeting shows that while Rackmil is his own lone candidate, J. Arthur Rank, who owns substantially less stock (13.2%), will continue to have three nominees. Among the candidates for reelection are Rank himself; Robert S. Benjamin, president of the J. Arthur Rank Organization in the U. S., and G. I. Woodham-Smith, Rank's business associate in London.

In addition to the election of the directorate, other business set for the annual convocation is a vote on a minority stockholders' proposed resolution to change the meeting place from Wilmington to N. Y.

Company's proxy statement reveals that there were 980,498 shares of common stock and 56,420 shares of 4¼% cumulative preferred stock outstanding at the close of business on May 1, 1952. Statement listed the following remuneration for the company's officers: Prexy, Nate J. Blumberg, \$79,500; veepee Edward Muhl, \$51,650; veepee Alfred E. Daff, \$51,500; veepee John J. O'Connor, \$45,000; and veepee and treasurer Leon Goldberg, \$39,750.

# Exhib Runs

Continued from page 5

suit based on inability to obtain better runs does not mean other exhibs cannot move up their runs. Cited was last week's big victory for the distrib in the suit brought by the Crest Theatre, situated in an outlying Baltimore area. Crest centered its complaint on its inability to obtain first-run pix. Jury upheld the film companies in their refusal to upset the Balto run pattern.

The two lawyers said that numerous subsequent houses across the country, including some in Baltimore other than the Crest, are top-class operations and, if they desired to do so, might be successful in convincing a jury that they're entitled to first-run. At least one sub-run house in Washington is known to be angling for first-run deals.



## Broadway

TV-legit scripter Mel Brooks to Europe for the summer.  
 Publicist Dave Tebet to the Coast for the summer on business.  
 Yvonne De Carlo and French actor Claude Dauphin planned in from Paris via Air France Sunday (1).

James A. FitzPatrick, travel producer, and Metopera soprano Astrid Varnay enroute to Europe on the America.

George Montgomery, who purchased "Red Blizzard," published in Esquire mag some months ago, is negotiating financing of the film in N. Y.

Joseph Mankiewicz, writing the script for "Julius Caesar" at Metro, off to the Coast for conferences with Metro production chief Dore Schary.

Meyer Davis to Newport News for second trial run of SS United States today and tomorrow (Wed.-Thurs.). He's musical director of the new liner.

Jo Stafford and Paul Weston return to New York Monday (9) from European engagements. They were married shortly before they sailed to Europe.

Zinka Milanov, Metropolitan Opera soprano, is sailing to Europe today (Wed.) to join her husband, who is the Yugoslav Ambassador to Norway.

Sarah Marshall, actress, daughter of Edna Best and her former husband, Herbert Marshall, will be married June 13 to legit scene designer Melvin Bourne.

Jean Hersholt flies to Rome Friday (6), then Paris and Copenhagen, where, on July 4, he will speak at Copenhagen's 40th annual July 4 salute to the U. S.

Jill Kraft, daughter of scripter Hy Kraft, and understudy for Audrey Hepburn in "Gigi" this season, flying to Rome today (Wed.) to make some TV film shorts.

Producer Harriet Parsons back to Hollywood following visit east to promote "Clash by Night" (RKO) and to prepare for "Size 12," Miss Parsons' next for RKO.

Larry Kerr, who appears in the Rex Carlton-Joseph Lerner indie film, "The Miami Story," back from Florida, where the John Lodder-Lili St. Cyr starrer was recently lensed.

Edward J. Danziger, who co-produced "Babes in Bagdad" in Barcelona with his brother Harry, awaiting arrival of a print of the film June 15 before setting a release date.

Dimitri Tiomkin, film score composer, in town for a couple of weeks for huddles with United Artists and RKO execs on promotion of several pictures he's recently worked on.

RCA board chairman David Sarnoff and impresario Sol Hurok were among the 1952 winners of Youth United Oscar awards for community service and inspiration to youth, handed out this week.

Herman, Maurice and Frank King returned to the Coast over the weekend after distribution talks with United Artists execs. Brothers have already delivered two films to UA under a four-picture deal.

Fernand Rivers, film producer; Lorraine Cugat, singer and ex-wife of bandleader Xavier Cugat, and Roger L. Stevens, board member of the Playwrights Co. and ANTA, in from Europe yesterday (Tues.) on the Ile de France.

Rudolf Bing, general manager of the Metropolitan Opera, is sailing for Europe today (Wed.) for a three-month vacation and biz trip. During June, Bing will hear performers in Milan, Florence, Rome, Munich and Berlin.

Jack Benny and Mary Livingstone, as well as Joseph A. McConville, head of Columbia Pictures International Corp., sailing for Europe today (Wed.) on the Queen Elizabeth. Benny is due for London Palladium date.

Variety Club of N.Y., Tent No. 35, hunting new quarters after vacating its berth at the Hotel Astor Sunday (1). Expanding membership prompted move. Administrative work continued at a temporary office off Times Square.

Charles Schlaifer Award in Public Relations went to five students yesterday (Tues.) at the annual commencement exercises of the New School for Social Research. Prize has a cash value of \$110 and was established by the overtime 20th-Fox ad-pub head, who now operates his own ad firm.

## Australia

John Alden Shakespearean Co. set for a Brisbane run under Williamson management.

Edward Lane, Jr., publicity chief of the Williamson legit loop, recovering from appendix operation. "Seagulls Over Sorrento" will move into Sydney after completion of Melbourne run for Williamson. Mischa Auer is doing a tour of

key cities, clicking with his first date, Celebrity nightclub in Sydney.

Columbia's "Death of Salesman" will be key-released via the Greater Union circuit on deal set by Leroy Brauer.

Graham Willis, now in charge of advertising for Metro in New South Wales, was formerly in publicity under Rod Gurr.

Eric Williams, Ealing's local production manager, will return to England soon following closure of Ealing's Pagewood studio here.

David Martin's "Peep Show" is playing two-a-day at the Royal, Sydney. Martin will move his vaude-revue units back to the Tivoli after current run of the National Opera.

20th-Fox will sell the Aussie-made pic, "Kangaroo," on flat rentals to exhibitors already getting these terms. Each contract, however, will be handled on an individual basis.

Chips Rafferty, wellknown local player, has been successful in getting his own pic production unit underway and leaves soon for Alice Springs on location work on pic as yet untitled. Rafferty made Ealing's "The Overlanders," several years ago.

## Paris

George Raft to London for the races.

Murray Silverstone, 20th-Fox foreign rep, due in this week.

John Steinbeck off to Reims for the Champagne Festival there.

Juliette Greco back at her old haunts chirping at The Rose Rouge.

Lorraine Cugat off to the U. S. to fill a chantoosy stint in Las Vegas.

Cy Howard interested in pix possibilities of Yvonne Menard, Folies-Bergere star.

"La Valse Des Toreadors" hit Jean Anouilh legit, shuttering until August 15.

John Byram, Paramount N. Y. adviser, in from Spain for two-week gander at French play market.

Erich von Stroheim and Hildegard Neff off to Munich for pic production of Heinz Hans Ewers' novel, "Alraune."

Fanny Hurst ogling the French legit version of her oldtime best seller "Back Street," starring Samson Fainsilber and Suxy Prim.

Comedie-Francaise troupe under Maurice Escande heading out for a tour of South America to include Brazil, Uruguay and Argentina.

## Las Vegas, Nev.

By Bill Willard

Johnnie Ray will play the Flamingo, but date indefinite.

Edith Piaf a possible Thunderbird midsummer headliner.

Ted Lewis takes over Desert Inn for a month with orch and show.

Henry Dunn signed Evie & Joe Slack for Thunderbird July fortnight.

Johnny Johnston headlines next Flamingo chapter, with Joe Frisco coming up fast on the rail.

Albert Luke, Bevhill's sportsman, and combine interested in buying defunct Las Vegas Park racetrack.

Denise Darcel follows Gloria DeHaven into El Rancho Vegas, sharing toplining with Jan Murray.

Ed Wynn is socking over at Last Frontier with special package brightlighting Lucille Norman and Artie James.

Harry James' packet at Flamingo includes Artie Auerbach's "Mr. Kitzel" routine and flash squeeze-boxer Tommy Gumbina.

Tommy McDonnell, guesting with the Wilbur Clarks for several weeks, returns to Chi's Rush St. and his Singapore eatery.

Les Compagnons date at El Rancho Vegas postponed from August to October because a couple of the warblers were drafted for 16-week French army duty.

## Madrid

By Ceeno Garr

Rosita Quintana, Argentine legit actress now in Mexican films, will come here in June to work at the Madrid studios.

"The Last of Mrs. Cheyney," translated by J. Lopez Rubio, starring Tina Gasco, is in its third week at the Reina Victoria.

Maria de los Angeles Morales will sing in operas here before leaving on U. S. tour. Portuguese tenor Guilherme Klotner will partner her.

Producer Cesario Gonzales back from Buenos Aires where he settled deal for a co-production Spanish-Argentine pic starring Mexican actress Maria Felix.

Cuban singer Antonio Machin here. The summer show at the Teatro Lope de Vega will be the French operetta, "Imperial Violettes," starring Italian Gustavo Re and Hungarian Trudi Bora.

## London

John Nash in from Hollywood to line up a co-production deal.

Jane Morgan opened last Monday in cabaret at the Colony and Astor.

Yna Sumac opened her British concert tour at the Albert Hall last Saturday (31).

Canfield Smith and "Snodgrass" open at Bournemouth for Harold Fielding June 2.

RKO tossing a press lunch for Sol Lesser, who comes in from the Continent soon.

Julie Wilson anking the cast of "Bet Your Life" and currently dickering for cabaret.

Ralph Slater, who was finally granted a work permit, opened a two-week run at the Saville.

The Leslie Macdonnells off to the south of France May 30 on four-week vacation as guests of Ray Ventura.

D. J. (Jack) Goodlatte, managing director of Associated British Cinemas, feted on his 21st anni with the organization.

Lena Horne arranged to do series of talks for American Women's organizations about her trip to Israel. She will deliver them when she returns to America this summer.

Stephanie Golmann, Continental folk singer, signed by Joe Glaser and will go to N. Y. Sept. 1. He is currently writing the French soundtrack for Walt Disney's "Robin Hood."

Show biz contingent who came in last week on the "Elizabeth" included Herbert Wilcox and his wife Anna Neagle, and Norman Evans. Edward Small and the Gregory Pecks disembarked at Cherbourg.

Ernest Bret, general manager of Associated Hotels, India, here on buying spree of bands and cabaret talent. In conjunction with Fosters agency, he has already lined up Eddie Carroll band, Freddie Bamberger and Pam and Stuthart.

## Portland, Ore.

By Ray Feves

Nilsson Twins back in at Castle Club.

Jack Lawler in as manager of The Tropics.

Marty Foster off to Gotham for two weeks of biz.

Max Bericuts, WB field man, in town for a couple days.

Walter Hoffman, Paramount field man, in town for a few days.

Allan & Dale and Carmen Lopez held for a second stanza at Clover Club.

Phil Downing, northwest AGVA rep, in town for a few days to call on local clubs.

"Ice Follies of 1952" opened 13-day stand at Portland Arena Monday (2) to heavy advance.

Eddie Hoffman and Ben Yost Royal Guard held for a second week at Amato's Supper Club.

William Duggan has booked "Song of Norway," "Call Me Madam," "South Pacific" and one other legit for the Auditorium this fall. Tickets being sold on four-show deal and coin pouring in.

## Minneapolis

By Lee Rees

Manny Oppen tops show at Augie's club.

Prom Ballroom has Ralph Flanagan for one-nighter.

Harry Blons Dixieland Band into Hotel St. Paul Gopher Grill.

"The Drunkard" going into second month at Red Feather nitey.

Singer Carlos Ramirez at Hotel Radisson Flame Room for one frame.

Charlie Fox, in from Milwaukee, renewed lease of Alvin Theatre for another burlesque season starting next August.

Dorothy Lewis ice show, into Hotel Nicolet Minnesota Terrace for usual all-summer run, features comic Heinie Brock.

Brad Morison and William Greer again handling publicity for Old Log strawhatter which opens 14-week season June 11.

## Philadelphia

By Jerry Gaghan

Songwriters Assn. of Philadelphia is planning a quarterly mag devoted to local music trade to be called Swap.

Baro & Rodgers replaced the Pablos in new Latin Casino show (29) when visiting team cancelled suddenly due to illness.

Bill Israel, Earle Theatre manager, and Frank Juele, house pit maestro, are backing the career Billy Paul, juve singer on current bill.

Arnaldo Croce has broken up his Combo and joined the Columbus Cortes orch at Embassy Club, replacing drummer Jack Magaziner.

Frank Palumbo, owner of several local cafes, took 7,000 young-

sters to Ringling Bros. and Barnum & Bailey matinee (27) as his guests.

Comic Lee Allen, who dislocated leg in fall from stage at a D. C. cafe, cancelled opener at Ciro's here (2) and Josephine Boyer subdued.

Tevia Gorodetsky, Forrest Theatre pit violinist, has been named orch contractor for "Borscht Capades," set for summer run at Million Dollar Pier, Atlantic City.

Frank Liuzzi, president, Jimmy Perry, secretary, and "Tommy" exec board member of Local 77 (musicians union), are off to Santa Barbara, Cal., as delegates to AFM national convention.

## San Diego

By Donald Freeman

Comic Leon Fields booked into Top's for a week starting Monday (2).

A 500-lap stock car race slated for Memorial Day in Balboa Park Stadium with purses totaling \$10,000.

## San Francisco

Dave Brubeck trio into Blackhawk.

Eddie Peabody held at Italian Village.

"Big Knife" new Theatre Arts Colony offering.

Xavier Cugat set for week at Fox Theatre, July 9.

Josephine Baker into Venetian Room of Fairmont Hotel.

Andrews Sisters doing the seven hills prior to their Warfield opening.

Jerry Wald and Barbara Stanwyck in to bally "Clash By Night" at Golden Gate.

Dorothy Draper signed for re-draping of Peacock Court at Mark Hopkins and lower bar and grill.

William Nietfeld, news director at KCBS, elected chairman of California Associated Press Radio Assn.

## Montreal

By Max Newton

Charles Trenet a heavy draw at Continental Cafe.

Little Jack Little slated for upcoming Wonderbar show.

Buddy Rich orch current at Domaine Ideal to solid returns.

Montreal Repertory Theatre closing season with "Second Threshold."

Sol Hurok in town for windup of Met tour at the Forum last Saturday (31).

Mountain Playhouse to open strawhat season with Noel Coward's "Private Lives" June 16.

Billy Daniels to open the new Black Magic Room (named in his honor) at the Chez Paree June 10.

CFCF newscaster Roy Dahmer picked up \$30,000 as his share in a winning Irish Sweepstakes ticket.

Gratien (Fridolin) Gellinas dickering with owners of the Gayety Theatre as possible house for his new revue.

Phil Maurice, general manager of Consolidated Theatres and His Majesty Theatre, to England June 22 for holiday and look at legit biz.

## Chicago

Sally Rand in for a week at Minsky's Rialto.

Lila Leeds out of the hospital and opened at the Capitol Lounge.

Jane Froman's hubby, John Burn, in to see her work at Chez Paree.

Al Spink stopping over for a few days to set the Sept. 2 opening of "Stag 17" at the Elgänger.

Jean Fardull, former manager of the Opera Club, moves over to host the Gotham Club, which opened this week.

Cy Cusack in to pace Mike Mazurki for the Chicago gambler's role in "Guys and Dolls." Mazurki replaced Maxie Rosenbloom.

## India

Exhibitors of Madras State in confab at Madras to consider exhib problems.

All-India Film Federation Annual meet held under auspices of the South Indian Film Chamber of Commerce in Madras.

Keki Modi, owner Central Studios in Bombay, negotiating with Technicolor for setting up plant and laboratories for producing pictures in color there.

Dwindling boxoffice persuaded some city theatres to use novel plan to draw trade. Chain money system pays off with 21 admissions over six-month period for a bit over \$1.

One-time Mayor of Bombay and chairman of India's Film Enquiry Committee, S. K. Patil, is making arrangements for Hollywood trip to produce a biographical pic on the late Sardar Patel.

## Hollywood

Lillian Roth headed for N. Y. Kim Hunter visiting her parents here.

Mitch Hamblum headed east on business huddles.

Patricia Neal prepping a USO tour of Korea and Japan.

Yvonne DeCarlo back from a four-week European trip.

Garson Kanin and Ruth Gordon in from N. Y. for M-G huddles.

Olivia de Havilland back in town after her legit tour in "Candida."

Winston Schiller joined Ingo Preminger agency as an associate.

Frankie Laine planned in for his nitery opening at Cocoanut Grove.

Downtown Paramount Theatre reopened after a \$250,000 face-lift.

Tom Little retired after 20 years as head of 20th-Fox prop department.

Gretchen Hartman recovering after minor surgery at Methodist Hospital.

Hedy Lamarr went to San Francisco for a 10-day visit with her children.

Fred S. Meyer named a director and member of the exec committee of USO.

Fortunio Bonanova recovering at home from injuries received in an auto accident.

George Jessel to Las Vegas to emcee the kickoff dinner of United Jewish Appeal.

Sammy Lewis back in town after a trek east to hunt talent for Billy Gray's Band Box.

Herbert J. Yates and William Salk checked into Republic after a N. Y. business trip.

After 10 years with Warner Bros., Leo Guild is quitting "to just write and dabble."

Reginald Denny back in town after eight months on the road with the legitier, "The Cocktail Party."

Roy Rowland trekked to Dearborn, Mich., to research for "Model T," an original he hopes to produce and direct.

Arthur Kennedy bowed out of the Theatre Workshop, legit group he formed, because of film and vidfilm activity.

Celeste Holm taking a week's rest before heading for Broadway to replace Gertrude Lawrence in "The King and I."

George Seaton prepping July trip to Paris to join William Perling in search for two French actresses for Bing Crosby's next film.

Les Kaufman opened offices for the new sales promotion and merchandising department set up by indie producer William F. Brady.

Industry United Jewish Welfare Committee gave certificates of appreciation to Edward O. Blackburn and Ray Klune who have led non-Jewish support of the annual drives.

## Cleveland

By Glenn C. Pullen

Both Warners' Allen and Loew's State finally have their big-sized TV screens installed.

Lindsay's Skybar Club, owned by Phil Basch and Earon Rein, yanked down shutters.

Narda, dove dancer, holding over to appear in Carrie Finnell's package show at Tropicana Club.

Dorothy Dandridge's current stand at Alhambra Tavern is her first nitery date in her hometown.

Jack Jocko, new Mercury disk singer from Buffalo, starting nitery tour with break-in at Main Street Club.

Duncan Renaldo and Leo Carrillo (Cisno Kid and Pancho) doing nine-day stint at Arena in Col. Jim Eskew's rodeo.

Laryngitis forced Carrie Finnell to cancel one of her performances at new Tropicana, although rest of her unit went on.

Ted Lewis, in hospital here several weeks for stomach ulcer treatment, checked out to rejoin his orch-revue in Dallas.

A battle of disk singers here, with Guy Mitchell at Skyway Lounge and Tony Bennett tuning up Hollenden's Vogue Room.

Lindsay's Skybar Club, owned by Phil Basch and Earon Rein, folded last week although owners say they plan to reopen with new policy.

Name bands being lined up by new management of Mentor Beach ballroom, dormant for over two years, which reopened Decoration Day.

Jackie Jocko, Mercury's "new sound" singer, introduced by Bill Randle of WERE on Sunday matinee jam session at Main Street Club.

Nancy Forbush getting back in puppet biz, after five years' absence, reviving act with which she entertained FDR's grandchildren at White House several times.

Col. Jim Eskew's rodeo, with Duncan Renaldo and Leo Carrillo (Cisno Kid and Pancho), did n.s.h. biz during nine-day stint at Arena

(Continued on page 62)



## Ocean May Be 'New'

Continued from page 1

from pollution and that Coney bathing is indeed safe. Health inspectors and sanitation engineers always contended that the local spa's waters may not have been attractive, esthetically, but one could bathe in them without danger to one's health. In more recent years, however, the more fastidiously inclined of Gotham's perspiring populace gravitated toward the numerous pools on the island. Now the bathhouse barons figure that all levels of local society will invade the Atlantic, provided the weather improves.

Add to the rapidly disappearing landmarks of Coney: Feltman's, one of the top dining spots. Feltman's will go on the auction block June 25. The Feltmans disposed of their property in 1946 to a trio consisting of Benne M. Bechhold, exec veepee of New York's Savoy Plaza Hotel; Alvan Kallman, owner of the Balsams, resort in Dixville Notch, N. H., and Harry Socloff. This group is now putting up for auction the huge real estate holding. Assessed at \$1,000,000, the Feltman's parcel includes about 20 Boardwalk concessions, a two-story restaurant, bar and carousel unit on Surf Ave. It is reported that several powerful Coney Island real estate operators and showmen are pooling their financial interests to make the best bid for the vast parcel. Joe Bon-signore, who operates Thompson's Roller Coaster, the Bob Sled and has many other choice Coney parcels under his large belt, also will be in the vanguard of bidders. The restaurant most likely will not shutter this season.

The decline of Feltman's means that Nathan's Famous, Inc., will take the leading position at the watering place as purveyor of comestibles to the always-hungry proletariat. Nathan's, owned by Nathan Handwerker, is constantly enlarging its quarters on Surf Ave. and serving up 6,000,000 hot dogs at 15¢ per from Easter Sunday to Labor Day. This constitutes something of a gastronomical record for the American citizenry. Handwerker's payroll is \$350,000 annually and he employs 125 people at the peak of the season. One of the few Coney bonfires to be opened all-year round, he is beginning to make his presence felt as a strong force in the program-planning of the seaside community.

### The Amusement Front

On the amusement-device front there is relatively little new at the island. Several baseball batting ranges are newcomers with the largest housed at West 64th St. and Surf Ave. This one is dubbed the Bat-A-Way, with 12 automatic pitchers and 12 batting cages owned by Jerome Belson, Max Levine, Milton Dobkin and Monroe Cohen. The Bat-A-Way is a potential moneymaker in this frenzied Dodgertown. Two top Coney rides, the Rocket and the Sky Dive, are gone, having been dismantled and sold to Latin American showmen.

The Eden Musee, celebrated Surf Ave. waxworks tabernacle, and the World in Wax on Stillwell Ave., are headlining the holdup exploits of Willie Sutton. When caught last weekend the waxworks were getting 20¢ admish for adults and 9¢ for moppets when accompanied by parents. General MacArthur is getting top billing in the Eden Musee Hall of Fame. At the World in Wax the general is the free bally in the window, while inside the ceroplastical palace the tableau of the Florida Terror-Bombing of Negro Leader Harry T. Moore is drawing goodly Negro patronage.

In recent years the World in Wax has moved considerably ahead of Eden Musee on a showmanship level. The World in Wax Hall of Fame is far more prepossessing than Eden's and boasts effigies of Joe Louis, the Duke and Duchess of Windsor (dressed in the best Klein's-on-the-Square garments), Babe Ruth, Mayor La Guardia, Greta Garbo, Jackie Robinson, Joan Crawford, Jimmy Durante, Van Johnson, Frank Sinatra, Bing Crosby, Perry Como and the principals at the Casablanca Conference, thus catering to every strata of society from Williamsburg, Brooklyn, to Williamsburg, Va.

There'll be fireworks again this summer, with the Coney Island

Chamber of Commerce and the F&M Schaefer Brewing Co. co-sponsoring the pyrotechnic displays. Schaefer's, however, will pick up most of the tab, the total coming to \$20,000 for fireworks shows each Tuesday evening from June 17 to Aug. 26. This marks the third semester that the Chamber and the Brooklyn brewer are cooperating on the fireworks set off on the Atlantic in front of the Boardwalk. Special shows are planned for July 4 and Labor Day nights.

### Beauty Contest

The Brooklyn Eagle and the Coney Chamber again are setting up a bathing beauty contest, with Stuart Patton, the local daily's promotion chief, handling details. These annual displays of Brooklyn feminine shapes bring out large delegations of Greepoint gobs and Bushwick boll weevils.

Another effort is under way to revive the Mardi Gras shindig at the island after an absence of three years. There's a meeting scheduled of Coney concessionaires and other local business men on June 3 to try and raise sufficient moola for the resumption of the annual carnivals. Approximately \$55,000 is needed to make the Mardi Gras a successful venture, and the local showmen are also trying to interest several national advertisers in paying for some of the floats on display during the carnival week.

Car parking continues one of the seaside's major headaches and the absence of free-acts on the strand also worries the more responsible beach Barnums. Steeplechase Park, the only outdoor amusement institution of any consequence at the island, is now in its 56th year and as spic and span as ever. The Tilyous are firm believers in the use of bright enamel, and consequently their park glistens like zircons. Though there are no new attractions at Steeplechase, the park manages to draw the devotees and connoisseurs of gravity rides. Steeplechase is getting 75¢ for admission and any eight rides in the park, a considerable downward revision from previous combo deals. Thursday is bargain day, 12 rides for 75¢. The Tilyous are not buying radio time this year, depending largely on publicity deals to get them by. Present ownership of Steeplechase is in the hands of George C., Frank S. and Marie H. Tilyou, with Jimmy Omoranto holding down managerial post.

More active than ever is the Coney Island Chamber of Commerce prexied by Walter M. Jeffords Jr., former Yale man and now president of the Brooklyn Borough Gas Co. and son-in-law of George V. McLaughlin, Brooklyn bank prexy and onetime New York City Police Commissioner. Veteran Coney Island newspaperman Monroe J. Ehrman continues in the post of public relations director of the Chamber. Bill Nicholson stays on as executive director of the local trade organization.

The Coney girl shows, as usual, are on the tawdry side, and the freerides are no better. Pleasureland is the top penny arcade. Weather has been brutal on the cash registers, with weekends a virtual washout. Equally bad is room-renting for summer months, and there are enough vacant stalls around to make landlords run to their analysts. Continuing gloomy weather could easily bring back the nickel glass of beer and the 5¢ weenie and pizza.

## Name Novelists

Continued from page 1

terference from New York officials, but will fight such a move legally if it is attempted. He points out that the ban on burlesque (including even the use of the title itself) imposed by the late Mayor La Guardia was never opposed in the courts, "and was probably illegal." In any case, he claims that his show will be done so as not to violate public sensibilities.

The producer estimates that the show will cost around \$120,000 to produce and will be able to break even at around \$11,000 a week, the amount depending to some extent on stagehand and musician requirements. But even if the AFM requires him to pay the legit quota of 22 men, he intends to use only

eight, as provided in the traditional burlesque musical arrangements.

Male performers, both comics and straightmen, and strippers will be cast from burlesque ranks, but members of the singing and dancing ensemble will be recruited from legit and elsewhere.

Exactly when the burley show is produced will depend on when Truman Capote completes his new play, "House of Flowers," which Saint-Subber has slated for presentation. Following the recent closing of his "Grass Harp," which Saint-Subber also produced, the novelist-playwright went to Europe to work on the new script. If it is ready in time, the producer will do it in the early fall, delaying the burlesque show. If not, he'll go ahead with the burley offering.

## 'Perfectionism'

Continued from page 1

desire to see this particular picture or subsequent pictures.

### Story Emphasis

There's only one element on which distribution men feel too much emphasis cannot be placed. That's the story. If that's right, all the minor technical defects in the world won't hurt the gross. They point, for instance, to the fabulous biz of "Kon-Tiki," made on a raft in the Pacific with a 16m camera that was either quivering or out of focus every foot of the way. Public was so entranced with the content that technical shortcomings, while they were plenty obvious and drew comment, were not a h.o. factor.

Next to story in importance, of course, is casting. But even that can survive a good yarn. Distributors point out, however, contribution made to English pix by the excellent choice of actors for the most minor roles.

Obviously painted backgrounds, "cheater" crowd scenes and other evidences of a move away from "perfectionism" are increasingly to be seen in the Hollywood output. And more can be expected as the squeeze increases.

"If TV is our competition," say the h.o. toppers, "let's adopt some of its habits. Let's not cut our technical quality to that of tele, but let's do some compromising."

## MPAA Dues

Continued from page 3

ments by companies that have divorced their theatre interests.

Under the established MPAA dues system, each company pays 1/52d of 1% of domestic gross. Non-theatre-owning distributors prior to divorcement got a 20% rebate. That applied to Universal, Columbia, United Artists (when it was a member), Allied Artists and Republic.

When Paramount as the first major to divorce theatres devalued itself of its circuit in 1950, prexy Barney Balaban demanded that his company get the 20% rebate. Other members objected, claiming that the rebate was actually to help minor companies and that Par, even sans theatre, did not fall into that category.

Long hassle finally resulted in a compromise by which companies, as they divorce, get a 10% rebate. When all distributors are divorced, the rebate provision will be eliminated altogether.

In addition to this rebate, companies will continue as heretofore to get a refund on all monies collected by the MPAA and not spent. This coin is returned each year, rather than having the Association build up a large treasury surplus.

## Govt. Still Eyes

Continued from page 1

will be the licensing by IBC of radio and TV rights on major bouts to the broadcasters.

The Justice Department's books are all but closed on the film industry, with the theatre divorce-ment victory salted away. Philip Marcus, D. of J. attorney who had handled all matters pertaining to decrees in the film suit, was taken off the case last week. He'll now be in line for general assignments, leaving the department without a pix "specialist" constantly available.

## Chatter

Continued from page 61

and cancelled several performances.

Arena-sponsored jazz concert at Public Music Hall was lived up by Mills Bros., Woody Herman band, Dinah Washington, Tommy Edwards and Herkie Styles, with Alan Freed as emcee.

Tony Bennett, doing a solid two-weeker at Vogue Room, took an extra bow when he dropped into Skyway Lounge Club to see Guy Mitchell in 1:30 a.m. show last week. Al Morgan, pianist, replacing Mitchell this stanza.

## Lisbon

By Lewis Garry

Singer, Maria Carmen back from Mocambique.

Yankee Stars orch with singer Arlindo appearing at the Olympia nightclub.

Peters Sisters, at the restaurant of the Estoril Casino and doubling at the Wonder Bar, clicking big.

"Smiles of Portugal," a revue starring Corinna Freire and Maria Cristina, off on a provincial tour. Amalia Rodrigues and guitarists Santos Moreira and Raul Nery off to Dakar to play dates in West Africa.

Larry Adler, whose matinee concerts at the Cinema Tivoli played to SRO biz, plans a tour of Portugal and Spain.

Spanish revue company headed by Joaquim Gasa, after two months at the Coliseum, Oporto and Variedades, Lisbon now goes to the 6,000-seat Teatro Coliseum here for a further month.

## Pittsburgh

By Hal Cohen

Nino Nanni back at Monte Carlo and ditto Victor Borge at Carousel.

Gene Kelly's parents back from vacation in nearby Cambridge Springs.

Al Checchio signed for several shows in music circuses at Hyannis and Cohasset.

Johnny Pineapple unit winds up eight-week run at Colonial Manor on Saturday (7).

Opening of Famous Door in East Liberty, formerly Johnny Brown's, postponed a week.

Myron Cohen heads entertainment for Israel Bond Drive at William Penn Sunday (8).

Gaye Jordan visiting folks before starting another season of summer stock at Stockbridge, Mass.

## Washington

By Florence S. Lowe

Arena Stage reviving its top grosser, "Importance of Being Earnest," for a June run.

Lopert manager Gerry Wagner hosting an Academia preview of the short, "FDR-Hyde Park," plus "Marrying Kind," for a group of FDR's friends.

Pfc. Eddie Fisher, Victor Borge, and terp team Artini & Consuelo entertained for the President, the Vice-President, the Israel ambassador and other assorted celebs, plus 1,000 guests at last week's Kfar Truman dinner.

## Birmingham

By Fred A. Woodress

W. C. Handy came back to his hometown of Florence for dedication of a \$265,000 high school named for him.

Lola Mae Jones Coates, who presented her "Lowbrow, Middlebrow, Highbrow" for the Choreographer's Workshop in N. Y., in 1950, premeared her new ballet, "Transformation of the Dwarf," here Saturday (31) at Phillips Auditorium.

## Dallas

By Bill Barker

Theatre '52 called it a season. Joan Crawford a two-day visitor to her native Texas.

Freddy Martin orch into Showland for one-nighter.

Ruth Royal at Burgundy Room organ in Hotel Adolphus.

The Continentals and Bob Cross orch into Baker Hotel's Mural Room.

Dorothy Malone planned to Coast for role in the Martin & Lewis "Scared Stiff."

Relax Theatre at Muenster shuttered by F. E. Schmitz, the owner because of slow biz.

State Fair's 11th season of summer musicals due Monday (9) with "Porgy and Bess" opener.

Esther Williams and Ben Gage in for three days of personals, drum-beating "Skirts Ahoy."

After 26 years of service as cash-

ier at the Majestic, San Antonio, Evangeline Fifer has retired.

Cecil Scott named manager of reopened Caprock Drive-In at Slaton, operated by Slaton Theatres Co.

Gainesville Community Circus pitched three shows for Disabled American Veterans at State Fair grandstand.

Ned E. Deplinet, RKO prexy, due here for Texas COMPO conference, will address statewide Rotary Club meet June 11.

J. Herman Solloek took over duties as manager of Arts Theatre, San Antonio, being shifted over from a similar post at the Prince.

## Scotland

By Gordon Irving

Jacky Wilson, new comic, given comely lead at Palladium, Edinburgh.

"Bless the Bride," A. P. Herbert-Vivian Ellis musical, on return visit to Glasgow.

Gracie Clark, leading Scot comedienne, and partner Collin Murray, in as guest artists with "Sprigs of Shillelagh" company at Metropole, Glasgow.

Jacqueline Dunbar, of Edinburgh, inked as Principal Girl in "Dick Whittington" at Johannesburg next Christmas. She is daughter of Jack Dunbar, cinema executive with J. Arthur Rank.

## Ireland

By Maxwell Sweeney

Tom Arnold's production of "King's Rhapsody" slated for Gaiety, Dublin, this summer.

Jack Cruise inked to head resident vaude company at Butlin's Mosney Holiday Camp for second season.

Cinema and General Films were lunch hosts to delegates attending first Irish National Ad Conference in Cork.

Christopher McLoughlin named prexy of Theatre and Cinema Workers' union here; Frank O'Toole is veepee.

Douglas Sylvan pactured for new show at Dublin Theatre Royal; he returns to U. S. to join Pittsburgh Light Opera Co. next month.

## Frankfurt

By Cella Dreyfus

Marc Spiegel back on job as German chief of MPAA after being bedded by illness.

Hermine Kerner a success in role of Madame de Staël in Bruckner's "Heroic Comedy" at Hamburg's Civic Theatre.

Wanda Cochran, formerly in U. S. roadshow company of "Oklahoma," now starring in the Army's "Showcase" here.

Erich Maria Remarque will pay first visit back to Germany in 20 years this fall. He has been living in Switzerland recently.

Lotar Olias ("Thief of Baghdad") assigned to write music for Kommet-Panorama's film, "That Can Happen to Anyone," in which Heinz Rühmann sings.

Hilde Mildebrandt staged terrific comeback playing lead in Giroudoux's "Madwoman of Chailot," still at Frankfurt's civic theatre Das Grosses Haus.

German church leaders' version of American Legion of Decency lists two U. S. pix, "Dark Victory" and "A Place in the Sun," as among best shown here last month.

Clyde (Jack) Brown to Los Angeles to resume his original profession of pianist and band leader. He was production manager for Stars and Stripes, Army newspaper here.

Amo Capelli, concert pianist who used to tour the U. S. concert stage with his father, tenor Mario Capelli, is now touring European Command's 7th Army installations as a corporal.

## Vienna

By Emil W. Maass

Erna Mangold, film and legit star, badly hurt in auto crash.

New night club opened by Eve and Fritz Kubisch in the Neulercherfeld suburb.

Erich Kunz, basso-baritone of the State Opera, inked by the N. Y. Met, for three months.

American composer Richard Hageman to lecture at the Music Congress on "National or International music."

"Girl From the Wacha," an operetta by Ludwig Schlieseder, premeared successfully at Linz (Upper Austrian) State Theatre.

Inge Barteis, danseuse of the State Opera, who is only 21, passed the Bachelor of Philosophy examination at the local university. She is first one in the history of that outfit to receive such honors.

# OBITUARIES

## WALTER EVANS

Walter Evans, 53, president of Westinghouse Radio Stations, Inc., pioneer in broadcasting, died of cancer May 28 in Baltimore. A native of Columbus, he studied electrical engineering at the U. of Illinois, becoming an undergraduate instructor in radio engineering at Chicago after service in World War I in the Navy as a radio operator aboard a sub-chaser.

Evans joined Westinghouse in 1921 as a radio operator at KXWV in Chicago and became general manager four years later. In 1932, he was put in charge of all Westinghouse radio stations. Shortly afterward, his duties were expanded to include the company's radio manufacturing operations and in 1936 he was elected a director of Westinghouse Radio Stations, Inc. He became prexy in 1947.

During World War II, Evans supervised production of more than \$400,000,000 worth of radar and other electronics equipment for the military as vice-president of Westinghouse Electric Corp., the parent company. For his contribution toward development of radar, he was awarded certificates of appreciation from the Army and the Navy.

Surviving are his wife, a daughter and a son.

## WILL T. GENTZ

Will T. Gentz, 69, retired newspaperman and publicist, died in New York May 28. He had run a concert bureau in New York with Max Elser and publicized the Diabelli Ballet Corps and the spring tours of the Philharmonic Orchestra. In New York, Gentz produced "Sky Scampers" and managed Stuart Walker's Portmanteau Players.

Gentz had been pressagent for Isadora Duncan, Oscar Hammerstein, the Film Booking Office, the McAlpin and Claridge Hotels in N. Y., swim star Annette Kellerman and the old New York Casino. During the first World War he worked for the New York Herald and the New York Tribune and was associate editor of the Dramatic Mirror.

Surviving are a son and a sister.

## ALBERT D. LASKER

Albert D. Lasker, 72, advertising pioneer and philanthropist, died in New York May 30. Lasker, who was in the ad biz 44 years, retired in 1942 after dissolving the Lord & Thomas agency which was succeeded by Foote, Cone & Belding.

Lasker pioneered in signing sponsors of radio shows, selling such accounts as Lucky Strike, Engelbrite, Kleenex and Pepsodent. For these air shows he inked a number of names, including Bing Crosby, Bob Hope, Amos 'n' Andy and Jack Benny. He also created the "Hit Parade" radio show. He is credited with getting ocean liners to hire dance bands and to show films during voyages.

Surviving are his wife, three children and two sisters.

## HUGH A. GRADY

Hugh A. Grady, 81, retired legit agent, manager and producer, died in New York May 27. For many years he was Arthur Hammerstein's general manager. He supervised the productions of such shows as "High Jinks," "Wild Flower," "Summertime," "Sweet Adeline," "Good Boy," "Tinkle Me," "Rose Marie," "Katinka," "Golden Dawn" and "Song of the Flame."

Before joining Hammerstein in 1912, Grady was manager of Lew Dockstader's Minstrels. He also managed such stars as George M. Cohan, Blanche Bates, Julian Eltinge and Henry W. Savage.

Surviving are his wife and a son.

## MALCOLM ST. CLAIR

Malcolm (Mal) St. Clair, 55, film director, died in Pasadena, Cal., June 1. St. Clair directed the early Mack Sennett and Buster Keaton comedies. He began working for Sennett in 1919, subsequently moving to Metro to direct Keaton. He then went to Paramount to make "Gentlemen Prefer Blondes," "Fleet 'In," "Canary Murder Case" and "Montana Moon." In 1943-44, before retiring, he directed three Laurel & Hardy ptx, "Dancing Masters," "Big Noise" and "Bullfighters."

His wife and two brothers survive.

## DANIEL DODY

Daniel Dody, 70, retired legit producer, died in New York May 25. Dody began his show biz career as an aide to the late Harry Von Tilzer, songwriter and music publisher. After years on the burlesque and vaude circuits and

as a theatrical booking agent, Dody worked with the Shuberts in New York and the old Hippodrome as a stage producer. He retired in 1939.

His wife, four sons, a brother and a sister survive.

## SALLIE MOST (FOSTER)

Mrs. Sallie Most, 79, former vaude performer, died May 31 in Philadelphia. She was the widow of Harry Most, with whom she appeared in vaude as Harry & Sallie Foster. Most, who died in 1935, made his last stage appearance in a bit part in "The Trial of Mary Dugan."

A son survives.

## DAVID M. MAYNE

David Macalister Mayne, 73, former vaude booking agent, died in Ridgewood, N. J., May 26. During the early 1900s he was a booking agent for the Keith-Albee circuit under his professional name of Lester D. Mayne. In recent years he had been a Staten Island, N. Y., realtor.

Surviving are his wife, four daughters and three sons.

## JERRY HUTCHINSON

Jerry Hutchinson, 53, secretary to Paramount production chief Don Hartman, died in Hollywood May 27 after a lingering illness. In Paramount's story and reading department for five years, she became Hartman's secretary 10 years ago.

Son and two granddaughters survive.

## DOLLY CRAWFORD (SAULINE)

Mrs. Dolly Crawford Sauline, 51, stock company actress, died in Charlotte, N. C., May 25. She and her husband, Joseph Sauline, headed the Sauline Players which toured North Carolina schools. Troupe had been operating in the state since 1933.

She also had appeared in vaude as Dolly Crawford.

## GEORGE MAGRILL

George Magrill, 52, veteran film character actor, died in Los Angeles May 31. He began his pic career as a stunt man in 1924. He had been skedded to start work this week in 20th-Fox's "The Farmer Takes a Wife."

His wife and a daughter survive.

## REED 'SPEED' KENDALL

Reed (Speed) Kendall, 52, 20th-Fox studio flack for the last eight years, died June 3 in Hollywood. He was a reporter and columnist on the Los Angeles Times for 18 years before joining 20th in 1944. His wife survives.

## HARRY B. WIER

Harry B. Wier, 68, Toledo restaurant operator, who was formerly a film studio engineer with Metro in New York and Hollywood, where he aided in the development of sound ptx, died in Toledo May 30.

His wife and two sons survive.

## CLYDE E. MALLE

Clyde E. Malle, 57, former actor, playwright, composer and radio announcer, died in Philadelphia, May 28.

Malle was a pioneer announcer for WCAU, Philly, and wrote songs for Sophie Tucker and Irene Franklin, among others.

## DEBROY SOMERS

Debroy Somers, 63, British orch leader, died in London May 27. He led the Savoy Orpheans, which was the first orch to broadcast in Britain.

Since World War II, Somers had been conducting musicalcomedies and operettas in London theatres.

## W. F. (BILL) CROCKETT

W. F. (Bill) Crockett, 56, president of the Virginia Motion Picture Theatres Assn., died of cancer June 1 at his home in Virginia Beach.

He was a member of the board of Theatre Owners of America.

## HARRY J. EDWARDS

Harry J. Edwards, 63, formerly a director for Mack Sennett, died in Hollywood May 26 of carbon tetrachloride poisoning. In recent years he had directed shorts at Universal and RKO.

His wife and a brother survive.

## ADA S. GODFREY

Mrs. Ada Shipman Godfrey, 85, former legit actress, died in Keene, N. H., May 31.

She appeared as Topsy in Tom shows for several years.

Dr. Samuel Stuart Mackecown, 58, former consulting engineer and patent expert for Metro and former

professor of electrical engineering at California Institute of Technology, died May 29 in Pasadena, Cal.

Frank (Sparky) Adams, 74, former vaude performer, died May 28 in Canton, O. He and his wife, Ida, were billed as Musical Adamases. Wife and foster daughter survive.

Hazard P. Newberry, 45, film actor, died May 27 in Chicago while en route to Toledo to visit relatives. He was on the New York stage before moving to Hollywood 17 years ago to work for Metro.

Vincent DeFresco, 73, retired operator of the DePrisco Music Store, Toledo, who made instruments for leading musicians, died in Toledo May 25.

Mother, 78, of Art Arthur, exec secretary of Motion Picture Industry Council, died in Toronto May 24. Another son, Hye Bossin, is managing editor of Canadian Film Weekly.

Mother of Marion L. Plessner, former ad-pub director for Fanchon & Marco-St. Louis Amusement Co., who now operates his own company, died in St. Louis May 25.

Fred Ballard, one of the three owners of the Jersey Theatre, Jerseyville, Ill., died May 23 at his home there.

Dr. Raymond M. Burrows, 46, professor of music education at Columbia U. and a concert pianist, died in New York May 31.

Mother, 79, of Paul Ritterhouse, NBC radio station relations contact man, died May 26 in New York.

## MARRIAGES

Joan Madison to Irwin Ullman, Albany, June 1. Groom is the son of Saul J. Ullman, upstate general manager for Fabian Theatres, and is manager of Fabian's Mohawk Drive-in on the Albany-Schenectady Road.

Sylvia Kubrick to Robert Reinhold, New York, May 31. Bride is secretary at Shapiro, Bernstein, music firm.

Jeanne Shepherd to Bill Reddick, Arlington, Va., May 10 and just announced. Bride is an actress; he's TV-radio announcer.

Mary Percy Schenck to Eugene J. Cosgrove, New York, May 28. Bride is legit and opera costume designer.

Miriam Schuster to Fred Stein, Santa Barbara, Cal., May 24. He's general manager of the United Artists circuit in California.

Helen Konopits to George Silas, Richmond, Ind., May 23. Bride is secretary to Al Weinberg, Chi Warner Theatres advertising director.

Peggy Crawford to Maury Magill, Youngstown, O., June 1. He's a disk jockey on WBBW there.

Barbara (Bonnie) Zindt to William Carlisle, Boston, May 19. Groom is manager of WKBR, Manchester, N. H.

Winifred Hudson to S. K. Hershowe, Dallas, May 30. Groom is production assistant to Margo Jones at Theatre '52 there.

Alvin Frank to Mrs. Courtney A. Flinn, San Diego, May 28. Bride is the widow of John C. Flinn and mother of Monogram pub-ad director John C. Flinn, Jr.; groom's wife was the late Ruth Collier, veteran Hollywood agent.

Carol Coppersmith to Harry Kodinsky, Pittsburgh, June 1. Groom operates public relations service there.

## Ballet to Sluff

Continued from page 2

City Ballet for a six-week trek this fall having fallen through, and the rumor that he'd import the Royal Danish Ballet since being scotched.

High operational costs are given as main reason for the fall-off in touring by the major companies. Both Ballet Russe and Ballet Theatre lost heavily in this past season's touring. The N. Y. City Ballet gave up the idea of its first national trek under Hurok auspices when it studied the costs.

The big cities, their appetite now whetted for ballet and their heavy boxoffices proving their healthy interest, will be sluffed off next season, unfortunately, by the course of events. Smaller towns, on the other hand, stand to gain, getting more dance than the big cities.

Ironically, there will be a record number of small ballet troupes going out next season. These won't play the big city concert series, or similar setups, but will take to the circuits of the smaller towns, for instance, Columbia Artists Mgt., for instance,

has arranged for a small troupe called the Ballet Russe de Monte Carlo Concert Co., which will play its Community Concerts route.

Other small groups touring will include Svetlova & Co., Ana Maria Spanish Ballet, Slavenska-Franklin-Danilova Co., Jacob's Pillow Festival Co., Iva Klitchell Co., Mata & Hari troupe, Martha Graham & Co., Jose Limon & Co. and Pearl Primus & Co. Three of these—the Slavenska outfit, Jacob's Pillow and Ballet Russe concert group—are new.

One large company, in addition to Ballet Theatre, is skedded to tour next season, in a Ball dance troupe to be imported by Columbia Artists Mgt. But this is a specialized dance troupe, not a classic ballet company.

## House Reviews

Continued from page 54

### Apollo, N. Y.

thing, But Be Mine" and Gil Bernal, orch's sax man, breaks it up with a colorful vocal rendition of "Babalu." House brings him back and he delivers neatly with the oldie, "I Only Have Eyes for You."

Arnold Dover tees off the supporting fare with some okay impressions. Carbons of Dean Martin & Jerry Lewis, Fred Allen, Rochester and James Stewart are pleasing if not outstanding. His windup impress of Johnnie Ray cashes in on demonstrative delivery. Although he exaggerates the body-wiggles and hair-pulling, house appreciates with big yocks and strong mitt.

Sonny Parker follows with a couple of blues ditties. Numbers, "Salty" and "Lawdy Lawdy Blues," get okay response. Ann Nichols, young terpsier who's in the troy, is reviewed in New Acts.

Jimmie Scott, a pleasant-voiced piper, delivers "Wheel of Fortune" and "Everybody's Somebody's Fool" for fair response. Later tune, however, is bit too slow for the high-spirited house and Scott loses hold midway They send him off nicely, however. Curley Hammer opens his turn with a brief terpsier stint and segues into a lively patter routine which draws solid yocks. Hampton assumes guise of straight-man here, filling his chore with relish.

The orch cuts the show excellently. Gros.

### Earle, Phila.

flights. Unit is heard in "Cocktails for Two," "Rumba, Rhythm," "Without a Word of Warning" and "Jumping the Blues," composed by and featuring the band's pianist, George Ward.

In for a comedy break are Budd Harris, of the "Beulah" show, and Mantan Moreland, Charlie Chan's sidekick. The comics are better than their material, which is on the frayed side. Their reception, however, leaves nothing to be desired. Gagli.

## New Acts

Continued from page 53

will circulate around this zone faster than a summer bushfire. His cod fiddling pulls plenty of applause, as does a straight number.

Miss Dundee has plenty to show during the course of the act, and shows off everything she has to advantage. Act, which has only been together a few months, is okay for any spot and surefire for Down Under dates. Rick.

## RUDY DOCKEY'S BASKETBALL DOGS

8 Mins.  
Palace, N. Y.  
Vet animal trainer Rudy Dockey has come up with an unusual dog act in this assemblage of canines. Turn consists of 10 Boxers and a modified basketball court on stage.

Dockey throws small balloons to the pooches who keep bouncing them into the air in the general direction of the basketball hoops. Some of the balloons actually fall into the baskets. No other gimmicks are employed and the turn ends when Dockey runs out his supply of balloons. Herm.

## RENA FOLEY

Dance  
6 Mins.  
Leon & Eddie's, N.Y.

Rena Foley shows evidence of hitting the uppercrust cafe acts with her ballet work. Inclusion of more commercial bits of business would increase her value on the circuits.

Miss Foley is well garbed, has a good set of turns and her toe work has inherent interest. She is lithe and lively and the mitts are good. Jose.

## 'Laluko'

Continued from page 5

saic, but dates haven't been fixed yet.

An appeal has been made in New York State against a ban of the film by the motion picture division of the State Education Department, but as yet no ruling has been made. Elsewhere, the documentary has had little, if any, censorial difficulty. It was cleared in advance by Memphis censor Lloyd Binford and likewise was okayed in advance by Charlotte censors.

Picture clocked a two-and-a-half-week run in Memphis and is now playing in an East Memphis drive-in on a moveover. It's also running at circuits and indie houses out of St. Louis and Kansas City.

Documentary was filmed in Africa by Edgar M. Queeny, board chairman of the Monsanto Chemical Co. He turned it over to the American Museum of Natural History, which profits from exhibition and distribution of the film.

## Gieseking

Continued from page 2

helped many Jews escape Nazi persecution and was himself interned by the Nazis.

Planning in some days ahead to counter protest of the Massey Hall concert, Potvin claimed that Gieseking was "being attacked by well-meaning people who had unwittingly become the victims of false propaganda." On the incident when the pianist was refused entry into the U. S. for a Carnegie Hall, N. Y., concert, two years ago, on grounds that he played for Hitler, Puglia said this was started by musical and commercial rivalry in New York.

## Gieseking in Honolulu Concert to Slim House

Honolulu, May 27.  
German pianist Walter Gieseking played his first concert on American soil in many years Sunday afternoon (25). Pianist technically was "in transit" between two foreign countries (Indonesia to Canada) and paused in Honolulu for a three-day visit.

There had been some question of Gieseking being permitted to play here, as he had been barred from a Carnegie Hall, N. Y., concert in 1949, as being pro-Nazi. He denied this charge here, where he underwent routine questioning by the U. S. Immigration Service.

Promoter George Oakley had little chance for advance advertising, and crowd was about 650, quite disappointing. Citywide transit strike didn't help, either. There was no demonstration or disturbance at Punahou School Auditorium.

After a series of concerts in Canada, Gieseking will play in Brazil, then tour South America this summer.

## BIRTHS

Mr. and Mrs. Michael Stern, daughter, Chicago, May 23. Father is theatre circuit operator.

Mr. and Mrs. Miller Kerr, son, New Castle, Pa., May 16. Mother is the former Shirley Leiger, ex-KDKA staffer in Pittsburgh, and now with WKST in New Castle.

Mr. and Mrs. Joss Ackland, daughter, London, May 16. Mother is actress Rosemary Kirkcaldy; father is an actor.

Mr. and Mrs. William Douglas Home, son, London, May 15. Father is Scot playwright, author of "The Chiltern Hundreds" and "Now Barabass."

Mr. and Mrs. James Whitmore, son, Santa Monica, Cal., May 25. Father is an actor.

Mr. and Mrs. Ramsey Burch, daughter, Dallas, May 24. Mother is assistant to Margo Jones, managing director of Theatre '52 there; father is associate director.

Mr. and Mrs. Robert Aldrich, son, Hollywood, May 29. Father is film production manager.

Mr. and Mrs. Freeman Lusk, son, Burbank, Cal., May 25. Father is a TV commentator.

Mr. and Mrs. Ed Fischer, son, Burbank, Cal., May 25. Father is a publicist at Columbia.

Mr. and Mrs. John Murphy, daughter, Hollywood, May 31. Mother is screen actress Barbara Lawrence.

Mr. and Mrs. Bernie Miller, son, May 29, New Rochelle, N. Y. Father is national publicity chief for RCA Victor record division.



# ... THE STORY ...

... the change is crazy--the Gonest  
--Boffo... This team has a weird  
fascination about it...

## EDDY'S CLUB, N. C.

"... and then a dialogue satire from 'Guys and Dolls,' good for hearty response, Howard kilds Frankie Laine, Billy Daniels and gives the shock treatment a la Johnnie Ray. Two then swing into a new bit with gal in shaggy wig and male getup and stories and gags which runs their tomfoolery into new highs--then comedy takeoff on Truman, Churchill, Barry Fitzgerald, 'Detective Story,' etc."

VARIETY

## CASINO THEATRE Toronto

"... In a return engagement with new material, Helene and Howard boff. What these two youngsters will be up to next is always unexpected. Satire on Laine, Como and Daniels are all good natured. Energetic comedy pair had to beg off."

VARIETY

"... of the supporting performance there is little doubt that the team of Helene and Howard walks away with the highest honors for their dance buffoonery, comedy impersonations and fast witty chatter."

HARTFORD

"They do some wonderful bits, but are best in bits from 'Detective Story,' Churchill. Their takeoff on two hep-cats is really funny"

DETROIT NEWS

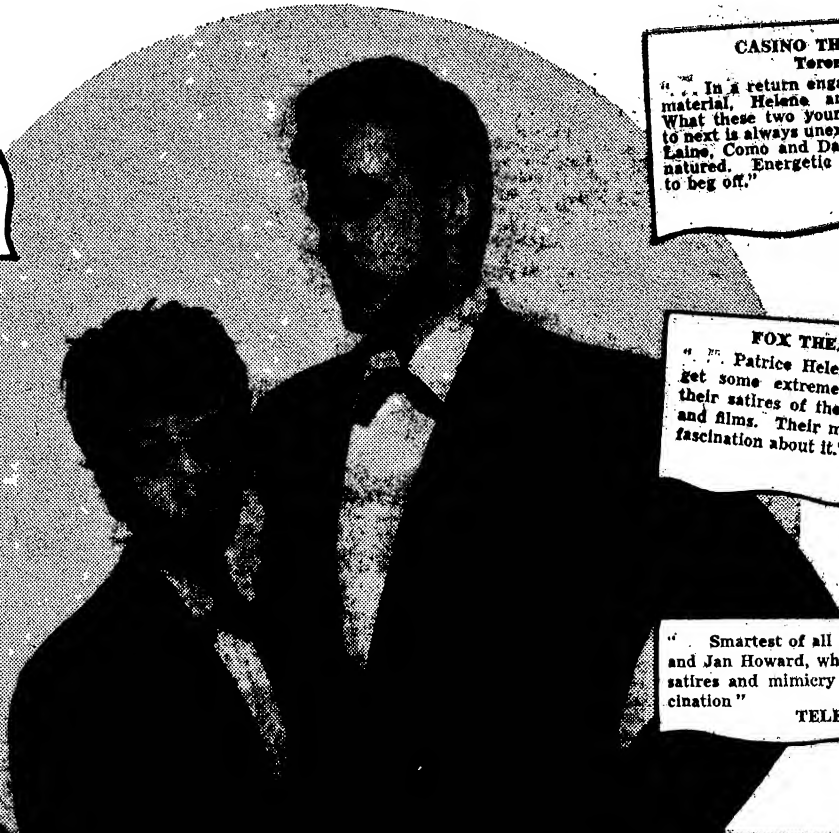
## FOX THEATRE, Detroit

"... Patrice Helene and Jan Howard get some extremely funny twists in their satires of the dance, stage plays and films. Their mimicry has a weird fascination about it."

VARIETY

"Smartest of all are Patrice Helene and Jan Howard, whose dance comedy, satires and mimicry have a weird fascination"

TELEGRAM, Toronto



# Patrice HELENE and Jan HOWARD

New Material by STAN ERWIN

DIRECTION



Now Under the Personal Management of

Thomas P. Sheils



JUN 12 '52

# VARIETY

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## EUROPE IN 2 WORDS: BRING CASH

### Open Warfare Looms Between TV, Dailies Over Press Meet Scoops

By BOB STAHL

Top newspaper and wire service editors around the country are doing a burn this week at the television networks, claiming the TV broadcasters are unfairly picking their reporters' brains via the web's insistence that they be permitted to cover press conferences. Newspapermen charge that TV, through training its cameras on a press conference, gets the event out to millions of people across the country before their reporters, who do all the legwork and questioning, can even get to a telephone.

Situation was touched off last week when top execs of the NBC and CBS video webs, by their own admission, bullied their way into a press meet being held by Dwight D. Eisenhower in his Abilene, Kans., hometown. Newspaper eds claim that their experienced, and in many instances high-priced, reporters who might have been boning up for weeks on what questions to toss at the Republican Presidential candidate, were scooped unmercifully by TV. By the time the newspapers hit the street, they charge, the press conference was old-hat information to their readers.

In answer to network claims that the newspapers glean plenty of valuable info from their panel shows (the N. Y. Times' lead story Monday (9), for example, was based on statements on the Republican delegates' fight in Texas made on two CBS video shows the preceding day), the eds point out they always credit the webs involved. And, they asked, when did a TV producer covering a press conference ever identify a reporter shooting a question at an inter-

(Continued on page 60)

### Skelton Kids TV In

#### Metro Film Trailer

Metro takes advantage of Red Skelton's current TV popularity—and also gets in a few neat licks at the rival medium—in a teaser trailer for "Lovely to Look 'At." Technicolor musical in which the comic is starred.

Trailer opens on a tele set on which Skelton appears. He says "Welcome to my living room. Big isn't it?" and then protests to the projectionist that his image is so small. "Make me movie-size," he asks, and his figure on the screen comes up full, eliminating the tele set framework.

On the way to making him "bigger," the image gets out of focus, reminiscent of the interference on a video screen. Skelton remarks: "That boy has got to go." Then the comic remarks that he is still in black-and-white and the screen switches over to Technicolor.

Idea for the trailer was that of Dan Terrell, M-G's exploitation chief, and it was made by Frank Whitbeck, at the studio. It's now being offered to exhibs.

### O'Donnell Donates Pic

Dallas, June 10.

R. J. O'Donnell, exec veepee-general manager of Interstate Theaters and also International Variety Clubs' Ringmaster, has presented his entire interest and holdings in the film, "Tembo," to the Variety Foundation of Texas, which operates the Variety Clubs' Boys' Ranch at Bedford, Tex., near Dallas.

Philanthropic theatre exec's donation is expected to exceed \$350,000.

### Philly Boutlegs

#### Walcott-Ezz TVer

Philadelphia, June 10.

Although an area of 75 miles around this city was presumably blacked out for the nationwide telecast of the Jersey Joe Walcott-Ezzard Charles heavyweight title fight, technicians here had a field day bringing in the fight on local receivers from a New York station.

More than 1,500 persons caused a traffic jam on S. Broad St., main artery to the Municipal Stadium, watching the telecast on the 20-inch screen of a receiver in South Philly store display window.

The CR Club, one of the city's largest private clubs, was jammed with 500 persons who saw the telecast over New York's Channel 4. For several nights before the fight, the CR Club had been demonstrating to its members that the New York channel could be brought in. Many bars and clubs announced publicly that they would have the fight telecast, and although mechanical failures hampered some, the blackout here was far from complete.

Local TV technicians had been experimenting with New York reception, ever since the announcement of the Philadelphia blackout. Special antennae and a "booster" seemed to be the general plan for picking up the New York station. Viewers said the picture received was as clear as any local reception.

### London-Paris TV Tie

London, June 10.

A two-way TV exchange between London and Paris will begin on July 8, and programs for the week will end with the traditional July 14 celebrations. Reps of British TV have been in Paris during the past week settling details with execs of Radiodiffusion et Television Francaise.

Programs will feature an international football match between the French and British Olympic teams, the telecasting of which has been sanctioned by the French and British Football Assns.

### FOREIGN SHOW BIZ KEYED TO YANK \$

By ABEL GREEN

Paris, June 10.

Pre-season survey of the London-Paris-Riviera-Rome tourism picture forces the conclusion that the Old World lure will continue to charm New World dollars despite everything. And the 'New World' is not limited to the Yankee dollar, because the South and North Americans alike seem to spend money, once they hit Europe, like it's gonna go out of style. And the Europeans charge as if every tourist prints his own batch of lettuce.

The pyramiding h.c. of tourism aside, the Yank influence—despite the equally lush contributions from well-heeled Latin-Americans—on everything, from show biz to general standards, is forever with us. Since Americans like to take their habits with them, particularly in the top-drawer orbits, one sees more U. S. license plates and TTX (temporary resident) auto plates; there is more ice pitched up at Americans in almost everything excepting beer; there are more U. S. acts in the London and Continental bistros; there are more Yank standards in European shows, where they are not frank Broadway importations; there are more colored pianologists banging the 88s in after-theatre pubs and clubs; there is more U. S. jazzapation performed on phonograph records—

(Continued on page 62)

### BMI Pitches For Under-Grad Talent In Pub Project

Broadcast Music, Inc., is spearheading the music industry's drive to uncover new writers by digging into the country's collegiate pool for fresh material. BMI already has published the scores of 47 college shows as well as over 230 separate songs penned by undergrads.

Although none of the undergrad product picked up by BMI thus far has been of hit stature, the firm is steadily on the prowl for collegiate writers. The execs believe that the young writers deserve a hearing and should be given every opportunity to have their material published. Many of the undergrad writers have been taken under BMI's wing and the execs have been encouraging and advising them, hoping to develop a hit maker.

Among the college show scores, which BMI has published are the Princeton "Triangle" shows and the Harvard "Hasty Pudding" shows. Such BMI-nurtured writers as Clay Boland and ex-basketball star Toni Lavelli have come up with mid-hits.

### Music Biz Alarmed Over Inroads Of Mobster-Sponsored Disk Crooners

#### Chez Paree Star Spree

Chicago, June 10.

Chez Paree, which had been teetering the last few months before the advent of Jane Froman, who closed last week, and Frank Sinatra, current, has the best star lineup it has had in the past five years.

Jimmy Durante comes in Sunday (15) for a month. There is an open week July 13 and then Joe E. Lewis follows for another month. Milton Berle is set for two weeks beginning Aug. 17 and Johnnie Ray also does two frames Sept. 5. Billy Daniels is in for a month Sept. 19, and then Sophie Tucker winds up with six weeks, starting Oct. 20.

The rapid and frequently spectacular payoff for the flock of young vocalists on wax during the past couple of years has drawn in to the music business some shady elements with a fast-buck complex. Influx of the tough characters has currently reached the point where a certain aspect of the music biz has been given the odor and taint of the fight racket.

The syndicates are concentrating exclusively in the talent field as another of their "legit enterprises." Their affiliations with jukebox "territories" are detailed below. They have no hookup whatsoever with the major disk companies although some of the vocalists, strictly on the merit of their breakthrough on indie labels, have been linked to term pacts. The syndicates also have shown no interest in the publishing end of the music business.

Like in the fight game, mobsters are now sponsoring "their boys" in the disk sweepstakes. Several of the young male vocalists are also cut up three or four ways in a managerial split that recalls the era of Primo Carnera, who was eased to the heavyweight crown by a mobster syndicate who collected practically all the dough. It's too early to tell whether the payoff for the syndicate-sponsored crooners is any better than Carnera's.

It's known that the mobsters are shelling out heavy coin to launch "their boys" on wax. Some of the syndicates, are tying in with indie disk companies to get an initial

(Continued on page 16)

### Sponsors Hit 5G

#### 1-Min. Com'l Tap

Some of TV's major sponsors, incensed at what they deem exorbitant fees for their one-minute filmed commercials, are inepting a campaign to move that facet of TV production to the West Coast.

They claim that the fees being exacted by the New York-berthed companies making the filmed and animated commercials are out of line and unwarranted.

As an indication of the "big business" aura surrounding filmed commercials, such big-league TV advertisers as Procter & Gamble and Colgate spend an estimated \$1,000,000 a year strictly on that phase of their multiple productions. Average cost of the one-minute commercial films made in New York for the top shows runs about \$5,000. On the other hand, sponsors say it can be done on the Coast, and just as qualitatively, for as low as \$1,500.

One of the major soap companies, it's known, recently received a bill for \$9,000 for a single one-minute filmed blurb made in N. Y., cueing some tantrums on an executive level.

Agencies for the most part have been resisting the "go West" blandishments of the sponsor seeking lower-cost commercials, primarily because the agencies aren't equipped to service their clients properly on the Coast. Because of sponsor pressure, however, recent weeks have found some major agency execs Coast-bound to negotiate with Hollywood filmfites in the commercial field.

The fact that the Walt Disney animators and production units within the major film companies look ahead for participation in the realm of TV commercials is expected to step up the N.Y.-to-L.A. activity.

### Spitalny Burns as Berle Fiddles With Evelyn Gag

NBC's deletion of an "offending" sequence from the Kinescope of last Tuesday's (3) Milton Berle show has prompted a revision in Phil Spitalny's legal strategy against the net, sponsor Texaco and the Kudner agency. Vexed by a burlesque of his "Hour of Charm" program on the Berle airer, Spitalny instructed his attorney to prepare a suit to restrain the chain from distributing the kine.

Discussions with NBC legalites on Friday (6) reportedly led to the net's voluntary scissoring of the kinescope. "Texaco Star Theatre" is carried live by 46 stations, while the kine is beamed two weeks later on 17 outlets. But although the chain's censorial step has eliminated Spitalny's move for an injunction, it's understood that he's still considering court action.

Irving Husin, Spitalny's attorney, on Monday (9) said he was studying the situation to determine what move to take. Berle's takeoff of "Hour of Charm," among other things, employed such barbs as "Evelyn, and her Tragic Violin." This, Spitalny is said to feel, holds both himself and his show up to ridicule and damages his reputation.

# H'wood Trying to K.O. Reds 'But Not Getting Much Help'—Legion Editor

Studio heads are trying to rid Hollywood of pro-Communists, but aren't getting much help from anyone else. That was the summation offered in New York this week by Robert B. Pitkin, associate editor of The American Legion Magazine, on his observations during a trip to the Coast from which he just returned.

Pitkin was in Hollywood with James F. O'Neill, editor of the Legion mag, O'Neill was instrumental in putting into studio hands the lists of employees which the vets' organization has compiled of alleged subversives. Studios have been asking their people to explain the presence of their names on the lists.

O'Neill and Pitkin (whose father, Walter, was author of "Life Begins at 40"), were in Hollywood in connection with the probe by the studios. National Commander Donald Wilson, he said, was there on other business.

"As a result of the opportunity given to those whose names were listed to make explanations of their past activities," Pitkin said, "I think many were cleared to the satisfaction of the studios and to us."

Pitkin emphasized that he spoke only as an individual and an employee of the Legion, not as an official of the organization. He is slated to meet today (Wed.) with reps of the Motion Picture Assn. of America in New York, but that is also to be an unofficial and informal huddle.

The mag ed, an ardent anti-Communist, expressed disappointment at the lack of general support on the Coast for eliminating alleged Reds from the studios. He expressed the opinion that the danger there was still not widely enough understood.

Pitkin indicated that one of the major results of his Coast visit was a realization of the complexity of the Communist issue there. He said that digging out the Reds and eliminating them was not a simple procedure since it is tied up with management-labor relations and a dozen other side facets of the principal issue.

## Fear H'wood 'Loyalty Bd.' Would Become Police Force

Hollywood, June 10.

Proposal of a "loyalty board," to be established by the Motion Picture Industry Council as a clearing house for filmlets accused of Red leanings, was under fire before it became a fact. Such a board, some declared, might develop into an ex-officio "police" body and defeat its real aims by harming innocent victims.

It was explained by an MPIC spokesman that the "loyalty board" will be a committee before which an accused person could state the facts and that it would not be a "policing, judging or clearing operation."

"It is a voluntary plan," he said, "and the most effective way to protect the freelancers. If someone is worried about being accused, he can get in touch with his guild, and the guild will ask MPIC for information, for data on charges which may exist against him. MPIC will then furnish the guild with whatever data it has on the individual, and he can then state the facts. If he has been

(Continued on page 54)

## Millennium?

Hollywood, June 10.

One film studio seldom plugs another, but that is what Columbia is doing for Paramount in a trailer for "California Conquest."

Cornel Wilde, star of that picture, is described as "The daring aerialist of 'The Greatest Show on Earth'."

## Dr. Cronin Yarns Set for Vidpix

Veteran film producer Sam Marx, for many years with Metro, has concluded a deal with Dr. A. J. Cronin, author of such bestselling tomes as "The Citadel," "The Keys of the Kingdom," "The Green Years," etc., to co-produce a series of vidpix in England and Scotland.

Pix, to be known as "The Black Bag," will consist of telepix versions of Dr. Cronin's yarns, some of which have appeared in Cosmopolitan, Good Housekeeping and other mags. Stories deal with the author's experiences as a doctor in Scotland, Wales and London. Plans are for Dr. Cronin to narrate and also appear in the films, with Marx scripting.

Marx, who has completed the scripting on the first pic in the series, is currently London-bound on a leisurely trip from San Diego via the Panama Canal. He will supervise casting when he arrives in England late this month. Eventually the pix will be released in the U. S.

## Carnival Transforms Rubbled German Town Into Gay Amus. Centre

By PFC. BOB CHANDLER  
(On Leave From VARIETY)

Pirmasens, Germany, June 1. Pirmasens is an industrial town of some 80,000 in southwestern Germany, just outside the Saar Basin and about 10 miles from the French border. It seems never quite to have recovered from the results of the war. In marked contrast to most of Germany, most of its rubble still stands, untouched and uncleared. It's people, too, lack the energy and bustle and cheerfulness that mark the inhabitants of most of the rest of Germany.

Amusements are few in this town—there are numerous "gast-hofs," or taverns, a couple of good restaurants, and two film theatres that play German features and American films with German soundtracks. That's about the extent of the amusement life, both for the citizens and for the 1,003-odd GI's who started moving in to the new post here last October.

But twice a year, in the spring and in the fall, a transformation comes over both the town and its people. A carnival comes into Pirmasens for a week, bringing with it a combination of Coney Island and New York's Orchard St. on the lower east side. The barkers, the rides, and particularly the

(Continued on page 54)



JACK SHAINDLIN

Musical Director of  
Louis de Rochemont's  
"Walk East on Beacon"

## 'Wait and See' If Pix Co-op Helps Stall Legion Rap

Certainty that the present "co-operative" course with the American Legion will lead to the end of picture picketing by that organization was expressed in New York this week by a top film exec who has been instrumental in setting up talks with Legion officers Donald Wilson and James F. O'Neill. "Wait and see" was his reply to severe doubts expressed in many quarters that the present voluntary probe by the studios of Legion-alleged subversives would end attacks on pix by the veterans' organization.

The huddles with the Legion toppers have been held hush-hush. Their aim, of course, has been to convince the AL men that their info on the extent of subversive influences in Hollywood is exaggerated and that picketing and other attacks are unjustified.

It was for that reason that the industry undertook, following the April 1 meeting of film toppers with Wilson and O'Neill in Washington, to send Legion lists of alleged subversives to the Coast and have each studio ask those on its payroll to submit a rebuttal. These explanatory letters are now being studied.

Much of the industry has taken a scoffing view of the procedure. Aside from the feeling that it is un-American to ask anyone to explain his political views or actions outside a legally-constituted court following definite evidence and charges of subversion, many industryites think the probing is pointless because it won't end Legion attacks no matter what's proved or disproved.

It is on that point that those who have been in the talks with the Legion execs say they have reason to differ. They maintain that "mechanics" are now being worked out to stop the attacks.

One of the difficulties seen by those who scoff at the volunteer probing is that national Legion execs themselves admit that they can't control the actions of their local organizations. Much of the picketing is inspired by individual posts.

Despite this admission by Wilson, national commander, pic execs on the inside of the talks say that considerable can be done to eliminate or cut down local attacks. Their only explanation on this also is that "mechanics" are being worked out.

## DAGMAR'S 70G TAKE IN TEXAS TELETHON

San Antonio, June 10.

A special 16½-hour telethon for the benefit of the Cerebral Palsy Fund, aired over WOAI-TV here Saturday (7) and Sunday, brought in pledges of more than \$70,000. Dagmar, Walter O'Keefe and Penny Singleton topped the talent lineup, with Dagmar remaining on the air for the entire 16½ hours.

Hank Kaufman, of the Cerebral Palsy TV department, supervised production and talent, working with Ed Hyman, Perry Dickey and Bill Shomette of the WOAI-TV staff.

## Berle's 570G Runyon Telethon Take A TV 'Diminishing Returns' Poser

By JOE COHEN

Question of the efficacy of the telethons on behalf of various charities is apparently coming to a head. Payoff on these round-the-clock shows has reached the stage where the law of diminishing returns is taking over. Milton Berle performed in a herculean manner Saturday and Sunday on behalf of the Damon Runyon Memorial Fund, and at the end of 22 and a half hours the program clocked \$570,211, a comparatively sparse showing considering that \$1,127,211 was nabbed last year on this NBC-TV endeavor.

There are several factors that militated against repetition of the good take of last season. The first lies in the fact that business in virtually every field is on the downbeat and another important reason lies in the fact that the Berlethon took place during the first sunny weekend in many weeks. Another reason for the declining charity gate lies in the fact that telethons are becoming more commonplace. Under these circumstances, it would be unfair to imply that declining Nielsen's of Berle and the decreased circulation of Walter Winchell, Fund's founder, because he elected to pass up his Sundaycasts, is a contributory factor.

Berle worked as hard on this charity venture as he did on any of his commercial Texaco shows. It was obvious that he was conserving his physical resources because of the trying time element. However, he was pitching during every moment of the show whether he was answering phones, bantering with celebs or mugging for the kids who phoned in their small contributions.

## SHILL Big Money

However, the sum of a half-million plus for charity is nothing to be written off lightly. It's still big money and it's probable that most of this sum may have never been given to the fund but for Berle's plugging. The beseeching required the services of a who's who of show biz. The shindig openers were Bishop Fulton J. Sheen and N. Y. Mayor Impellitteri. Former, of course, took full advantage of the fact that he's Berle's major opposition at Texaco time and made a gracious and pleasing speech praising the comic. Hizoner is as ubiquitous at these functions as Alan Corelli used to be when he was head of Theatre Authority. Among those appearing included Benny Fields, Joey Adams, Jar Bart, Gene Baylos, Al Kelly, Lanny Ross, Tip, Tap & (Continued on page 54)

## 'BLOCKADE' YANKED AS WNBT FEATURE

"Blockade," the pre-World War II film lensed against the background of the Spanish civil war, was yanked off WNBT, N. Y., last week. The Walter Wanger production, which starred Madeleine Carroll and Henry Fonda, had been advertised in the dailies and via trailer announcement, and a substitute film was inserted without explanation.

The film has been shown widely around the country and had been on Gotham tele channels before. Officials of NBC-TV declined to comment, although it is understood that the action was taken after some protesting telephone calls. When "Blockade" wasn't shown, viewers seeking to find out why it was dropped called the station.

The feature is currently distributed by Motion Pictures for Television. A spokesman for MPITV, said he did not know why the pic had been cancelled but that earlier in the day the station had asked for a replacement.

## Degrees for Sarnoff

Philadelphia, June 10.

Brigadier General David Sarnoff received an honorary degree as Doctor of Science from the Penn Military College today and gets an honorary LLD from the University of Pennsylvania next week (18).

The RCA board chairman is slated to sail July 3 on the maiden voyage of the S. S. United States for a European vacation, including an o.o. of the foreign TV and general electronic business picture.

## Family Affair

Hollywood, June 10.

Donna Corcoran was withdrawn from the moppet role in Metro's "I Love Melvin," but it's all in the family.

Her younger sister, No-reen, takes over the job while Donna goes into "My Mother and Mrs. McChesney," which is starting earlier than originally planned.

## Backers Barb Ben For Own Pic Rap

Financial angels who provided the coin for Ben Hecht's "Actors and Sin" are doing a burn over the writer-director-producer's recent comments on a New York radio show in which he advised "the general movie public not to go to it." Hecht's statement was part of an overall blast at Hollywood, filmmakers and run-of-the-mill filmgoers.

Particularly incensed at the Hecht remarks is Sid Kuller, under whose production banner the film was made. Kuller, in New York, Monday (9), revealed that he had received numerous phone calls from bank officials and from second-money guarantors saying, in effect, "what is this guy trying to do to us?" The calls, Kuller said, started pouring in immediately after Hecht's remarks on the Barry Gray post-midnight stanza were published in last week's VARIETY.

On the Gray stanza, Hecht had declared: "The picture I've got now will certainly not be a hit, will certainly not make money, and I'll (Continued on page 54)

## Valldemosa, Where Chopin, Sand Wooded, Becomes Tourist Trap

By LT. COL. BARNEY OLDFIELD

Palma de Majorca, June 1.

More than a half-million addicts to tourism and the sun turn into this Mediterranean island (a Spanish possession) every year, and fully a fourth of them go at some time during the stay to the village of Valldemosa.

Valldemosa was the romance talk of another century, when a piano player named Chopin turned in there with a writing hand named George Sand, and caused an island commotion which hasn't been forgotten yet. A pre-Marlene Dietrich slacks-wearer, George Sand was a little hard for the Majorcans to swallow. Her striding around in male adornment, plus a careless disregard for wedlock while enjoying fully the appurtenances thereto, found her with all-out aloofness among her neighbors.

She took to her writing desk, and with the last word which is the weapon of penmen for posterity, struck a portrait of Majorcan meanness. This may or may not be the reason why Majorca has only recently risen to maximum tourist attention, a fact which is reflected in prices not yet caught up to the standards of other European way-stations.

The guides, in many cases, make a point that the old film, "A Song to Remember" (Col), with Merle Oberon-Cornel Wilde, which dealt with the Chopin-Sand story, was not completely authentic because the portion which dealt with the Majorca tryst was not filmed here.

Palma's 140,000 Pop.

Palma, the capital of the island, is a town of 140,000, and has 4,000 beds laid on for passersby, and the population shifts rather rapidly. There is a boat in and out to and from Barcelona each day, and one twice a week to Valencia. The airline connections with the mainland are frequent and busy plying the 140-mile sea stretch between.

It's a daytime place, sun, sea and stretch-out. At night the town pretty well closes in and up as far as opportunities go. Downtown, almost right at the port gates, are two night spots, the Casablanca (Continued on page 60)

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# EXEC SALARIES OFF 731G IN '51

## Co. Presidents' Salaries

How much is a film company president worth in terms of compensation? Directorates of the various outfits have different ideas, as reflected in official papers listing the payoffs to the bossmen. They range from the \$79,500 collected by Nate J. Blumberg as prexy of Universal in 1951 to Nicholas M. Schenck's total rake-in of \$277,800 as Loew's topkick for the same year.

Comparisons show that the chief execs' remuneration varied only slightly over the past two years. Here are the totals, which include salary, share in the profits, expenses and payments into retirement funds and insurance policies:

	1951	1950
Barney Balaban (Par) .....	\$124,000	\$124,000
N. J. Blumberg (U) .....	79,500	78,000
Harry Cohn (Col) .....	201,400	197,600
Ned E. Deplinet (RKO) .....	120,000	120,000
N. M. Schenck (Loew's) .....	277,800	277,800
Spyros P. Skouras (20th) .....	259,000	264,000
Harry M. Warner (WB) .....	185,900	182,300

## Lichtman Acceptance on Triumvirate Paves Way for Coyne as COMPO Chief

Initial moves, expected to result from the acceptance by Al Lichtman this week of a place on the Council of Motion Picture Organizations' executive triumvirate are:

1. Naming of Robert W. Coyne, special counsel to COMPO almost since its inception, as executive operating head of the organization.
2. Institution of the new dues-collection system, with salesmen for the distributors starting on a concerted drive among their exhib customers to get them to kick in with coin for COMPO.

Holding up both of these actions since the time of the general membership meeting in February has been the lack of a prexy. That problem has now been cleared up by Lichtman's acceptance of the third place on the three-man group which is serving as an expedient until an acceptable president can be found.

Associated with the 20th-Fox distribution on the governing triumvirate are Truman Rembusch, repping Allied States Exhibitors Assn., and Sam Pinanski, delegate of the Theatre Owners of America. Lichtman reps the Motion Picture Assn. of America.

Naming of an operating exec has (Continued on page 18)

## Rackmil Back To Coast Next Week For U Exec Talks

Milton R. Rackmil, who returned to New York from the Coast Monday (9) night, is expected to return there early next week. He will continue confabs with Universal prexy Nate J. Blumberg and other associates there on operation of U and possible eventual merger with Decca.

Rackmil is prez of Decca, which holds the largest single stock interest in the film company. He returned east this week for a Decca board meeting.

Among those in the Coast huddles was Serge Semenenko, v.p. of First National Bank of Boston, which has financed both U and Decca. Semenenko has been working with Rackmil on possibility of getting approval of U stockholder J. Arthur Rank for a merger deal or stock buyout.

## Lloyd's Documentary On Comedy in Films

Long inactive in the film business, Harold Lloyd disclosed in New York last week that he's readying a documentary on motion picture comedy and is also dusting off "The Freshman," one of his old silents. He said no distribution deals as yet have been made.

Documentary would cover film comedy from 1918 until the present and will include some 15 scenes from Lloyd's own pictures. Venture is tentatively titled "The Laugh Parade." Lloyd, who last appeared in the 1947 RKO release, "Mad Wednesday" ("The Sin of Harold Diddlebock"), was in N. Y. enroute to a Shriners' convention in Atlanta.

## HIGHEST PAY TO METRO TOPPERS

Execs of eight principal film companies collected a \$8,622,000 total in salary, profit-sharing and assorted benefits such as retirement funds in 1951. Previous year's total was \$9,353,000, thus the overall drop amounted to \$731,000.

Proxy statements and Security & Exchange Commission documents, covering for the most part officers and directors drawing over \$25,000 per year, show that 20th-Fox, Paramount and Warners made the most substantial cutting of payoffs 20th's bill for the employment of high-priced personnel was reduced to \$1,366,000 in the '51 fiscal year, down from \$1,555,000 in '50. Par's compensation of \$1,011,000 in '50 fell to \$787,000 in '51, WB's total of \$1,473,000 in '50 was cut to \$1,232,000 last year.

Loew's was at the top of the ladder, its toppers having received a combined total of \$2,789,000 for the year. In 1950, the corporation paid out \$2,870,000 to the upper-bracket men. On the bottom rung was RKO, whose execs received \$292,000 in '51 and, it's estimated (Continued on page 19)

## 4 O'Seas Markets Better—McCarthy

Improvement in the German, Dutch, Spanish and Italian markets for Hollywood films was revealed by John G. McCarthy, director of the Motion Picture Assn. of America's international division, as he arrived in New York yesterday (Tues.) on the Liberte after several months in Europe.

Negotiations with government and film industry officials in those four countries, McCarthy said, helped facilitate the entry of U. S. pictures and improve Hollywood's earnings in a number of ways. Chief of these are elimination of rental ceilings in certain instances as well as suspension of some taxes on American pix.

McCarthy disclosed that confabs with German authorities resulted (Continued on page 19)

## National Boxoffice Survey

Key City Trade on Skids; 'Skirts' No. 1 for Third Time, 'Clash' 2d, 'Beacon' 3d, 'White Suit' 4th

Combination of first hot weekend and usual post-holiday dip is putting biz on skids this week in key cities covered by VARIETY. The clear, unseasonably warm weather sent millions out on road and to the beaches in a majority of key cities. This added to a surplus of holdover bills and mild, new product supplies the answer for generally sluggish tone at first-runs currently.

"Skirts Ahoy" (M-G) is holding the national leadership for third week in a row. The Esther Williams musical has a big money lead again, although it too was hurt some by seasonal factors.

"Clash by Night" (RKO), which was fifth on its initial session last week, is easy second-place winner. This meller is living up to advance hopes by a hefty margin, with indications it will be best bet from this distributor in months. "Walk East on Beacon" (Col), fourth last stanza, is finishing third this week.

"Man in White Suit" (U) is capturing fourth position while "Encore" (Par) is a close fifth. Although playing in small art theatres for the most part, these two British-made pix are taking the play away from many American productions currently on release.

"I Dream of Jeanie" (Rep), just launched this week, is showing enough to land sixth money, although inclined to be a bit spotty. Seventh place goes to "Young Man With Ideas" (M-G), with "Red Ball Express" (U) winding up eighth. Latter has played most of its im-

## Zanuck Won't Produce Personally For Next 2 Years; 20th to Cut Prod.

### Harry Cohn's Visit To N.Y. From Coast

Columbia prexy Harry Cohn is slated to arrive in New York tomorrow (Thurs.) by air on one of his infrequent visits. He will be in town only four days, staying for Col's board meeting next Monday (16).

Unusual flying visit is being made in an aura of some mystery, with a clampdown on publicity concerning the trip or Cohn's plans. Reportedly there is nothing special on the agenda for next week's board meet, although as far as is known there is no other particular reason for the eastern junket at this time.

## UPT Psychs B. O. Downbeat in Philly Via Tape-Recorder

Detailed study of what has caused the film b.o. to recede and what might be done to resuscitate it is being made in Philadelphia for United Paramount Theatres by research specialist Albert E. Sindlinger. His staff has done about 4,000 interviews, all recorded on tape, in the past six weeks.

Further questions on the attitude of the public toward newsreels—which could determine their future—may be added by Sindlinger. He presented to the salesmen for the five newsreels yesterday (Tues.) the results of about 200 taped pilot interviews, made at their request.

Newsreel execs are now mulling a full survey, which Sindlinger has offered to do for them at \$3,000. Low figure, he explained, is possible because the questioning could be done as a postscript to the UPT survey, which is continuing in any case.

UPT decided to go into the depth study on audiences as a re- (Continued on page 18)

Disclosing studio policy changes which he termed "radical," 20th-Fox production chief Darryl F. Zanuck disclosed yesterday (Tues.) in New York that, (1) he'll refrain from personally producing films for at least two years, (2) the future lensing program will be cut, perhaps, "considerably," (3) 20th will concentrate only on "important projects," because the company is convinced that "low-budget films, made as such, can add nothing to the future of this industry," (4) films of "international appeal" will be strived for, the foreign market being vital to the welfare of the industry. On that last count, Zanuck revealed that lensing of musicals will be reduced unless the properties have a global flavor.

On the personnel front, Zanuck announced that Joseph Moskowitz, studio liaison at the homeoffice, will become another of his exec assistants, still maintaining headquarters in N. Y., but spending considerable time of the Coast. There will be no change in the status of Lew Schreiber as exec assistant to the studio topkick. And Leonard Goldstein, who recently departed his producer's berth at Universal, (Continued on page 19)

## 'Un-American' Raps Vs. Some of Its Pix Seen Key to Col's Net Slide

Fact that some of its films were rapped by veterans groups on alleged "Un-American" grounds was seen at least partially responsible for the downbeat financial statement issued by Columbia in N. Y. yesterday (Tues.). Col reported net earnings of \$280,000 equal to 11c per share of common stock, for the 39 weeks ended last March 29. Company had a profit of \$967,000, or \$1.12 per share, for the corresponding period in 1951.

Three films in particular failed to measure up to expectations and the only discernible reason, say ob- (Continued on page 15)

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# UPT Bd.'s Divvy Cut Continues to Cause Tempest Among Co.'s Stockholders

Decision of the United Paramount Theatres' board two weeks ago to halve the company's 50c quarterly dividend continues to be a source of discussion and controversy. Many of the stockholders are plenty burned, feeling the action was uncalled for and premature.

Bankers and other objective financial men familiar with film affairs admitted they were somewhat puzzled, but defended the 25c per quarter slice. Their attitude is that whenever a company is uncertain of its future—as any theatre circuit must now be—it is fully justified in conserving all possible cash by trimming its divvy.

Lead item in Walter Winchell's column last Friday (6), that some UPT shareholders (he didn't mention the chain by name) were thinking of filing suit because they were so mad, was discounted as propaganda. No known legal grounds are available for suing directors who in their best judgment feel a dividend should be cut.

Nevertheless, the UPT move has had a profound effect in Wall St. and pic financial circles. The company, with \$30,000,000 in cash and \$70,000,000 in theatre properties (book value; they're said actually to be worth twice that much) has been viewed as the Gibraltar of the industry.

Loew's followed with a divvy cut the next day and now Wall St. is expecting other companies to follow. Film stocks fell off sharply in value following the moves, but have regained a little ground.

Bankers with large loans to major companies said this week they have no qualms whatsoever. They (Continued on page 18)

## 40 Theatres in 20 Cities Will Carry Ray-Maxim Fight

Underlining the steady growth of theatre television during the last year, the Sugar Ray Robinson-Joe Maxim light-heavyweight title fight June 23 will be carried by more than 40 theatres in some 20 cities. Just a year ago, when Theatre Network TV negotiated its first fight for the film houses, the Joe Louis-Lee Savold bout, only nine theatres were tied in.

Robinson-Maxim set to could go into a number of other theatres, since an estimated 75 houses are now equipped for big-screen video. American Telephone & Telegraph, on which the theatres must depend for their inter-connecting facilities, however, could not provide the necessary links. Despite strenuous TNT efforts to secure lines to the Coast, which would have permitted a half-dozen theatres en route to tie in, it couldn't clear the lines. In addition, theatres in several markets with only single inter-connecting links, such as Kansas City, Binghamton and Indianapolis, had contracted for the fight but were forced to call off their deals when they couldn't get the lines.

Among the most recent big-screen installations, which will preem their theatre TV operations with the fight, is the RKO-Keith, Dayton. House has bought a Simplex system, manufactured by Gen-

## Indiana Allied Warns Of 'Snow White' Squeeze

RKO squeezed exhibitors for high percentage terms on its recent reissue of "Snow White and the Seven Dwarfs" and is now trying to follow through with the same percentage squeeze on its upcoming reissue of "King Kong." That charge was leveled against the major this week by the Allied Theatre Owners of Indiana.

Current bulletin of the organization warns members "If you give RKO top terms for 'King,' then reconcile yourself to paying outrageous terms for reissues from not only RKO but also from all other companies." ATOI feels that there was little justification for stiff percentages on "Snow White," for the "cost of the picture was amortized a long time ago."

## Helprin Testifying For Korda in Suit Vs. Mason

Morris Helprin, U. S. rep for Sir Alexander Korda, planned to London yesterday (Tues.) to testify in Korda's suit to recover a \$50,000 advance to James Mason. Trial is slated for this week.

Producer claims that he had a gentleman's agreement with the actor to make a pic and Helprin handed him \$50,000 on Mason's arrival in New York three years ago as a token of the understanding. Korda maintains that Mason has rejected every script offered. Mason claims he'll make the film when a suitable script is provided.

Helprin is on crutches as a result of being hit by a car in London about three weeks ago.

## RKO Won't Film Ray-Maxim, But Indie Deal Likely

Although the Sugar Ray Robinson-Joe Maxim fight June 23 will not be aired on home tele, RKO has made no bid for the film rights. Distrib gave the International Boxing Club a \$300,000 advance guarantee on the Robinson-Turpin and Sadler-Pep fights last year.

Despite the lack of interest by RKO it is likely that a 20-minute pic will be available. It probably will be made by Joe Roberts, former David O. Selznick aide, who has recently lensed the Joe Walcott-Ezzard Charles and Robinson-Rocky Graziano tiffs.

Roberts does his own selling and works with a limited number of prints (about 40). If the Robinson-Maxim go should prove particularly hot and newsworthy, it is possible that a major release could be arranged at the last minute and a flock of prints made.

RKO last year used about 1,200 prints and had special deals with labs and film delivery setups to get them to theatres during the day following the fight. One of the reasons that the distrib has nixed a repeat is the amount of work and preparation involved, as well as the disruption of the sales organization to peddle the special event.

More important, however, in causing RKO's reticence, is the fact that there was little profit in the two fights. The Robinson-Turpin was a tremendous seller, but the Sadler-Pep was something of a fizz. Too much, as far as RKO is concerned, depends upon the uncontrollable element of how good the fight proves to be. If it's hot, there's coin to be made, and if it's not, there's nothing but trouble in peddling the pic.

Roberts does well with his small-scale operation, in which the fighters and IBC have a piece. Walcott-Charles pic are now being played in about a dozen cities. They include the six best rounds of last week's battle, the third, fifth, ninth, 12th, 13th and 15th.

## N. Y. Court Weighs U-UA Dismissal in U. S. Rap

Motion by United Artists and Universal to dismiss the Department of Justice action against them was taken under advisement in N. Y. Federal Court yesterday (Tues.). The D. of J. complaint alleged that the two outfits have common key officers and demands that the consent decree in the industry antitrust suit should be amended to place a restriction on such a setup.

Government lawyer Harold Lasser argued that the proposed for an amendment to the decree would be within bounds because a "change of circumstances," as involving the UA and U personnel, has taken place since the decree originally was entered. Judge Simon Rifkind, representing UA, and Cyril Landau, attorney for U, offered denials of the Government charges.

## Cheyfitz With Ike

Edward L. Cheyfitz, former aide to Eric Johnston, prez of the Motion Picture Assn. of America, is now serving as an adviser on labor in the Eisenhower campaign. Cheyfitz, a former union leader, handled labor and tele problems for the MPAA.

He completed a law course about a year ago and quit MPAA to practice law and serve as a labor consultant in Washington.

## Par's Hearings Before FCC Near Their Last Stretch

Washington, June 10. Paramount package hearings before the Federal Communications Commission are nearing their last stretch. When sessions resume Thursday (12), after a week's recess, the Commission will finish up with testimony of a theatre witness, Arthur Sass of Chicago, who will be cross-examined by Par's New York counsel, Louis Phillips.

Next week, Paul Porter, Par's Washington counsel, will begin what's expected to be an intensive cross-examination of Arthur Levey, prexy of Skiatron Electronics and Television Corp., which acquired TV patents formerly held by Scopophony Corp. Levey, testifying under Commission subpoena for nearly two weeks last month, gave a detailed account of Scopophony's relations with Par, which, together with General Precision Equipment Corp., owned 50% of Scopophony until required to divest by Justice Department action. Levey testified that Par bought into Scopophony to suppress TV.

How far Porter will go to counter Levey's testimony should determine when the hearings wind up. Examiner Leo Resnick said he expects that the Scopophony cross-examination will require from five to eight days. Porter has hinted he may bring witnesses from England to rebut Levey's testimony. Scopophony was a British Corporation which organized an American (Continued on page 55)

## Asks Rights Back After 17-Year Wait

Los Angeles, June 10. Relief from a 17-year-old agreement was demanded in Los Angeles Superior Court by Margot McBride, executrix of the estate of Clifford McBride, cartoonist, in a suit against King Vidor and Viking Productions involving screen rights to the "Napoleon and Uncle Elby" comic strip.

Vidor had sole rights under the 1935 contract to make one picture based on the McBride strip, but never made it. Now, the plaintiff says, the estate has had TV offers for the strip but can't accept because of the old contract. She also wants \$13,000 in damages because of the loss of revenue that might have been collected in royalties on television rights.

## Italian 'Sensuality' Set For Global Par Distrib

Paramount has closed a deal in which it will take the Italian-made "Sensuality" (Sensuality) for worldwide distribution with the exception of the U. S. and Italian territories. In addition, there's a possibility that the major may even handle the picture in Italy through a subsidiary; negotiations are still going on along those lines.

Acquisition of "Sensuality" marks the first time that Par has taken a non-English dialog film for distribution since it operated a studio in Paris in pre-war days. A Ponti De Laurentis production, the picture stars Eleonora Rossi and Amedeo Nezzari. Story is built around a sexy romance involving a migrant girl agricultural worker.

Number of independent distributors reportedly have expressed interest in releasing the film in the U. S. However, it's understood that no distribution agreement has been made as yet. Picture is said to resemble "Bitter Rice" in subject matter. "Rice," it's recalled, mopped up at the b.o. when released in America a year or so ago.

## FCC's Zeal in Par Hearings

Mystifying and disturbing Paramount is the reason for the bitterness being displayed by Federal Communications Commission attorneys, in the present "package" hearings in Washington, in delving into the company's operational history for more than 25 years. Immediately at stake is Par's license to continue running its TV outlet, KTLA, in Los Angeles.

Greater issue, however, is the whole basic right of a former defendant in the film antitrust case to hold an FCC permit. That would influence the decision on the present bid of United Paramount Theatres to acquire the American Broadcasting Co. and the pic industry's request for tele channels for large-screen pickups.

Par probe has already gone through more than 75 hearing days before examiner Leo Resnick. Company hasn't yet had a chance at rebuttal, which is thought likely to come at the end of June and go on about a month. It is staking much on cross-examination and rebuttal witnesses to remove the onus put on it by opposition testimony.

Par has made numerous efforts—all without success—to learn why the FCC lawyers are going at it with such fire and venom. They've never shown such spirit in going after other license holders who've figured in antitrust suits right in the radio and electronics business, let alone in a prior, subsidiary operation. And that includes almost all the major station operators now, such as RCA and Westinghouse.

One explanation is the "zeal of the advocate": FCC attorney Arthur Gladstone has been given the task of bringing out all the facts on Par's corporate and operational history and he is doing it with all possible zeal.

Par execs are pretty much unwilling to accept that explanation as overly naive. On the other hand, there's not much evidence of any other reason, including one ordinarily thought more likely. That's that competitors for channels are putting on pressure to get the FCC to keep flinties out.

20-Year Digging  
Par admittedly has been made to look bad in some of the testimony, particularly in its pre-divorce days' dealing with exhibs. in opposition to its own theatres. However, the FCC has had to go back more than 20 years to dig up many of these cases, and the participants in them were generally Par theatre partners with considerable autonomy and who have since been divorced from the film company.

In any case, Par attorneys maintain that these occurrences must be taken in the context of the business and situation at the time. Furthermore, they are not revealing their case in advance, of course, and merely caution against any opinions being formed before cross-examination and rebuttal witnesses are heard.

Major point, anyway, according to Par execs, is the company's record as operator of KTLA. They cite a string of commendations for public service and numerous appraisals of the operation as being one of the best among all U. S. TV stations.

Furthermore, they think that the FCC should go thoroughly into Par's recent history. They feel that will show that nothing but the highest moral and ethical standards have prevailed.

Washington observers point out that the hearings are completely different from a courtroom trial and shouldn't be judged in that context. The hearing examiner lets practically anything he thinks of interest get into the record, but that doesn't mean that he's accepting it all or giving it any weight.

Par is represented at the hearings by Paul Porter, Thurman Arnold's law partner.

## ACE Lauds 'Show'

Hollywood, June 10. American Cinema Editors voted its first quarterly award to Anne Bauchens for her work in editing the Cecil B. DeMille picture, "The Greatest Show on Earth." In the TV division, Norman Colbert won the award for his editing of "You Bet Your Life," a Filmcraft production.

## N. Y. to L. A.

Edna Best  
Ben Brady  
Jack Cron  
John B. Cron  
Lorraine Allen Cugat  
Jo C. Dine  
Royal Foster  
Arthur Freed  
Martin Gabel  
Rita Gam  
Henry Ginsberg  
Margie Hart  
Seaman Jacobs  
Lee Koken  
Ken Murray  
Otto Preminger  
Bob Russell  
Jo Stafford  
John Swain  
Paul Weston  
Al Zimbalist

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## Europe to N. Y.

Harold Arien  
Charles C. (Bud) Barry  
Jules Buffano  
Candy Candido  
Michel Cyarmathy  
Yvonne DeCarlo  
Paul Derval  
Jimmy Durante  
Lee V. Eastman  
Rudolph Elie  
Ernest Emerling  
Arthur Freed  
Richard Goldstone  
David Marshall Holtzman  
Eddie Jackson  
John G. McCarthy  
E. H. (Buddy) Morris  
Mike Nidari  
Claude Rains  
Phil Reisman  
Jack Roth  
Jo Stafford  
Roger L. Stevens  
Harry Warren  
Paul Weston  
Darryl F. Zanuck

## N. Y. to Europe

Don Ameche  
Jean Pierre Aumont  
S. N. Behrman  
Jack Benny  
Milton Berle  
Steve Brodie  
Anatole Chujoy  
Dennis Day  
Philip R. Distillator  
Charles Einfeld  
Irving Fein  
Martin Feinstein  
Jose Ferrer  
Errol Flynn  
William Goetz  
Morris Helprin  
Sol Hurok  
Deborah Kerr  
Harold W. Mirisch  
Patrice Munsel  
Marguerite Piazza  
Norton V. Ritchey  
Jules Stein  
Gene Tierney  
Jack L. Warner  
Lothar Wolfe

## L. A. to N. Y.

Rod Amateau  
Eugene Arnsten  
Jean Pierre Aumont  
Ethel Barrymore  
Anthony Bartley  
Pandro S. Berman  
Sydney Bernstein  
Walter Brennan  
Lloyd Bridges  
Macdonald Carey  
Dennis Day  
Yvonne Donlan  
Tom Ewell  
Ted Friend  
David Golding  
Coleen Gray  
Val Guest  
Paul Henreid  
Lee Katz  
Joseph Kaufman  
Dorothy Kay  
Veronica Lake  
Hedy Lamarr  
Gjon Mili  
Harold Mirisch  
Jerry Paris  
Milton R. Rackmil  
Philip Reed  
Roland Reed  
Alexis Smith  
Bernard Smith  
William Taub  
Charles Vidor

# MPAA'S FOUR-POINT PROGRAM

## Demands Hughes Attend Meets Of RKO Stockholders; Asks Mgt. Censure

Dover, Del., June 10. Demand that Howard Hughes, as managing director of RKO Pictures and a member of the board, attend the corporation's annual meetings in the future "and account to the stockholders for his stewardship of its affairs," was made at the shareholders' convocation here last week.

Request came from Philip B. Wershl, member of the Wall St. securities and investment advisory firm of David J. Greene & Co. Outfit and its clients holds a block of stock which it claims is second only to Hughes' in size. It recently won two seats on the RKO Theatres board.

Wershl, in the statement which he read here and requested be put in the minutes, complained that Hughes "for some years has been managing director of the corporation and a member of the board of directors, but has never attended a stockholders meeting."

Two other beefs were also registered by the Greene rep. One was that he had been denied access to the minutes of the board meetings and the other that the corporation insisted on holding the annual sessions in Dover, rather than in New York.

### Would Censure Mgt.

Wershl said he felt "that the management is to be censured for refusing to accord to the stockholders a right (seeing the directors' minutes) generally recognized by corporations whose shares are widely held and traded on the New York Stock Exchange." He added later that of the dozens of corporations in which the Greene outfit has an interest, this was the first time it had ever been refused minutes of board meetings. He pointed out that at Paramount's annual convocation last week, a holder of only 300 shares asked to see

(Continued on page 16)

## Majors Won't Submit To Lie Test in Mpls. Suit by Lebedoffs

Minneapolis, June 10.

David Shearer and Mandt Torrisson, counsel for major distributors and United Paramount Theatres, defendants in a \$500,000 antitrust damage suit brought by independent circuit owners Martin and S. G. Lebedoff, have declined to accept the challenge of Lee Loevinger, counsel for the plaintiffs, to submit their chief witness, Metro branch manager W. H. Workman, along with his own, Martin Lebedoff, to a lie-detector test covering points in conflict.

Loevinger announced he'll now move that Federal Judge G. H. Nordbye, who has tried the case, strike out the defendants' entire reply brief, which contains numerous charges of "dishonesty and perjury" by Martin Lebedoff in the latter's testimony.

It was these charges which impelled Loevinger to hurl his challenge. He issued it in a letter of protest to the defense counsel, requesting an answer. The judge himself has made no comment yet on the unusual letter. As far as is known, witnesses on opposite sides of a civil suit never have been given lie tests as a means of clearing up conflicting testimony, the method being limited to criminal actions.

In their letter replying to Loevinger and refusing to go along with the lie-detector tests, defense counsel assured Loevinger they had no intention to impugn his personal integrity, as he said he felt they had done. They also intimated that the Loevinger characterization of the Workman testimony, contained in the plaintiffs' brief, and plaintiff "expressions relative to the veracity of other defense witnesses, stimulated a greater diligence on our part in pointing out the many instances of erroneous and untruthful statements made by the plaintiffs."

## New 'Space' War

Hollywood, June 10.

Interplanetary war looms between Paramount and Universal-International.

George Pal, at Par, recently announced "Conquest of Space," dealing with a man-made satellite beyond the stratosphere. Now U-I is coming out with "Space Island," dealing with the same subject.

## See Chances Slim For RKO Going To Canadians

Efforts by a Canadian group to set up a deal by which it would take over control of RKO Pictures were shifted from the Coast to New York this week. There appeared to be slim likelihood, however, that the ingenious and complicated deal could be consummated even if Howard Hughes, who owns the controlling stock interest, gave it his full okay.

Lou A. Chesler, 37-year-old Toronto investment broker, who heads the north-of-the-border group, arrived in New York, as did John Clein, indie producer, who has been acting as middleman. Aside from the angle of Hughes' attitude, there was no indication that the \$15,000,000 needed to swing the deal was at hand.

Hughes' stand is unclear. Clein is known, however, to have held conversations with Tom Slack, attorney for the RKO topper. It is assumed that he got some encouragement, which led to the current New York coin-corralling trip.

However, there have been similar previous talks with Hughes' aides by various potential buyers, all of which have led to zero results. Some Coast reports are that Hughes is interested in selling the RKO film library but not his approximately 1,000,000 shares of stock.

Chesler's plan is said to be the purchase of 2,000,000 shares by asking a tender from stockholders. Clein is understood to have given Slack some indication that Hughes would sell some of his shares to

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## 'LYDIA' STARTS COAST SCRAMBLE FOR 20TH PIX

Los Angeles, June 10.

Wild competition for product in this area was presaged by the scramble for "Lydia Bailey," the first picture released by 20th-Fox since the divorcement of the film company from its exhibition branch, National Theatres.

The Los Angeles Paramount Theatre outbid Fox West Coast for the first-run downtown rights to the film, F-WC, on the other hand, outbid all competition for first-run rights in the Wilshire-Beverly Hills area.

Until the divorcement, F-WC had first call on all 20th-Fox releases for screening in four theatres: the Los Angeles, Chinese, Fox Uptown and Loyola.

## U-I Spreads 'World' Through Northwest

Hollywood, June 10.

Universal-International's 40th-anniversary picture, "The World In His Arms," is slated for a series of pre-release premieres in Seattle, Portland and San Francisco after its world preem in Alaska.

Meanwhile, David A. Lipton, UI ad-pub veepee, has mapped a selling campaign through the medium of 16 national publications with a total of 128,000,000 readers.

## TOP PROBLEMS IN DOMESTIC

A four-point domestic program is currently absorbing the Motion Picture Assn. of America, prexy Eric Johnston disclosed last week. He enumerated the items which are getting major attention at the Association as:

1. Arbitration.
2. Possible consolidation of major company exchanges.
3. Possible consolidation of the five newsreels.
4. Reduction in newspaper ad rates for pix.

Thought and attention primarily directed at these items, plus necessity of working out new agreements with the British and French, Johnston said, had caused him to eliminate his plan for a trip to Australia and the Far East this spring. He had hoped earlier in the year to go to South America, but that was likewise deleted by domestic problems.

Arbitration is taking overall precedence at the MPAA because it is closely tied to the major problem worrying distributors currently. That's the large number of antitrust suits being brought by exhibs. Win, lose or draw, these are costing the majors a fortune, conceivably to the point where they could be forced out of business.

Arbitration is an important means of cutting down the number of suits and the Association's board has directed Johnston to give the subject close attention. He has been sitting in with members of an all-industry arbitration committee working out details.

As for consolidation of major company exchanges, Johnston said the plan was still much in the exploratory stages. Even the exploration hadn't gone far, he explained, inasmuch as the same men who were concerned with this point—the salesmen—were the ones

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## Buchman Atty. Tangles With Govt. on Suit To Nix Subpoena as Illegal

Washington, June 10.

Latest move in producer-writer Sidney Buchman's efforts to escape a contempt-of-court citation by the House Un-American Activities Committee, came to trial here today (Tues.) when his attorney tangled with Government legalites on his civil suit asking that the Committee's subpoena for him be declared illegal. Motion is slated for further argument tomorrow and it's expected that the judge's decision in the case will set a precedent for any similar motions.

Sitting on the case is Judge David Pine, who ruled on eight of the "Hollywood 10" in their contempt trials. Buchman, who is scheduled to appear for criminal trial on the contempt citation next Monday (16), was not in Court today. His attorney, L. Lawrence Siegel, argued that the subpoena was illegal.

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## Mono-AA Execs Sail For AB-P Script Talks

Trio of Monogram-Allied Artists execs sail today (Wed.) on the Queen Mary for a month's stay abroad in which they'll hold script conferences with Associated British-Pathe as well as making a short junket to the continent. Contingent includes prexy Steve Brody, veepee Harold Mirisch and Norton V. Ritchey, prez of Monogram International Corp.

While in London the group will look at the finished print of "24 Hours in a Woman's Life," first picture in a joint production program between Mono and AB-P. Story for the second film is expected to be decided upon following the trio's confabs with AB-P officials. Both companies are said to have several yarns in mind.

## COMPO Tex. Confab Does About-Face From Exchange of Ideas to Hassling

Dallas, June 10.

### Reteam Garson, Pidgeon

Hollywood, June 10.

Greer Garson and Walter Pidgeon will work together for the sixth time, in "My Mother and Mrs. McChesney," Edwin Knopf production at Metro.

They were teamed previously in "Mrs. Miniver," "Blossoms in the Dust," "Madame Curie," "Mrs. Parkington" and "The Miniver Story."

## New French Pic Proposal Draws Mixed Reaction

New proposal from the French government last week for a deal with the U. S. pic industry is viewed by most of the companies as much more favorable than any of the four alternate schemes brought back from the Paris negotiating meeting three weeks ago. Several of the leading majors (Metro and 20th-Fox, primarily) are much against it, however.

Proposal eliminates completely the plan for a subsidy by Yank distros to the French pic industry and permits free conversion of up to \$4,500,000 yearly. Both of these points are being greeted with unanimous enthusiasm in New York.

The gimmick that the French have thrown-in, however, in return for the above concessions is a ceiling of 108 American imports a year. Communication of the new proposal to the industry via the State Dept. is not fully clear on whether the 108 includes both major and indie productions or only major, but it is generally thought it includes all films.

Metro and 20th-Fox are adamant against any deal which puts a maximum figure on imports. They want to send into France as many pix as they desire. Other distros feel that it is worthwhile accepting the ceiling in order to get the generous convertibility figure and the removal of the subsidy proposal.

Reports are that there will be a

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## MPAA, Gov't Execs Meet On French, Other Problems

Washington, June 10.

The French film negotiations and other worldwide industry problems were discussed today (Tues.) at a private luncheon at offices of the Motion Picture Assn. of America, attended by State Department officials.

Prexy Eric Johnston, vice president Joyce O'Hara, and G. Griffith Johnson, the Association's economist, attended for MPAA. Present for the State Department were Undersecretary of State David Bruce; Harold F. Linder, Deputy Assistant Secretary of State for Economic Affairs; John M. Leddy, acting director of the Office of Economic Defense and trade policy; Herman Barger, of the Commercial Policy Division's business practices staff, and Colton Hand, motion picture specialist for the Commercial Policy Division.

## Swanson Nixes Script; Won't Go 'Crosstown'

Hollywood, June 10.

Deal for Gloria Swanson to star in "Crosstown" for American Pictures is off.

Commitment actually expired three weeks ago but negotiations were continued pending the outcome of script changes requested by the star. They didn't satisfy.

First annual COMPO Texas conference, opening yesterday (Mon.) and attended by around 700 exhibs, switched from its intended purpose of being an intra-industry exchange of ideas on how to best lure customers back to the boxoffice, to an airing of the usual intra-industry squabbles. In a series of regional exhibitor meetings, as warmup to general conference taking place today (Tues.), both distribution and the matter of conventional theatres versus drive-ins got a going-over hardly germane to the public relations purpose of the conference. Industry leaders from all over the country are here for the three-day meeting ending tomorrow (Wed.).

At the Texas Theatre Owners, Inc., meeting yesterday R. J. O'Donnell, member of the exec committee, drew first blood by stating that the Dallas territory has at least twice too many drive-ins. The competition and the market, said O'Donnell, "is only sufficient for six to eight good drive-ins, but there are now actually 16 in the Dallas district as a result of the World War II boom. According to O'Donnell, there are not only too many such theatres, but some are too close together to permit profitable operation."

At a later meeting, the Independent Drive-In Theatre Owners and Managers of Texas, apprised of the statements versus current drive-in operations by O'Donnell and others, proposed a statewide move to combat the growing opposition from conventional theatre groups. Some 65 outdoor theatre operators attended this session. The obvious result was crystallization of the fact that "from now on we'll be on the defense," Claude C. Ezell, Dallas outdoor operator, said. "We have enjoyed good business, and it seems the whole industry is jealous of drive-ins' success, and particularly do they resent the snack bars," he added.

At both local Allied and T.T.O. meetings the usual beefs against the 20% federal amusement were voiced. Mitchell Wolfson, Theatre Owners of America prexy, said only a strong collective group of exhibitors can produce results. "If only one, 10 or 50 of us go to them (legislators) we will only be treated politely and not get any action," Wolfson counseled.

In advocating greater use of TV by film companies to advertise pictures, Wolfson ran head-on into objections from Robert Wilby of Atlanta, National T.O.A. director, who said TV advertising is far too expensive, placing its rate at \$80

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## NT's Post-Divorcement 440-Theatre Operation Outlined by C. P. Skouras

Los Angeles, June 10.

New conditions under which National Theatres must operate after June 28, when it is divorced from 20th-Fox, were explained by president Charles P. Skouras to more than 200 homeoffice executives, department heads, district managers, theatre managers and others at a general meeting of the Southern California division of Fox-West Coast Theatres.

The new National Theatres company, soon to function independently, Skouras said, will number approximately 440 theatres, with some 30,000 stockholders throughout the U.S.A. All benefits, such as retirement and insurance plans for employees enacted in the past, he promised, will continue under the new setup.

George Bowser, F-WC general manager, handed out \$38,000 in prizes to theatre managers for their work in the recent spring drive. Dick Dickson, Southern California division manager for F-WC, announced a new drive, starting June 29 and ending Oct. 11.



## Ivanhoe (BRITISH-COLOR)

Sir Walter Scott's romantic adventure done lavishly and boasting four U.S. stars, a box-office natural.

London, June 5.

Metro release of Pandro S. Berman-Metro British production. Stars Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams. Directed by Richard Thorpe. Screenplay by Noel Langley; adaptation, Aeneas MacKenzie; camera, G. W. Kelly; editor, Frank Marker; music, Miklos Rozsa. At Metro preview theatre, London, June 4. Running time, 107 mins.

**Cast:** Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams, Noel Langley, Aeneas MacKenzie, G. W. Kelly, Frank Marker, Miklos Rozsa, Sir Hugh De Bracy, Robert Douglas, Cedric, Finlay Currie, Isaac, De Bracy, Francis De Wolf, King Richard, Norman Woodland, Waldemar Fitzmaurice, Basil Sydney, Philip De Maivoisin, Patrick Holt, Ralph de Vipont, Noderick Lovell, Clerk of Copmanhurst, Sebastian Cabot, Hundert, John Rudebeck, Baldwin, Michael Brennan, Servant to Isaac, Megs Jenkins, Rebecca, Herbert Berghof, Roger de Bernonsley, Lionel Harris, Austrian Monk, Carl Jaffe, Prince John, Guy Rolfe.

Undoubtedly the biggest spectacle to come from a British studio and in the same lavish class as "Quo Vadis," this big scale Technicolor opus is a boxoffice natural if ever there was one. With its lineup of front-ranking stars to crowd any marquee, "Ivanhoe" is a picture that cannot miss. Here is a great romantic adventure, mounted extravagantly, crammed with action, and which emerges as a spectacular feast.

All the romance, intrigue and excitement of Sir Walter Scott's classic is captured in Noel Langley's screenplay, and the big Anglo-American cast respond to the theme with lively and vigorous performances. Richard Thorpe has directed with imaginative skill, adroitly moulding the various facets of the yarn and handling the big crowds and spectacular sequences with surefire touch.

Both the romance and the action are concentrated around Robert Taylor who, as Ivanhoe, is the courageous Saxon leader fighting for the liberation of King Richard from an Austrian prison and his restoration to the throne. Two women play an important part in his life. There is Rowena (Joan Fontaine), his father's ward, with whom he is in love; and Rebecca (Elizabeth Taylor), daughter of the Jew who raises the ransom money. She is in love with him.

Against this romantic triangle, and its accompaniment of court intrigue, emerge some of the great action sequences of the production. There is Ivanhoe's challenge of a lance duel with five Norman knights, who are mown down one by one. There is a siege of the Norman castle in which Ivanhoe and the two women are held prisoner. This is a massive scene, packed with incident, and the production highlight of the picture. And, for a dramatic climax, there is the duel with the Norman knight.

Although at times the lavishness of the production dwarfs the individual performances of the cast, the combined thesping is more than adequate. Taylor sets the pace with a virile contribution which is matched by George Sanders as his principal adversary, Miss Fontaine has limited scope as Rowena, but contributes all the requisite charm and understanding. Elizabeth Taylor gives a sincere, if unrelieved study, of her rival in love. The distinguished list of British players, headed by Finlay Currie, Felix Aylmer, Emlyn Williams, Guy Rolfe, Megs Jenkins, Harold Warrender and Basil Sydney, fill their respective roles in a creditable manner. Myro.

## Carrie

Jennifer Jones-Laurence Olivier starred in mawkish, tough-to-sell Theodore Dreiser drama.

Paramount release of William Wyler production. Stars Jennifer Jones, Laurence Olivier, features Eddie Albert, Miriam Hopkins. Directed by Peter Cheyney. Screenplay by Ruth and Augustus Goetz; adapted from Theodore Dreiser's novel, "Carrie" by Peter Cheyney; camera, Victor Gollancz; editor, Robert Swinburn; music, Y. Y. Kessell. Running time, 118 mins.

**Cast:** Jennifer Jones, Laurence Olivier, George Hurstwood, Miriam Hopkins, Julie Hurstwood, Eddie Albert, Charles Drouet, Miriam Hopkins, Eugene Pallette, Basil Ruyssdaal, Allan, Slawson, Barry Kelly, Slawson, Oransky, Sara Berner, George Hurstwood, Jr., William Reynolds, Jessica Hurstwood, Mary Murphy, O'Brien, Harry Hayden, Carrie's Father, Charles Halton, Carrie's Mother, Dorothy Adam, Carrie's Sister Minnie, Jacqueline de Wit, Carrie's Friend, Marian Briggs, Little Girl, Melinda, Slawson's Bartender, Donald Kerr, Blum, Lester Kerr, George St. Manager, John Alvin.

Theodore Dreiser's novel of another era, "Sister Carrie," has been given a literal adaptation for films

by producer William Wyler, and the result is a sometimes mawkish, frequently dated drama. As just plain "Carrie," with such stars as Jennifer Jones and Laurence Olivier, it is a somber, low-key entertainment almost totally unrelieved during its nearly two-hour unfolding. Yet, it is conceivably a tear-jerker with some box office lure for the distaff side.

The faults do not rest with anyone in particular, unless one finger-points at a story that was acceptable to another generation but today emerges as little more than cinematic soap opera. Wyler has produced and directed with his customary good taste a drama that during its first half produces some fine moments, but in the latter portion becomes just an orphan in the storm of modern-day unreality.

"Carrie" will be recalled as the turn-of-the-century story of the small-town girl who goes to Chicago to make good. It is the story of chastity being overwhelmed by circumstances, then ultimately overcoming the odds against her. It is the story of two men in the life of Carrie, the man she dislikes but lives with, and the one she loves and marries bigamously. Chicago was never seamier.

It is the story of Carrie's meeting a traveling salesman (yep, a traveling salesman) and of how he becomes her "benefactor." The big love of her life, however, is the manager of a swank restaurant whom she meets while living with the salesman. From then on it is the yarn of the trials of the great love of his wife, who wouldn't divorce him so he could marry the girl; of how he absconds with \$10,000 of his boss's cash so he could run away to New York with his love; of how the theft's publicity prevents him from getting a job; of how he sinks lower and lower, until finally the girl is forced to leave him, only to try and reclaim him several years later from the dreghs when she has established herself as a stage star.

Jennifer Jones, playing Carrie, gives one of the bright performances of her career. For Laurence Olivier, it is mostly a thankless performance, through no fault of his own, since it is a role that gives him little opportunity for shading or the dramatic intensity that has established him as one of the great actors of the generation. As the cultured restaurant manager, he never quite fits the role, nor looks the part, of a man reduced to begging when all else has failed him.

Eddie Albert is excellent as the traveling salesman, while Miriam Hopkins has but a bit part, which she handles well, as the shrewish wife of Olivier. Basil Ruyssdaal, in the only other key role, also registers, as the restaurant owner from whom Olivier steals.

The production is obviously an expensive one, and Wyler's direction does much to give the film its pace in the first half, though he is unable to salvage a basic story weakness during the later reels.

Where "A Place in the Sun" was "adapted successfully last year from Dreiser's 'An American Tragedy,'" it had the advantage of a timeless narrative brought up to date; not so with "Sister Carrie," which remains strictly for the libraries, as an academic study of early 20th century writing. Kahn.

## Diplomatic Courier

Topnotch spy...thriller with Tyrone Power, heading cloak-and-dagger melodramatics. B.O. favorable.

Hollywood, June 10.

20th-Fox release of Casey Robinson production. Stars Tyrone Power, Patricia Neal, Stephen McNally, features Hildegarde Neff, Karl Malden, James Millican, Robert Montgomery, Herbert Berghof, Arthur Blake, Helena Stanley. Directed by Henry Hathaway. Screenplay, Robinson and Liam O'Brien; based on novel, "Sinister Strand," by Peter Cheyney; camera, Lucien Ballard; editor, James H. Clark; music, Joe Kaplan. Previewed June 5, '34. Running time, 98 mins.

**Cast:** Tyrone Power, Patricia Neal, Stephen McNally, Hildegarde Neff, Karl Malden, James Millican, Robert Montgomery, Herbert Berghof, Arthur Blake, Helena Stanley, Michael Ansara, Chief de Train, Alfred Linder, Zerk, Lee Marvin, Patrick Wink, Tyler Goe, Wink, Stuart Randall, Dabbs Greer, Carolyn Young, Tom Powers, French Stewardess, Monique Chantal.

20th-Fox has a topnotch spy thriller in this yarn of espionage set against a modern-day European background. The cloak-and-dagger melodramatics spill out realistically and with suspense, slanting the film for good response. Marquee values are good, headed by the name of Tyrone Power. Based on Peter Cheyney's novel, "Sinister Strand," the script by

Casey Robinson and Liam O'Brien has Power playing a diplomatic courier, who is used by the Counter Intelligence Division to uncover the whereabouts of a missing Soviet, timetable for invasion of Yugoslavia. The scripting, Robinson's production supervision and the direction of Henry Hathaway are aimed at keeping suspense alive with plenty of action and thrills, and they all succeed.

Power, the State Department's top postman, is sent to Salzburg to pick up vital secret papers from James Millican. At the arranged meeting place in a railway station, Millican refuses contact. Puzzled, Power boards the train, soon spots that Millican is being closely watched by Soviet agents. Later, Millican is killed and, aware the Soviets did not get the papers, Power is assigned to trace Hildegarde Neff, a Soviet agent with whom Millican worked, by Stephen McNally, CID man, in belief she will have some clue to the mystery.

Power is hampered in his work by Patricia Neal, seemingly a slightly nutty American tourist who is frankly on the make for the courier. Auto chases, close fights and ambushes are action devices generously used as the story moves towards a conclusion that reveals Miss Neal as an undercover Soviet agent and Miss Neff as a girl who posed as working for the enemy so she could escape to America. She and Power finally get together after the tangle of intrigue is cleared.

While the story follows the accepted formula for such spy thrillers, the handling is considerably above that level. The dialog is authentic, and situations that call for Power's best heroics come about logically enough. It's his best screen effort in some time, and the two femmes are excellent in their contrasting roles. McNally hasn't too much to do but does it satisfactorily. Karl Malden, a Military Police sergeant; Millican and others on the right side come over well. Stefan Schnabel heads the lineup of Soviet agents in properly sinister style, and impersonator Arthur Blake has a chance to show off two of his nifty characters, Carmen Miranda and Hette Davis, while working with the enemy.

Lucien Ballard's camera is an aid to the thrill melodramatics, and the foreign backgrounds add interest. The Sol Kaplan score is properly dovetailed to the intrigue. Brog.

## She's Working Her Way Through College (MUSICAL-COLOR)

Collegiate musical loosely adapted from "The Male Animal." Average b.o.

Hollywood, June 5.

Warners release of William Jacobs production. Stars Virginia Mayo, Ronald Reagan, Gene Nelson, Don DeFore, Phyllis Thaxter, Patricia Wymore, Roland Winters. Screenplay, Greenleaf Genger Crowley, Norman Bartold, the Blackburn Twins. Directed by Bruce Mitchell. Screenplay, Peter Milne, adapted from stage play by James Thayer and Elliott Nugent; camera (Technicolor), Wilfrid M. Cline; editor, Clarence Kolster; musical numbers staged and directed by LeRoy Prinz; songs, Sammy Cahn, Vernon Duke. Previewed May 27, '34. Running time, 104 mins.

**Cast:** Virginia Mayo, Ronald Reagan, Gene Nelson, Don DeFore, Phyllis Thaxter, Patricia Wymore, Roland Winters, Raymond Greenleaf, Genger Crowley, Norman Bartold, "Tiny" Gordon, Phyllis Thaxter, Phyllis Thaxter, Patricia Wymore, Dean Rogers, Raymond Greenleaf, A Student, Genger Crowley, "Tiny" Gordon, Norman Bartold, A Specialty, The College Girls, Maybelle, Amanda Randolph, A Professor, George Meader, Secretary, Eve Miller.

A rather loose adaptation of legit's "The Male Animal" serves as the basis for this film musical. Something new has been added in the person of a burlesque and the sociological point made in the original has been written out. It adds up to a likeable, standard mixture of songs, dances, comedy and pretty girls in Technicolor with about average chances at the general boxoffice.

Tune-terp chores fall to Virginia Mayo, Gene Nelson and Patricia Wymore and they work their way pleasantly through most of the score's nine songs via both solo and production number stints. Sharing the plot's comedy motivations are Ronald Reagan, Don DeFore, Phyllis Thaxter and Roland Winters. This is the second time around for DeFore, he having played the lesser role of an exuberant footballer in Warners' first film version 10 years ago.

As "Hot Garters Girl" before she enters college to further her book learning under the tutelage of Reagan, proof of the playwrighting class, Miss Mayo gets the musical numbers under way with a bump-sidalsy treatment of "With Plenty of Money and You." Later she shares tune-terp duties with Gene Nelson on the title number, "I'll

Be Loving You." The Stuff That Dreams Are Made Of," and the excellent finale, "Give 'Em What They Want." She reveals both a great pinup form and trouping versatility. Nelson's big moment is his rhythmic gymnast dancing and vocaling of "Am I in Love?" in the college gym. It's socko.

The production by William Jacobs and Bruce Mitchell's direction put the players through the amusing complications that ensue when Miss Mayo enters college and takes up residence in the home of Reagan and his wife, Miss Thaxter. The prof knows of Miss Mayo's past but feels anyone has the right to an education, a feeling not shared by Miss Wymore, a jealous co-ed, nor by Winters, college chairman. They both try to stop the staging of Miss Mayo's musical as the annual class play, and almost get away with it until she discovers Winters is the man who once made a pass at her, with a mink coat as bait, during her burlesque days. With that over his head, he bows to the inevitable and the show goes on.

The jealousy angle of the original has been retained, with DeFore the ex-All American who momentarily causes trouble between Reagan and Miss Thaxter. This permits the discourse on the male animal and the drunk sequence that is good for laughs as done by Reagan. Comedy trouping of the cast is satisfactory. Miss Wymore also sings and dances "Love Is Still For Free" with the Blackburn Twins. The new tunes for the film were written by Sammy Cahn and Vernon Duke. LeRoy Prinz did the musical staging for the numbers.

The James Thubert-Elliott Nugent legit-comedy was scripted this time around by Peter Milne in suitable fashion for a film musical. Wilfrid M. Cline's Technicolor lensing shows players, costumes and settings to advantage, and the other technical assists are okay. Brog.

## Has Anybody Seen My Gal (SONG-COLOR)

Excellent comedy-drama of "flapper" era; particularly good for family audiences.

Hollywood, June 6.

Universal release of Ted Richmond production. Stars Piper Laurie, Rock Hudson, Samuel Fox, Charles Coburn, features Lynn Bari, William Reynolds, directed by Douglas Sirk. Written for screen by Joseph Hoffman; based on story by Eleanor H. Porter; camera (Technicolor), Clifford Stine; editor, Joseph Schoenberger; musical direction, Joseph Cernohorsky. Previewed June 3, '34. Running time, 88 mins.

**Cast:** Piper Laurie, Rock Hudson, Samuel Fox, Charles Coburn, Lynn Bari, William Reynolds, Charles Coburn, Lynn Bari, Howard Blalock, William Reynolds, Charles Coburn, Lynn Bari, Judge Wilkins, Paul Harvey, Charles Coburn, Paul Harvey, Edward Norton, Frank Ferguson, Quinn, Forrest Lewis.

A rather solid piece of nostalgic entertainment is offered in this comedy-drama of the '20s "flapper" era. It is beguiling, heart-warming fun for all and particularly for the family trade. A good word-of-mouth potential should benefit playdates.

The spirit and flavor of the period has been smartly captured in Ted Richmond's production and the direction by Douglas Sirk makes much of the cast and the script by Joseph Hoffman. The diversion is wrapped up prettily in Technicolor as a further asset to the selling.

While the younger Piper Laurie and Rock Hudson are starred over him, it is really Charles Coburn's vehicle, and he wallows the part of a rich old duffer who plans to leave his fortune to the family of a girl who has spurned his proposal of marriage years before. Coburn realizes he might possibly have stayed a \$30-a-week clerk had he been accepted.

Incognito, he travels to the small Vermont town where the family lives to find out what kind of people they are. Posing as an eccentric artist, he takes a room with them and even goes for a soda jerk job in the drugstore run by Larry Gates, married to Lynn Bari, the daughter of the girl who first turned Coburn down. Coburn arranges for the family to receive \$100,000 from an "unnamed" benefactor and sits back to observe the results. Miss Bari goes society, to the dismay of her husband and two daughters. Miss Laurie and Gigi Perreau, and Hudson, Miss Laurie's poor but honest fiancé.

Effect of the sudden wealth on the individuals provides plenty of motivation for comedy that is always chucklesome, occasionally hilarious. Among high spots are Coburn's rescue of Miss Laurie from a speakeasy raid, only to be caught himself, and the recovery of a gam-

bling I.O.U. which William Reynolds, the family's son, has lost to some sharpie. He's caught in another raid, even accused of dishonorable intentions towards Miss Laurie while trying to straighten out her love affair with Hudson. The sudden wealth is soon disbursed and finale finds the family back in their old, modest home, wiser and happier.

Coburn is a wow, giving the not unfamiliar character he plays a rewarding comedy touch. Miss Laurie and Hudson team well as the young lovers. She does things to a sweater that were not done during the time of the story, but otherwise the era is recreated rather faithfully. Gigi Perreau makes her moppet footage count, particularly in sequences, with Coburn, Miss Bari and Gates figure excellently in the proceedings, as do Reynolds, Skip Homeier, Paul Harvey, Paul McVey, Gloria Holden and Frank Ferguson.

In addition to the coonskin coats, hip flasks and other affectations of the time, the era's further pinpointed by several Charleston sequences and the singing of such oldies as "Five Foot Two," "Gimme A Little Kiss, Will Ya Huh?" "It Ain't Gonna Rain No More," "Tiger Rag," etc.

Clifford Stine's Technicolor photography is very good, as is Joseph Gershenson's musical direction and the technical credits. John Held, Jr., contributed the title illustrations that show the flapper types he created years ago. Brog.

## California Conquest (COLOR)

Cornel Wilde, Teresa Wright in actionful, early California costume. Companion feature for regular runs.

Hollywood, June 4.

Columbia release of Sam Katzman production. Stars Cornel Wilde, Teresa Wright, features Alfonso Bedoya, Lisa Ferraday, Eugene Pallette, Ivan Lebedeff, Tito Renaldo. Directed by Low Lander. Written for screen by Robert Kenner, camera (Technicolor), Ellis W. Carter; editor, Richard Fain. Previewed June 2, '34. Running time, 78 mins.

**Cast:** Cornel Wilde, Teresa Wright, Jose Martinez, Alfonso Bedoya, Helena de Garinon, Lisa Ferraday, Eugene Pallette, Eugene Pallette, Fredo Brio, John Dehner, Alexander Kolchak, Ivan Lebedeff, Don Bernardo Mirana, Tito Renaldo, Fredo Brio, John Dehner, Pina Inghino, Raynes Barron, Pedro, Rico Alcala, William F. Wilkerson, Junipero, Alex Montoya, Sam Lawrence, Hank Patterson, Capt. John C. Fremont, George Eldredge.

With Cornel Wilde and Technicolor to give it marquee flash, "California Conquest" is promising companion feature material for the general market. Excellent swashbuckler values have been obtained and average filmgoers will like the standard round of action that is dished up under Sam Katzman's production and the direction of Low Lander.

Plot is laid in early California during the days when some natives were favoring U. S. rule to stave off claims of other nations and get out from under the remote-control governance of Mexico. Plot gimmick purports to show that Russia had her eye on the rich land even back in those days and how close she came to claiming it with the help of a traitorous land-owner and a treacherous outlaw.

Wilde is leader of a group of Spanish-Californians seeking annexation by the United States. Opposing this move is John Dehner the wealthy landowner who wants his future to lie with Russia because of the power promised him. He hires Alfonso Bedoya, picturesque outlaw, to raid the gunshop run by Teresa Wright and her father, Hank Patterson, so an armed revolt can be staged. Patterson is killed and Miss Wright joins Wilde to avenge her father's death and find the missing guns before they can be used to aid the Russian takeover.

Wilde and the femme join Bedoya's gang, successfully locate the hiding place of the guns and manage to wreck completely Dehner's ambitious scheme for power. In the course of the colorful action, there is plenty of riding, shooting and swordplay to provide dash to the movement. Also, a satisfactory romance between Wilde and Miss Wright is neatly projected as a balance to the forceful action.

Wilde takes easily to the costumed swashbuckling and pleases. Miss Wright fits acceptably into the requirements of her role. Bedoya is topnotch as the bandit with the sinister smile, and Dehner sells his part as the man who would do business with the Russians. Lisa Ferraday and Ivan Lebedeff portray the Russian representatives. Others doing their part to

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# N.Y. EXHIBS' SUMMER OPTIMISM

## Majors' 'Confidence in Future' Seen In \$93,450,000 Total Film Backlog

Despite the changing market conditions and general economic uncertainties, the principal film outfits had a greater investment in backlogs of pix at the close of their 1951 fiscal years than a year earlier. Combined totals were \$93,450,000 at the end of '51 and \$91,750,000 for '50.

For the most part, the trade's economists say, (1) this reflects confidence in future operations, and (2) since the substantial supply of product in the vaults assures a continuous flow of releases for some time, there's no pressing need to keep the cameras constantly grinding at present. Greater effort now can be made to key each future production to the prevailing market situation via flexible lensing programs.

Heaviest inventories were carried by Metro, 20th-Fox and Paramount with a combined total of \$70,750,000 in negative costs of completed and unreleased films. In the previous year the combined figure for the trio was \$63,500,000.

It's these three companies along with RKO which are particularly identified with significant changes in film-making policies. RKO, which has only two features shooting at present, has curtailed its production activity greatly. The company had \$6,100,000 tied up in finished product at the close of '51, compared with \$5,400,000 a year earlier and \$5,300,000 at the end of the peak prosperity year of 1946. Prexy Ned E. Depinet said that the slowdown in film-making is designed to cut the big inventory and build the cash reserve. RKO's cash on hand, including Government securities, amounted to \$3,140,000 at the close of '51.

20th-Fox currently is overhauling its production setup with the possible establishment of four

## WB's 66c 6-Mo. Earnings In Wake of Reduction Of Outstanding Shares

Effect of Warner Bros. reducing the amount of its outstanding shares was pointed up this week with the announcement that the per share earnings for the six-month period ending March 1, 1952, were 66c as compared to 56c for the corresponding period in 1951. This, despite the fact, that the net profit for the 1952 stanza was \$77,000 less, \$3,750,000 as compared to \$3,827,000.

During the half-year fiscal period the company had retired 1,152,215 shares, reducing the outstanding common from 6,772,000 shares to 5,619,785. This reduction was achieved through the purchase of stock by the corporation prior to Aug. 31, 1951. WB further reduced the amount of outstanding shares by a subsequent stock tender completed on April 4, 1952, when it bought 669,185 shares for \$10,000,186, leaving a total of 4,950,600 shares now outstanding. This transaction is not reflected in the financial statement issued last week.

Net profit of \$3,750,000 for the six-month period ending March 1, 1952, includes \$978,000 from the sale of capital assets. Income from

## Lothar Wolfe to Germany To Make Pic on Luther

Lothar Wolfe, former producer for March of Time, heads for Germany today (Wed.) to begin lensing of a feature-length film on Martin Luther. Wolfe will serve as producer of the pic, which Louis de Rochemont has contracted to make for a Lutheran group in the U. S.

Irving Pichel, vet Hollywoodite, may direct the film. He has been in huddles during the past few weeks with de Rochemont and Wolfe. Latter will be in Europe about three months.

### Backlog Rundown

Here's a rundown on the backlogs of completed and unreleased films, in terms of dollars invested in negative costs, reported by the principal studios as of the close of their 1951 and '50 fiscal years:

	1951	1950
Col ..	\$5,300,000	\$8,250,000
Metro. 26,250,000	19,800,000	
Par ..	22,000,000	18,400,000
Rep ..	2,000,000	4,000,000
RKO ..	6,100,000	5,400,000
20th ..	22,500,000	25,300,000
U ..	5,300,000	5,000,000
WB ..	4,000,000	5,600,000
	\$93,450,000	\$91,750,000

## Moguy to Make 6 Italo-Lingo Pix For Col Release

Discussions which Leonide Moguy, director of the Italian language, "Tomorrow Is Too Late," had with Columbia while in New York to promote the film, has resulted in a deal whereby Moguy will make six pix for Col in Italy. Pix, to be made in Italian, will be distributed by Col in U. S. and throughout the world. For the U. S. market it is the intention to dub the pix in English.

Sextet of films will be financed by frozen coin, with Columbia Pictures International ostensibly serving as the production company. Col International, as "owner" of the films, will turn them over to Col's domestic outfit for distribution in the U. S. Moguy already has one film, "100 Little Mothers," ready for delivery to Col.

Deal for foreign production is similar to the arrangement Col had a few years ago with Gregor Rabinowitch for the making of eight operatic-type films in Italy. Rabinowitch had completed three—"The Lost One," "Faust" and "The Loved One"—but these turned out to be b.o. flops, resulting in the discontinuation of the series.

## Einfeld to Europe For Branch Confabs On 20th-Fox Bally

Charles Einfeld, 20th-Fox ad-pub v.p., sails tomorrow (Thurs.) for Europe on the Vulcania for a series of promotional confabs with the company's international reps. Palavers are in line with 20th's policy to intensify exploitation on a world-wide scale.

Murray Silverstone, international topper, is already in Europe and will join in the meetings with Einfeld. Ad-pub chief will launch the sessions in Rome with Fritz Micucci, manager for Italy, and then continue on to Munich for talks with German manager Robert Krier. Later he will meet with Karl Knust, Holland manager, in Amsterdam, and will wind up the sessions in Paris with Albert Cornfield, managing director for Europe, and Giulio Ascarelli, publicity director for the Continent.

Chief among the topics to be discussed will be the plans for the global preem in November of Darryl F. Zanuck's "The Snows of Kilimanjaro," which is slated to open simultaneously in the principal capitals of Europe and South America as well as key cities in the U. S.

Einfeld is due back in New York at the end of July.

## NO SHUTTERINGS DUE IN N.Y. AREA

Despite the b.o. doldrums of the spring, chain operators in the New York metropolitan area are looking forward to the summer months with an unusual degree of optimism. All the circuit toppers queried last week indicated strongly that they had no intention of shuttering any theatres for the hot-weather season.

Cheery attitude is based generally on the experience of the past two or three years, which witnessed a considerable b.o. upbeat during the sweltering season. Feeling of exhibs is that interest in video will wane when the topdraw shows depart from the tele lanes for a summer hiatus. In addition, appeal of the air-conditioned theatres is seen enticing confirmed video viewers out of "suffocating living rooms into cool, comfortable theatres." Circuits that operate houses in or near resort and beach areas are looking forward to a healthy pick-up in those regions, especially in evening, weekend and rainy day biz.

Although all these factors are placed on the plus side, exhibs agreed unanimously that the most important issue is the assurance that the exhibs will be supplied with a steady flow of big b.o. product. Circuit execs hailed the recent Metro "Seeing Is Believing" excursion as an indication that the majors will deliver the goods. "All we need is one big picture every two weeks," declared one exhib topper. Exhibs questioned dis-

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## Charles Vidor Preps For Next Pic, 'S.P.Q.R.,' Being Done in Europe

Film-version of the novel by Paul Bonner, "S.P.Q.R.," which director Charles Vidor has acquired for an indie venture, will be filmed in Europe, with the exteriors set for Italy and the interiors for England. Vidor disclosed this week in New York.

Director, who recently completed "Hans Christian Andersen" for Samuel Goldwyn, is in Gotham for a week before taking off for Europe to begin preliminary work on his indie project. He said he would confer with Robert E. Sherwood in London about the possibility of the latter doing the screenplay of the Bonner tome.

While in New York, Vidor also will confer with Paramount producer Bernard Smith and Ruth and Augustus Goetz. Latter pair are writing the screenplay of "Rhapsody," which Vidor will direct.

## DICKER JOSIE BAKER FOR 20TH'S 'BLONDES'

Hollywood, June 10. Josephine Baker has been offered a role in 20th-Fox's filmization of "Gentlemen Prefer Blondes." Sol C. Siegel, studio's production chief for musicals, disclosed yesterday (Mon.). He said he expected to have an answer from Miss Baker by the end of this week on whether she could take the part, since she was going to Rio until September and a time element is involved. She would have to be available by Sept. 15.

The singer would play herself in a "Folies Bergere" sequence of 1924, when she actually was star of the French musical. She'd get co-star billing with Betty Grable and Marilyn Monroe in "Blondes." Negotiations were conducted with Siegel last week by William L. Taub, Miss Baker's personal manager, and Mel Belli, her attorney. Performer, who just closed at the Fairmont Hotel, San Francisco, is due in New York this week on her way to Rio. "Blondes" would be her first important pic role.

## Reissues Making Strong Comeback; 20th Has 6 Slated, UA Releasing 4

### Film Pay Declines

Average film studio earnings were slightly off during April with weekly wages of \$110.40, compared with \$113.40 during the previous month, according to the California State Labor Bulletin.

Average hourly earnings were \$2.71, against \$2.75 for March and \$2.53 a year ago.

## RKO Looks Ahead To New Releases For Summer-Fall

Plagued by a dearth of home-made studio product and forced to push reissues and foreign-lingo pix, RKO's sales department is looking forward to the summer and fall, when it will have a group of highly-regarded pix available for release.

Majority of pix have been originating from indie sources. Of nine pictures completed and ready for release, only two can be termed out-and-out RKO productions. These are "Jet Pilot," starring John Wayne and Janet Leigh, and "Beautiful, but Dangerous," starring Robert Mitchum and Jean Simmons.

Several other pix may be termed RKO pix, since they are completely financed by the company, although made under deals with indie producers. Pix in this category include those of Edmund Grainger and of the Wald-Krasna unit. From Grainger, though also dubbed a Howard Hughes production, the distrib organization will receive "One Minute to Zero," a story of the Korean war starring Robert Mitchum and Ann Blyth. The Wald-Krasna unit, currently re-

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## Joe Kaufman Readies 3 For '53 Prod.; Maps John Paul Jones Pic

Joseph Kaufman, producer of the Joan Crawford starrer, "Sudden Fear," which RKO will release, revealed in New York Monday (9) that he is readying three properties for production in 1953.

Indie producer said he would tee off with a film version of Frank Stockton's classic short yarn, "The Lady or the Tiger." The screenplay, he said, is currently being written and the production will be filmed in England and India. Second property, which he declined to name, since he is still dickering for the rights, is set for filming in France. Third of his list for 1953 is another Crawford starrer, "Weep No More," scripted by Lenore Coffee.

As a post-1953 venture, Kaufman has penciled in a film blog of the American naval hero, John Paul Jones.

Producer, who arrived in Gotham over the weekend for exploitation confabs on "Fear," headed back to the Coast yesterday (Tues.). With Miss Crawford, who has a percentage of the pic, Kaufman plans a personal selling job on the film. Pair have scheduled an extensive tour and will visit numerous key cities prior to the pic's opening.

Kaufman, who held the production reins on the recent "Pandora and the Flying Dutchman," obtains his own bank financing and receives second coin from a trio of Chicago industrialists—David Bright, Victor Nemeroff and Arnold Marmont. His Chi connections stem from the time he was a book-er and buyer for the Balaban & Katz chain.

Reissues, which did almost a complete fade from distrib rosters a couple years ago, are making a comeback. Two majors within the past few weeks disclosed plans for a heavy representation of re-releases on summer slates, and other companies are expected to follow suit.

However, the reissues are showing no great power at the b.o. Further tests of them during the summer will probably determine whether fall and winter schedules will be stocked with them or whether distrib will find it advisable to skip another season before reintroducing a flock of oldies.

Every company would be delighted, of course, to schedule as many of them as the market will bear. Except for print costs, they represent pure profit since their negative charges have already been amortized. Successful reissues thus give an exceptionally pleasant tinge to financial statements.

There was a tremendous flood of re-releases three and four years ago and they proved highly profitable. The golden-egg-laying goose was knocked off, however, by sheer volume. B.o. fell way off as a result of the cycle, and distrib have been forced to delete reissues from their schedules the past few years.

Now there is a tentative return as the majors test the market. There's hope that the oldies will satisfy exhib cries for more film

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## Buffington Petitions SWG for Meet to Vote Expulsion of Commies

Hollywood, June 10. Adele Buffington, stormy petrel of the Screen Writers Guild intramural politics, has sent petitions to 600 SWG members asking for a special meeting to vote on a constitutional amendment which would expel identified Communists from the Guild. She would also oust those who refused to cooperate with the House Un-American Activities Committee or any other lawfully constituted body investigating subversive activities.

SWG constitution prohibits exec board from taking any disciplinary action for any political or religious beliefs, or any expressions thereof, also for membership to any political party. Miss Buffington proposes this clause be changed to exclude Communists as a political party, so action can be taken against writers who are party members. She contends this would not only cleanse SWG of

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## Friedgen's Next Pic Set for Venezuela

Lloyd Friedgen, who has been specializing in making exploitation quickies abroad, heads for Venezuela shortly to lens a pic with local talent there. All production financing is being provided by Venezuelan businessmen, with Friedgen himself advancing the relatively small dollar cost.

For 14 years a cutter in Coast studios, Friedgen more recently has been making partnership deals with overseas producers to make pix in English and native casts. He re-edits them and shoots additional footage as necessary on the Coast to build up the exploitation flavor.

He is in New York now to make a distribution deal on his latest, which he has set for a b.o. test engagement at the RKO State, Dayton, July 6. It is "Nightmare in Red China," made in India in partnership with the Rajkamal Kalamadri studios. Friedgen's previous pix, which have been states-righted, are "Forbidden Women" and "Outrages of the Orient," both made in Manila.

# L.A. Pace Picking Up; 'Clash' Smash \$31,000, 'Skirts' Solid 26G, 'Queen' Oke 28G, 'Paula'-Conquest' Mild 12G

Los Angeles, June 10.

First-run pace is showing some improvement this week, with three of the five new bills rating good to sharp trade. "Clash by Night," in two theatres, shapes socko \$31,000 or near, to pace the deluxers. "Skirts Ahoy" looks solid \$28,000, also in two locations while "African Queen" looms good \$28,000 in four spots.

"Carson City" is thin, \$16,500 in three houses while "Paula" paired with "California Conquest" shapes mild \$12,000 in two spots.

Holdovers also are slowing up although "Man in White Suit" is rated nifty \$6,000 or near in second frame. "Encore" still is pleasing \$3,000 in sixth week. Both are playing arty houses.

## Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,047; 2,048; 1,719; 1,248; 70-11.10) — "African Queen" (UA) and "Royal Journey" (UA). "Queen" here for initial pop scale run after 21-weeks pre-release engagement. Good \$28,000. Last week, "Kangaroo" (20th) and "Here Come Marines" (Mono) (8 days), \$27,300.

Hollywood, Downtown, Wilmetta (WB) (2,756; 1,757; 2,344; 70-11.10) — "Carson City" (WB). Thin \$16,500. Last week, "About Face" (WB) (8 days), \$18,700.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-11.10) — "Skirts Ahoy" (M-G) and "Glory Alley" (M-G). Solid \$28,000. Last week, "Girl in White" (M-G) and "Talk About Stranger" (M-G), \$18,800.

Hillstreet, Pantages (RKO) (2,762; 2,812; 70-11.10) — "Clash by Night" (RKO) and "Levee to Marines" (Lip). Socko \$31,000. Last week, "Half-Breed" (RKO) and "Marry Me" (RKO), \$18,400.

Los Angeles Paramount, Hawaii (UPT-G&S) (3,500; 1,106; 65-12.20) — "Red Mountain" (Par) and "African Treasure" (Mono) (L. A. Par only) (2d wk). Fair \$11,500. Last week, \$20,400, including L. A. Par preem.

United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-11.10) — "Paula" (Col) and "California Conquest" (Col). Mild \$12,000. Last week, "Red Ball Express" (U) and "Bronco Buster" (U) (2d wk-4 days), with Ritz, \$6,500.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-11.59) — "Greatest Show" (Par) (16th final wk). Oke \$7,500. Last week, \$12,000.

Fine Arts (FWC) (679; 80-12.20) — "Man in White Suit" (U) (2d wk). Big \$6,000 or near. Last week, \$7,600.

Wilshire (FWC) (2,298; 80-11.50) — "Ivory Hunter" (U) (3d wk). Slight \$3,000. Last week, \$4,400.

Four Star (UATC) (900; 85-12.20) — "Encore" (Par) (6th wk). Nice \$3,400. Last week, \$4,300.

Canon (ABC) (520; 11.20) — "Prize" (Indie) (3d wk). Slow \$1,900. Last week, \$2,100.

## Warm Weather Sloughs

Hub; 'Skirts' Slow 22G, 'Clash' Good \$14,000, 2d

Boston, June 10.

Summer weather and slumping biz have arrived at Hub together, with most downtown majors taking a beating. "Skirts Ahoy" at Orpheum and State shapes as leader this stanza but it shapes mild, with "Clash by Night" in second frame at Memorial doing comparatively better. "Denver and Rio Grande" at Paramount and Fenway is slow. Reissue combo of "Leave Her to Heaven" and "Rains Came" at Met is way off. "Models, Inc." at Boston is very moderate.

## Estimates for This Week

Astor (B&Q) (1,500; 50-95) — "Paula" (Col) (2d wk). Nose dive to \$4,000 after fair \$6,500 opener, below hopes.

Beacon Hill (Beacon Hill) (682; 50-12.20) — "Tomorrow Too Late" (Burstyn) (3d wk). Held at nice \$7,000 after \$8,200 for second.

Boston (RKO) (3,000; 40-85) — "Models, Inc." (Indie) and "Tough Girl" (Rep). Fairish \$8,000. Last week, "Scarlet Angel" (U) and "White Virgin" (Indie), oke \$9,000.

Exeter (Indie) (1,300; 60-80) — "Man in White Suit" (U) (8th wk). Held for extra week with trim \$4,500 after \$4,800 for seventh.

Fenway (NET) (1,373; 40-35) — "Denver Rio Grande" (Par) and "Kid Monk Baroni" (Indie). Tepid (Continued on page 20)

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$443,300  
(Based on 19 theatres)  
Last Year ..... \$439,400  
(Based on 17 theatres)

# 'Jeanie' Pacing Indpls With 9G

Indianapolis, June 10.

Biz is suffering from summer heat at downtown situations here again this stanza. "I Dream of Jeanie," sparked by a preem with its stars in attendance, looks best but looks only okay at Circle. "Young Man With Ideas" at Loew's and "Macoa" at Indiana are disappointing.

Estimates for This Week  
Circle (Cockrell-Dolle) (2,800; 50-76) — "I Dream of Jeanie" (Rep) and "Here Come Marines" (Indie). Okay \$9,000. Last week, "About Face" (WB) and "Loan Shark" (Lip), \$8,000.

Indiana (C-D) (3,200; 50-76) — "Macoa" (RKO) and "One Big Affair" (UA). Tepid \$8,000. Last week, "Kangaroo" (20th) and "Never Forget You" (20th), \$9,000. Loew's (Loew's) (2,427; 50-76) — "Young Man With Ideas" (M-G) and "When in Rome" (M-G). So-so \$8,500. Last week, "Skirts Ahoy" (M-G) and "Talk About a Stranger" (M-G), \$13,000 in 9 days.

Lyric (C-D) (1,600; 50-76) — "Okinawa" (Col) and "Man From Colorado" (Col). Thin \$4,000. Last week, "Steel Town" (U) and "Night Stage To Galveston" (Col), \$5,000.

## 'SKIRTS' BIG \$27,000, FRISCO; 'CLASH' 11G, 2D

San Francisco, June 10.

Biz is generally dull here this session. About best bet looks to be "Skirts Ahoy," which looms sock on first week at Warfield. All other newcomers shape mild to slim, with surplus of holdovers not helping overall total. "Clash By Night" is holding fairly well in second Golden Gate week. "Man in White Suit" looms fine in fifth session at Stagedoor.

Estimates for This Week  
Golden Gate (RKO) (2,850; 65-95) — "Clash By Night" (RKO) (2d wk). Off to \$11,000 or near. Last week, sock \$18,000.

Fox (FWG) (4,851; 65-95) — "I Dream of Jeanie" (Rep) and "Bal Tabarin" (Rep). Mild \$9,000 in 6 days. Last week, "Belles on Toes" (20th) and "Here Come Marines" (Mono) \$12,500 in 8 days.

Warfield (Loew's) (2,856; 65-95) — "Skirts Ahoy" (M-G). Sock \$27,000 or near. Last week, "When in Rome" (M-G) plus vaude headed by Andrew Sisters, week \$28,000.

Paramount (Par) (2,646; 65-95) — "Red Mountain" (Par) and "Fighting Rats of Tobruk" (Indie) (2d wk). Off to \$8,500 in 5 days. Last week, big \$16,500.

St. Francis (Par) (1,400; 65-95) — "Walk East on Beacon" (Col) (2d wk). Held near \$8,000. Last week, stout \$12,000.

Orpheum (No. Coast) (2,448; 65-95) (Continued on page 20)

# 'Clash' Hot \$12,000 in Mild Cincy; 'About Face' Solid 10½G, 'Flesh' 7G

Cincinnati, June 10.

Pix trade is sagging this round from lots of outdoors diversion: more summer heat, Cincy Reds on home grounds and telecast of Walcott scrap with Charles, a town boy. Brightest marker is "Clash By Night" at Albee with sock session. "About Face" looks solid in Palace while "Loan Shark" is okay at Grand. "Flesh and Fury" at Capitol is fairish but "Atomic City" in Keith's is light.

Estimates for This Week  
Albee (RKO) (3,100; 55-75) — "Clash By Night" (RKO). Swell \$12,000. WLW Star Search finals on stage Friday (6) matinee and night drew extra trade. Last week,

## 'Beacon' Fairish \$9,000, Buff.; 'Carbine' NSG 11G

Buffalo, June 10.

Trade at first-run is sagging this session. "Walk East on Beacon" is rated fairly good at Lafayette but "Carbine Williams" looks mild at the Buffalo. "Carson City" is moderate at Paramount.

## Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Carbine Williams" (M-G) and "When in Rome" (M-G). Mild \$11,000 or under. Last week, "Skirts Ahoy" (M-G) and "Waco" (Mono), \$14,800.

Paramount (Par) (3,000; 40-70) — "Carson City" (WB) and "One Big Affair" (UA). Moderate \$7,500. Last week, "Red Mountain" (Par) and "Cage of Gold" (Indie), \$10,500.

Center (Par) (2,100; 40-70) — "Encore" (Par) and "Train of Events" (Indie). Mild \$6,000. Last week, "About Face" (WB), same.

Lafayette (Basil) (3,000; 40-70) — "Walk East on Beacon" (Col) and "Konga" (Indie) (reissue). Fairly good \$9,000 or close. Last week, "Ivory Hunter" (U) and "Lost Planet Airmen" (Rep), \$7,000.

Century (20th Cent.) (3,000; 40-70) — "Champion" (UA) and "Body and Soul" (UA) (reissues). Thin \$6,000. Last week, "Loan Shark" (Lip) and "Outlaw Women" (Lip), \$7,200.

# 'Clash' Wow 23G In Drab Philly

Philadelphia, June 10.

First clear weekend in a month or so is sloughing biz at first-runs here this week. The faint showing being made by "Wild Heart" at the Boyd is partly blamed on the weather. However, nothing held back "Clash By Night," which is smash at the Goldman, which is the lone standout in current session. "Carson City" looms dull at Stanley. Nearly all holdovers are way off.

## Estimates for This Week

Boyd (WB) (2,360; 50-99) — "Wild Heart" (RKO). Faint \$10,000. Last week, "Outcasts Poker Flat" (20th), \$5,000.

Earle (WB) (2,700; 50-99) — "Stolen Face" (Lip) plus Count Basie orch. Moke Poke on stage. Dull \$10,000 or less. Last week, "Outlaw Women" (Lip) plus Dinah Washington-Arnett Cobb on stage, \$19,000.

Fox (20th) (2,250; 50-99) — "Kangaroo" (20th) (2d wk). Down to \$12,000 but fight pix helped. Last week, \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Clash By Night" (RKO). Smash \$23,000. Last week, "Walk East on Beacon" (Col) (2d wk), \$12,000.

Maesthau (WB) (4,360; 50-99) — "Red Mountain" (Par) (2d wk). Drab \$9,000. Last week, \$17,000.

Midtown (Goldman) (1,200; 50-99) — "Glory Alley" (M-G). So-so \$6,000. Last week, "Young Man With Ideas" (M-G), same.

Randolph (Goldman) (2,500; 50-99) — "Skirts Ahoy" (M-G) (3d wk). Off sharply to \$9,000. Last week, fine \$19,000.

Stanley (WB) (2,900; 50-99) — "Carson City" (WB). Dull \$8,000. Last week, "About Face" (WB) (2d wk), \$5,000.

Stanton (WB) (1,473; 50-99) — "High Sierra" (WB) and "To Have, Have Not" (WB) (reissues). Poor \$6,000. Last week, "Fighter" (UA), big \$12,500.

Studio (Goldberg) (500; 55-99) — "Man in White Suit" (U) (5th wk). Big \$3,500. Last week, \$4,000.

Trans-Lux (T-L) (500; 85-12.20) — "My Son, John" (Par) (6th wk). Okay \$3,200. Last week, \$4,400.

# Det. Biz as Draggy as Peace Talks; 'Deadline' Dim \$19,000, 'John' NG 10G

Detroit, June 10.

Like the Korean peace talks, downtown film biz continues to drag along again this week. "My Son, John" looks poor at the Michigan. "Deadline-U.S.A." is very vapid at the Fox. "The River" is flowing, but slowly, at the Palms. "Wild North" looks mild at the Adams.

## Key City Grosses

Estimated Total Gross  
This Week ..... \$1,338,100  
(Based on 24 cities, 209 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,024,000  
(Based on 25 cities, and 196 theatres.)

# 'Clash' Bangup \$12,000 in Clevel.

Cleveland, June 10.

Key houses are saturated with holdovers and reissues. Few are making much noise. "Skirts Ahoy" on second stanza at State is as well as anything against a sudden hot spell that wilted "My Son, John" at Stillman to a thin total. "Clash By Night" looms good at Palace. Two Humphrey Bogart reissues, "High Sierra" and "To Have and Have Not" are proving okay for Allen.

## Estimates for This Week

Allen (Warner) (3,000; 55-80) — "High Sierra" (WB) and "To Have, Have Not" (WB) (reissues). Satisfactory \$10,000. Last week, "About Face" (WB), same.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Laura" (20th) and "This Above All" (20th) (reissues). Middling \$9,000. Last week, "Kangaroo" (20th), \$13,000.

Lower Merion (Community) (585; 55-80) — "Isle of Sinners" (Indie). Thin \$2,500. Last week, "Man in White Suit" (U) (2d wk), neat \$2,000.

Palace (RKO) (3,300; 55-80) — "Clash By Night" (RKO). Good \$12,000 or close. Last week, "Walk East on Beacon" (Col) and "Sound Off" (Col), \$12,500.

State (Loew's) (3,450; 55-80) — "Skirts Ahoy" (M-G) (2d wk). Down to \$9,000 following nice \$13,000 last folio.

Stillman (Loew's) (2,700; 55-80) — "My Son, John" (Par). Thin \$4,000. Last week, "Something Live For" (Par), \$5,200.

Tower (Scheffel-Burger) (500; 55-80) — "Kangaroo" (20th) (m.o.). Slight \$2,800. Last week, "The Well" (UA) (m.o.), \$3,000.

# Pitt Sags; 'Jeanie' Oke \$5,500, 'Clash' NSH 7½G, 'Ideas'-Vaude Slow 18G

Pittsburgh, June 10.

Nothing is helping this week. Terrific bally for preem of "I Dream of Jeanie" is not paying off at the Fulton while the record-name stagelash of Margaret Whiting and Four Aces with "Young Man With Ideas" at Penn looks like a washout, too. Despite excellent notices, "Valley of Eagles" is not going anywhere at Harris. "Clash By Night" is upping the Stanley a slight bit but nothing to get excited about. By comparison with downtown trade, "Encore" at Squirrel Hill nabe art house has no complaints.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "I Dream of Jeanie" (Rep). Studio spent a lot of dough staging preem of this one here, and came through with a sock campaign. But only okay \$5,500 looms. Last week, "Return of Texan" (20th), drab \$2,500 in 5 days, brutal for a holiday week.

Harris (Harris) (2,200; 50-85) — "Valley of Eagles" (Lip). Mild \$4,500. Last week, "Girl in White" (M-G), \$5,000.

Penn (Loew's) (3,300; 60-12.25) — "Young Man With Ideas" (M-G) and Margaret Whiting-4 Aces on stage. Another flesh dud for this spot. Not much more than slow \$18,000, which means plenty of red ink. Last week, "Carbine Williams" (M-G), \$10,000.

Squirrel Hill (WB) (900; 50-85) — "Encore" (Par). Big \$3,000. Should stick around for a while. Last week, "Man in White Suit" (U) (4th wk), oke \$1,200.

Stanley (WB) (3,300; 50-85) — "Clash By Night" (RKO). Slow \$7,500. Last week, holiday didn't help "About Face" (WB), with only \$7,000.

Warner (WB) (2,000; 50-85) — "Atomic City" (Par). Nsg \$4,000. Last week, "Just This Once" (M-G) and "Hong Kong" (Par), about same.

# D.C. Nice; 'Scaramouche' Rousing \$25,000, 'River' Fat 7G, 'Marrying' 7½G

Washington, June 10.

It is a generally steady session along main stem, with most first-runs on the brisk side. The sock newcomer is "Scaramouche" at Loew's Palace, which is rated sensational. "Marrying Kind" at Loew's Playhouse shapes well but undoubtedly has been hurt by American Legion picketing. "The River," first time around at pop prices and in a new policy of first-run day-dating in two K-B nabes, is fine in both houses. "Young Man With Ideas" plus vaude at Loew's Capitol, failed to reap hoped-for hype from stage appearance of Guy Mitchell but is rated fine. "Clash By Night" is holding well in second round at Keith's.

Estimates for This Week  
Capitol (Loew's) (3,434; 55-95) — "Young Man With Ideas" (M-G) plus vaude headed by Guy Mitchell. Nice \$21,000. Last week, "Skirts Ahoy" (M-G) plus vaude (2d wk), big \$21,000.

Dupont (Loew's) (3,772; 50-85) — "Pictura" (Indie). Okay \$3,000. Last week, "Anything Happen" (Par) (6th wk), \$1,500 for final 4 days.

Keith's (RKO) (1,939; 50-85) — "Clash By Night" (RKO) (2d wk). Very firm \$8,000 after sock \$13,000 opener.

Metropolitan (Warner) (1,200; 50-80) — "Valley of Eagles" (Lip). So-so \$4,500. Last week, "Loan Shark" (Lip), \$4,000.

Ontario (K-B) (1,424; 44-74) — "The River" (UA). Fine \$7,000 for first time at pop scale. Stays. Last week, "My Son, John" (Par) (4th wk), \$5,000.

Palace (Loew's) (2,370; 50-80) — "Scaramouche" (M-G). Torrid \$25,000, and probably stays. Last week, "Carbine Williams" (M-G), brisk \$18,000.

Playhouse (Loew's) (485; 50-11) — "Marrying Kind" (Col). Apparently hurt by Legion picketing, but still good at \$7,500. Last week, "Deadline-U.S.A." (20th) (5th wk), \$3,000.

Warner (WB) (2,174; 50-80) — "Have and Have Not" (WB) and "High Sierra" (WB) (reissues). Highest \$8,000. Last week, "About Face" (WB), \$9,000.

Trans-Lux (T-L) (654; 60-81) — "Encore" (Par) (4th wk). Fine \$7,000. Last week, \$8,000.

# 'Mountain' High \$10,000, Port.; 'Hunter' \$6,500

Portland, Ore., June 10.

First-run biz started on the upgrade here during the past week, after a lengthy lull, and this round also is bright despite the lengthy hot weather. "Red Mountain" in two houses is okay while "Ivory Hunter" shapes fair. "The River" is back at popular prices, but mild.

Estimates for This Week  
Broadway (Parker) (1,890; 65-90) — "Ivory Hunter" (U) and "Square Dance Katy" (Rep). Fair \$6,500. (Continued on page 20)



# Chi Still Slow, New Pix Not Helping; 'Story'-'Shark' Light \$11,000, 'Skirts' Helped by Vaude to Fairish \$25,000

Chicago, June 10.

Despite the closing of the Oriental last week, his isn't being helped much at the other houses. The Chicago, with the only vaude in town, was aided a bit by 'Skirts Ahoy' and the Mark Kaye Trio and Buddy Baer, topping stagebow, should add up to fairish \$25,000 in second week.

Outside of that there's nothing garnering much coin. 'San Francisco Story' backed by 'Loan Shark' at the Roosevelt looks light \$11,000. Reissues combo of 'High Sierra' and 'To Have, Have Not' at Grand isn't too bad with \$8,000 for oldies.

Second weekers look dim with 'Anything Can Happen' at Ziegfeld leading the way with par takings. State-Lake has 'Red Mountain' and 'Flaming Feather' but lean week looms. 'Valley of Eagles' and 'Montana Territory' at United Artists is pallid also in second week. Of the longer runs 'Man in White Suit' in ninth week at the Surf still is neat. Palace is off with 'Greatest Show on Earth' but still good for fifth week. Woods is also in for mild fourth stint of 'Marrying Kind'.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98)—'Skirts Ahoy' (M-G) (2d wk) with Mary Kaye Trio and Buddy Baer in person. Held nicely with \$25,000. Last week, fine \$33,000. Grand (RKO) (1,500; 55-98)—'High Sierra' (WB) and 'To Have, Have Not' (WB) (reissues). Not too bad \$8,000. Last week, 'Dracula' (U) and 'Frankenstein' (U) (reissues), \$7,000. Oriental (Indie) (3,400; 55-98)—House shuttered last Thursday (5). Last week, 'Aaron Slick' (Par) with Gene Autry onstage, okay \$32,000.

Palace (Eitel) (2,500; 98-1125)—'Greatest Show' (Par) (5th wk). Good \$15,000. Last week, \$18,000. Roosevelt (B&K) (1,500; 55-98)—'San Francisco Story' (WB) and 'Loan Shark' (Lip). Lean \$11,000. Last week, 'Macao' (RKO) and 'On Loose' (RKO) (2d wk), \$6,400. State-Lake (B&K) (2,700; 55-98)—'Red Mountain' (Par) and 'Flaming Feather' (Par) (2d wk). Slim \$9,000. Last week, \$16,000. Surf (H&E Balaban) (685; 98)—'Man in White Suit' (U) (9th-final wk). Excellent \$3,500. Last week, same.

United Artists (B&K) (1,700; 55-98)—'Valley of Eagles' (Lip) and 'Montana Territory' (Col) (2d wk). Humid \$6,000. Last week, \$9,000. Woods (Essaness) (1,073; 98)—'Marrying Kind' (Col) (4th wk). Winding up four weeks with \$10,000. Last week, nice \$14,000. World (Indie) (587; 98)—'Penny Whistle Blues' (Indie) and 'Happy Day' (Indie) (2d wk). Light \$2,300. Last week, \$3,000. Ziegfeld (Loper) (485; 98)—'Anything Can Happen' (Par) (2d wk). Okay \$3,300. Last week, \$3,500.

## Rochester Tilts 'Rose' To Hotsy 15G, Seattle

Seattle, June 10. Unexpectedly cool weather continues with some hot spells but biz is limping. 'Paula' shales fair at Fifth Avenue while 'Girl in White' looks mild at Liberty. Best bet in city is 'Rose of Cimarron' with Rochester and Sportsman onstage, rated big at the Palomar. Stage layout obviously is the draw.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—'About Face' (WB) (m.o.). Slow \$2,000. Last week, 'African Queen' (UA) and 'Royal Journey' (UA) (9th wk), \$3,000. Coliseum (Evergreen) (1,829; 65-90)—'Wild Stallion' (Mono) and 'Here Come Marines' (Mono). Okay \$8,000. Last week, 'California Conquest' (Col) and 'Sound Off' (Col), \$9,300.

Fifth Avenue (Hamrick) (1,650; 65-90)—'Paula' (Col). Fair at \$7,000. Last week, 'Six Convicts' (Col) and 'Kansas Territory' (Mono) (2d wk), \$6,000. Liberty (Hamrick) (1,650; 65-90)—'Girl in White' (M-G). Mild \$6,000 in 8 days. Last week, 'Carbine Williams' (M-G) and 'Oklahoma Annie' (Rep), \$4,000 in 4 days of third week.

Music Box (Hamrick) (850; 65-90)—'Strange World' (UA) (2d wk). Oke \$3,500, after \$7,700 last week.

Music Hall (Hamrick) (2,282; 65-90)—'Skirts Ahoy' (M-G), and (Continued on page 20)

## Estimates Are Net

Film gross estimates are reported here with the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Across Street' OK-\$9,000, Balto

Baltimore, June 10.

Biz remains dull here with 'Just Across Street' leading the current list at Keith's to okay session. Remainder of lineup dominated by holdovers mainly in uneventful groove. 'Skirts Ahoy' is fairly good in third week at the Town.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—'Carbine Williams' (M-G) (2d wk). Mild \$5,500 after rather nice opener at \$8,800. Keith's (Schamberger) (2,460; 20-70)—'Just Across Street' (U). Okay \$9,000. Last week, 'Outcasts Poker Flat' (20th), \$6,300. Mayfair (Hicks) (980; 20-70)—'Loan Shark' (Lip). Over average at \$5,000. Last week, 'Atomic City' (Par), \$4,200. New (Mechanic) (1,800; 20-70)—'Walk East on Beacon' (Col) (2d wk). Held at \$5,000 after good \$7,200 start.

Stanley (WB) (3,280; 25-75)—'High Sierra' (WB) and 'To Have, Have Not' (WB) (reissues). Duo of Bogart oldies look very dull at \$6,000. Last week, 'About Face' (WB), \$6,900. Town (Rappaport) (1,500; 35-70)—'Skirts Ahoy' (M-G) (3d wk). Fairish \$5,500 after good previous round at \$7,300.

## Heat Wilts K.C. Albeit

## 'Express' Fast \$14,000; 'Story' 7G, 'Carson' 5G

Kansas City, June 10.

Week of lighter biz on tap with new pix generally fair. Pace is being set by 'Red Ball Express' with nice total in the four Fox Midwest first-runs. 'San Francisco Story' is fairish at Paramount while 'Young Man with Ideas' at Midland is dull. 'Carson City' at Missouri looms light. 'Encore' continues strong in second week at Warwick and goes a third. 'Man in the White Suit' is due to bow out at Vogue after nine fine weeks. Weather in past week was extremely warm.

## Estimates for This Week

Kimo (Dickinson) (504; 65-85)—'Rashomon' (RKO) (4th wk). Off at \$1,200, but has been a good run. Last week, oke \$1,500. Midland (Loew's) (3,500; 50-69)—'Young Man with Ideas' (M-G) and 'When in Rome' (M-G). Slow \$9,000. Last week, 'Skirts Ahoy' (M-G) and 'Shadow in Sky' (M-G), \$11,000. Missouri (RKO) (2,650; 50-75)—'Carson City' (WB) and 'Bushwhackers' (Indie). Light \$5,000. Last week, 'Clash By Night' (RKO) and 'Talk About a Stranger' (M-G), one of best recent weeks, \$7,000.

Paramount (Tri-States) (1,900; 50-69)—'San Francisco Story' (WB) and 'St. Benny, Dip' (UA). Fairish \$7,000. Last week, 'Red Mountain' (Par), \$10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—'Red Ball Express' (U) plus 'No Room for Groom' (U) at Tower and Granada only. Nice \$14,000 or over. Last week, 'Belles on Toes' (20th), \$15,000 in 8 days.

Vogue (Golden) (550; 50-85)—'Man in White Suit' (U) (9th wk). Hefty \$1,200, but moves out. Last week, \$1,400.

Warwick (Fox Midwest) (900; 50-85)—'Encore' (Par) (2d wk). Holding well at \$2,200; goes a third, first good film here since beginning art policy opened in this former subsequent-run. Last week, hefty \$2,500.

## Paula' Passable \$11,000, St. Loo; Beacon' Fat 13G

St. Louis, June 10.

Weekend of stifling temperature, with a new high for this year of 95 degrees last Sunday (8), sent thousands out of town for relief. Result is that turnstile activities at the deluxers suffered badly. 'Paula,' rated top newcomer, is only average at the Missouri while 'Red Mountain' is fair at the Ambassador. 'Walk East on Beacon' managed to rack up a good stanza at the big Fox despite the heat.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—'Red Mountain' (Par) and 'Mara Maru' (WB). Fair \$11,000. Last week, 'About Face' (WB) and 'Deadline U. S. A.' (20th), \$8,500. Fox (F&M) (5,000; 60-75)—'Kangaroo' (20th) and 'Montana Territory' (Col). Opened today (Tues.). Last week, 'Walk East on Beacon' (Col) and 'Sound Off' (Col), good \$13,000.

Loew's (Loew) (3,172; 50-75)—'Skirts Ahoy' (M-G) (2d wk). Held at \$11,000 following solid \$17,000 initial stanza. Lyn (Indie) (1,000; 75-90)—'Never Take No For Answer' (Ind) (2d wk). Thin \$3,000 after first session's \$3,500.

Missouri (F&M) (3,500; 60-75)—'Paula' (Col) and 'Bronco Buster' (U). Average \$11,000. Last week, 'Red Mountain' (Par) and 'Face That Thrills' (RKO), \$8,000. Pheasant (St. L. Amus.) (1,000; 75-90)—'Encore' (Par) (2d wk). Good \$3,000 after \$4,000 first frame.

Shady Oak (St. L. Amus.) (800; 75-90)—'Encore' (Par) (2d wk). Nice \$3,500, following \$4,500 opening stanza.

## Hot Weather Hits Mpls.; 'Mike' Modest at \$9,500, 'White Suit' Fine 4G, 2d

Minneapolis, June 10.

Return of hot weather and sunshine is sloughing first-runs here this week, with the important fight telecasts and adverse economic conditions also hurting. The fact that holdovers are in the majority in contrast with last week, when there was only one, probably is no help either. 'Pat and Mike' looms at Radio City while 'Carson City' is mild at Orpheum. Second round for 'Man in White Suit' still is fine, very near first frame. 'Carbine Williams' also is okay on first holdover week.

## Estimates for This Week

Century (Par) (1,600; 50-76)—'Man in White Suit' (U) (2d wk). Fine \$4,000. Last week, \$5,000, with plenty of praise. Gopher (Berger) (1,000; 50-76)—'Carbine Williams' (M-G) (2d wk). Okay \$3,500. Last week, \$5,200. Lyric (Par) (1,000; 50-76)—'Love Better Than Ever' (M-G) and 'F.B.I. Girl' (Lip). Fair \$4,500. Last week, 'Tembo' (RKO), and 'Talk About Stranger' (M-G), \$3,000.

Radio City (Par) (4,000; 50-76)—'Pat and Mike' (M-G). Tracy Hepburn picture meeting with general approval but only mild \$9,500 looms. Last week, 'Skirts Ahoy' (M-G), \$10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—'Carson City' (WB). Mild \$5,000. Last week, 'Clash By Night' (RKO), \$6,000.

RKO-Par (RKO) (1,600; 40-76)—'Lion and Horse' (WB) and 'Face That Thrills' (RKO). Slow \$4,000. Last week, 'Strange World' (UA) and 'Tale of Five Women' (UA), \$5,000.

State (Par) (2,300; 50-76)—'Denver Rio Grande' (Par). Fair \$5,000. Last week, 'Deadline U. S. A.' (20th), \$6,000.

World (Mann) (400; 85-120)—'La Ronde' (Indie) (3d wk). Daring French film not doing as well as anticipated. Okay \$2,500. Last week, \$3,300.

## 'Love' Robust \$13,000, Denver; 'Story' Fair 15G

Denver, June 10.

First-run biz is generally way off here this stanza because of great outdoor weather. Three holdovers also are hurting overall total. 'San Francisco Story' looms fair in three spots while 'Love Is Better Than Ever' is rated good at Paramount. 'Deadline U. S. A.' shapes modest in two spots.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—'San Francisco Story' (WB) and 'Wooden Horse' (Realart), day-date with Tabor, Webber. Fair \$6,000. Last week, 'Outcasts Poker Flat' (20th) and 'Hold That Ghost' (U), \$6,000.

Broadway (Wolfberg) (1,200; 40-85)—'Glory Alley' (M-G). Fair (Continued on page 20)

# Heat, New Pix Dearth Slough B'way; 'Young Man' Slow 7G, 'Cal. Conquest' Plus Vaude 13G, 'Lovely' Fine 123G, 2d

Arrival of hot weather, with the initial favorable outdoor weekend in about a month, and a dearth of new product are sloughing business at most Broadway first-runs this week. The televising of the Walcott-Charles fight also hurt the theatres where houses start their seasons midweek. There were some strong spots but they were the exception rather than the rule as most holdovers went into a tail-spin.

Lone newcomer, aside from the weekly change at the Palace, is 'Young Man With Ideas,' which is lightweight \$7,000 or under at the Globe. It stays only one week.

Still champion is the Paramount, with Johnnie Ray topping in the stageshow and booting 'Wild Heart' to a socko session. Although it is the second stanza for this combo, Par flagship looks to land \$128,000, terrific in view of how other theatres are faring. Ray obviously continues the real magnet. 'Lovely To Look At,' with stageshow, is holding to fine \$123,000 in second round at the Music Hall, with a third week already set. 'California Conquest,' with vaudeville, is heading for okay \$13,000 at the Palace. 'Lydia Balce,' with stage bill headed by Alan Dale, Florian Zabach and the Dunhills, is down to fair \$48,000 or less in second frame at the Roxy.

Best straight-film is 'Walk East on Beacon,' with big \$22,000 in second stanza at the Victoria. 'Red Ball Express' is holding nicely at about \$12,000 at the Criterion. 'Skirts Ahoy' is down sharply with around \$14,000 in second session at the Capitol, but is holding a third. Other holdovers are surprisingly thin.

The Warner closed down last Thursday (5) night for the summer.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-180)—'Outcast of Islands' (UA) (4th wk). Off to \$7,000 after nice \$9,500 for third week. States (R&B) (558; 45-150)—'Never Take No For Answer' (Indie) (7th wk). Sixth round ended Monday (9) held at \$4,700 after fine \$6,000 for fifth. Continues.

Capitol (Loew's) (4,820; 70-180)—'Skirts Ahoy' (M-G) (3d-final wk). First holdover round ended last night (Tues.) is holding at \$14,000 after fancy \$26,500 for opener. 'Pat and Mike' (M-G) opens June 18.

Criterion (Moss) (1,700; 50-180)—'Red Ball Express' (U) (2d-final wk). Second frame ending today (Wed.) looks to hold stoutly with \$12,000 after fast \$21,000 opener. 'Red Planet Mars' (UA) opens Saturday (14).

The Arts (Davis) (468; 90-180)—'Outcast of Islands' (UA) (4th wk). Present stanza continues nicely with \$6,000 after \$5,500 for third week. Continues.

Globe (Brandt) (1,500; 50-180)—'Young Man With Ideas' (M-G). Initial week ending tomorrow (Thurs.) shapes up at light \$7,000 or less. 'Carson City' (WB) opens Friday (13).

Mayfair (Brandt) (1,736; 50-180)—'The Fighter' (UA) (2d wk). First holdover round ending tomorrow (Thurs.) is off to \$6,500 after modest \$10,600 for first week.

Normandie (Normandie Theatres) (592; 95-180)—'Encore' (Par) (11th wk). The 10th frame ended last night (Tues.) held nicely at \$8,000 after \$9,400 for ninth. Continues.

Palace (RKO) (1,700; 75-140)—'California Conquest' (Col) and vaude. Week ending tomorrow (Thurs.) looks to get barely okay \$13,000 or less. Last week, 'The Sellout' (M-G), with vaude \$18,000.

Paramount (Par) (3,664; 80-180)—'Wild Heart' (RKO) with Johnnie Ray, Gary Morton, Billy May orch topping stageshow (3d-final wk). Initial holdover round ended last night (Tues.) held at socko \$128,000 after terrific \$142,000 opening week. 'Clash By Night' (RKO) opens June 18.

Park Ave. (Reade) (583; 90-150)—'Actors and Sin' (UA) (2d wk). First holdover session ending tomorrow (Thurs.) is holding at \$8,800 after fine \$10,000 initial week. Stays on at this fast gait.

Paris (Indie) (558; 15-25-180)—'Under Paris Skies' (Discina) (6th-final wk). Fifth stanza ended Sunday (8) was \$6,200 after fine \$7,500 for fourth. 'Ways of Love' (Burstyn) opens Monday (16).

Radio City Music Hall (Rockefeller) (5,945; 90-240)—'Lovely To Look At' (M-G) with stageshow (2d wk). Holding nicely at \$123,000

after big \$142,000 opening week. Holds a third week, and possibly longer.

Roxy (20th) (5,086; 80-42-20)—'Lydia Balce' (20th) with Alan Dale, Florian Zabach, Dunhills onstage (2d-final wk). Off to fair \$48,000 this session. First week was good \$75,000, below hopes. 'Diplomatic Courier' (20th) with Kathy Barr, Helen Wood, Jay Marshall onstage opens Friday (13).

State (Loew's) (3,450; 50-180)—'Girl in White' (M-G) (2d wk). Down to \$8,000 or less in initial holdover round after fair \$15,000 for opener.

Sutton (R&B) (561; 90-150)—'Man in White Suit' (U) (11th wk). The 10th frame ended Monday (9) continued very much in chips at \$11,000 after big \$14,000 for ninth week. Stays indef.

Trans-Lux 60th St. (T-L) (453; 90-150)—'Narrow Margin' (RKO) (6th wk). Off to \$3,500 in current stanza after nice \$4,700 for fifth.

Trans-Lux 52d St. (T-L) (540; 90-150)—'High Treason' (Indie) (4th wk). Third round ended Monday (9) continued solid at \$7,500 after \$9,500 for second week.

Victoria (City Inv.) (1,080; 70-180)—'Walk East on Beacon' (Col) (3d wk). Second session ended last night (Tues.) continued very big with \$22,000 after smash \$31,000 opener, over hopes.

## 'Jeanie' L'ville Ace, Big \$14,000

Louisville, June 10.

Prem of 'I Dream of Jeanie,' one of four regional prems, came off big Friday (6) at the Rialto. Personals by Ray Middleton, Bill Shirley, Mabel Lawrence and Eileen Christy plus several Republic extras made it a gala event for town's main stem. Pic is doing top biz for the week. Looks like big \$14,000. Other houses are doing about average biz, hot weather getting in some belts at the wicket and holding grosses down.

## Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—'Okinawa' (Col) and 'Tougher They Come' (Col). Medium \$3,000. Last week, 'Something Live For' (Par), \$4,500.

Mary Anderson (People's) (1,200; 54-75)—'High Sierra' (WB) (reissue). Moderate \$4,500. Last week, 'About Face' (WB), \$5,000. Rialto (Fourth Avenue) (3,000; 54-75)—'I Dream of Jeanie' (Rep) and 'Gobs and Gals' (Rep). Given the Hollywood treatment at regional prem to land big \$14,000. Last week, 'Denver Rio Grande' (Par) and 'Anything Can Happen' (Par), \$9,000.

State (Loew's) (3,000; 54-75)—'Love Better Ever' (M-G) and 'Young Man With Ideas' (M-G). Fair \$10,000. Last week, 'Skirts Ahoy' (M-G) and 'Talk About Strangers' (M-G), \$14,000. Strand (FA) (1,200; 54-75)—'Mutiny' (UA) and 'One Big Affair' (UA). Modest \$4,000. Last week, 'Rose of Cimarron' (20th) and 'African Treasure' (Mono), \$4,500.

## 'CARSON' GOOD \$9,500, OMAHA; 'FACE' DULL 5G

Omaha, June 10.

'Carson City' at the Orpheum shapes as fairly good because action pictures are holding up well currently. 'My Son, John' at the Omaha looms fair. The Brandeis 'About Face' shapes lively. 'Singin' in Rain' is off in third week at State.

## Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—'Carson City' (WB) and 'On Loose' (RKO). Looks fairly good \$9,500. Last week, 'Wait Till Sun Shines, Nellie' (20th) and 'Drums Deep South' (RKO), same.

Omaha (Tristates) (2,100; 16-70)—'My Son, John' (Par) and 'Flaming Feather' (Par). Fair \$7,000. Last week, 'Red Ball Express' (U) and 'Jungle Jim Forbidden Land' (Col), \$9,000.

Brandeis (RKO) (1,500; 16-70)—'About Face' (WB). Looks modest \$5,000. Last week, 'Macao' (RKO), \$5,000.

State (Goldberg) (865; 25-75)—'Singin' in Rain' (M-G) (3d wk). Oke \$3,500. Last week, \$4,800.





# CLASS OF '52

IS WHAT THEY'RE SAYING

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**WITH A SONG IN MY HEART**  
TECHNICOLOR  
*The Year's Musical Triumph!*

**THE PRIDE OF ST. LOUIS**  
*Solid Hit Everywhere!*

**DEADLINE—U. S. A.**  
*Debut's Newest Hit!*

**BELLES ON THEIR TOES**  
TECHNICOLOR  
*Happiness Hit of '52!*

**KANGAROO!**  
TECHNICOLOR  
*Savage Romance... Mighty Adventure!*

**LYDIA BAILEY**  
TECHNICOLOR  
*Kenneth Roberts' Passionate Haiti... Voodoo Love!*

**LADY IN THE IRON MASK**  
NATURAL COLOR  
*New "3 Musketeers" Adventures! Released thru 20th Century-Fox*

**WAIT 'TIL THE SUN SHINES, NELLIE**  
TECHNICOLOR  
*For Your Happiest 4th of July!*

**DIPLOMATIC COURIER**  
*Tyrone Power in Dynamic Action!*

**WE'RE NOT MARRIED**  
*11 Big Stars! A once-in-a-lifetime hit!*

**DREAM BOAT**  
*Clifton Webb! Ginger Rogers!*

**LES MISERABLES**  
*Victor Hugo's Immortal Story!*

**WHAT PRICE GLORY**  
TECHNICOLOR  
*James Cagney! Carolee Calvert! Dan Dailey!*

**LURE OF THE WILDERNESS**  
TECHNICOLOR  
*Primitive Love in Land Of Danger!*

**DON'T BOTHER TO KNOCK**  
*Richard Widmark! Marilyn Monroe!*

**WAY OF A GAUCHO**  
TECHNICOLOR  
*Photographed in the Argentine Pampas!*

**BAGDAD ON THE SUBWAY**  
*O. Henry's 3 Great Stars! America's Greatest Story-Teller!*

**MONKEY BUSINESS**  
*Gary Grant! Ginger Rogers!*

**THE SNOWS OF KILIMANJARO**  
TECHNICOLOR  
*Ernest Hemingway's Gregory Peck! Susan Hayward! Ava Gardner!*

THERE'S NO BUSINESS LIKE **20** CENTURY-FOX BUSINESS

# Paris Show Biz Fears Budget Cuts May Hit State-Subsidized Theatres

Paris, June 10.

With the Pinay regime cutting into the Ministry of Beaux Arts' budget for 120,000,000 francs (\$350,000), the remaining cut will have to be carefully allocated to keep all the state-subsidized houses in the chips and operating. Andre Cornu, secretary of Beaux Arts, has assured harried house men that the remaining cut will be carefully divided among subsidized houses, and that they will try to avoid any closings. Theatre in France has had a drastic decline since prewar days from a total of 500 theatres to the present 30.

With the changing governments since the war and the generally unstable economic status, the Opera-Comique usually has been the butt of all suspension-of-subsidies scares. The Opera-Comique is now under fire again, in spite of Cornu's assurances, with reports it may be closed or suffer a drastic cut in its season, which runs 11 months. It is housed in an old theatre seating 1,200, with about 400 very badly-placed seats. The opera public here feels that instead of killing it, the Comique should be moved into a bigger theatre and reduce its prices. The opera-going public is there, according to Director Bates. The Opera-Comique had its renaissance in 1898 when it presented five or six new operettas a year. This period produced "Pelleas and Melisande," "Louise" and "Marouf" which brought worldwide prestige and revenue to France. It is felt now that films and ballet have replaced the operetta for lucrativeness.

Other subsidized theatres like the Opera, Comedie-Francaise, and the Theatre National Populaire will probably not be affected too much. Jean Vile, director of TNP, has declared there is no danger to his group. However, the cut will reduce the number of performances to about 175 a year. Housed in the big Palais de Chaillot seating 2,800, it gives a good financial account of itself. Helped by an impressive repertoire such as Berthold Brecht's "Mother Courage," "Le Cid," "Le Prince De Hambourg," "L'Avare" and other outstanding pieces plus top drawing film-stage star Gerard Philippe, the TNP likely will have a healthy future.

The Comedie-Francaise also has renewed itself with fine new actors, new plays and interesting revivals. Jean Marais did his version of "Britannicus," which met with much critical disdain but did biz. Most of the highbrows felt the old house of Moliere was defamed by the entrance of a leading film actor. With such new names as Maria Casares, Fernand Ledoux and probably Daniele Delorme, and with such plays as Luigi Pirandello's "Right You Are If You Think You Are" and "Six Characters in Search of an Author," Andre Gide's "Les Caves Du Vatican" and Jules Romains' "Donogoo," the famed old house is maintaining a good rep.

## YANK TV SETS START TO DOMINATE JAPAN

Tokyo, June 3.

A TV rush is on here, reports the Ministry of International Trade and Industry. MITI is swamped with applications for licenses to import tele receivers from the U. S. An American set is still much cheaper than a Japanese-made one. With import tax and all other duties, the U. S. set with 12-inch screen sells for about 100,000 yen (\$280) or about 30,000 yen (\$82) less than the price of its Japanese counterpart.

The ministry expressed alarm at the prospect of a flood of imports and fears that the nation's embryonic TV industry will be hurt. American business men here expect the Ministry to put on a higher import duty.

Japan's first TV station will go on the air probably this fall. Experimental telecasts are now limited to two days a week and only a few hours daily.

Belloni's Iceland Concert Trek  
Prestwick, Scotland, June 3.  
Leonida Belloni, Italian tenor of Scala Theatre, Milan, here on way to Ireland for a concert stint.  
He goes on to Paris before visiting in Chicago where he joins the Chicago Opera Co. in September.

## Okay Peers for Malaya

### British Troop Tour

Newcastle, Eng., June 3.

Donald Peers, British singer, is to entertain troops in Malaya. His offer to perform in either Malaya or Korea was previously rejected by the British War Office.

A War Office official visited Peers, currently in vaude here, and told him his offer has now been accepted. This follows recent publicity over the mixing of his offer, and a meeting between British Members of Parliament and vaude artists. Singer planes out June 15 for Singapore. He will be accompanied by his pianist, a comedian and soubrette.

## Arg. Exec Sees Rioting Vs. Immoral Local Pix As Roman Catholic Plot

Montevideo, June 3.

The Argentine people are now being asked to believe that the U. S. has so few real problems and fears competition from Argentine-made films, so much that it is sending out Roman Catholic missionaries to Latin-American countries, and allegedly charged with inciting opposition to the native product on morality grounds.

Briefly summarized that is about all that can be inferred from the statements made by Angel Borlenghi, Argentina's Minister of the Interior, when (by order of General Peron) he released all but one of the youths arrested at the Metropolitan film theatre in Buenos Aires, for provoking a riot by throwing stink-bombs and firecrackers as a protest against the release of "Barbara Atomica," a musical produced by EFA Studios.

At the time of the riot, these youths were said to have acted on directives from the Catholic Action. The association also was blamed for having inspired similar incidents when the film was first released at the Gran Rex in Cordoba City, and the Alberdi in Tucuman. In San Luis another northern provincial town, there was an incident when the Mulatas de Fuego, Cuban dancers, who perform in the pic, made a personal appearance at the local theatre. The Diocesan Vicar, Father Juan Caggiano, issued a pastoral letter supporting whatever action might be taken against a performance which he described as "prejudicial to public morals." The Diocesan Vicar of Tucuman also published statements favoring any type of opposition to the alleged immoral performances.

When Borlenghi released the 70 or more youths arrested in the Buenos Aires riot, he said that he did so at the personal request of General Peron, who was inclined to be benevolent. But he would not let them go without hearing a blast on the evils of trying to defend "moral values with violence." He made the astonishing charge that Catholic Action had been incited to this type of violence by "foreign influences." This was proved, so he claimed, by the fact that one of them, a student named Maximo Guillermo Mantel, who still is under arrest, had a notebook in his possession where the date of July 4 had a notation: "Independence of the U. S., the most glorious of all days. Our elder sister." In Borlenghi's view this note proved that the incidents in connection with the EFA film were engineered from the U. S.

Later, the headquarters of Catholic Action in Buenos Aires disclaimed all responsibility for the opposition to the EFA film, either in the capital city or the provinces. If any members had participated in the incidents, according to the organization, they acted as private individuals on their own initiative.

## French Dancer Sock in Tokyo

Tokyo, June 3.

Principal dancer of the French Theatres Lyriques Nationaux, Espanita Cortes, opened a tour of Japan (31) with a sell-out three-day run at the Imperial Theatres here. She was accompanied by pianist Jean Laforg and guitarist Francisco Gil.

## Dundee (Scot) Exhibs Peeved at Fairbanks

Dundee, Scotland, June 3.

Film exhibitors here are angered at Douglas Fairbanks, Jr., because he is now making films for TV. They want him to make up his mind which side of the entertainment industry he wants to work on.

One exhibitor stated that, if he was going to work for tele, he should stick to it; also that exhibitors then should not show any Fairbanks pix in their theatres. Matter was discussed at the Scottish branch of the British Cinematograph Exhibitors Assn., but no action was taken.

## British Film Biz Nearer TV Co-op

London, June 10.

There are indications that the British picture industry is showing signs of co-operation with British Broadcasting Corp.-TV. Basically the attitude of barring product from video screens and regarding the theatre boxoffice as the main source of revenue is unchanged, but talks are to be held with BBC toppers to see whether the two sides can get together on other aspects.

This attitude has emerged from an all-industry meeting to consider the proposals in the government White Paper which suggested the possible introduction of theatrical TV provided there was some help from the film industry.

Although the White Paper urged the supply of up-to-date product, the industry regarded it as a big advance on the Beveridge report and the previous government's policy. For the first time full recognition was given to the industry needs on theatrical installations, and the suggestion of sharing only major events with the BBC is regarded as a compromise.

In the upcoming talks with the BBC, there is unlikely to be any concession towards supplying new product, but it is felt that exploratory exchanges will help to clear the air. Also it may indicate alternative ways in which the industry could co-operate. It has been suggested, for example, that British studios might lens special programs for the BBC.

## Gene Moskowitz And Tom Curtiss Now Rep 'Variety' in France

Paris, June 10.

Gene Moskowitz (Mosk) and Thomas Quinn Curtiss (Curt) are the new VARIETY mugs in Paris. Mosk is in charge, succeeding to the spot left void by the death of Maxime de Beix (Mari), longtime VARIETY correspondent in the French capital.

Moskowitz has covered films under de Beix for the last two years, and Curtiss succeeds to the legit coverage heretofore handled by Lytle Frederickson, now recuperating in the American Hospital at Neuilly-sur-Seine. Both are Americans who have long resided in Paris. Moskowitz came over on a GI scholarship and attended the Paris Film Academy. Curtiss also does legit for the local edition of the N. Y. Herald Tribune.

De Beix, who had been in failing health for some time but apparently didn't suspect the seriousness of his ailment, died without leaving any immediate family.

## U.S. Pix Earned \$5,600,200 For 1st Qtr. in Britain

London, June 10.

Hollywood films earned \$5,600,200 in the first quarter of 1952 in Great Britain, according to statistics given the House of Commons tonight (Tues.) by Chancellor of the Exchequer R. A. Butler. Product from other non-sterling areas totalled \$443,600.

Butler said that the government is at liberty to review the cost of Hollywood imports before expiration of the Anglo-American agreement in September, but is not prepared to go beyond that.

Other Foreign News  
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## Weather Boosts London Film Biz; 'Deadline' Fast 11G Paces Field, 'Electra' NSG 3G, 'Derby' \$5,400 in 5

London, June 3.

## Caprino Sisters Click On Mex City TV Show

Mexico City, June 3.

Caprino Sisters, Italian grand opera singers who were clicks here recently in opera and on the radio, opened sock in "Chrysler Caravan, 1952" on TV at local Station XEWTV. These weekly half-hour shows are sponsored by Productos Chrysler, Mexican distributors of Chrysler and other autos.

Program is Mexico's costliest tele show, each costing \$2,310. Sisters reportedly draw \$1,000 per show.

## French Look to Locarno, Berlin Pix Fetes to Boost Their Ace Productions

Paris, June 3.

Although the official competitive international film festivals are Cannes and Venice the French are going to compete in forthcoming Locarno and Berlin film fetes. French producers find these give them added publicity in both countries and gets their product before the public. Producers are careful about choice of entries for Germany since they have found that some German pix outgross the French ones. Swiss biz is also a big part of the amortization of Gaillie product.

A committee on film selections has lined up the following for the Berlin Film Fete, June 12-27: "The Perfectionist," starring Pierre Fresnay, Henri Decoin's "Truth About Bebe Dange" and Jean-Paul Le Chanois' "Marriage Bureau." Unifrance Film, the outfit set up here to hype French pix abroad, has slated its choice of films to be hyped for Berliners and the press: Christian-Jacques' "Fanfan La Tulipe," and two films based on three short stories of Guy De Maupassant, "Three Women" and Max Ophuls' "Pleasure." Festival itself has invited the Artistic star "Love, Madam" and the Raymond Bernard costume opus "The Agony of Eagles."

Locarno is strictly a commercial festival run by Swiss exhibs while Berlin is aimed more to draw tourists. Locarno runs July 3-13 with a special film theatre built in which to show the pix. French producers will send Jacques Becker's "Casque D'Or," Julien Duvivier's "The Little World of Don Camille," a documentary of Marc Allegret, "With Andre Gide" and the Fernandel bucolic opus, "La Table Aux Creves."

## Kiepuras to Thailand For Pic, 'Land of Smiles'

Paris, June 6.

Jan Kiepuras and wife, Marta Eggerth, leave here June 15 for Bangkok, Thailand, to film exterior for a remake of the Franz Lehár operetta, "Land of Smiles." Pic which will be made in German, French and Italian by Beroлина Films of Berlin, and will have Hans Deppe as director.

Because of the impossibility of shooting in the Chinese locale because of Red occupation Thailand became a necessary compromise. Interiors will be shot in the Chinese Village at Hagenbeck Gardens, Hamburg. Film was last made in 1937 with the late Richard Tauber starring.

The Kiepuras expect "Smiles" to be completed by November after which they will return to the U. S.

## Sumac Scores in Glasgow

Glasgow, June 10.

Yma Sumac, Peruvian singer, appeared at St. Andrew's Hall here last week to a crowded house and a good reception. Crix described her voice as phenomenal.

Star is mulling film story in which she would play an Inca maid. Pic would be filmed in Italy. She returns to the U. S. far more concerts next month and will vacation in Peru next September.

A break in the weather over the whitenside holidays gave the West End a much needed boost although grosses in most places are still below average. Of a big lineup of new entries, the most successful is "Deadline" which looks solid \$11,000 in its opening stanza.

The British-made "Derby Day" (which opened on Derby day) did a steady \$5,400 in 5 days at the Warner while "Woman Is Dangerous" hit a pleasing \$6,700 in first 4 days at the Odeon, Marble Arch.

"Quo Vadis" continues to top the holdovers with a strong \$4,500 in its 18th round. "Lydia Bailey" was steady \$6,400 in its second Plaza week.

Estimates for This Week  
Carlton (Par) (1,128; 70-\$2.15)—"Mourning Becomes Electra" (RKO) Finishing first round with moderate \$3,000. Continues, with "Who Goes There" (B-L) opening June 13.

Empire (M-G) (3,099; 55-\$1.70)—"When in Rome" (M-G). Modest \$4,900 in first 4 days. Finishing this round, with "So Bright Flame" (M-G) in on June 5.

Gaiety (CMA) (1,500; 50-\$1.70)—"Silent Voice" (Col) and "The Family Secret" (Col). Finished initial frame at below average \$3,600. Stays a second round with "Wait Till Sun Shines Nellie" (20th) and "Outcasts Plover Flat" (20th) opening June 5.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Emergency Call" (Butchers) and "Ft. Defiance" (UA) (3d wk). Off to poor \$2,800 in second round. "Just Across the Street" (GFD) and "Anybody Seen My Gal" (GFD) comes in June 5.

London Pavilion (UA) (1,217; 50-\$1.70)—"Six Convicts" (Col) and "Harem Girl" (Col). Below hopes with modest \$3,800 opening stanza. "California Conquest" (Col) due in June 6.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Deadline" (20th). Opened in strong fashion with \$11,000 likely in first week. Stays another fortnight with "Macao" (RKO) and "Half-Breed" (RKO) opening June 12.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Woman Is Dangerous" (WB). Started off nicely with good \$6,700 for first weekend (4 days). Stays the usual three weeks.

Plaza (Par) (1,902; 70-\$1.70)—"Lydia Bailey" (20th) (2d wk). Holding steadily at fair \$6,500 this round. "Quiet Man" (Rep) prems June 6.

Ritz (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G) (18th wk). Continues to pack 'em in with solid \$4,500 this frame. Stays indef.

Warner (WB) (1,735; 50-\$1.70)—"Derby Day" (B-L). Opened to fair biz with \$5,500 in first 5 days. Stays on.

## ODEON PREEMS FIRST POSTWAR BRIT. HOUSE

London, June 10.

First postwar addition to the Odeon chain was officially inaugurated with a charity gala in aid of the British Empire Cancer Campaign at Jersey (Channel Islands) on WhitSun Monday (2). A check for more than \$7,000 was handed to the governor of the island by Kenneth Winkles, joint assistant managing director of the J. Arthur Rank Organization.

A party of stars, planned over to the island for the opening ceremony, were interviewed by commentator Eamon Andrews both outside and inside the theatre. House has 1,300 seating capacity with top admission of 45c. Opening pic was world preem of "Importance of Being Earnest."

## 'Innocents' in London

London, June 10.

A London production of "The Innocents," with Flora Robson starred, is scheduled for Her Majesty's Theatre next month. Play will be presented under Stephen Mitchell's management and will be directed by Peter Glenville, who did the original version in N. Y. Decor will be by Jo Mielzner.

Two moppet roles will be played by Jeremy Spenser and Carol Wolveridge. Barbara Everest has been inked for the role of the housekeeper.

## "SCARAMOUCHE"

First engagements are terrific. Newark and Jersey City first 6 days top "Show Boat." First 5 days Asbury Park, N. J. beats "American In Paris," "Great Caruso." First 4 days Morristown, N. J. beats "Show Boat," "King Solomon's Mines." First 4 days Perth Amboy, N. J. does "Show Boat" biz and beats "American In Paris." Perfect summer entertainment is M-G-M's spectacular Technicolor adventure starring Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, with Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

## "LOVELY TO LOOK AT"

Radio City Music Hall sets new all-time Memorial Day high with M-G-M's eye-filling Technicolor Musical, starring Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller, with Zsa Zsa Gabor, Kurt Kasznar. (Pre-release engagement.)

## "SKIRTS AHOY!"

Tops the National Box-office Survey in Variety for second successive week. A rollicking Technicolor M-G-Musical starring Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine.

**"SEEING  
IS  
BELIEVING!"**

## AND MORE FROM M-G-M!

"PAT AND MIKE" starring Spencer Tracy, Katharine Hepburn, co-starring Aldo Ray, with William Ching. "THE DEVIL MAKES THREE" starring Gene Kelly, Pier Angeli. "IVANHOE" (Technicolor) starring Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams. "THE MERRY WIDOW" (Technicolor) starring Lana Turner, co-starring Fernando Lamas. And other Big Ones.



# U Foreign Sales Toppers Optimistic Over Biz in Aussie, Latin-America

Optimistic reports of film biz in South and Central America, Australia and the Far East were outlined Monday (9) by Universal's foreign sales executives. Ben Cohn, assistant foreign sales topper, just returned from a month's trip through South America, and Herc C. McIntyre, managing director in Australia; Bert Tonks, eastern Asia and Far East supervisor, and Saul Jacobs, manager in Panama, all arrived in N. Y. during the last few days to confer with homeoffice toppers.

McIntyre declared that film biz in Australia was the greatest in the industry's history. He pointed out that film receipts this year were about \$1,125,000 more than the peak year of 1947. He attributed the Australian boom to general prosperity there, citing that wages had doubled in the last two years and that the country was obtaining an unprecedented return from the export of wool, its staple product. He said that 90% of the amusement dollar was going to films.

"We have no television in Australia," McIntyre declared, "and we're not anxious to have it." The Aussie topper said that a similar boom was in evidence in New Zealand.

Commenting on the Far East, Tonks said that more Japanese were going to see American pix than ever before. The restricted quota recently instituted, he said, was to protect the Japanese film industry which is making a strong comeback. In India, he declared that the gross returns of American companies have dropped moderately. Since the partition of India in 1947 and the withdrawal of English military and civilian forces, American films have lost 20% of their patronage. In addition, he noted that local Indian films were improving in quality.

Soviet product, he said, was getting some playdates in India, Indonesia and Siam. Films are placed through the Soviet embassy which will subsidize theatres by guaranteeing against losses.

Conditions in Central America, according to Jacobs, have not changed materially. U. S. product is receiving competition from Mexican films, he noted, with U. S. pix getting 75% of the screen time in key cities as against 40% in the interior towns.

Cohn declared that there is a theatre building boom in South America, with millions of dollars earmarked for construction of houses in Sao Paulo, Brazil; Caracas, Venezuela; Montevideo, Uruguay; and Lima, Peru. In Caracas, according to Cohn, five new costly theatres have been opened recently and six additional deluxe houses are scheduled to open within a few months. In Sao Paulo it is expected that 50 new houses will open in the next two years.

## Vatican Bans All Books Of Moravia But Two May Be Done for Screen

Rome, June 3.  
Word has been received from Vatican City that the Roman Catholic Church has placed all works of Italian novelist, Alberto Moravia, on the list of books which Catholics are forbidden to read.

Pope Pius XII approved and confirmed the resolution by the Congregation of the Holy Office and ordered the decree published. The decree said: "It is extremely painful that an author should show an almost exclusive interest in the worst aspects of life, describing abnormal and degenerate acts, and giving the impression that this is the course of the majority."

Six of Moravia's books have been translated into English, and were on a best seller list in America. One of them, "Woman of Rome," has sold more than 1,000,000 copies in the U. S.

Two Italian film companies have bought the screen rights of "La Romana" ("Woman of Rome") and "The Provincial Woman," and had arranged early shooting dates on both. It is believed that the companies will go ahead on production despite the Church ruling. It is possible that the producers will try to do a little script changing before the film is made rather than afterwards.

## Lionel Barrymore Aids Airing of Tokyo Opera

Tokyo, June 3.  
Lionel Barrymore will cooperate with a cast of Japanese singers and musicians for a Tokyo broadcast of "Christopher Columbus," American radio opera, scheduled by Japan Broadcasting Corp. for June 12. Written by American-Hungarian composer Eugene Zador, it will be put on the air in a performance by the Tokyo Broadcasting chorus and the Tokyo Philharmonic orchestra.

A narration is woven into the music drama which chronicles Columbus' voyage in 1492. For the Japanese performance, a voice recording Lionel Barrymore made in the U. S. will be used as part of the narrative.

## Criticize Placing Two Nazi Germans in Top Spots of Austria Film

Vienna, June 3.  
After a little over two years of preparation, the Austrian government intends to put the long-heralded "Austria Film" into production June 16. Announcement has been made that the first picture's title will be "April First, 2,000." The director is Wolfgang Liebenheimer, German citizen. His wife, Hilda Krah, also German, will play the femme lead. Some political sectors here have criticized selection of Germans for the top jobs, especially since Liebenheimer occupied big film jobs under Nazi Goebbels' regime where he acquired honorary "professor" title.

The government has appropriated nine million schillings (about \$300,000) for the production. Figure is about double the usual budget for a major feature here. Initiator and principal developer of the whole project is Ernst Marboe, a distant relative of Chancellor Figl and chief of Federal government's cultural section. Marboe, a successful author and historian is co-author of the screenplay, sharing credit with Rudolph Brunngraber. Original plans to shoot in color were dropped because of the cost, but there's still talk of making a simultaneous English version for overseas release. Pic is to be shot by Wien Film, government administered studio unit and released by Sascha.

Story starts with the meeting of a "world tribunal" in the year 2,000. Austria is accused before the court of having been a consistent disturber of world peace. Script then sets out to illustrate the little nation's contributions to culture, science, literature, music, etc. The Vienna State Opera, Vienna Choir Boys, Philharmonic Orchestra, National Library, St. Stephens Cathedral and the Spanish Riding School are among exhibits for the defense. Handling is said to be along comedy lines. Shooting is scheduled to be finished in September, with release next November.

## Payton, Henreid Set For 2 Co-Productions

London, June 3.  
Two more Hollywood stars have been inked by Exclusive for their co-production ventures with Lippert.

Barbara Payton is to star in "Four-Sided Triangle" and is due here Aug. 4. Paul Henreid is coming in next June 12 to star in "Mantrap," in which he will play opposite Lois Maxwell.

## Mex Opera at \$11.58 Top

Mexico City, June 3.  
National Opera Co. has opened its season at the Palace of Fine Arts with Bellini's "The Puritans," starring Maria Maneghini Callas and featuring Giuseppe di Stefano, Piero Campolunghe, Roberto Silva, Rosa Rimmonch, Ignacio Ruffino and Tanis Lugo.

Guido Picco, Charles Laila and Eduardo Hernandez Moncada are the directors. Gloria Mestre is the ballerina. Opera top is \$11.58.

## 'Violets,' Musical Hit, As Franco-Spanish Pic

Paris, June 10.  
"Imperial Violets," originally lensed as a silent film in 1926, will be re-made as a Franco-Spanish co-production starring tenor Luis Mariano. Picture will be done in both French and Spanish, dialog, with Mariano appearing in both versions. Richard Pottier will direct while Francis Lopez will write the score. Femme lead has not been set yet.

After cleaning up at the b.o. as a silent, "Violets" later was synchronized to music by Jose Padilla. Some years ago Henri Varna utilized the story for a musical which ran at the Mogador Theatre for two years. Plot concerns a flower girl who sacrifices her life for an Empress in Napoleonic times. Mariano, incidentally, will take time out from his Chatelet show, "The Singer for Mexico," for the film stint.

## Shows Abroad LONDON

(Week ending June 14)  
"Figures indicate weeks of run"  
"After Me Fashion," Ambassadors (3).  
"Love to Love," Strand (3).  
"Get Your Life," Hippodrome (16).  
"Blue for Boy," Her Majesty's (30).  
"Call Me Madam," Shaftesbury (13).  
"Deep Blue Sea," Duchess (14).  
"Ruth Draper," Criterion (3).  
"Excitement," Casino (14).  
"The Girl Who," Lyric (32).  
"London Laughs," Adelphi (9).  
"Love of a Colonel," Wyndham (56).  
"Lucky Rave," Globe (37).  
"Meet Captain Jack," Savoy (27).  
"Mr. Pickwick," Westminster (4).  
"Much Ado Nothing," Phoenix (22).  
"Murder in Melody," Fortune (2).  
"Other Heart," Old Vic (6).  
"Paris to Piccadilly," Prince Wales (6).  
"Penny Plain," St. Martin (50).  
"Relative Value," Shaftesbury (32).  
"Reluctant Heroes," Whitehall (101).  
"Seagulls Over Sorrento," Apollo (101).  
"South Pacific," Shaftesbury (32).  
"Sweet Madness," Vaudeville (3).  
"Under Sycamore Tree," Aldwych (7).  
"Water of Moon," Haymarket (61).  
"Winter Journey," St. James's (11).  
"Young Elizabeth," New (11).  
"Zip Goes a Million," Palace (34).  
LOSSES LAST WEEK  
"Knights of Madness," Gaiety Palace (116).  
"Mortimer Touch," Duke of York (5).  
"White Sheep Family," Piccadilly (34).  
"White Widow," Shaftesbury (11).  
"Cold Turkey," Comedy (1).  
OPENING THIS WEEK:  
(Figures denote preem dates)  
"Macbeth," Shakespeare Mem. (10).  
"Gay Dog," Piccadilly (11).

## AUSTRALIA

(Week ending May 30)  
"Peep Show," Royal, Sydney.  
"The Empress," Sydney.  
"Arms & The Man," Mercury, Sydney.  
"Kiss Me, Kate," Majesty's, Melbourne.  
"No Trees in Street," Tivoli, Melbourne.  
"Seagulls Over Sorrento," Comedy, Melbourne.  
"Midsummer Night's Dream," Majesty's, Brisbane.

## IRELAND

(Week ending May 17)  
"Streetcar Named Desire," Arts, Belfast.  
"My Brother Tom," Group, Belfast.  
"The Opera House," Group, Dublin.  
"Friends and Relations," Abbey, Dublin.  
"Venus Observed," Gate, Dublin.

## SCOTLAND

(Week ending June 14)  
"Kiss Me, Kate," Glasgow.  
"Half Past Eight," Kings, Edinburgh.  
"The Logans," Metropole, Glasgow.  
"Pride and Prejudice," Alhambra, Glasgow.  
"The Trap," Lyceum, Edinburgh.

## BUENOS AIRES

(Week ending June 6)  
"My Mother-in-Law Is a Fury," OMI Sugraes (unlabeled), Apolo.  
"Pears Also Lays," Las Lagrimas tambien se secan, Atenas.  
"Song from Spain," (De Espana Llego una Cancion), Argentina.  
"When Ghosts Hunt Partridge," (Cuando los Duendes Cazan Perdices), Astral.  
"Miss Vitamin" (Donna Vitaminas), Buenos Aires.  
"Wrong Love" (El Mal Amor), Casino.  
"The Flery Ocotrons" (Las Mulatas de Fuego), Comedia.  
"From Farm to Palace" (De la Chacra al Palacio), Comedia.  
"Devil at the Telephone" (El Diablo en el Telefono), Corrientes.  
"F.B.I." (F.B.I.), El Nacional.  
"Perversity" (Perversidad), Empire.  
"Darling Burglar" (Ladroncito de mi Alma), Grand Splendid.  
"Whirlpool" (El Vendaval), San Martin.  
"Jerebat" (Jerebat), Local.  
"Error of Being Alive" (El Error de Estar Vivo), Liceo.  
"Great R. Alms Newspaper" (Gran Diario Porco), Almas.  
"Papa Triunfo" (Up the Sponge) (Papa Triunfo), Marconi.  
"Cousin Is Mad" (Mi Prima esta Loca), Comedia.  
"Maden," Nuevo.  
"Espousals of Blood" (Bodas de San Ero), Odeon.  
"I'm in My Life" (Hombres en mi Vida), Smart.  
"Saint Eugenie" (Santa Eugenia), Publico.  
"Eyes Full of Love" (Ojos Llenos de Amor), Versailles.  
"Thou Art the Truth" (La Verdad eres Tu), Patagonia.

## MEXICO CITY

(Week ending May 31)  
"Lady Vitamin," Ideal.  
"Edwards," Local.  
"Color of Our Skin," Colon.  
"Husband Has Complexes," Chopin.  
"Colombe," Moliere.

# See Brit. Films Cashing in On 50% Of Distrib Gross in Eady 2d Year

## British Film Printing Trebled in 10 Years

London, June 3.  
Gross output of the British film printing trade has been trebled in over 10 years.

Statistics compiled for the Board of Trade census of the industry give the total earnings for film printing at around \$12,000,000 for 1948. In 1937 and 1938 the total was just under \$4,000,000. Employment in the film processing industry also shows a marked upward trend. In 1948, there were 2,343 workers in labs as against 949 in 1937 and 852 in 1935. These figures are compiled from 23 labs, whereas only 15 were included in the 1935 census.

Wages paid in 1948 totalled \$2,800,000. No comparative figures are given for other years.

## Forecast Move by Yank Distributors to Get Higher Rental Deals in Aussie

Sydney, June 10.  
It is now predicted here that the major American distributors will seek higher rental terms from Aussie exhibitors in the near future to offset high operational costs currently prevailing here. Understood that the revenue obtained in this territory does not, in many instances, compensate distributors for the initial outlay covering import costs and resultant domestic overhead.

"One distrib pointed out that it costs over \$10,000 to bring in 10 technicolor prints to service this territory, figuring on an average feature-length pic. This figure does not include additional costs covering actual distribution here, set by the distributor at a minimum of 35%.

The black and white negative (from which prints are made locally) also is costly to land in this country. Figure is the same for a feature film or a minor support pic. It is said that some lesser pic do not earn their initial landing costs on current rentals here.

Some distributors claim that many exhibitors here are getting product for "peanuts."

It was cited that one country exhib paid less than \$4.46 for support pic to play two houses. Also pointed out that Down Under exhibitors have been getting away with cheap rentals for years, and that there must be a change. Distrib gave an instance of a key suburban chain offering \$66.90 for a top film to play two houses on a six-days run.

With terrific taxation, high wages, increased transport costs, plus operational overhead covering exchanges in New South Wales, Victoria, South Australia, Tasmania, Western Australian and Queensland, it is a wonder that some smaller distribution setups carry on with the rentals obtained, distributors say.

Exhibs would fight any move to boost rentals here, said one exhibitor, pointing out that they had also been hard hit by rising operational costs and a decline in box-office receipts. Exhibs say they are willing to pay a fair figure for good product either on percentage or flat rentals, adding "we won't pay any 50% or other fancy prices."

## Frank Cook to Palladium

London, June 10.  
Despite the Musicians' Union ban on American musicians, a member of Petrillo's American Federation of Music celebrated his second anni in the West End last Saturday (7). He is Frank Cook, who was imported two years ago by Jack Hylton (himself a MU member) for the Crazy Gang show at the Victoria Palace, "Knights of Madness," which closed last Saturday after a run of two years and three months.

After resting for a week, Cook will go into the Jack Benny program at the Palladium next Monday (16). Following this, he opens a continental tour in Stockholm. Later in the year, he goes to the U. S. for 10 weeks in cabaret and TV.

London, June 10.

With the second year of the Eady fund now in its last stages, it has been possible to compute, with some degree of accuracy the value of the pool as a subsidy to British producers. It is now estimated that British films will cash in to the value of 50% of the distrib's gross.

When the Eady fund was extended a year ago, it was at first suggested that British films would benefit by an additional 34% revenue. That estimate was substantially revised, and earlier in the year it was thought that it would yield 40%.

For the first year of the Eady scheme, the final estimate has now been put at 20%. This period embraces only 47 weeks, and a fifth interim payment for that year in advance of the final divvy, is to be made with a few days.

In an attempt to speed up distribution of the levy, and thus save producers the cost of borrowing from the banks when money is held to their credit, a new method of payment is to be introduced. On Thursday June 18, directors of the British Film Production Fund are to meet to ratify the new distribution in respect of the third quarter of the second year. At the same meeting the board will lay down procedure for dealing with grants for other purposes permitted under the scheme.

All sections of the industry are disturbed at the growing number of exhibs who are not making their voluntary payments. More than 100 theatres currently are not paying the levy.

## U.S. Distributors Face Lots Of Red Tape to Secure Okay on Upped Scales

Buenos Aires, June 3.  
While price increases at film theatres already have gone into effect here, about two weeks ahead of date expected by foreign distributors, U. S. distributors face plenty of red tape before they will get approval for upped scales for their product. The Entertainment Board has ruled that foreign distributors (American for the most part), must apply for permission to charge a higher admission for each individual film, specifying the special values a picture possesses which qualify it for the increased scale.

The cinema price boosts apparently were okayed by the government at the urging of the national producers, who hope the upped boxoffice receipts will ease their current financial difficulties. The admission tills were intended to favor national product since they go into effect automatically for all local pictures when they play a first-run deluxer.

While assumed that the upped scale will be allowed in actual practice in cases of the most important releases at main first-runs, by making it obligatory for foreign distributors to ask permission in each case, the board retains the discretionary powers which might be used as a leverage against any particular company when the occasion arises.

Actually it had been expected that the new admissions would not start until the release of "Joan of Arc" (RKO), early this month, and "All About Eve" (20th), due at the Gran Rex in June. Both ptx may be held back to allow release of native product. First use of the new scale was on "Never Open That Door," which San Miguel released at the Ocean late last month.

The top scale now stands at around 53c. (530 pesos) plus another 8c. (80 centavos), which is split with the Eva Peron Foundation, the Municipal Tax and the Film Union's Social Security Fund. The Peron Foundation now will get 40 centavos instead of 20 it received on every film theatre ticket sold in central first-runs.

It is too early to tell how the upped prices will affect attendance. It is confidently expected that receipts will be larger although the number attending each show may decline and regular patrons may cut down the number of times they attend the cinema weekly.



# The Big Event!

SOON  
WARNER BROS.  
WILL HAPPILY  
PRESENT  
ALL THE JOY  
AND  
GOL-DARNED  
GREATNESS  
OF

# THE STORY OF WILL ROGERS

COLOR BY  
*Technicolor*

STARRING

**WILL ROGERS, JR.**

AND

as His Father

**JANE WYMAN**

as Mrs. Will Rogers



WITH  
CARL BENTON REID - EYE MILLER - JAMES GLEASON - SLIM PICKENS  
NOAH DEERY, JR. - MARY WICKES - STEVE BRODIE - PINKY TOMLIN AND

**EDDIE CANTOR**

AS HIMSELF

SCREEN PLAY BY  
FRANK DAVIS AND  
STANLEY ROBERTS

BASED ON THE SATURDAY EVENING POST STORY,  
"UNCLE CLEM'S BOY" BY MRS. WILL ROGERS

PRODUCED BY ROBERT ARTHUR

DIRECTED BY

**MICHAEL CURTIZ**

ORIGINAL MUSIC BY VICTOR YOUNG



## Inside Stuff—Pictures

It is understood unlikely that 20th-Fox again will delegate to chief counsel Otto E. Koegel the running of its annual stockholders meetings. Koegel for years has chairmanned portions of the sessions and there have been minor squawks in the past from stockholders that he has taken a disdainful attitude toward their questions. His handling of the session last month, however, has brought howls not only from pro troublemakers, who own a relatively few shares, but from some important owners and—even more significantly—from Wall Streeters and others with a financial stake of one sort or another in the company. Latter group, who attend scores of stockholder sessions each year, were outraged by Koegel's attitude toward the company's owners. They've communicated their feelings to proxy Spyros Skouras and other officers of the company and it is understood Koegel will not be given the chairmanship of the question-and-answer period again.

One group of shareholders refused to accept the brush from Koegel at this year's session and caused some disturbance by their insistence on proper answers. Observers who attended United Paramount's meeting the same day pointed out that the same group of stockholders brought up the same query there ("Why don't you retire the common instead of the preferred?"). UPT proxy Leonard Goldenson, they said, gave a patient, pleasant reply that was accepted readily and in good faith by the stockholders, in direct contrast to the hard feelings that were caused by Koegel at 20th.

Distribution of a weekly bulletin as of Monday (9) marked the first time that production information on the Italian film industry became regularly available to the American press, according to Italian Films Export (IFE). Titled Italian Film Newsletter, the paper is published in both English and Italian. English version, edited by Arnold Jurden, will go to the U. S. press, radio-TV, publications of major organizations as well as to distributors and exhibitors of foreign films. Italian-language version will be grooved to Italian newspapers, radio and TV stations in the U. S. Editor of this edition is Dr. Leandro Fornio.

Incidentally, success of Italian entries at the recent Cannes Film Festival has added extra impetus to the Italian industry's program of "Italian Film Week" in major world capitals. Events are now scheduled to be held in London, June 16-23; Knokke Le Zoute, Belgium, July 15-27; New York, early October; Montreal, Oct. 14-20; Madrid, Nov. 14-20. In addition, Italy reportedly will actively participate in film festivals in Berlin, June 12-25; Locarno, July 3-13, and Venice, Aug. 20-Sept. 12.

Film industry's efforts to keep the wickets spinning through the hot weather months will get a lift from a five-page spread in Look mag which hits the stands next Tuesday (17). Piece is tagged "Summer at the Movies" and an accompanying subhead reads, "If there isn't 'something for everybody' this summer, it's not because Hollywood hasn't tried." Liberally illustrated layout gives a preview of 19 films. Among them are "Ivanhoe" (M-G), "She's Working Her Way Through College" (WB), "The Happy Time" (Col), "Androcles and the Lion" (RKO), "Son of Paleface" (Par), "High Noon" (UA), "World in His Arms" (U) and "What Price Glory?" (20th).

Newsweek mag, out tomorrow (Thurs.), also throws a favorable spotlight on Hollywood. Publication's front cover has full-color photos of Betty Grable and John Wayne with a caption querying "Can Hollywood Boost the Boxoffice?" A special report inside by the mag's business editors analyzes the industry's outlook as fairly rose despite the competition of TV and the natural slump from the wartime b.o. boom.

American Civil Liberties Union this week observed that censorship boards "are still very much in business" although their operations will be much more restricted as a result of the U. S. Supreme Court decision removing the ban on "The Miracle." ACLU supported the appeal from the N. Y. State nix on the Italian film on the grounds that it was sacrilegious.

In its weekly news bulletin, ACLU commented that the high court "took pains . . . not to slam the door completely on movie censorship. It specifically did not rule on whether a state could censor a movie in advance of public showing under a 'clearly-drawn' obscenity statute."

The civil liberties outfit hailed as "historic" the unanimous Supreme Court decision that films are entitled to the Constitutional guarantees of free speech and free press.

Hollywood's lust for increased boxoffice earnings has caused it to corrupt the Bible with an "over-emphasis of sex and use of the spectacular," according to a report submitted to the General Assembly of the Presbyterian Church in Canada by its board of evangelism and social action. Findings of the board were made public at a meeting of the Assembly in Toronto last week.

Report cited "Quo Vadis" (M-G), "Samson and Delilah" (Par) and "David and Bathsheba" (20th), among others, as films in which producers "have tended to twist Biblical narratives and warp ancient folklore to bring them into conformity with the excessively emotional demands of our day." Scenes of "drink, sex and crime" in pictures were also roundly attacked.

Indications are that Samuel Goldwyn will not resume production until next year. Understood he will wait until he collects some returns from his \$4,000,000 "Hans Christian Andersen" before starting another picture. Producer is moving his publicity office, headed by David Goulding, to N.Y. and leaving only a skeleton staff at the studio. His story department is practically abolished and several other departments are being skeletonized. First release of "Andersen" will be in N.Y. and Los Angeles, and possibly in Chicago and Boston.

## Mixed Reaction on French

Continued from page 5

session in Paris June 22 on a government-to-government basis to discuss a deal. State Dept. will have reps from the Paris Embassy meet with French officials. It is likely that industry reps will also be on hand as expert advisers. They may include Eric Johnston, Motion Picture Assn. of America proxy, and Alfred Crown, Goldwyn sales chief, who is a delegate of the Society of Independent Motion Picture Producers.

Johnston, Crown Repped J. S. Johnston and Crown, along with John G. McCarthy, director of the MPAA's international division, repped the U. S. in the talks last month at which the original four proposals were hammered out.

McCarthy, who arrived in New York from Paris yesterday (Tues.), said that he might also attend the June 22 session.

These proposals were withdrawn by the French last week, according to notification to Johnston via the State Dept. McCarthy said

yesterday the withdrawals resulted from bad press reaction.

Reduction in number of imports to 108 (majors and indies together are allowed 121 under the current pact, which expires June 30) comes closer to meeting with demands of the French industry than any of the four original proposals acceptable to the Yanks.

New proposal is also more nearly okay with both the State Dept. and SIMPP, neither of which would be signatory to a pact that provided subsidies. Problem now is to get Metro and 20th to go along on the 108 ceiling.

Actually, there is a facet of the new proposal that may provide an out for 20th and Metro, too. It is a scheme to give additional "merit" import licenses. These would be awarded for making pix in France and for a flexible list of other things. It is possible the no-celling advocates could be assured of getting in a sufficient number of added "merit" pix to suit them.

## Exhibs Optimistic

Continued from page 7

agreed with the generally-accepted theory that the production companies delayed the issuance of the big pix during the summer months and most of them agreed that the release slates revealed a substantial number of healthy b.o. product.

### 'Bottom Reached'

Commenting on the summer biz potential, Herman Becker, of Rug-off & Becker, operators of 12 nabes in Brooklyn and Long Island, declared: "The bottom has been reached. It can't get any lower and we expect an upswing for the summer. It all depends on the product, however. If we get enough big pix we'll have a good summer."

Also extremely optimistic is Walter Reade, Jr., head of a 40-theatre upping New York State and New Jersey chain. All the theatres, Reade indicated, will operate full blast during the summer. The Reade chain has another advantage in that it operates six ozoers and also theatres in resort areas. For example, in Asbury Park, the chain runs three theatres during the winter and six in the summer. Reade, too, said that biz depends on the attractions. "The public is buying carefully," he said, "but the big stuff that is coming through has us excited. We're conducting a grassroots campaign of our own and we expect a good summer."

Samuel Rinzler, head of the 35-theatre Randforce circuit of Brooklyn, said that his outfit originally had in mind the closing down of several theatres, but the summer biz of the last couple of years made the company change its mind. Although he said it was still too early to tell, Randforce as of this moment plans no shutterings.

David Weinstock of the Raybond circuit also expressed an optimistic viewpoint, but echoed the point that "there is no substitute to good pictures."

Several of the execs pointed out that a summer shuttering often caused a tough problem insofar as regaining the same patrons in the fall, with the clients resorting to other entertainment media or visiting rival houses. Another factor which is seen as helping summer biz would require celestial aid. Several rainy weekends, like the Decoration Day weekend downpour, would be of great help, of course.

## Col's Net Slide

Continued from page 3

servers, was that each was under attack.

"Marrying Kind," Judy Holliday starrer, was good at the b.o. but, it's felt, should have been stronger. Miss Holliday had been linked with left-wing organizations in some protests. Robert Ross and Sidney Buchman, both of whom got the spotlight in the House Un-American Activities Committee probe of Communism in Hollywood, produced "The Brave Bulls" and "Saturday's Hero," respectively. The two films would have clicked nicely, it's believed, under normal conditions but both were commercially disappointing.

Col had 670,670 common shares outstanding at the close of the March 29 period. Payments of preferred stock dividends accounted for the big dip in earnings per common share.

## Buffington-SWG

Continued from page 7

any Communist taint but it would pave the way for talks with producers regarding screen credits, and such disputes could be settled amicably "over the table," instead of "under."

She cited the RKO-Paul Jarrico case as an example. SWG is now appealing two lower court decisions against the Guild which seeks to force Howard Hughes to arbitrate case where he denied Jarrico credits and fired him after he refused to cooperate with the House committee.

"In this case RKO would automatically have had a waiver from the Guild if the constitution were so amended," she states. "Miss Buffington needs 50 signators on petitions before meeting is called."

## See Chi Playoffs Snarled Anew By Oriental Fold; Blame High Rentals

Chicago, June 10.

Chicago's already complicated playoff system is certain to be further snarled by the shuttering of the Oriental last week. Withdrawal of the 3,400-seat Loop house is blamed by Randolph Bohrer, attorney and head of a bondholders' committee since 1945, directly on "exorbitant" demands for film rental and "refusal of distributors to recognize the problem of exhibitors."

Bohrer squawked specifically at the 70-30 terms for Metro's "Quo Vadis," which ran at the house this winter and which he said were not realistic in taking into account the rising cost of operations. Attorney also denounced the distrib demands for advance guarantees.

Oriental has a tough nut to crack, with the ground leaseholders demanding 1-5% of the gross take. Ground committee is complicated trustee setup.

Effort to have Essaness Circuit, which managed the house from 1945 to 1950, when ousted by Bohrer, take over again, is futile, according to Essaness spokesman, in view of declining b.o. Essaness operates nearby Woods, small-seater which runs long-term pix, but without front guarantees and mainly four, to five week staves.

Only other house in the Loop showing long-run pix, except art houses, is Palace, recently taken over by Otto Eitel, head of the Bismarck Hotel, which houses the former RKO house. Eitel is in the position to charge off the customary high theatre rental charges here if he wishes, so that he's able to bid higher for pictures. It's reported that he "put up" more than \$195,000 front money for "Greatest Show on Earth," currently road-showing there.

Under the terms of the Jackson Park decree, none of the Balaban & Katz houses is able to show film for more than two weeks without court permission, which does not come too easily. Thus for the top-budget releases, producers have only alternative of playing the Palace or smaller, but big-grossing Woods, or possible making a four-week deal.

With the immediate sub-run payoff, including doubling, and with no clearance, only the top product can hope to get enough out of the Loop showings. Rest is immediately saturated booking, with possibly more than 60 to 70 houses playing the same bill, all doing just fair due to lack of other features.

Also suffering will be vaude talent because the Oriental was ordinarily on a weekly flash schedule. House played in competition with the Chicago, Balaban & Katz flag ship, with the latter usually, through Paramount affiliations, getting the better names. However, even with the names, the Oriental hasn't been doing well, but usually does best during the summertime, when conventions and visitors are the heaviest. Theatre has been managed for the past several weeks by Charles Hogan, who was the talent booker.

### Threaten Grand's Closing

Closing of the Oriental is producing some other rumbles. First direct action has been the two-week notices given out to the employees of the Grand Theatre, RKO lone and Loop house. Although there's no definite closing day, the house has been using rissue material to slow grosses, and if the dip continues it will shutter. However, lawyers for Winston Corp., holding firm for the Grand, last week went before Federal Judge Michael Igoe asking that it be dropped as a defendant in the Jackson Park decree, claiming that it no longer was a part of the RKO distributing setup and therefore not part of the conspiracy. Jurist has set June 27 hearing date for the motion. If granted, house will bid for long-run product, as did former sister spot, the Palace.

In addition, groundholders are meeting with the Oriental management this week to haggle over the 15% slice of the gross that theatre has had to pay. If compromised it might be that theatre would reopen in July. On the other hand, three more theatres darkened. West End, Plaisance and Willard.

Another eruption is the breaking with tradition of upping Loop advanced-price pictures in the nabes. Reaction has been so heavy in the sub-runs that Balaban & Katz an-

nounced no advance in prices for "Quo Vadis," and the rest of the 29 locations followed suit. Metro also paid for the opening-day ads and three-fourths of the second day displays. There's also a 10% profit guarantee. With this weapon, it's expected that Paramount's set-up for sub-runs on "Greatest Show" will be similar. It spells the end of upped-price releases, except downtown, in the Chicago area.

However, there's still no concerted action to try and bolster the falling attendance, with most of the exhibs claiming that it's inevitable, so why try and stop it? Of course, there is the point that there is a lack of cooperation from the newspapers and the various merchants and civic groups, in the majority of cases.

### Mpls. Deals

Minneapolis, June 10.

Though grosses have been dragging rockbottom for a long time, many houses are believed operating in the red, and much pessimism about exhibition's future is being voiced hereabouts, deals for theatre acquisitions continue to be made here.

Ted Mann and George Granstrom, circuit owners, whose holdings include the highly profitable downtown first-run World here, have taken over the lease and equipment of the 800-seat St. Paul World from the Vista Amus. Co. for an undisclosed price.

Mann recently sold the last of his two California drive-in theatres after disposing of several Twin Cities neighborhood houses. He stated he was gradually withdrawing from exhibition entirely and even would sell the local World, which is believed to be the top earner among downtown houses here. He still has a Duluth, Minn., drive-in, while Granstrom owns and operates two St. Paul deluxe neighborhood houses. The Alvin, local burlesque house, another Mann property, is leased out by him.

Including the World, there now are only four St. Paul downtown first-run houses in operation. Two other large ones, the Strand and Tower, are tied up in litigation and have been shuttered since last December. They won't be reopened, at least probably until the courts decide their ownership, and, meanwhile, much product is piling up on distributors' shelves. The closed theatres have been disowned by the group that made the deal with Paramount when the consent decree required their divorce. Paramount has refused to take them back, refund the \$75,000 already paid on the \$150,000 purchase price, and invalidate the deal.

In Duluth, within the last two months, Sheldon Grengs, circuit owner, bought the lease and equipment of one of the four downtown first-run theatres (Paramount has two) for a reported \$50,000 and recently reopened the house after spending approximately \$40,000 more on improvements. Indications are that Duluth will have TV within a year or sooner.

## Efforts Made by WB

### To Peddle N.Y. Lease

Although the marquee of the Warner Theatre, N. Y., reads "will reopen soon," there is considerable doubt in trade circles that the WB flagship will relight under Warner auspices. House shuttered last Friday (6), ostensibly for the summer.

WB operates the house and property under a long-term lease, and efforts are being made to peddle the lease. WB theatre execs declined to name the interested parties, but admitted that dickering was taking place.

## Sue on 'Model-Broker'

Hollywood, June 10.

Plagiarism suit for \$100,000 was filed yesterday (Mon.) by Edward M. Rose, repping authors John and Max Lewin, against 20th-Fox. Charles Brackett, Walter Reisch and Richard Breen.

Pair charge 20th-Fox pic, "Model and the Marriage Broker," was based on script they submitted in February, '49, to both 20th-Fox and Paramount. At the time Brackett, Reisch and Breen were all associated with the latter company.



# Final Talks On Anglo-U.S. Pact Due in London

Final negotiations on a new Anglo-U.S. film pact undoubtedly will be held in London, Eric Johnston said last week, although there's "a 50-50 chance" that preliminary may be held in New York. Yanks have been anxious to hold all the sessions in the U. S., and there has been some correspondence along that line with the British.

First meetings will probably be held in August. Present pact expires Sept. 30. Johnston, prexy of the Motion Picture Assn. of America, and James A. Mulvey, repping the Society of Independent Motion Picture Producers, will probably head the American delegation.

Internal pressures on the British now make it look unlikely that sessions for the concluding part of the agreement can be held in the U. S., Johnston explained. Both union and political problems may make it impractical to hold final negotiations anywhere but London, he said.

## Hughes' Meets

Continued from page 5

the company's directorate minutes and that they were immediately sent for by prexy Barney Balaban and shown to the stockholder then and there.

"Some days prior to this meeting," Wershil said in his statement, "I requested, through the secretary of the corporation, that I be given the right to inspect the minutes of the directors' meeting. This was refused. I also requested, on June 2, that the minutes be made available at this stockholders meeting. I was told also at that time that I would not be given the right to inspect such minutes."

"I also believe it pertinent that although the company agreed at the last stockholders meeting to permit me, at a subsequent date, to inspect the minutes of the directors meetings held during 1951, this assurance being made and the open meeting and directed to be spread on the minutes of the meeting, the company did not honor this undertaking when I asked it to comply."

Regarding the suggestion that future stockholder sessions be held in New York, Wershil pointed out that of 15,000 shareholders only two, including himself, and other than management reps, had appeared in Dover. At last week's gathering there were only four stockholders present, beside Wershil.

Other distribs, except Warner Bros., which holds its sessions in Wilmington, now meet in New York and draw upwards of 200 stockholders. Despite the fact a company, like RKO, is a Delaware corporation, its place of meeting is optional, Wershil said.

**Asked Change La T Year**  
He declared he had asked for the change from Dover at last year's conclave and was assured it would be considered. "Here again," he declared, "the company is ignoring its stockholders' interests by making it inconvenient for them to attend their annual meetings."

Prexy Ned E. Depinet, chairmanning the gathering, was optimistic in his address to the stockholders on the future of RKO and of the industry. He pointed out that both had successfully weathered previous periods of hard times. "We haven't lost confidence," he declared.

In answer to a floor query from Wershil, Depinet said that RKO had made no ties with TV for sale of its backlog for the making of pix.

Approximately 75% of the outstanding stock was repped in person or by proxy at the meeting. All incumbent directors were re-elected. They are Depinet, Hughes, Noah Dietrich, Francis J. O'Hara, Jr., and J. Miller Walker.

At a meeting in New York yesterday (Tues.) the board reelected all incumbent officers, including Depinet as prez, and Noah Dietrich as chairman of the board.

## MPAA Program

Continued from page 5

also involved in trying to work out an arbitration plan. So much time has been taken on the latter that it hasn't allowed much on the consolidation proposal.

### Eliminate Duplication

Thought in mind is to eliminate duplication of facilities by every company in every one of 31 exchange centres. Distribs are trying to determine if it would be practical to consolidate the physical operation in a single building in each city and just maintain individual sales and booking offices.

If workable, this would save hundreds of thousands of dollars a year. Also under consideration is the elimination of some exchange cities altogether, with each distribution point serving as the centre for much wider area than at present.

Exchange consolidation scheme is one of a number of points that have been suggested for a radical saving of coin in a move by distribs to shape themselves to a more narrowly-based industry in the future. The consolidation of the five newsreels into one or more is another money-saving idea, since the newsreels are coin-losers for the companies.

Four or five exploratory meetings on the newsreel consolidation have been held, Johnston said, with no conclusions drawn yet. He pointed out that it may well be determined that it is best for everyone to maintain his individual newsreel operation, since newsreel sales to TV could turn out to be a very profitable biz eventually.

First big meeting with publishers for the purpose of convincing them to eliminate their premium ad rates for films was held in Hartford last week and attended by Johnston. MPAA prexy said that further sessions along this line may be held in the fall.

## Lichtman-COMPO

Continued from page 3

been left in their hands by the membership. It is expected that there will be no division of opinion regarding the choice of Coyne, since he has been so closely associated with the organization and its operation.

Coyne has been acting head since Arthur L. Mayer left last month. Mayer carried the title of exec v.p. and received (or was supposed to receive—the money wasn't always there to pay him) \$40,000 yearly in salary and expenses. Coyne will probably not get the exec v.p. title, but that of exec director, and will continue to receive \$25,000 a year (that has also been paid in the past on a sometimes basis).

### Objections Faded

Opposition to Coyne by Allied, which has come up in the past, is believed to have faded. Allied's objection was based on Coyne's two-year service as exec director of TOA. This, it was figured, might give him a bias in that direction in COMPO. He's leaned over so far backward, however, to be fair that Allied men admit they've no room for squawks.

Once Coyne is in power, he'll be able to move with alacrity to start building up the COMPO war chest. A new simplified system of dues payments was decided on at the annual meeting in February, and is expected to bring in a large amount of coin once the campaign by film salesmen—agreed to by distribution execs—gets underway. Distribs will match dollar-for-dollar exhib contributions.

Lichtman's acceptance of the COMPO job—at the suggestion of his boss, 20th prexy Sypros Skouras—let the MPAA off an embarrassing hook. While Allied and TOA delegates had been named for some weeks, the MPAA couldn't find anyone who'd take the job.

Finally, in embarrassed desperation, prexy Eric Johnston insisted at the MPAA board meeting last Friday (6) that action be taken and said he'd take on the duties himself rather than let an onus fall on MPAA for stalling the work of COMPO.

Lichtman, as a member of the MPAA salesmanagers' committee, all of whom had been canvassed, had turned the job down the week previous. A phone call from Skouras and Johnston won his acquiescence, however, following the MPAA board meet.

## Decency Legion Raps 3

National Legion of Decency last week placed three films in its Class B (Morally Objectionable in Part for All) bracket. Metro's Leslie Caron-Ralph Meeker starrer, "Glory Alley," was rapped for a "suggestive dance."

"Scarlet Angel" (U) "tends to condone illicit actions" while Mutual Productions' "Models, Inc." "tends to condone immoral actions, reflects the acceptability of divorce and contains suggestive sequences."

## 'Miracle'

Continued from page 3

city censors will run into considerable tough going in the Federal courts, although it's figured that it will take many more cases to determine the exact scope of "The Miracle" and "Pinky" decisions.

## Ohio Censorship Reply

Columbus, O., June 10.

Eric Johnston's threat of legal action against the Division of Film Censorship in Ohio was received calmly by Clyde Hissong, state director of education, under whose department the censor board operates. If the law is changed and censorship forbidden, Hissong says he'll be glad to quit censorship. He said:

"We have no right to disobey Ohio law. We have a mandate. Ohio law provides we shall censor all films for public exhibition. (This naturally includes newsreels). We shall continue to follow the Ohio law until such time as legal action is instituted to change to law."

Despite this my-hands-are-tied statement, Hissong couldn't resist adding on the question of newsreels that "there has always been some question whether a March of Time documentary or newsreel pictures of dancing girls on the Riviera should be considered 'news'."

The education director stated that any court action to ban newsreel censorship would probably kill film censorship in Ohio altogether, at least until the general assembly meets again in January, 1953.

The censorship board's power is all stated in one law, Hissong pointed out, and the Ohio Supreme Court could only invalidate or uphold the entire section. If it should invalidate the law, then it would be up to the legislature to decide whether any measure of censorship should continue.

## RKO Purchase

Continued from page 5

Chesler under such an arrangement.

Price reportedly being talked of is \$5 at once, plus 50c per year for five years. Chesler group, once it has the stock, is understood to have a tentative agreement with DuMont network to hand over the backlog of features in the RKO library. DuMont would in turn get a loan on these films, which coin would go to Chesler and account for much of the latter's payoff to stockholders for shares he acquired from them.

Attorney for Chesler is known to have approached New York banks for a \$10,000,000 loan to swing the deal, with assurances Chesler's group is ready to put up the other \$5,000,000 needed. Attitude of bankers was that they wanted to see the \$5,000,000 and some sort of written commitment from both Hughes and DuMont.

## Buchman

Continued from page 5

legal on the grounds that the information requested by the Committee was repetitious—that Buchman had previously answered the same questions in testimony before the Committee in Hollywood.

Government moved to dismiss the suit on grounds that the court has no power to pass on the validity of a Congressional subpoena. Assistant U. S. Attorney Frank Strickler based his arguments today on the broad aspects of the situation, in an apparent effort to determine finally whether a court has such power. Two legal reps will continue their arguments tomorrow morning, and it's expected that Judge Pine will hand down an immediate decision.

## Amusement Stock Quotations

(For the Week Ending Tuesday (10))

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	14	9 3/8	8 3/4	8 1/4	+ 1/2
CBS, "A".....	43	35	33	35	+ 1 1/2
CBS, "B".....	35	34 1/4	32 1/4	34 1/4	+ 1 1/2
Col. Pic.....	34	12	11 1/2	11 3/4	+ 1/8
Decca.....	15	8 1/2	8 1/8	8 1/2	+ 1/4
Eastman Kodak.....	163	43 3/8	42 1/2	42 1/2	— 3/8
Loew's.....	302	13 1/4	13	13 1/8	— 1/8
Paramount.....	79	24 1/2	23 3/4	24 1/8	+ 1/8
Philco.....	80	30 3/8	28 3/4	30	+ 1 1/8
RCA.....	283	25 1/4	24 1/8	25 3/4	+ 1/8
RKO Pictures.....	282	4 3/8	4 1/8	4 1/8	— 1/8
RKO Theatres.....	85	3 3/8	3 3/4	3 3/4	— 1/8
Republic.....	46	4 1/4	4	4	— 1/4
Rep., pfd.....	13	10 1/8	9 3/4	9 3/4	— 1/4
20th-Fox.....	247	16	15	16	— 1/8
Un. Par. Th.....	311	14 1/2	13 3/4	14 1/4	— 1/8
Univ.....	40	12	11 1/8	11 3/4	+ 3/8
Univ. pfd.....	1	58	58	58	— 1
Warner Bros.....	76	12 1/2	12	12 1/4	— 1/8
Zenith.....	15	76	73 3/4	75 3/8	+ 2 3/8
<b>N. Y. Curb Exchange</b>					
Du Mont.....	42	15 1/2	15 1/4	15 1/4	— 1/4
Monogram.....	56	3 1/4	3	3 1/8	— 1/8
Technicolor.....	41	21 3/8	20 1/2	21 1/2	+ 1 1/8
<b>Over-the-Counter Securities</b>					
Chesapeake Industries (Pathe).....				4 1/2	+ 1/4
Cinecolor.....				1 1/2	— 1/8
U. A. Theatres.....				4 3/4	5 3/4
Walt Disney.....				6 7/8	7 1/2

(Quotations furnished by Dreyfus & Co.)

## COMPO Texas Confab

Continued from page 5

per minute. Wilby didn't explain source of that figure.

Henry Reeve, prexy of Texas Theatre Owners, lead a discussion that came up with the only solid public relations suggestions. It was brought out that a good bet for luring patrons into the film theatres would be by face-lifting and redecorating the existing houses also; by the removal of excess seats and wider spacing of seats to add to comfort of the remainder.

Strong note of pessimism on national theatre business was interjected into the local Allied meeting by Wilbur Snaper, national prexy of Allied States. Snaper painted gloomy picture of business and the closing of theatres and bemoaned the fact that unfortunately many indie members of Allied have been and will be victims.

Phil Isley, indie chain operator, and Carey Wilson, Metro producer, took Snaper to task for his extreme pessimism. Isley and Wilson held that the film business was far from extinct and also that showmanship will keep the industry alive and prosperous.

O'Donnell, presiding at today's (Tues.) first general assembly, urged unity of effort in a public relations program, stating "we're getting away from intra-industry problems."

Ronald Reagan drew an ovation for speech on better pic merchandising to garner patrons. L. M. Rice, Dallas attorney, announced Texas exhibitors' proposed merit awards to film industry to close morning session.

Dr. Billy Graham delivered the keynote speech today at a special luncheon honoring the evangelist. Also on the noon program were Interstate Circuit prez Karl Hoblitzelle, who introduced the keynote; Ronald Reagan; David O. Selznick; Carey Wilson; William C. McCraw; Mary C. McCall; William Perlberg; William J. Hobbs; Col. H. A. Cole and O'Donnell, who co-chairmanned; Price Daniel, Texas attorney general, and John Ben Sheppard, secretary of state.

Morning and afternoon general assembly meetings filled the second day of the conference, attended by some 900 theatreowners, representing over 22,000 theatres; top production, distribution and exhibition execs; stars, dignitaries and state execs.

Conferees are dealing directly with theatre-community relationships, making a direct pitch to offset seasonal b.o. slumps in stressing fact that pic houses and theatre managers are vital community adjuncts. Purpose of the conference, stated Kyle Rorex, exec director of Texas COMPO showmen, is to map a far-reaching program for an "industry-exhibitor-community-public relations program."

Closing day (Wed.) will have

morning and afternoon general sessions. Special luncheon will honor John Rosenfield, Jr., for 25 years amusements editor of the Dallas Morning News, for accomplishments, aid and contributions to film biz. Speaker, attorney general Daniel, will be introduced by Hoblitzelle.

Afternoon biz session is to be a merchandising forum, conducted by O'Donnell. Forum's panel will include ad-pub directors from Metro, Paramount, Warner Bros., RKO, 20th-Fox, Republic, Lippert, United Artists, Universal and Columbia Pictures.

Highlight of three-day meet is closing testimonial banquet (Wed.) in Hotel Adolphus Grand Ballroom, honoring O'Donnell and Cole for their work as co-chairmen of "Movietime in Texas and USA."

Opening sessions (Mon.) were separate organizational board meetings of Allied Independent Theatre Owners of Texas, and annual board meetings of theatre circuit managers—including Interstate Circuit; Rowley United Theatres, Inc.; Texas Consolidated Theatres; Jefferson Amus. Co.; Theatre Enterprises; J. G. Long Theatres; Leon Theatres; Phil Isley Theatres; Zell and Associates, and the Independent Drive-In Theatre Owners and Managers of Texas.

Conference feature was a Palace Theatre "production preview" Monday afternoon, when Interstate exec Raymond Willie screened clips from 30 new films, three each from Metro, Paramount, Warner Bros., Universal, United Artists, RKO, 20th-Fox, Republic, Lippert and Columbia studios.

Agenda here includes announcement of "The O'Donnell Award," made available by Karl Hoblitzelle, for outstanding service to the Texas pic industry, and honoring O'Donnell. A theatre manager's award is also to be announced during the meet.

Rorex, co-ordinator of activities for the initial COMPO session here, was assisted by Paul Short, divisional manager of National Screen Service, repping exec chairmen in arranging the conference.


## Music Biz

Continued from page 1

reaction and their contacts among the jukebox operators have eased the way for coin machine exploitation. In fact, the segue from the coin machine business into the talent field is held to be a natural transition for the syndicates.

The latter are changing the fashions in show biz. Whereas at one time a heckler was cut down with a quip, the mobsters are not given to such finesse. At a recent Philadelphia nitery appearance of one of "their boys," a heckler was warned by one of the managers to keep quiet "or get his arms and legs broken." The heckler did not repeat.

LIVE AGAIN... **LAUGH** AGAIN  
 LOVE AGAIN...  
 THOSE WILD  
 AND  
 WONDERFUL  
 DAYS OF  
**FLAMING  
 YOUTH!**



**HAS  
 ANYBODY  
 SEEN MY  
 GAL**

COLOR BY  
**TECHNICOLOR**

How you'll cheer  
 the SONGS of the  
**ROARING TWENTIES!**  
 "FIVE FOOT TWO, EYES OF BLUE"  
 "WHEN THE RED, RED ROBIN  
 COMES BOB, BOB, BOBBIN' ALONG"  
 "GIMME A LITTLE KISS, WILL YA, HUH?"  
 "IT AIN'T GONNA RAIN NO MORE"  
 "TIGER RAG"

starring  
**PIPER LAURIE  
 ROCK HUDSON  
 CHARLES COBURN  
 GIGI PERREAU**

with LYNN BARI • WILLIAM REYNOLDS  
 DIRECTED BY DOUGLAS SIRIH • WRITTEN FOR THE SCREEN BY JOSEPH HOFFMANN • PRODUCED BY TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

# McCall's seventeen

**MORE THAN  
 35 MILLION  
 READERS OF  
 NATIONAL  
 MAGAZINES  
 WILL BE  
 PRE-TOLD  
 AND  
 PRE-SOLD  
 THROUGH  
 COLOR ADS!**

Scre  
 torie  
 Motion  
 Pictur  
 Silver  
 screen

mode  
 screen  
 BRENDA

## PHOTOPLAY

**SURPRISE SPECIAL**  
 Sexiest Girl in Town  
 by Hedda Hopper









## 20th Taking Lotsa Partners

The traditional employment contracts with Hollywood personnel, based on specified salary, are giving way further to new deals in which performers, directors, etc., take a profit participation in their films.

Darryl F. Zanuck, 20th-Fox production chief, disclosed in New York yesterday (Tues.) that the company in several instances recently negotiated new versions of existing pacts with provision for profit-sharing written in. Such deals provide capital gains incentive for the individual. For the company, the pacts cut down on immediate production money required and, of course, risked. Also, the film outfits are relieved of the 52-weeks-per-year salary commitments.

Last participation deal which 20th entered into was with director Elia Kazan, Zanuck said.

## No Zanuck Personal Prod.

Continued from page 3

will not join 20th, as had been rumored, Zanuck stated flatly.

In N. Y. from a five-week stay in Europe, Zanuck told reporters that other personnel shifts, via contract expirations and the employment of new talent, all are of the type which heretofore went unnoticed in the trade but are now being given wide attention. He regarded them as insignificant.

### Clarifies Unit Operation

Reports that the studio would adopt a "unit" system of operation were clarified by the production topper. Sol C. Siegel, recently named head of musical productions, remains in that role. He'll either produce the tuners himself or "work with" other producers making them, said Zanuck. Status of Julian Blaustein, who's been turning out "idea" pix of less-than-epic production proportions, will continue unchanged.

Zanuck explained his decision to discontinue personal production this way: "I found that producing 'Snows of Killmanjaro' right on top of 'David & Bathsheba,' 'All About Eve' and 'People Will Talk' absorbs more time and energy than I can afford in relation to the overall studio program. I believe I can best serve the company by being able to sit in an advisory capacity." At another point in the interview, Zanuck added that he'll concentrate on the selection of

tion; "Call Me Madam," to roll shortly, followed by "Gentlemen Prefer Blondes," "Stars and Stripes Forever," nearing completion; "Tonight We Sing," near completion; "The President's Lady,"

### Stay-at-Home

20th-Fox is cutting down sharply on expensive location shooting abroad; production v.p. Darryl F. Zanuck revealed in New York yesterday. Activity will be limited for the most part to long shots and pictorial effects, with the processing to be done at the studio. It's a means of avoiding expense of taking an entire company to faraway places.

One possible exception on the 20th slate is C. S. Forester's "Single-Handed." If the British government will supply a couple of battleships, Zanuck said, picturization of the book will be done in Europe.

now casting; and "What Price Glory," "Les Miserables," "Monkey Business," "Lure of the Wilderness," "Pony Soldier" and "O'Henry's Bagdad on the Subway," all completed.

Zanuck said he was not certain on the numerical cut in future production but "guesses" the total to be made in the current year will be 20 or 30. Studio turned out 37½ features in '51, the fraction indicating a year-to-year overlap. Zanuck spoke at length on the importance of the world-wide market. He recommended that other producers should regard visits abroad as a must to acquaint themselves with international tastes and habits. He observed that no film company today can get along without outlets abroad.

Zanuck leaves for the Coast today (Wed.) to attend the "Killmanjaro" preem. Film was the only one which Zanuck personally produced this year. His announced two-year hiatus might even extend beyond that period, he indicated.

## B.O. Up O'Seas

Continued from page 3

in their acquiescence to unrestricted imports of Hollywood product for another year. Elimination of all rental price ceilings was also agreed upon, but the question of remittances is still being negotiated.

Huddies in Holland led to an agreement whereby the rental ceiling on certain selected pictures will be lifted from 32½% to 40%. McCarthy described the hike as the first such increase of its kind. Discussions were held with both Dutch government reps and officials of the Bioscoop Bond. Latter is a trade association with distributor and exhibitor membership.

McCarthy confirmed earlier reports that the recently concluded Spanish-American film agreement is now in effect. Spanish government is issuing permits, he said, and Yank pictures are coming in. MPAA foreign chief also noted that the license allotment for United Artists and Republic Pictures in that territory had been "satisfactorily resolved."

In addition, strides were made in Italy where the government has agreed to shelve the "IGE turnover" tax and will suspend Article X of the existing Italo-American accord. This article would have imposed a rental ceiling on Yank pix in McCarthy's opinion the "turnover" tax has been set aside indefinitely.

## Pixites, Press In Closer Ties After Seminar

Although no concrete action resulted from last week's Hartford symposium of film industry and Connecticut newspaper publishers and editors, there was a general feeling that a great deal had been accomplished in bringing about a friendlier relationship between the groups and that both factions had left the confab with a better understanding of each other's problems.

Meeting, arranged by Francis S. Murphy, editor and publisher of the Hartford Times, heard Eric Johnston, Motion Picture Assn. of America prexy, make a pitch for equality in ad rates for local theatres. Speakers also included Murphy, Loew's exec Oscar Doob, actor Ronald Reagan and E. M. Loew, head of the circuit of the same name.

As a direct result of the Hartford session, similar press-film get-togethers are contemplated for the fall, Johnston revealed when he returned to New York. Although the industry will continue to press actively for a revision of newspaper ad rates whereby it receives either the national or the local rate, it has been indicated that there will be no frontal attack on the newspaper business. Instead, the industry will wage a wide-spread "educational" campaign which it hopes will bring about sectional meetings between theatre men and newspaper people.

Campaign will be tied off with the distribution of Johnston's Hartford speech in pamphlet form to publishers, advertising managers and exhibitors throughout the country. Furthermore, influential industry will harp on the subject in speeches before exhib and newspaper groups. Johnston, it's reported, will accept more dates to speak before Fourth Estate sessions.

In his Hartford appeal for equality in ad rates, Johnston declared: **Why Premium Rates?**

"Why do newspapers charge premium rates for motion picture advertising?" he asked. "Why must it cost more to advertise the film that's playing at the Bijou Theatre than the merchandise products of American industries now classified as general advertisers? By what economic logic is the motion picture theatre required to pay more to advertise its wares than other enterprises with local distribution?"

Johnston's plea did not find any takers among the newspaper reps. Instead, the publishers offered other ideas on how to ad' exhibs. Murphy suggested that rather than ask for lower and lower rates, the exhibs set more convenient times for showing films, make seats more comfortable, provide attendants to park cars, and eliminate objectionable copy and art from advertising.

Loew's exec Oscar Doob said that if any newspaper "promises to put us on retail rates, we promise to spend as much money with them next year as this year."

Reagan, president of the Screen Actors Guild, told the assembled publishers and editors that the industry needed more cooperation from newspapers than merely a revision of rates. He said that newspapers "should advise us on our advertising."

## Reissue Comeback

Continued from page 7

during the summer, when most of the distrib is holding off sending out important new product.

20th-Fox is leading the re-release parade. It has a half dozen pix in that category on its May-June-July schedule. They are "Laura," "This Above All," "Leave Her to Heaven," "The Rains Came," "The Black Swan" and "To the Shores of Tripoli."

United Artists is making four reissues available. They are "Red River," "Tulsa," "He Ran All the Way" and "The Lady Vanishes." RKO is dusting off "King Kong" and Metro has "A Woman's Face" plus "The Postman Always Rings Twice" set for revival.

## Exec Salaries Down in '51

Continued from page 3

unofficially, about the same amount the previous year. The comparisons follow:

	1951	1950
Col. ....	\$1,167,000	\$1,134,000
Loew ....	2,789,000	2,870,000
Par ....	787,000	1,011,000
RKO ....	282,000	292,000
Rep ....	424,000	407,800
20th ....	1,366,000	1,555,000
Univ. ....	545,000	610,000
WB. ....	1,232,000	1,473,000

Col's Jack Cohn, exec v.p.; Nate Spingold, ad-pub v.p., and Abe Montague, sales v.p., took slight cuts in the new year (all remunerations to film company presidents are listed in adjoining box). Cohn drew \$148,400 in '51 and \$145,600 in '50. Spingold's take dropped from \$109,600 in '50 to \$108,600 in '51. Montague collected \$132,500 in '50 and \$130,000 in '51. Abe Schneider, Col's v.p. and treasurer, who received \$124,380 in '50, received \$130,000 in '51.

At Loew's, J. Robert Rubin's remuneration was cut \$31,658 in '51, largely as a result of the dropoff in corporate earnings in which he shares. Rubin, who's v.p. and counsel, received \$256,098 in salary, profits participation and retirement benefits for '50 and \$224,439 in '51. Louis B. Mayer, who bowed out last August as last v.p., collected the same salary and earnings share in '51 as '50, amounting to \$300,000. But in '50 Loew's paid \$55,355 into Mayer's retirement fund whereas no such payment at all was made in '51.

Monies collected by other Loew's execs showed little variation from one year to the other. Edgar J. Mannix, studio v.p., took in \$159,036 in salary, \$43,571 as his cut on profits and \$49,060 for his retirement fund. Charles C. Moskowit, v.p.-treasurer, was compensated in the amounts of \$156,429 in salary and \$30,644 for retirement fund. Joseph R. Vogel, v.p. and theatres head, picked up \$156,429 in salary and \$20,691 for retirement fund. William F. Rodgers, v.p. and sales head (since switched to an advisory post at \$1,100 weekly), drew \$114,714 in salary and \$36,530 for retirement. Leopold Friedman, v.p.-secretary, was paid \$130,357 in salary and \$35,650 for retirement.

Warners: Jack L. Warner, v.p. and production head, drew a total of \$185,550 in '51, up from \$182,050 in '50. Albert Warner, v.p.-treasurer, had a slight cut, from \$107,000 in '50 to \$105,050 in '51. Harry M. Kalmine, v.p. and theatres head, dropped from \$132,500 in '50 to \$130,000 in '51. Robert W. Perkins, v.p.-counsel, also slightly down, received \$105,150 in '51 and \$107,200 in '50. Samuel Carlisle, controller, inched back from \$52,080 in '50 to \$51,070 in '51.

Universal: Alfred E. Daff, v.p. and global sales topper, Edward Muhl, studio v.p., and Leon Goldberg, v.p.-treasurer, all got a raise. Daff collected \$151,500 in '51 for a boost of \$16,225; Muhl received \$51,150, a hike of \$7,450, and Goldberg's '51 remuneration of \$39,750 exceeded by \$7,500 his '50 pay. John J. O'Connor, v.p.-director, was upped slightly, from \$44,200 in '50 to \$45,050 in '51.

Twentieth: Darryl Zanuck, v.p.-production chief, received \$260,000 in compensation for both years and \$1,288 in '51 and \$2,406 in '50 for retirement fund. In March, 1950, distribution director Al Lichtman was signed to a new employment pact giving him \$5,000 weekly; he collected \$139,043 for the whole of '50. Others whose salaries were reported had slight cuts. W. C. Michel, exec v.p., dropped from \$116,855 in '50 to \$109,010 in '51. Murray Silverstone, prez of 20th-Fox International, slipped from \$135,355 in '50 to \$129,535 in '51. Donald Henderson, secretary-treasurer, drew \$63,535 in '51, down from \$69,830 in '50. W. J. Eadie, comptroller, took \$63,555 in '50 and \$61,535 in '51.

Republic: James R. Grainger's salary and commission as exec v.p. amounted to \$88,995 in '51, representing an increase of \$10,630 over '50. Richard W. Altschuler, prexy of Republic International, drew \$25,865 in '51, for a boost of \$2,570 over '50.

Paramount: Paul Raibourn, v.p. in charge of planning, overall economics and television, won a tilt in salary and allowances, having collected \$46,800 in '51, compared with \$39,000 for '50. Payoff to other execs remained unchanged. Xi

Frank Freeman, 'production v.p., \$130,000 (highest on the Par payroll); Austin C. Keough, v.p.-counsel, \$91,000; Adolph Zukor, board chairman, \$78,000; George Weltner, Par International prexy, \$55,650.

RKO: J. Miller Walker, v.p., drew \$39,980 in '51, for an increase of \$6,370 over '50. William H. Clark, treasurer, collected \$39,320 in '51, for a tilt of \$6,340 over '50.

## City Investing Puts Million Into 3 Pix For Korda Prod.

Deal is expected to be inked in New York today (Wed.) by which City Investing Co., N. Y., will sink almost \$1,000,000 into three pix made by Sir Alexander Korda in England. City Investing, which owns three film houses on Broadway and a heavy stake in the Loport Film Distributing Co., will have a share of worldwide profits on the trio of pix.

Films are "Gilbert & Sullivan," now before the cameras; "The Sound Barrier," completed, and the next Carol Reed film, unstated and still untitled. Tristram Owen, house counsel for Korda and his British Lion distrib outfit, has been in New York for the past week prepping papers on the deal. He expects to return to London tomorrow (Thurs.).

Owen has been working with Schwartz & Frohlich, which reps Korda in the U. S.; Phillips, Nizer, Benjamin & Krim, which reps Loport (CI investment is being made via the distributing company) and Davis, Polk, Wardwell, Sunderland & Kiendl, which reps CI.

## Philly Poster Exchange Agrees to Drop Motion Vs. Majors, NSS; Trial Nov. 19

Philadelphia, June 10.

With the Independent Poster Exchange of Philadelphia agreeing to withdraw its motion for summary judgment against eight major film companies in connection with its suit against National Screen Service and the film outfits, Judge William H. Kirkpatrick has set Nov. 19 as the date for a jury trial.

Judge Kirkpatrick has inherited the case from Attorney General James T. McGranery, who last year, as Federal judge in the Philadelphia district, heard the original motion against NSS and granted a judgment on monopoly charges. Reason for Judge Kirkpatrick asking for withdrawal of the motion against the film companies, a request agreed to by the plaintiffs' attorney, William A. Anderson, was that it is difficult to enter or sustain a judgment action in a case involving conspiracy. The NSS judgment was based only on monopoly.

With suits pending against NSS and the eight majors by other poster exchanges throughout the country, Judge Kirkpatrick suggested that the cases might be combined if it is found plausible at pre-trial conferences. He set these confabs for three weeks before the trial. If no agreement could be reached, Judge Kirkpatrick said he thought that two trials at the most would be necessary. He believed that a decision in the first trial would set a pattern on the element of damages.

Herman Robbins, prexy of NSS, was in court today with the company's attorney, Louis Nizer. Earl J. Harrison repelled all the distrib except Warner Bros. Louis Gofman was attorney for WB.

## UA Sales Drive

Plans for a sales drive, June 15 to Dec. 6, have been set in motion by United Artists. Prizes totaling \$50,000 will be shared by branch managers, salesmen, bookers and cashiers. There will be special awards for district and division managers.

Sales pitch will carry the banner of "Bill Heineman Drive" in honor of the company's sales topper.

### What—No Problems?

Darryl F. Zanuck has run out of "controversies" to depict on the screen, he jocularly observed in N. Y. yesterday. The 20th-Fox production chief recalled that "we made a fortune" with problem pix in past, such as "Gentleman's Agreement" (anti-Semitism) and "Pinky" (anti-Negro). Now, there are no such offbeat subjects available.

Shifting to a serious vein, Zanuck said he didn't mean to convey that everything's right with the world, that is, free of controversies and problems. But he must see his subject "dramatized" before he decides to produce it, similarly as he saw "Agreement" in dramatic form in the galley proofs of the Laura Z. Hobson novel.

subject matter and story material, and "offer what guidance I'll be able to give individual producers."

In numerous instances Zanuck rammed home the thought that the key to success in the future, and one which he's firmly convinced is within reach, is the production of "important films at the right price." The cost factor cannot be over-emphasized, he declared, adding it's "as important today as subject matter itself." He played around with the idea further: "We can only stay in business successfully if we can make a program of pictures of the type listed (on 20th's new lineup) and make them at a sensible price. That's a big 'and'."

### Cites Pix Prepped

Zanuck admitted there's nothing new about his statement on new pix being done up big. But this time he means it, he insisted. As evidence of the production trend, he cited new pix being prepped, in production or completed. "The Robe," he disclosed, will go before the cameras this year and "will be one of the most important undertakings ever attempted in the motion picture industry." Others: "My Cousin Rachel," now casting; Irving Berlin's "There's No Business Like Show Business," in prepara-

# Clips From Film Row

## NEW YORK

Joyce Selznick has been named special promotion rep for Stanley Kramer's "The 5000 Fingers of Dr. T." She will headquarter in New York and work closely with Columbia's flackery.

George J. Waldman, former UA sales manager for the New Jersey and Albany territories, who's just entered the indie distribution field, inked with Producers Representatives to handle "Latuko," the African documentary, in the N. J.-Delaware areas.

Peter Ordway and Robert Presnell, Sr., inked to write the English dialog for "In the Palm of Your Hand," the Mexican film which Duex Film Studios is dubbing into English.

Franchise holders, bookers and salesmen of Jack Broder Productions, Inc., to receive "substantial bonuses" in the Jack Schlaifer Drive being held May 31-Sept. 6.

Veteran film distrib Henry R. Arias' daughter Joan, graduated this week from Skidmore College, and son, Irwin M., completing work at College of Medicine, State University of N. Y., cited for excellence in clinical surgery.

Robert Weitman, United Paramount Theatres veepee and Mrs. Weitman, went to Ithaca, N. Y., this week to attend the graduation of their daughter Abby from Cornell. She continues study this summer at Yale, seeking her Master's.

Sanders & Goldman, operators of theatres in the N. Y. metropolitan area featuring Spanish language films, have acquired the long-term lease on the 700-seat Edison Theatre on upper Broadway. It formerly was operated by Dr. Henry Brown.

Nathan Katz joined Jack H. Levin Associates, theatre survey and checking outfit, as member of research panel. Formerly a professor at N. Y. University, Katz is co-author of the Government's war profit series.

## LOS ANGELES

RKO set a late July release date for "One Minute to Zero," co-starring Robert Mitchum and Ann Blyth. Picture was filmed as "The Korean Story."

Paramount is using a new title for "Atomic City" when it opens a day-date engagement this week at the Orpheum and Vogue. New tag is "19 Elvado Street."

## CLEVELAND

Christian Pfister of Troy, O., elected new prez of Independent Theatre Owners of Ohio at three-day convention here. Pfister succeeds Martin G. Smith, of Toledo, O., who, because of ill health, resigned from post he held 28 years.

F. W. Huss, Jr., of Cincinnati and Leo T. Jones, Upper Sandusky, O., elected veepees, and Lee J. Hofheimer, of Columbus, O., treasurer.

## CHICAGO

George Booth resigned from Milwaukee WB exchange.

Paul Ricca and Louis Campagna, convicted film extortionists, anted up \$35,376 last week to the government, which was gift tax on \$190,000 given them by mysterious donor in 1947 for payment of back income taxes before they were paroled that year after serving one-third of their 10-year sentences.

Chicago film censor board last month reviewed 91 releases in May, rejecting one foreign pic, and classifying seven other imports for "adults only."

Abel Tettel Films took over mid-west distributing for English-speaking version of "Bitter Rice."

## New York Theatres

JENNIFER JONES

This Wild Heart

in person JOHNNIE RAY

THE FOUR LAST THINGS

BILLY MAY

Color by TECHNICOLOR

PARAMOUNT

RADIO CITY MUSIC HALL

Rockefeller Center

"LOVELY TO LOOK AT"

KATHY GRAYSON "RED SKELTON" KEEL

Color by TECHNICOLOR - An M-G-M Picture

SPECTACULAR STAGE PRESENTATION

Defendants in the Towne Theatre, Milwaukee, case filed objection in Chicago federal district court to additional lawyers fees of \$32,875 awarded by Judge John P. Barnes to Tom McConnell.

Variety Club of Illinois gave a Fathers' Day party last week.

The 54 Drive-In sold by Rube Levine to a Chicago group.

Four Screen Drive-In is running reissues on one side of the ozone while the other side shows current product. Patrons can see all four releases for price of one admission by moving their cars.

Park Theatre, which reopened several weeks ago, dropped its art policy and joined the Allied booking offices.

The Oak, west side nabe, taken over by Nate Slott and Jack Kirsch, head of Illinois Allied House, had been owned by the Bland Estate.

## TORONTO

Some 30 Ontario managers, in addition to supervisors, homeoffice execs and department heads attended an all-day Odeon circuit "showmanship" session held at the Royal York Hotel last week. General manager David Griesdorf presided over the meet.

With some 200 cross-country members of the Canadian Picture Pioneers Club holding their annual meeting, Nathaniel A. Taylor, operator of some 80 film houses, was elected president of the organization of film veterans. Taylor succeeded Oscar R. Hanson, who had served several previous terms, but who is laying off. Vice-president is Don Gauld of J. Arthur Rank's Organization in Canada. Chairman is Clare Appel, head of Canadian Motion Picture Distributors Assn. Secretary-treasurer is Archie Laurie.

## DALLAS

Dale Kerby joined staff of the Republic exchange here as circuit booker, replacing Louis Fullenwider. Kerby was a booker for Lippert.

Tex-Ok Drive-In opened after original launching was postponed because of heavy rains. It will be managed by Louis Liffelair.

Selbert Worley sold the Palace at Breckenridge to John Ed Douglas and Associates. Worley would move to Eastland where he operates the Majestic and Lyric.

A \$35,000 facelift program started on the State, Wichita Falls. When work is finished, house will use a first-run policy.

Through installation of additional speakers capacity of Caprock Drive-In at Slaton was increased to 224 autos according to Joe Dennis, operator of spot.

Hollis Herod took over management of the Palace, Breckenridge. John Ed Douglas announced that his partnership in operation of house has been dissolved.

The new Hollywood opened at Palacios, being the town's first film house since the old Capitol burned down recently.

## PHILADELPHIA

David Milgram's Temple Theatre to be converted into a store. House closed after being sold for \$41,000.

"Scaramouche" booked into second-run Arcadia for a run starting June 11.

Biggest surprise to local film colony was announcement that United Paramount Theatres would shutter three houses, the Roosevelt, Nixon and Tower Theatres for the summer. Spots closed June 10.

The A. M. Ellis management and owners of the Mahoning Drive-In have developed partnership troubles and are taking them into Common Pleas Court.

William Goldman, indie chain operator, launched a "profits from partnership" drive in 17 of his houses this month. Managers and assistants get figures for 13 weeks last summer and under the plan automatically share in whatever they take in over the 1951 gross.

## MINNEAPOLIS

Riverview, indie nabe house, presented orchids to first 200 women attending "African Queen" opening night.

Minnesota Amus. Co. in change of plans will present big screen theatre telecast on closed circuit of Robinson-Maxim light heavyweight championship fight at Radio City here as well as at St. Paul Paramount, instead of only the latter.

Universal exploiter Ed Borgan here to bally "Ivory Hunters" due at State.

Joe Murphy, formerly with Re-

public, a Paramount sales staff addition, succeeding Andy Kenny, who resigned to enter another biz. Granada in downtown Duluth reopened by its new owner, Shelly Grengs, circuit operator, after completion of \$40,000 in improvements. Twin Cities independent exhibitor group appointed a committee to seek lower real estate and personal property tax valuations for showhouses in light of income and earning declines.

## ST. LOUIS

James Frisina of the Frisina Amus. Co., Springfield, Ill., entered recent Western Open Golf tourney in St. Louis as an amateur and finished 72 holes with a 302 score. The winner, Lloyd Mangrum, pro from Chicago did 274.

Two new 500-car ozoners are under construction near Morganfield, Ky. One will be operated by James and Sam McElroy, Morganfield, and the other by the Sunset Amus. Co., headed by J. A. Van-Cleve, Morganfield, and J. S. Corbett, Bedford, Ind.

Kerasotes Bros. Amus. Co., Springfield, Ill., lighted new 1,200-car ozoner near city last week. The Overland, St. Louis county, and the King Bee, Art and Shubert, the latter three in St. Louis, shuttered for summer.

## PITTSBURGH

Harry Bernstein resigned as manager of the Art Cinema, downtown foreign film house.

Wally Anderson, circuit exhibitor who operates out of Mount Jewett, now has eight theatres, having just acquired another one in Randolph, N. Y.

Larry Woodin, Wellesboro exhib., on the road as director of prelim contests for annual "Miss America" pageant around Pennsylvania and West Virginia.

Julie Janowski resigned from the WB theatre booking department to go with the National Tube Company; replaced by Lillian Ranegar.

## RKO Releases

Continued from page 7

sented by "Clash by Night," will furnish "The Lusty Man," starring Susan Hayward, Mitchum and Arthur Kennedy.

Adding to the rose-hued feeling is the product emanating from Samuel Goldwyn and Walt Disney. Former's "Hans Christian Andersen," starring Danny Kaye, is set for release at the end of the year. Disney's "Story of Robin Hood," a live-action tinter, is slated for summer showing.

Other product due from indies during the summer-fall period includes Joseph Kaufman's "Sudden Fear," starring Joan Crawford; Gabriel Pascal's film version of G. B. Shaw's "Androcles and the Lion," and Howard Hawks' Winchester production, "The Big Sky," starring Kirk Douglas.

Deal has been completed for RKO to distribute three films emanating from Samuel Baerwitz Productions. First of the trio is slated to roll next month, and it's expected to have the other two in production by the end of the year. Titles of pic and stars involved in the productions have not been revealed.

## Ray-Maxim TV

Continued from page 4

eral Precision Labs, which works on the direct projection method.

## Omaha's Initial Look

Omaha, June 10.

Practically all details of the inauguration of Theatre TV here for the Robinson-Maxim fight June 23 have been settled except prices. There will be but one capacity house sold at the Orpheum with no reservations. Doors will open as for a road show. Further plans are still in the making. Idea is to make this quite a notable premiere as much interest is being shown in Theatre TV.

Walcott-Charles fight cut deeply into the boxoffice the other night. At the Brandeis, Manager Larry Caplane set up a TV receiver in the lobby and invited all to come in and see the fight. Attendance at "About Face" that evening wasn't bad. A screen trailer at the Brandeis invites anyone to step into the lobby and see their favorite TV show. Idea behind this is to prevent anyone from missing his TV favorite by going to the theatre. Theatre attendance is boosted for

## Picture Grosses

### SAN FRANCISCO

(Continued from page 8)

95—"California Conquest" (Col) and "Blackmalled" (Indie). Slow \$9,000 or close. Last week, "No Room for Groom" (U) and "Bronco Buster" (U), \$7,500.

United Artists (No. Coast) (1,207; 65-95)—"Without Warning" (UA) and "Confidence Girl" (UA). Modest \$6,000. Last week, "Captive City" (UA) and "One Big Affair" (UA), \$6,200 in 9 days.

Stagedoor (A-R) (370; 85-81)—"Man in White Suit" (U) (5th wk) Fine \$3,600. Last week, same. Clay (Rosenberg) (400; 65-85)—"Mr. Lord Says No" (Indie) (2d wk). Held at \$2,600. Last week, nice \$2,800.

### 'Clash' Bright \$9,000, Toronto; 'Paula' 11G

Toronto, June 10.

Light fare and outdoor competition spells generally way off biz this week. "Paula" shapes neat at Odeon for one of top showings this round.

#### Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-80)—"First Time" (Col) and "Son of Fury" (20th) (reissue). O.K. \$12,000. Last week, "San Francisco Story" (WB) and "Oklahoma Annie" (Rep), \$13,000.

Edgerton (EP) (1,080; 40-80)—"Sniper" (Col). O.K. \$6,500. Last week, "Cry, Beloved Country" (Indie), \$5,500.

Imperial (EP) (3,373; 40-80)—"Denver Rio Grande" (Par) and "Aaron Slick" (Par). Mild \$10,000. Last week, "Mara Maru" (WB), ditto.

Loew's (Loew) (2,743; 40-80)—"Singin' in Rain" (M-G) (3d wk). Holding to o.k. \$10,000. Last week, \$12,000.

Odeon (Rank) (2,390; 50-90)—"Paula" (Col). Neat \$11,000. Last week, "Pride St. Louis" (20th) (2d wk), \$9,000.

Shea's (EP) (2,386; 40-80)—"Clash by Night" (RKO). Fairly good \$9,000. Last week, "About Face" (WB), \$8,000.

Tivoli, University (EP) (1,436; 1,558; 40-80)—"Something to Live For" (Par). Weak \$9,000. Last week, "My Son, John" (Par) (2d wk), \$8,500.

Uptown (Loew) (2,743; 40-80)—"Red Ball Express" (U). Okay \$6,500. Last week, "Wild North" (M-G) (2d wk), \$4,000.

## BOSTON

(Continued from page 8)

\$3,500. Last week, "About Face" (WB) and "Rodeo" (Mono), \$3,800. Memorial (RKO) (3,000; 40-85)—"Clash by Night" (RKO) and "Outlaw Woman" (Lip) (2d wk). Still good at \$14,000 following sturdy \$23,500 for first.

Metropolitan (NET) (4,367; 40-85)—"Leave Her to Heaven" (20th) and "The Rains Came" (20th) (reissues). Sad \$9,000. Last week, "Kangaroo" (20th) and "Here Comes Marines" (Mono), \$9,500.

Orpheum (Loew) (3,000; 40-85)—"Skirts Ahoy" (M-G) and "Corky Gasoline Alley" (Col). Fair \$14,500. Last week, "Belles on Toes" (20th) and "Just This Once" (M-G), \$13,000.

Paramount (NET) (1,700; 40-85)—"Denver Rio Grande" (Par) and "Kid Monk Baroni" (Indie). Mild \$9,000. Last week, "About Face" (WB) and "Rodeo" (Mono), \$8,500.

State (Loew) (3,500; 40-85)—"Skirts Ahoy" (M-G) and "Corky Gasoline Alley" (Col). Mild \$7,500. Last week, "Belles on Toes" (20th) and "Just This Once" (M-G), \$7,000.

## SEATTLE

(Continued from page 9)

"When in Rome" (M-G) (2d wk). Held at \$8,500 after great \$14,000 last week.

Orpheum (Hamrick) (2,699; 65-90)—"Carson City" (WB) and "Lion and Horse" (WB). Mild \$6,000. Last week, "About Face" (WB) and "Desert Range" (RKO), \$4,700.

Paramount (Evergreen) (3,039; 65-90)—"Sniper" (Col) and "Gold Fever" (Mono). Dull \$7,000 or less. Last week, "Belles on Toes" (20th) and "Kid Monk Baroni" (Lip), \$6,700.

Palomar (Sterling) (1,350) (75-1,255)—"Rose of Cimarron" (20th) (2d run) plus Rochester and Sportsman on stage. Heading for big \$15,000 in 8 days. Special transcription made by Jack Benny highlighted ad campaign. Last week, not on first-run.

### 'MODELS' MILD \$5,000, PROV.; 'SKIRTS' 9G, 2D

Providence, June 10.

First hot, sunny weekend in two months sent temperatures soaring and put film biz on skids. Best of a fair lot is "Skirts Ahoy" in its second week at Loew's State. RKO Albee is mild "Models, Inc." while "My Son, John" is very drab at Strand.

Estimates for This Week Albee (RKO) (2,200; 44-65)—"Models, Inc." (FC) and "Sins of Madeleine" (Indie) (reissue). Mild \$5,000. Last week, "Half-Breed" (RKO) and "Outlaw Women" (RKO), \$6,500.

Majestic (Fay) (2,200; 44-65)—"Kangaroo" (20th) and "Bowers Boys" (Rep). Drab \$4,000. Last week, "About Face" (WB) and "Lady Possessed" (Rep), \$8,000. State (Loew) (3,200; 44-65)—"Skirts Ahoy" (M-G) and "Glory Alley" (M-G) (2d wk). O.K. \$9,000. First week, \$16,000.

Strand (Silverman) (2,200; 44-65)—"Sound Off" (Col) and "Thief of Bagdad" (Col). Opened Monday (9). Last week, "My Son, John" (Par), sad \$4,000.

## DENVER

(Continued from page 9)

\$7,000. Last week, "Fort Osage" (Mono), \$4,000. Denham (Cockrill) (1,750; 40-85)—"Red Mountain" (Par) (2d wk) and "Great Adventure" (Lip). Mild \$7,000. Last week, "Red Mountain" solo, \$9,500.

Denver (Fox) (2,525; 40-85)—"Deadline-U. S. A." (20th) and "Gobs and Gals" (Rep). Fair \$11,500. Last week, "Mara Maru" (WB) and "Laura" (20th), \$11,000.

Esquire (Fox) (742; 40-85)—"Deadline-U. S. A." (20th) and "Gobs and Gals" (Rep). Fair \$2,500. Last week, "Mara Maru" (WB) and "Laura" (20th) (reissue), \$2,000.

Orpheum (RKO) (2,600; 40-85)—"Carline Williams" (M-G) and "Marry Me" (Indie) (2d wk). Poor \$6,000. Last week, \$12,500.

Paramount (Fox) (2,200; 40-85)—"Love Better Than Ever" (M-G) and "It's Big Country" (M-G). Good \$13,000. Last week, "When in Rome" (M-G) and "Lion and Horse" (WB), \$10,000.

Taber (Fox) (1,967; 40-85)—"San Francisco Story" (WB) and "Wooden Horse" (Realart). Fair \$6,000. Last week, "Outlaws Poker Flat" (20th) and "Hold Ghost" (U), \$6,500.

Vogue (Pike) (600; 60-85)—"Enore" (Par) (2d wk). Slow \$1,700. Last week, near-record \$4,000.

Webber (Fox) (40-85)—"San Francisco Story" (WB) and "Wooden Horse" (Realart). Fair \$2,500. Last week, "Outcasts Poker Flat" (20th) and "Hold Ghost" (U), \$3,000.

## PORTLAND, ORE.

(Continued from page 8)

Last week, "Steel Town" (U) and "Rodeo King and Senorita" (Rep), \$3,500.

Liberty (Hamrick) (1,850; 65-90)—"Wild North" (M-G) and "Sail-out" (M-G) (3d wk). Fine \$4,500 in 5 days. Last week, \$10,000 after \$12,000 opener.

Mayfair (Parker) (1,500; 65-90)—"Six Convicts" (Col) and "A Yank in Indo-China" (Col m.o.). Good \$4,000. Last week, "Okinawa" (Col) and "Thief Damascus" (Col), \$4,800.

Oriental (Evergreen) (2,000; 65-90)—"Red Mountain" (Par) and "Pace That Thrills" (RKO), day-date with Paramount. Okay \$3,500. Last week, "Belles on Toes" (20th) and "Highwayman" (Mono), \$4,300.

Orpheum (Evergreen) (1,750; 65-90)—"Scandal Sheet" (Col) and "First Time" (Col). So-so \$5,400. Last week, "Belles on Toes" (20th) and "Highwayman" (Mono), \$7,200.

Paramount (Evergreen) (3,400; 65-90)—"Red Mountain" (Par) and "Pace That Thrills" (RKO). Okay \$6,500. Last week, "Six Convicts" (Col) and "Yank in Indo-China" (Col), \$8,000.

United Artists (Parker) (890; 65-90)—"The River" (UA) and "Odette" (Indie), back at pop p.lces. Mild \$5,000 or close. Last week, "The Green Glove" (UA) and "Five Women" (UA), \$5,300.

## OUTDOOR REFRESHMENT SERVICE

from Coast to Coast over 1/2 Century

## Refreshment Service for DRIVE-IN THEATRES



# Long-Range NBC Kine Experiment Studied as Alternative to Vidpix

Hollywood, June 10. Ted Mills, Chicago's gift to television and wonder boy successor to radio's Arch Oboler, Norman Corwin and Dee Engelbach, has come up with what he believes to be a road block in the path of telepix. Not only is he confident of its success but NBC is going along with him to the extent of gambling several thousand dollars on his project.

To test his experiment, Mills last Saturday staged the Ezio Pinza teevue show on the mission grounds of San Juan Capistrano, where the sparrows come back to, and 60 miles to the south. New York and the cable cities figure in his stroke of genius via kinescope of the show, which is the core of the noble experiment.

Last Saturday Mills took a TV crew to Capistrano to put on the show. Over a microwave relay installed by the telephone company, the show was fed to Hollywood for recording at NBC. Audio and video was recorded and the kine edited in takes like they do in pictures. Dave Rose's music will be synchronized live on night of the telecast.

Mills explains his experiment in this wise: "The technique is intended to combine the mobility of motion pictures with the great cost and time-saving factors of live TV. It is our plan to further these experiments in the hope that remote kine will be of long range importance to RCA."

What Mills didn't say was that by this new process he hoped to circumvent high union costs in the technical phases by using TV cameras instead of motion picture equipment and personnel. Mills has done what others have long talked about, to get around the high cost of telefilming. End result will be closely watched by the trade as well as the picture studio unions.

## TV 'Grind' Policy Low-Cost Device

The "grind" policy adopted by some New York stations last week—with WNBT screening its feature three times on Saturday afternoons and WJZ-TV running its feature two or three times on Saturday nights—has an economic basis in filling a lot of empty time at relatively low cost.

Distributors are not getting any more for the "continuous performances" than they would for a one-time showing. In this way the cost to the station is cut to one-third. Additionally, where a station couldn't afford to pay the price on some quality product if it would be used in one hour, it can afford the distrib's figure on the basis of its filling three hours.

Film distributors feel that they're not losing much, if anything, by permitting the repeat performance for the flat fee. They believe that the additional audience gained on the same station doesn't represent a drastic cut into the potential market on other stations, later screenings when there are new sets, homes that weren't viewing at the time, etc.

## Set Ameche Series

Hollywood, June 10. Procktor Syndicated International will begin production on series of 13 15-minute vidpix July 21 in N. Y., with Don Ameche as emcee and narrator for dramatic format.

William Asher, inked as director-writer, leaves here June 9 for work on series, returning to resume direction of "I Love Lucy" Aug. 14. Bernard Procktor will produce series. MCA sets 26 in series, with immediate production calling for 13 to be shot in eight-week period.

## Baptists File for TV

Corpus Christi, June 10. The first local organization to submit an application to the FCC for a license to operate a TV outlet here under the new relaxed regulations is KWBU, operated by the Baptist General Convention of Texas.

## Vidpix Chatter

### Hollywood

Hedy Lamarr stars in series of 36 half-hour vidpix, "Great Loves," to be produced by Victor Pahlen, directed by Edgar Ulmer, in Mexico City this summer. Star gets residual plus salary for telepix... Stu Reynolds closed sale of 13 Screen Televideo vidpix, to Sunkist Growers Assn., package making L. A. debut June 13 on KTLA as "Sunkist Premiere Playhouse"... Director Sobey Marlin handed reins for two "Boston Blackie" and two "The Unexpected" telepix for Ziv TV... Vidpix producer Carley Dudley to N. Y. on biz... Hal Roach studios, vidpix center, has TV set for the first time, as "Racket Squad" producer Carroll Case installed one in office... Scribblers Al Martin, Fenton Earnshaw added to staff of Revue Productions, MCA's vidpix subsidiary... David X. Miller, former musical director at UI, is exec producer of newly-formed Wilshire Television Productions, with Hollywood attorney Nathan O. Freedman as chairman of board... Jack Danov and Dick Crane of "Rocky Jones, Space Ranger" returned from biz junket to Frisco... Prints of "My Little Margie" now enroute to station around country, Gale Storm-Charles Farrell series replacing "I Love Lucy" for summer, beginning June 16... Ray Nazarro directing Kerry Drake vidpix series, with Sterling Hayden and Arline Judge, at Hal Roach studios... Shooting of 42 "Hopalong Cassidy" vidpix begins Aug. 1 by William Boyd Productions at Monogram ranch, with Boyd exec producer; Bob Stabler, (Continued on page 35)

## Reed to Study Vidpic Production in Europe

### Hollywood, June 10.

Survey of Europe to determine economic feasibility of producing telepix abroad will be made by producer Roland Reed, who left over the weekend and sails on Queen Mary this week for the Continent.

Producer of several series, including "Beulah" and "My Little Margie," Reed plans visits to England, Italy, France, Norway, Sweden, with emphasis on Italy and France as potential vidpix centers.

Guy Thayer, Jr., associate producer and v.p. of the company, will help operations during Reed's absence.

## 'San Quentin' Vidpix

### Hollywood, June 10.

"Duffy of San Quentin," based on Warden Duffy's book, "The San Quentin Story," will be made by Swartz-Donger Productions as a new telefilm series with Paul Kelly starred. Lensing gets under way July 1 at Motion Picture Center Studios.

Project has been financed for \$250,000 by a New York syndicate headed by David Stillman of the firm of Stillman & Stillman.

# TV Films in Production

as of Friday, June 6

## ARROW PRODUCTIONS

KTTV Studios, Hollywood  
"RAMAR OF THE JUNGLE" 36 half-hour telepix series, to begin shooting. Producers: Harry S. Rothschild, Leon Fromkess.  
Film Producer: Rudolph Flothow  
Director: Wally Fox

## ATHENA PRODUCTIONS, INC.

California Studios, Hollywood  
Three series of 13 chapter plays each "SON OF ROBERT HOOVER" slated to begin shooting latter part of June.  
Producer-director: Clifford Sanforth  
Associate producer: Al Weston  
Assistant director: Nate Barrager  
Writer: Howard Laurence Field

## BREAKSTON-STAHLL PRODS.

General Service Studios, Hollywood  
"SAFARI BILL" series of 36 half-hour telepix to begin shooting June 15. Location shots to be filmed in British East Africa.  
Martha Hyer heads cast, parts to fill.  
Producer-director: Breakston-Stahl  
Associate producer: Irene Breakston  
Technical executive: John R. Carter

## WILLIAM F. BRODY PRODS.

Sunset Studios, Hollywood  
"The Phantom Pirate" series of half-hour adventure telepix now shooting exteriors at Catalina Island. Robert Stack heads cast with parts to fill.  
Executive producer: William F. Brody.  
Producer: Wesley Brody  
Associate producers: Bob Bailey, Hugh King  
Director: Frank McDonald

## JACK CHERTOK PRODS.

General Service Studios, Hollywood  
"LOVE RANGER" half-hour series of 52 telepix now shooting. John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate Producer: Harry Poppe.

## GOURNEYA PRODUCTIONS

United Producers Studio  
Shooting "Noah Beery, Jr. Adventure Series" 26 15-minute telepix.  
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.  
Producer-director: Jerry Gourneya  
Supervising film editor: Jimmy Moore

## BING CROSBY ENTERPRISES

RKO-Pathe, Culver City  
Shooting "REBOUND" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Producer: Bernard Girard  
Director: B. Girard  
Half-hour series of adult drama films for "CROWN THEATRE" shooting.  
Producers: Richard Dorso, Bernard Girard.

## FRANK FERRIN PRODUCTIONS

8528 Sunset Blvd., Hollywood  
Casting: Virginia Mazucca  
"SMILIN' ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.  
Producer: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

## FILM-CRAFT PRODS.

8451 Melrose, Hollywood  
"GROUCHO MARX" started in 39 half-hour audience participation film productions, to be made once a week for NBC. DeSoto Pictures sponsoring.  
"THE BICKERSONS" series of 39 half-hour comedy telepix now shooting. Phil Rapp is writer-director.  
Producer: John Burt Foster  
Film producer: I. Lindenberg  
Directors: Bob Dwan, Bernie Smith

## FLYING A PRODUCTIONS

6220 Sunset Blvd., Hollywood  
"ANNIE BAKLEY" now getting of 52 half-hour vidpixes now shooting. Gail Davis, Billy Gray head cast. Parts to fill.  
Second series of 52 half-hour series. Producer: John Burt Foster  
Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.  
"RANGE RIDER" shooting, second series.

ries of 52 half-hour vidpixes. Jack Mahoney, Dick Jones head cast.  
Producer: Louis L. Lasker  
Directors: Wallace Fox, Geo. Archambaud  
New series of half-hour western dramas titled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

## GROSS-KRASNE, INC.

General Service Studios, Hollywood  
Now shooting "BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.  
Producers: Jack J. Gross and Philip N. Krasne  
Director: E. A. Dupont.

## JOHN GUNDEL PRODS.

600 Taft Bldg., Hollywood  
Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS".  
Producer-director: Maxwell Shane  
Associate producer: Irvin Abidins

## HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood  
"COSMOPOLITAN COPY-KEY MARSHAL OF THE UNIVERSE" series of 39 half-hour science fiction telepix now shooting. Judd Holdren, Allyn Towne head cast with William Schallert in support.  
Producer: Franklin Adreon  
Director: Fred Brannon

## HOOR GLASS PRODS.

810 N. Highland, Hollywood  
Shooting "MAN OF TOMORROW" series of 15-minute telepix.  
Producer: Wanda Tuckoch  
Director: George deNormand

## INTERSTATE TELEVISION

Monogram Studios, Hollywood  
"DAUGHTERS OF MARS," starring Ethel Barrymore, scheduled for June 9 on KTLA.  
"RETHINK" series of 13 MORE TELEVISION THEATRE series.  
Producer: Lee Savin  
Directors: Lewis Allan, Will Jason

## LANCER PRODUCTIONS

RKO-Pathe, Culver City  
"THOSE WERE THE DAYS" half-hour telepix series now shooting. Producers: Bernard Girard, Richard Dorso.  
Producer: Bernard Girard  
Director: Bernard Girard

## EDWARD LEWIS PRODS.

Molton Picture Center, Hollywood  
Series of 13 half-hour telepix featuring Irene Dunne as femme resume shooting June 13.  
Producer: Edward Lewis  
Production manager: William Stevens

## MARCH OF TIME

369 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour telepix featuring narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Dearing.  
Producer: Marion Farnsworth  
Directors: Fred Stephani

## PHILLIPS LORD PRODS.

Visual Drama Studios, Hollywood  
"COLUMBIAN" series of 26 telepix, sponsored by Chesterfield, now shooting.  
Producer: Phillips Lord  
Director: Lew Landers

## ROLAND REED PRODS.

Hal Roach Studios, Culver City  
Now shooting "BEULAH" series of 30-minute situation comedies.  
Cast: Louise Beavers, Ernie Whitman, Ruby Dandridge, David Bruce, Jane Frazee, Stuffy Singer.  
Producer: Marion Farnsworth  
Director: Abby Berlin  
"MY LITTLE MARGIE" series of half-hour comedy telepix, now shooting.

# Ford Pact for Col-Produced Pix May Cue Swing of Studios Into TV

## Fairbanks Slashes Staff In Retrenchment Move

### Hollywood, June 10.

Undisclosed number of employees at Jerry Fairbanks Productions have been pink-slipped in retrenchment move. Almost entire staff was given two weeks annual vacash recently, and when returning was told to take another two weeks, so most are now job hunting.

Denying any overall economy wave is under way, Fairbanks v.p. Sid Rogell said the telepix company is too small to carry large overhead. He said firm is busy on commercial films, that TV product is planned, and added, "For years you've been hearing Fairbanks is going broke. Actually we're busy selling product already completed."

Among those no longer with company is story editor Lou Lilly, with Fairbanks 10 years. He is setting up his own telepix and commercial film.

## 'Pillow Network' Appt.

### San Antonio, June 10.

Gregg Winters has been named manager of KBAH, the Brooke Army Hospital's "pillow network" which pipes five different programs at the same time to patients via pillow headsets.

Winters succeeds Bill Feille.

Charles Farrell and Gale Storm head cast. Philip Morris sponsors.  
Producer: Hal Yates  
Director: Hal Yates

## REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood  
Half-hour series of adult drama telepix resume shooting June 12 for Revue Prods.  
Producer: Revue Productions  
Director: Richard Irving, Norman Lloyd.

## HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City  
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.  
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keulen  
Director: Charles Barton  
Producers: Hal Roach, Jr., Carroll Case  
Assistant director: Emmett Emerson

## ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood  
ROY ROGERS now shooting 15 outer telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans, top line. Ed Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

## SCREEN GEMS

1302 N. Gower, Hollywood  
"NATHANIEL HAWTHORNE" half-hour drama shooting for DuPont's "CAV." telepix series.  
Producer-director: Jules Bricken  
Assistant director: Eddie Senta

## SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
"CAVALCADE OF AMERICA" series of half-hour drama telepix shooting.  
Producers: Gil Ralston, Jacques Braunstein

## SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"RACKET SQUAD" series now shooting half-hour telepix series.  
Producer: Hal Roach, Jr.; Carroll Case  
Director: Jim Tinsling

## SNADER TELEVISIONS

17 S. Beverly Dr., Beverly Hills  
Resume shooting telepix series featuring different artists each week June.  
Producer: Louis D. Snader

## ADRIAN WEISS PRODS.

635 N. Fairfax, Hollywood  
"CRAIG KENNEDY-CRIMINOLOGIST" half-hour series of second 13 adventure telepix shooting to June 12.  
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.  
Producer-director: Adrian Weiss  
Assistant director: Bob Farfan

## FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood  
"FIREBIRD" series of half-hour adult dramas now shooting.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

## WEATHER TELEVISION PRODS., INC.

California Studios, Hollywood  
"BOSS LADY" series of half-hour sophisticated comedies now shooting.  
Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lee Patrick, Charley Smith.  
Nicholas Joy, Producer, Robert Mann, Associate producer; Sherman A. Harris  
ZIV TV

5255 Clinton St., Hollywood  
Four in "UNEXPECTED" series of half-hour telepix shoot to June. Four "ROCKY BLANKIE" half-hour telepix scheduled for June shooting.  
Directors: Eddie Davis, Sobey Martin, Geo. M. Cohen

Inking of Columbia Pictures by Ford Motors to produce a series of 39 half-hour films specifically for television may be the clincher to a wholesale swing of major studio production facilities into the TV film business. Under terms of the contract, which were revealed yesterday (Tues.), the vidpix are to be produced by Screen Gems, Inc., Col's wholly-owned vidfilm subsidiary, but even though the product won't bear the Col imprimatur as such, it's considered significant that this marks the first pact ever signed directly between a national advertiser and a major studio for TV films.

Both Screen Gems and United World Films, Universal's vidfilm subsidiary, have produced other shows for TV, of course. Republic's Hollywood TV Service and Monogram's Interstate TV have also been active in production of vidpix. All their shows, however, have been turned out for syndication purposes, meaning they are lensed with no specific national advertiser in mind but are sold locally to various individual TV stations around the country. Screen Gems is thus the first to tap the highly-lucrative national advertising coin and, if it earns a profit on the deal, it's expected that other major studios, now scouting ways of improving their finances, may follow suit.

On the TV side, the Screen Gems-Ford deal, set through the J. Walter Thompson ad agency and the NBC video network, also solves Ford's problem of what show to use in the Thursday night at 9:30 slot it now occupies on NBC. During the season just ending, Ford sponsored the James Melton show but indicated its decision to cancel that one several months ago. Screen Gems vidpix series will preem in the Thursday night period Oct. 2, with 51 NBC stations lined up to carry the films. Series is to be titled "Ford Theatre."

Under present plans, the series will employ top-name film actors and utilize the services of top directors and scripters. Jules Brick, of Screen Gems, will produce at Col's studio. First film will be an adaptation of Nathaniel Hawthorne's "Snow Image," now being written by Edward Hope. Second is to be "Understudy," an original by Jo Swerling now being adapted by Cyril Hume. Third is a special TV adaptation of "Turnip's Blood," the Rachel Maddux novel. Pix will have no continuity from week to week, but instead each stanza is to be an entity in itself.

# CBS-TV to Co-op Summer Films

CBS-TV will inaugurate the unique procedure of offering feature films on a network co-op basis to fill its Tuesday night 8 to 9 slot this summer. Web advised its affiliates this week that it will program the films for 14 weeks, and that the stations will have six minute spots and two 10-second announcements to sell locally each week.

Time period, which bucks NBC's Milton Berle show and Bishop Fulton J. Sheen's "Life Is Worth Living" on DuMont, is now occupied by two half-hour sustainers, the Sam Levenson show and "Draw to Win." With Berle taking his usual summer hiatus, it had been thought that CBS would attempt to use the hour to showcase new packages during the summer, which might be able to compete against Berle next fall. But the web decided on the relatively inexpensive procedure of filling the time with film.

Where the web's film procurement department is obtaining the film has not been divulged. Department chiefs are keeping mum on the source for competitive reasons, but maintained that eight of the 14 features have never before been shown on TV. With the Saturday night "Songs for Sale" also scheduled to close shop for the summer, CBS may program the entire 8 to 11 Saturday night period as well with feature film.



# ABC EVOLVES 'PATCHWORK NETWORK'; GRABS OFF BANNER GEN. MILLS BIZ

Showing great flexibility in the period of AM's search for new patterns, ABC Radio has evolved a "patchwork network" format tailored to the needs of a specific client and has come up with one of the biggest web orders, timewise, of the year. General Mills has bought five half-hours and five quarter-hours weekly on the skein, giving the bankroller what is probably an all-time peak of nine hours and 10 minutes weekly—all on the one chain.

GM's move is significant because it represents a shift by a large spender away from spot and regional-network advertising and towards network buying at a time when spot biz has been steadily growing—and in fact has passed network income in total billings. What GM has done is to combine and consolidate its spot and regional activities for its dozen-or-so brands and to put this coin, some of which was on the demised Liberty hookup) into the ABC coffers.

The problem, of course, is to keep the geographical distribution of the AM plugs identical with the various brands' distribution. It took a lot of work to set up the pattern, and ABC Radio v.p. Charles T. Ayres sent the web's chief traffic manager to GM's headquarters in Minneapolis to blueprint the complex system of regional feeds and local cut-ins.

## Anticipate Squawks

The network approach is likely to touch off some complaints by the station representatives, who in the past have squawked at Pyramid, Tandem and similar plans which they feel cuts into stations' spot biz.

As another example of radio's increased emphasis on flexibility, at noon Thursday (5) Ayres got an order from Lever Bros. (Pepsodent), via McCann-Erickson, for a five-minute newscast in front of the Ezzard Charles-Joe Walcott fightcast that night. Backer's plug was on the air in less than 10 hours.

General Mills is taking the 12:30-12:45 p.m. strip, via Knox-Reeves agency, and the 4-4:30 p.m. period, through Dancer-Fitzgerald-Sample. Hillbilly programs will be used. Although talent contracts haven't been finalized, Cal Tinney is among names mentioned. Shows start June 30.

Flexibility concept also applies to the station lineups. In the 12:30 slot (where there is no ABC network service now), some sections of the country are blacked out, but full regional skeins are used in other areas. On the 4 o'clock series

(Continued on page 32)

## 'Goldbergs' Back To 1/2-Hr. Format

Like "Kukla, Fran and Ollie," its back-to-back program mate on NBC-TV the past season, Gertrude Berg's "The Goldbergs" will revert back to its original 30-minute format in the fall. But for entirely different reasons than "Kukla."

Whereas "Kukla" creator Burr Tillstrom and NBC were faced with sponsorship cancellation, cueing the decision to terminate the 15-minute cross-the-board spread, the "Goldbergs" was an unqualified click in its capsule form, achieving ratings of 18 to 20 in the early-evening bracket and doing SRO sponsorship biz.

Despite the fact that it was involved in considerable Page 1 notoriety as an aftermath of the Phil Loeb-Red Channels entanglement, "Goldbergs" has reestablished itself as one of the solid TV program entities, with Miss Berg now expressing a desire to revert back to a half-hour.

As a three-times-a-week attraction, the show is sponsored by Leeson Wax, Ekco and American Vitamin Co., with the latter all set for a fall between. An alternate-week sponsor is now being sought.

## Underpass

Hollywood, June 10. Hal Goodman, radio scripter, was having an argument with Phil Weltman, a tall William Morris agency staffer, and in a bit of a heat exclaimed.

"If you can't handle this deal, I'll go under your head to Abe Lastfogel."

## Dinah's \$1,500,000 NBC AM-TV Deal; 5-Year Exclusive

After protracted negotiations, Dinah Shore and NBC finally came to terms over the weekend on a new longterm contract giving the network an exclusivity on the singer's AM-TV services. (Deal does not include Miss Shore's recording contract for RCA Victor.) Under terms of the deal, Miss Shore is guaranteed a total of \$1,500,000 with a five-year spread, though only committing her to 39 weeks of radio-TV each year.

General Motors (on behalf of Chevrolet) is already committed for a two-year renewal on Miss Shore's Tuesday and Thursday 15-minute TV segments, which fetch NBC \$10,000 a week. Coupled with Miss Shore's guest availability, web execs figure they've got a pre-sold commodity spanning the next five years.

Miss Shore and her husband, George Montgomery, in N. Y. the past couple of weeks while finalizing the deal, returned to the Coast Sunday (8).

## DON TRANTER IN BUFF EXIT AFTER HASSLE

Buffalo, June 10.

Don Tranter, radio-TV editor of the Buffalo Courier-Express for the past 13 years, left his job last week after disagreement with Cy King, new executive editor of the morning daily.

Differences reportedly arose when Tranter demurred at extra assignments in addition to his by-lined column. Up to last month, King was manager of WEBR, Courier-Express-owned radio station here.

Tranter was not immediately replaced, but un-by-lined column continued to appear, written by other newspaper staffers.

Tranter and his brother, Jim, have been well-known in radio in Buffalo and New York for 25 years. Jim Tranter, former radio columnist for the Buffalo Evening News, now is a producer at WBEN-TV here.

## Hinterland TV Can Teach Webs An Ingenious Thing or Two, Sez Holden

Television in the hinterlands is showing "surprising health and growth," according to Charles Holden, ABC-TV's national executive producer, who was one of the five video execs who addressed all three of Broadcast Music, Inc.'s recent TV program clinics.

The network production exec said the chains can learn a lot from the operations across the country, where flexibility and ingenuity are paying off from a production standpoint. He said that his reaction is like that of a Broadway showman who hits the road and finds a refreshing vitality in little theatre groups. As an example, he cited the speed with which some small TV stations use the new polaroid camera to get a still shot of an accident on the air less than a half-hour after it has happened.

Holden was impressed with the quality of shows in terms of the restricted budgets. They have a sound production approach, he

## CBS RADIO'S MPRF TWIN-BILL CASUALTY

CBS Radio's tie-in deal with the Motion Picture Relief Fund, under which all proceeds from two half-hour dramatic shows each week were to go into the fund coffers, becomes a casualty at the end of this month when both shows will be cancelled. Web program execs said they had given the two shows as much exposure as possible with no sponsor interest, and they're too expensive to carry any longer as sustainers.

Two shows are "Stars in the Air," now aired Saturday nights from 10 to 10:30, and "Screen Guild Theatre," aired Sunday nights at 9. Web said it has received the fullest cooperation from all Hollywood studios in obtaining both the star talent required and scripts.

## ACLU Wants Hearing On Anaconda Subsid's Move-In on Mont. Radio

American Civil Liberties Union today (Wed.) will urge the FCC to hold a public hearing on the Fairmont Corp. application to take over KFBB in Great Falls, Mont.

Terming Fairmont a "wholly-owned subsidiary" of Anaconda Copper, ACLU declared that because the corporation already owns or controls six Montana newspapers and has an interest in a seventh, granting of a license without a hearing would be a violation of "the civil liberties principle of diversification in the ownership and policies" of mass-communications media.

Fairmont has said that another Great Falls outlet is owned by publications, that another station is linked to a network and that management of the seven papers is "autonomous."

ACLU charged that the rival publications referred to "hardly blanket the state" as Fairmont's apparently do and that the corporation has not shown "any significant differences" in editorial policies among the various Fairmont papers.

## Lincoln-Mercury Stands Pat on 'Toast of Town'

Lincoln-Mercury, which had been reported mulling a cutback to alternate-week sponsorship on Ed Sullivan's "Toast of the Town" via CBS-TV, this week sent through a renewal order on the show for continued weekly bankrolling.

"Toast," incidentally, celebrated its fourth anniversary on the air Sunday night (8), with the sponsor, coproducers Sullivan and Mario Lewis and director John Wray, tossing a party for the production crew after the performance.

## NBC-TV's \$22,000,000 Windfall

NBC-TV, wrapping up a number of sponsor deals this week which have been hanging fire for some time, inked contracts for either renewals or new shows totalling more than \$22,000,000 in annual billings. It marked the best single week's sales in the web's history and network execs are citing the record as further proof that the TV sponsorship picture, considered soft only a few weeks ago, has now hardened to the point of a near-SRO schedule.

New bankrollers include Pepsi-Cola, which signed for the 7:15 to 7:30 p.m. slots Tuesdays and Thursdays; Kellogg, which is moving its "Space Cadet" show over, from ABC-TV; Reynolds Metal, on the new Sunday night Eddie Mayehoff series; Camay, on "The Doctor" Sunday nights; American Chicle, which came in for a participation in the summer "Saturday Night Dance Party," and RCA, which bought alternate weeks of the new "Kukla, Fran & Ollie," which goes to a half-hour Sunday nights in the fall. Topping the list of renewals are Colgate, which finally confirmed continuation of its Sunday night "Comedy Hour" for the fall; Liggett & Myers, which renewed for a full year on "Dragnet"; Kellogg and Pet Milk, re-packing for the Saturday night "All Star Revue"; American Vitamin Corp. renewing for the new "Goldbergs" show in the fall, and Chevrolet Dealers firming up on renewal of the twice-weekly Dinah Shore show.

Pepsi, in taking over the Tuesday and Thursday quarter-hour segments, will bankroll a series of vidfilms packaged by Music Corp. of America, under the title of "Short Short Story." That 7:15 to 7:30 period Monday, Wednesday and Friday is still open. Kellogg will bankroll "Space Cadet" cross-the-board in the 7 to 7:15 period. Pepsi during the current season bankrolled Faye Emerson's "Wonderful Town" Saturday nights on CBS-TV and is now closing out that slot with the Mike Wallace-Buff Cobb "Around the Town" show.

RCA, in picking up alternate week sponsorship on "KF&O," will continue its bankrolling of the Dennis Day show Friday nights in the fall. New "KF&O" package is to go at either 6 or 6:30 p.m. Sundays, depending on whether the web switches the General Foods-sponsored Roy Rogers show from its present 6 p.m. period to 6:30. "Goldbergs" is now expected to go Saturday nights either at 7 or 7:30, or Wednesday nights at 10:30.

## 'Get Us Off Package Hearing Hook' ABC Pleads to FCC; Cites Crisis

### Liebman's New Terpers

Bambi Linn & Rod Alexander, husband and wife terper team current at the Persian Room of the Plaza Hotel, N. Y., have been signed to the Max Liebman "Your Show of Shows" on NBC-TV next season.

New team will replace Nelle Fisher & Jerry Ross.

## U.S.-Canada Swap On Radio Shows In Pay Hike Snag

Almost all exchanging of Canadian and U.S. radio programs will be halted this summer, although the warm-weather hiatus period has traditionally been a time for swapping alders over the border. Reason for the snag is the demand by Affiliated Canadian Artists, the Canadian counterpart of American Federation of Radio Artists, for a 50% pay hike when their shows are rebroadcast in America.

The situation was started last fall when ABC started to pick up Canadian Broadcasting Corp.'s literate "Stage '52" show. ACA nixed the deal, insisting on the additional fee. ABC thereupon dropped the show, using instead a musical series. The Canadian windjammers have adopted a different attitude from the performers and writers who are in ACA.

The U.S. networks, all of whom have in the past picked up Canadian stanzas to fill hiatuses during the summer, don't want to pay the coin for shows they've previously gotten cuffs. Further, it's argued, Yankee chains have always made any American stanzas available to

(Continued on page 36)

## TOP STARS SET FOR 'AMATEUR HR.' BENEFIT

Mimi Benzell, Lou Wills, Jr., Paul Winchell, and Jackie Bright are among the guest stars who'll appear on the Ted Mack "Original Amateur Hour" show in Madison Square Garden, N. Y., tomorrow (Thurs.) night.

Third annual "Amateur" stint in the Garden, per usual, will have 100% of the take go to the N. Y. Foundling Hospital, with Old Gold paying all costs. Show, featuring 20 acts who have won three times on the AM-TV stanza, will be beamed via ABC radio.

ABC and United Paramount Theatres have filed a petition asking the FCC to sever the question of their proposed merger from the consolidated hearings which also involve Paramount Pictures and DuMont Laboratories.

ABC-UPT petition states that the long period which the package hearings has been running has (1) forced ABC to use \$2,500,000 of borrowed capital since November, 1951, to continue operations and "additional borrowed money will be necessary to continue operations until action is taken on the merger"; (2) "made it increasingly difficult for ABC to retain personnel"; and (3) deprived the public of improvements that could have been made in the web's programming.

Petition pointed out that the AB-PT blending has been hanging fire since last summer and argued that the FCC's consolidation of several matters into the single series of hearings was done for "convenience" and not because of "legal necessity." It added that 75% of the testimony so far has been devoted to history of old antitrust proceedings, that 11,200 pages of oral testimony and 7000 exhibits have been accumulated. Testimony to come on the Par-DuMont

(Continued on page 34)

## Chicle's TV 'Judy' For Summer Ride

ABC-TV billings show a spurt this week with American Chicle picking up "Date With Judy" for its Clorets product. "Judy" will go into the 8-8:30 p.m. slot on Thursdays, starting July 10, via Dancer-Fitzgerald-Sample. Packaged for \$12,500, half-hour show was sold by Ted Ashley Associates for 13 weeks, with options for fall pickup.

Clorets selected the show, which had garnered ratings in the 20s last season in a Saturday morning slot for McKesson & Robbins, as a situation comedy with broad family appeal. It will follow General Mills' "Lone Ranger" (another D-E-S show), which similarly has a large number of children and adults in its audience composition, and will precede "Chance of a Lifetime," the Old Golds airtel at 8:30 p.m. "Judy" is Clorets first show of its own in TV.

ABC-TV last week sold "Pud's Prize Party," 15-minute weekly kid show, to Fleers candy and got renewals from Jacques Kreisler and C. H. Masland on "Tales of Tomorrow" and Nash-Kelvinator on "Paul Whiteman's TV Teen Club."

# 'TV ISN'T LIKE ANYTHING ELSE'

## The Battle of Abilene

Television came of age last week. It happened in the small town of Abilene, Kan., and the occasion was Gen. Dwight D. Eisenhower's homecoming. TV was getting a pushing-around. The word had gone out from Eisenhower's campaign committee that video cameras were to be frozen out of last Thursday morning's vital press conference. Both NBC and CBS, alerted to the inherent news value of the meeting and preempting its program rosters, had gone to considerable pains in sending TV camera and production crews to the scene.

The manner in which the two major networks rallied their forces and went into action so that TV would get a fair shake on an equal basis with newspapers and other competing media redounds to the credit of an industry that has been subjected too long to a second-fiddle status.

TV's amazing impact on the American populace, in terms of spontaneity, immediacy and ability to deliver the news as it is being made, had been demonstrated long before Abilene. That it will play an even more vital role in the field of news-special events, particularly on the political scene, is a foregone conclusion. The upcoming Chicago conventions, with its potential 60,000,000 audience, will be the guaranteed clincher in establishing TV's potency in the realm of communications.

Any attempts to frustrate television, as occurred at Abilene, in taking its place as a major disseminator of news, shows a lack of wisdom and hampers progress.

The word from N. Y., when apprised of the TV freeze-out, was to "get in there with the cameras and stay there until thrown out bodily." Subsequently a 24-hour battle ensued while TV put up the good fight for its just recognition—and finally won out.

The Battle of Abilene could well be the turning point in the acceptance of TV as a mature medium.

## ABC-TV Lops Off Live Sustainers In Economy Bid; Cuffo Films Subbed

ABC-TV is yanking virtually all its live sustaining shows for the summer, primarily as an economy move but also because of the Presidential conventions. In their place the chain is inserting a number of film shows, most of them consisting of cuffo celluloid.

Among the airmers powdering are "Town Meeting," television of the veteran discussion program; "Four-Square Court," panel show on which questions of crime and its prevention are kicked around; "Horizons," on which Columbia U. students quiz experts on the future of various subjects such as women's rights and race relations; "Hot Seat," on which a news figure is grilled; and "On Trial," a forum show.

It's expected that most of the shows will be back in the fall, when an influx of new business, it's hoped, will give the chain more coin to put into this kind of public affairs programming. The cuts underline the web's contention that the FCC's delay in acting on the proposed ABC-United Paramount Theatres merger is causing it undue hardship.

Among the series to replace the casualties are "Scouting in Action," with the cooperation of the Boy Scouts; "Everybody's Business," with an assist from the Federal Security Administration; "Neighbors to the North," using Canadian government film; "On Guard," pix from the armed services; "Focus," using reels from government agencies and health services; "Lessons in Safety," and "Production for Freedom Theatre."

## Lever Bros. Sets Patti Page Tver

J. Walter Thompson, agency on the Lever Bros. Chlorodont tooth paste product, has packaged a musical stanza starring Patti Page which goes into the quarter-hour CBS-TV segment being vacated by the Fatima-sponsored "Stork Club." New show is called "Chlorodont Music Hall" and premees July 1 in the 7:45 to 8 p.m. slot. As a Tuesday and Thursday attraction, it will alternate with Chesterfield's Perry Como program.

Orchestra and other program assistants for Miss Page are still to be selected. New show is being brought in for about \$13,500 a week.

## Banker Vice Fryer

Robert M. Banker, unit manager for CBS-TV's "Studio One" the last two seasons, has been named casting director for the web. He succeeds Bob Fryer, who has moved over to NBC-TV as general manager of Worthington (Tony) Miner's dramatic productions on that web. Banker also worked for Miner's "Studio One" at CBS.

## \$3,000,000 Babbitt Biz on Market In Weintraub Exit

B. T. Babbitt Co. has notified Weintraub that it is checking out of that agency as of July 1. Advertiser, which spends about \$3,000,000 in gross billings yearly, is now looking for a new agency but has made no selection yet.

Reason for Babbitt's ditching Weintraub reportedly lies in the way the rival Colgate firm's Ajax cleanser has surpassed Babbitt's Bab-O product in sales. When Weintraub took over the account last year Ajax sales were booming as fast as Bab-O's were dwindling. Since then, Bab-O has reversed its downward trend but Babbitt execs are reportedly still disappointed that they haven't been able to overtake Ajax at a more rapid rate. Sponsor this season has been bankrolling a segment of NBC-TV's Wednesday night show and a series of five-minute newscasts on the Mutual radio web. Miss Smith's show has gone off the air.

## Piazza's BBC-TV Show

Marguerite Piazza, soprano on NBC-TV's "Show of Shows," flies to Europe Sunday (15) for a singing tour of England and the Continent. She'll star in a special video show in London June 22, which BBC-TV is building around her, and then head for Paris, Rome, Naples, Tel Aviv, Haifa and Jerusalem.

While in London, Miss Piazza will also scout the possibility of a stint at the Palladium. J. Graves McDonald, her husband-business manager, accompanies her.

## WEBS, AGENCIES SEEK NEW RULES

By GEORGE ROSEN

Television administrators, alarmed over the "wrong guesses" and mistakes of the 1951-52 season just ending, are showing increasing anxiety over the inability of the medium to emerge with video-evolved patterns and a suitable primer for conducting its business affairs.

Just as it's been definitely established by now that the producer, director, writer or performer in radio isn't necessarily at home in the newer sight-and-sound field of entertainment, as evidenced by a lengthy list of casualties the past season, so, too, the client, the agency man and the network chieftain in TV are asking for a "new set of rules" to govern the administrative-contractual-business facets of television.

Until now the TV lords have generally been going along on the assumption that, as a business, it's nothing more than a "hangover"—with refinements—from radio. Thus the same rules that have applied to radio in regards to 13-week or 26-week client commitments, pacting of talent, agency commission, etc., have been parried over into TV, without any regard for the peculiarities and hazards (mostly financial) attending the newer medium.

The past season, however, was an eye-opener. There were shows that were a flop the first week out and, on second viewing, proved irretrievably hopeless entries. Neither the network, the agency nor the client could do anything about it (unless they wanted to pay off everybody concerned) because of the radio-inherited stipulation of a firm 13-week or 26-week deal. Today they are asking: "Why must TV, with the coin burdens that it entails, be subjected to the rules of radio?"

The networks, in particular, have been left holding the bag in many cases with long-range contractual commitments predicated on "radio thinking"—resulting in some cases in embarrassing and costly litigation, plus bad publicity for the web. Today the network chieftains are reappraising such legalisms in the hopes of arriving at a formula in conformity with "peculiarities of TV."

Perhaps the most radical change during the next year may come out of agency-client relations in arriving at a newly-established base for payment of agency fees in the handling of TV programming. The major ad agencies involved in television production would rather run away from it. The costs have become so prohibitive that they're losing money on the 15% fee accruing to them from the client.

The agencies say the clients aren't taking into consideration the additional costs that are buried in production, all of which must come out of the 15% fee. As a result, they want the percentage structure overhauled for TV. As one agency exec put it: "Just because the 15% has applied to radio, newspapers, magazines and other media doesn't mean we should be compelled to (Continued on page 36)

## OLD GOLD MULLING FRED ALLEN QUIZZER

Hollywood, June 10.

Old Gold is reported negotiating with the William Morris Agency for a simulcast of Fred Allen's "Two for the Money," which was taped and filmed at the Marcal Theatre last week by Filmmcraft.

Format of the show is along the lines of Groucho Marx's "You Bet Your Life," and the same production setup was used by Filmmcraft. Although Lennen & Mitchell agency originally wanted a straight simulcast, it's possible that the quizzer will be aired on a split schedule, with AM and TV not necessarily being slotted on the same evening. No decision has been firm on the buy, which is still in the throes of negotiation.

## NBC-TV's 'Evening at the Theatre' To Combat CBS' Monday Powerhouse

### Paley Back for Keeps

CBS board chairman William S. Paley has returned for keeps from the D. C. defense front as head of the Government's Metals Procurement Division. He's re-entrenched himself at his 20th floor desk at 485-Madison ave. and those watching him in action at program board meetings say he's once more plunging into the programming aspects of the operation with a minute show-by-show appraisal.

Those recalling how Paley returned from his commissioned status in World War II and engineered his now famous "Paley's Comet" in giving CBS undisputed leadership in radio programming are speculating on what new devices or strategy he has in mind for the immediate TV future.

## NBC's 14-Station Grab Cues Toughie For CBS Sat. Video

Within 12 hours after NBC board chairman Niles Trammell had committed Kellogg to a renewal of the Saturday night "AllStar Revue," the NBC-TV station relations boys moved in last week and raised havoc with the opposition CBS-TV station lineup for the valuable 8 to 9 o'clock segment. All told, NBC grabbed off an additional 14 major markets on the interconnected network for next season on behalf of "AllStar," giving the show a 59-station live pickup for an alltime high in TV.

The NBC 14-station graboff comes as a blow to CBS, whose 8 to 9 Saturday schedule was thrown wide open as result of the Ken Murray blowup his Budweiser-sponsored show. It presents a tough hurdle for CBS in peddling the hour time segment, particularly since Kellogg renewal guarantees the opposition "AllStar's" return in the fall. There has been talk that CBS may install the new Jackie Gleason showcase in the 8 to 9 stretch. Thus far CBS has been unsuccessful in latching on to sponsors for the high-budgeted program. The 14-station lopoff won't ease its burden any.

### Budweiser Sends Cancellation

With Ken Murray definitely out of the CBS-TV talent lineup for next fall, Budweiser Beer this week made it definite that it would not hang onto its Saturday night 8 to 9 franchise by formally cancelling out on the time after last Saturday's (7) broadcast. Web to date has neither a new show or a sponsor set to take over the time next fall.

CBS also has had no takers yet on its projected Jackie Gleason package. Web has set a \$66,175-price tag on the show, exclusive of time, and while it's willing to sell quarter-hour or half-hour participations, the idea has evoked no interest yet from clients and agencies to whom it has been pitched.

## CH'FIELD DICKERING FOR BERGEN AT 10G

Negotiations are progressing in N. Y. between Chesterfield and Edgar Bergen for a fall radio series. Understood Bergen's package price of \$17,000 for Coca-Cola last season will be shaved to \$10,000 if the deal is finalized.

Chesterfield signed Martin and Lewis at that figure for next season after dropping Bing Crosby and Bob Hope, which carried budgets of \$25,000 to \$30,000.

Question of how NBC-TV intends to compete next fall with the opposition CBS-TV Monday night programming powerhouse, with its enviable 8:30 to 11 parlay of "Godfrey's Talent Scouts," "I Love Lucy," "Our Miss Brooks" and "Studio One," has become one of the major items on the upcoming NBC agenda. Just as for years the CBS program leadership prevailed on Monday nights, it is now carrying over into the video phase of the web's operation, and NBC TV execs are frankly distressed over the potential rating dynamite in the CBS roster.

One idea occupying the attention of the NBC video program brain-trusters is to overhaul completely the program structure on Monday nights and convert it into "an evening at the theatre," with an uninterrupted 90 or 120-minute dramatic presentation. This would involve expansion of the present Robert Montgomery 9:30 to 10:30 show, and lifting the curtain on the presentation at either 8:30 or 9 o'clock.

A lot of factors would be involved. For one, Firestone's okay would be required in finding a new time slot for its 8:30 half-hour musical program. (Rate-wise, Firestone is getting a swamping from the Godfrey audience pull, and NBC would like to do something about it.) Preempting the Monday at 9 period would be less difficult, for the Enniss sponsorship of "Lights Out" terminates in the fall. Since Lucky Strike and Johnson Wax, as alternate sponsors of the Montgomery show, also have a major stake in the future plans, both would have to be consulted. NBC isn't sure they'll want to go for it.

## Mayehoff Show To Reynolds Metal

Reynolds Metal has won the coveted Sunday evening 7:30 period on NBC-TV, grabbing off the choice post-Skelton period and the Eddie Mayehoff show. Deal was negotiated through the Russell Seeds agency, which, having a stake in the Red Skelton AM-TV sweepstakes inherited the 7:30 to 8 period as part of the deal whereby NBC clinched Skelton on a long-term basis.

There was considerable speculation in the trade as to which client would get the nod for the time slot and the Mayehoff show, which the Seeds agency packaged for the segment. Buchanan is the agency on the Reynolds Metal biz and it's understood that the account will remain intact.

Reynolds this season has been sponsoring the Wednesday night Kate Smith show on NBC-TV, but latter is being axed.

## TV SCRIPT WRITER NOW MUNICIPAL JOB

Philadelphia, June 10. Philadelphia's new publicity-conscious Democratic administration has hired a TV script writer. City Representative Walter M. Phillips announced that Donald Matern, a freelancer, had been added to his staff at \$5,600 per annum.

Matern was a script-writer and announcer for Armed Forces Radio Service in Trinidad during the war. He will replace an assistant television and radio specialist, Alan G. Eisen, whose job was abolished.

## KFDA Sale Okayed

Amarillo, Tex., June 10. The FCC has approved the sale of KFDA and KFDA-FM, from the Amarillo Broadcasting Corp., headed by Gilmore Nunn, prez, to Wendell Mayes, C. C. Woodson, Gene L. Cagle and Charles B. Jordan. Sale price was \$240,000.

# INDUSTRY PREPS TV DEFENSE IN D.C. PROBE AS 'ANTIS' WIND UP ATTACKS

Washington, June 10. After three sessions devoted to hearing a wide variety of complaints against radio and TV programs, the House Interstate Commerce subcommittee investigating the broadcast media for immoral and offensive shows will take a breather for a while before going on with its probe.

Rep. Oren Harris (D-Ark.), chairman of the subcommittee, told VARIETY yesterday he expects that further testimony will be taken within two weeks from anti-TV witnesses, after which the broadcasting industry will have its innings. Harris said the committee has received numerous requests from various organizations which desire to testify and that he expects to line up a schedule soon. The Congressman indicated that educational organizations will be heard and that there will be testimony by the FCC.

The committee, Harris said, has tentatively allotted the broadcasting industry two days (June 23, 26) to tell its side of the program story. On the first day, John E. Fetzer, chairman of the TV Code Review Board of the National Assn. of Radio and TV Broadcasters, will testify on the operation of the code, which has been in effect since March 1. Other NARTB witnesses are expected to follow Fetzer.

Last week's hearings were highlighted by (1) banter between committee members on plunging necklines, (2) charges by temperance forces that brewers mix program content with commercials to induce the young generation to drink beer, and (3) testimony by ABC news commentator Paul Harvey that New York comedians have a "bawdy" influence on TV program fare given the country.

## What's So Funny?

Exchange between Committee members at the opening session on Tuesday (reported in last week's VARIETY) on the influence of the TV code in raising the neckline prompted some newspapers to poke fun at the probe. Harris said he was surprised that the hearings had been called "a purity probe" and a "comedy." Appearance of a "nationally known commentator" like Harvey, he asserted, reflects the importance of the inquiry.

"It behooves the rest of the industry," he said, "to take it (the probe) more seriously themselves. Ultimately something will be done about it (offensive programming) one way or another."

Harvey said the inquiry has already had an impact, "since the word got around to the profession that the heat is on."

At Wednesday's session, Dr. J. (Continued on page 30)

## Personnel Lopoff Hits WOR-Mutual

Personnel lopoffs have started at WOR-Mutual (N. Y.) as part of the consolidation and integration of the two operations. Pink slips haven't been issued yet but department heads have been ordered to make cuts.

Official announcement of the reassignment of execs was made in a memo to the staffs Friday (6) by MBS prexy-board chairman Thomas F. O'Neil, Jr. In most cases the WOR topovers were placed under their Mutual counterparts.

William Fineshriber, Jr., Mutual exec v.p., heads up the combined WOR-MBS operation, making him chief of the local station as well. WOR program v.p. Julius Seebach is program chief for MBS and WOR-AM. Jack Poppele, WOR engineering v. p., is technical topover for WOR (AM and TV) and MBS. James E. Wallen, Mutual secretary-treasurer, will also be over accounting and administrative operations for MBS and WOR (AM and TV).

Mutual v.p. Robert Schmid heads up the publicity, advertising and research departments for the combined WOR (AM & TV) and MBS operation. Adolph Hult continues as MBS sales v.p., with Bill Craw-

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## Big Biz

Sidney S. Alexander, economic research analyst, has joined the overall CBS network on a fulltime basis to prepare special economic studies for use by the web in its longrange business planning. Among his first projects is expected to be an intensive economic analysis of the entire sphere of broadcasting, to help web execs map their pace of expansion in the future.

Alexander is the first economic analyst to join a network on a staff basis, since the webs farmed out their business analysis work previously to inside consultants. He comes to CBS from his post as chief of the general analysis section of the President's Materials Policy Commission, over which CBS board chairman William S. Paley officiated. Prior to that he was with the International Monetary Fund and earlier was an assistant professor of economics at Harvard.

## Taft Gets NBC Time To Answer Abilene

Washington, June 10. Sen. Robert A. Taft today (Tues.) advised the FCC he was withdrawing his complaint against NBC, because the latter had finally agreed to give him time to answer Gen. Dwight D. Eisenhower's speech at Abilene. Taft will get a simulcast June 19 at 7 p. m.

However, Taft's beef against CBS and ABC sticks. He claimed he had requested equal time to answer Ike, but that the networks had told him he had been on TV and AM in the past.

Sen. Estes Kefauver, who also requested equal time will get an airing on NBC July 1. Whether the other chains will also give time to Kefauver and Taft isn't known yet.

## BUD BARRY'S OVERSEAS NBC AM-TV SCOUTING

Charles C. (Bud) Barry, NBC program topover, left his father, M. John Barry, 76, in Paris, en route to Ireland, on an extended vacation. The latter made his first flight, with his radio showman-son two weeks ago, when the NBC exec went on a quickie to Geneva to pick up his 12-year-old daughter, Christina, in school there, and the three thence traveled to Rome for an audience at the Vatican.

Barry o.d.'d a couple of radio and TV deals, the latter of which he will mull with Pat Weaver. Part of it was unfinished business bound over from last year's junket by "The Big Show" to London and Paris, and revolves around either a radio or TV series embracing the London Palladium and the Empire (Paris) revivals where Maurice Chevalier currently holds forth.

## WCBS-TV Changes Mind, To Stay on Air Sat. Aft.

Reversing its earlier intention of going dark on Saturday afternoons during the summer months, WCBS-TV, key station of the CBS video web in N. Y., this week decided to stay on the air with a combination live and film schedule. Topping the lineup of new live shows scheduled to preem during the Saturday time is "Strawhat Concerts," a half-hour musical featuring Alfredo Antonini and the CBS orch.

"Concerts" takes over the 3:30-4 p. m. Saturday slot starting June 28. Carol Reed, formerly with WPZZ, Philadelphia, will fence the show, giving it a "25 men and a girl" setting. "Concerts" is also slated for a ride on WCBS, the sister AM station, and while the show will not be simulcast, the audio portion of the TV production may be taped for a playback on WCBS Tuesday nights at 10.

## FITZGERALDS TO EUROPE IF THEY CAN STALL TV

If Ed and Peggen Fitzgerald can work out a 13-week TV hiatus on their WJZ combination radio-video deal they may get away on a European quickie for three or four weeks, during which period they would tape their breakfast broadcasting stint. Or possibly tape-record abroad and airmail them back.

They were to be shifted to 3-3:30 on their five-a-week WJZ-TV afternoon series, from their current 5-5:30 p.m. slot, and are now trying to work out a sabbatical on the video phase. Their Mr. & Mrs. a.m. show continues as it has for the past 10 years.

The Fitzgeralds have an invitation for the July 3 inaugural voyage of the new S.S. United States (America Line) on which, incidentally, RCA board chairman David Sarnoff will be aboard the ship with his wife on their annual summer trip abroad.

The Fitzgeralds proved the pulling power of their own merchandising by casually mentioning they were selling the contents of their 10-room 5th Ave. penthouse, and were moving, back to Hay Island, Conn., with a town apt. at the Hotel Pierre. Within 48 hours they sold their carpets, antiques, etc., including choice items to Mrs. Alfred E. Winger, wife of the Crowell-Collier's Publishing Corp. board chairman, who has the adjoining penthouse.

## TV Review Board Bullish on Setting Future Standards

Washington, June 10. In its second meeting since the TV programming code went into effect, the Television Code Review Board of the National Assn. of Radio and TV Broadcasters last week reported progress in the operations of the standards.

After two days of sessions at NARTB headquarters here, John E. Fetzer, Review Board chairman, said the networks and stations are moving toward alignment with program and commercial recommendations of the code. However, he added, the Board "recognizes the need for further improvement, knowing this to be a continuing problem." Fetzer pointed out that it's only "a short time" since the code took effect (March 1).

During its meeting here, the five-member Board held a closed session with Rep. E. C. Gathings (D-Ark.) author of the resolution setting up the current House inquiry into radio and TV programs and members of the Interstate Commerce subcommittee conducting the probe. Arrangements were made at the conference for Fetzer to testify in about two weeks.

Fetzer anticipates no difficulty, when he appears before the committee, "in discounting the fears of some that self-regulation will not work in television programming. It is working right now—and certainly it is more desirable than these repeated investigations and threats of lawmaking."

The Review Board, said Fetzer, (Continued on page 36)

## Norman Cash's Cincy Post

Cincinnati, June 10. Appointment of Norman Cash as sales manager of WLW is a further step in separation of Crosley Broadcasting Corp. AM and TV sales operation. Harry Mason Smith, vice president and sales chief, announced.

Dave Partridge carries on as head of the TV sales department. Cash, formerly director of NBC's AM station relations division, has been WLW assistant sales manager since joining the Crosley organization.

## Move Over

Chicago, June 9. Of all the red faces in the NBC-TV family caused by picture failure just as the decision of the Ezzard Charles-Joe Walcott fight was being announced, the most crimson probably was that of Tom Duggan, sports gabber on WNBQ, the CHL NBC-TV station. Just a few nights earlier Duggan, in an unusual attack on a competing station, had soundly rapped WENR-TV for cutting off a local fight telecast just before the decision was due.

On this WNBQ show, Duggan roasted the ABC outlet severely, assuming an "it couldn't happen on NBC-TV stance." Although the WENR-TV cut-off was occasioned by confused programming while the NBC-TV fluff was due to mechanical difficulties, Duggan was really out on a limb on his Wednesday night show following the Charles-Walcott bout.

## Pitt's AM-TV Beer Biz at Lowest Ebb

Pittsburgh, June 10.

With costly brewery strike dragging into its eighth week, beer billings on radio and TV here have dwindled to almost nothing. Although a sharp cutback took place the minute the walkout started, the breweries for the most part held on to certain programs in both mediums, looking to an early settlement.

But as the shutdown continues, breweries are pulling off practically everything, still being assured, however, that their choice time is being held open for them when and if. Latest to get the axe until the audies go back to work again is "The Files of Jeffrey Jones" vid-six series on WDTV. It had replaced Pittsburgh Brewing Co.'s live "Tech Varieties" early in April and had kept on going for at least first six weeks of the strike. However, sponsors finally yanked it, too, until the walkout's over. About all that's left of the breweries on town's only channel are Duquesne's nightly quarter-hour "Time Out" and Fort Pitt Beer's half-hour film Thursday nights. Beer people account for about five times that amount of time under normal conditions.

## CBC BANS LIQUOR ADS, BUT OKAYS NECKLINES

Toronto, June 10.

Liquor and beer advertising will be banned by the Canadian Broadcasting Corp., but there will be no regulations against lowcut gowns—and drinking scenes will be permitted on Canadian TV when this is "necessary as part of a dramatic sequence." Such is the decision of Davidson Duntun, chairman of the CBC board of governors.

"Use of drinking scenes will depend on good judgment and there are no Canadian regulations against women wearing lowcut gowns," said Duntun. "We will rely on common sense."

## Jessel Pencilled In For 'Info' Guest Shot

Although CBS-TV's dickerer to sign on George Jessel to a producer-talent contract is still in the talking stages, the web made an initial move to get Jessel on the air by setting him this week as a one-shot guest on the upcoming "Information Please." Show takes over as summer replacement June 29 for the Fred Waring show, and Jessel, on a date not yet finalized, will join regulars Franklin P. Adams and John Kieran on the panel.

Guest panelist has not been pacted for the preem show, but others set for succeeding stanzas by packager Dan Golenpaul include Sir Gladwin Jebb, chief British delegate to the United Nations; James Michener, and Gregory Ratoff. Clifton Fadiman will be moderator on eight shows during the 13-week series, with John K. M. McCaffery pacted for a few others. Jo Mielziner is designing the stage setting.

## Authors League Sets Vital Meet; TV Chief Issue

Authors League of America will hold its important reorganization conference at the New Weston Hotel, N. Y., this weekend (13-15), with the complex question of television jurisdiction to be decided as part of the overhauling of the ALA setup.

A number of proposals will be discussed, ranging from suggestions for a strong central body to a loose affiliation of the member guilds, a one-big-union approach, a two-branch format (one for "independent contractors" such as book authors and playwrights and another for staff-employed scripters as in films, radio and tele) and other plans.

Taking part will be four reps each from the Authors, Radio Writers, Screen Writers and Dramatists guilds, three reps from the Television Writers Group, and the four ALA officers, prexy Rex Stout and veepees Arthur Schwartz, John Hersey and Erik Barnouw. Rule on voting, by individuals or units, will probably be determined at the parley.

League, which was founded in 1912, is a patchwork of compromises since new kinds of writers were added piecemeal. In the words of one League exec, "It's a house to which wings were added at different periods and now a new central heating plant has to be installed—that's TV, which cuts across the old craft lines."

## Something Has To Be Done

On the eve of the meeting, another ALA rep said: there's the feeling that something has to be done with all elements pulling together. However, as in the performing field, where there has been sharp inter-union conflict, personal antagonisms and special interests could upset the general

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## Chevy's Detour On Politico Gab

In what is probably the longest series of remote pickups ever bankrolled by a local television sponsor, the Chevrolet Dealers Assn. of N. Y. this week agreed to have WCBS-TV, the CBS video web's N. Y. flagship, feed the Allan Jackson late-evening news show from Chicago during both weeks of the political conventions next month. Chevy dealers have been bankrolling Jackson's "News of the Night" for some time, with the Chi pickups scheduled for a Monday-through-Friday basis both weeks.

Since the convention sessions may run far into the night on certain nights, WCBS-TV has not been able to guarantee the sponsor what time the show is to be aired. But Chevy is going along with the plan on the assumption that a news show immediately following the network convention coverage will inherit a larger audience than usual. It's anticipated that Jackson will concentrate those two weeks on interviewing politicians from the N. Y. area, who will interpret events of each day for the local audience.

Campbell-Ewald handles the Chevy Dealers account.

## MORRIS AGCY. INTO FILM SYNDICATION

The William Morris Agency is going in for film syndication. Department will be tentatively headed by Ben Grier who has been servicing the Milton Berle "Texaco Star Theatre" which went off for the summer yesterday (Tues.).

Morris office will not produce films on its own, at this point, but will distribute films made on the outside.

Grier for many years was with the Paramount Theatre circuit. He was an assistant at the New York outlet and was manager of the Paramount, Newark, and the Adams Theatre, Newark.



# NCAA: 'WHO'S GOT \$4,000,000?'

## 'My Hero' Refrain for Trammell

Since stepping out of the prey spot at NBC and into the board chairmanship, Niles Trammell has been content to stay out of the limelight while carrying out the flash plays on the sales front. Last week Trammell emerged as the season's end hero in the television sweepstakes.

It was Trammell who, briefcase in hand, descended on Battle Creek, Mich., home of the Kellogg cereal family, and engineered one of the major coups of the waning season. He not only convinced Kellogg of the wisdom of standing pat on the sponsorship of the Saturday night "AllStar Revue," which was slated for axing unless Kellogg re-signed for the '52-'53 semester, but returned to New York with a signed sealed-delivered contract whereby NBC-TV inherits the "Space Cadets" multiple showcasing from ABC-TV. For NBC the successful Trammell mission to Battle Creek translated itself into many heartening aspects. It meant retaining nearly \$2,500,000 in Kellogg "AllStar" billings. It meant inheritance of an additional \$1,000,000 billings on "Space Cadets." It resolved the serious problem of getting off the early-evening 7 to 7:15 hook vacated by "Kukla, Frank and Ollie" with "Space Cadets" moving in three times a week, and possibly five.

But of even greater consequence, it resolved the status of the flock of top-bracketed stars rotating on the Saturday night revue. Had Kellogg nixed a return, NBC was all set to axe "AllStar" and the question of where to slot the Jimmy-Durantes, Danny Thomases, Martha Rayes, et al., was already creating some jitters.

With Pet Milk and Kellogg all set for the '52-'53 ride, "AllStar" is still in need of a third client. Snow Crop having cancelled out. The network now feels the recruiting of the third sponsor would be a comparatively simple task.

## 12-WEEK GRID TAB A RECORD

If there's been no mad scramble thus far to grab off the sponsorship of the National Collegiate Athletic Assn.'s "TV football bundle," it's attributed to the fact that, under the NCAA's formula for a 12-game network showcasing as revealed last week, it adds up to the most costly package in video (or radio) annals.

The constantly mounting talent-production-time costs for TV programming are as nothing compared to the fabulous coin required for a single sponsor to latch on to the 12-game schedule. In contrast to the money required for the '52 grid spread, the Westinghouse sponsorship of the NCAA-controlled '51 football pickups for an approximate \$1,400,000 assumes almost "piker" status.

All told it's estimated that it will cost about \$4,000,000 for a single sponsor to buy the NCAA bundle. Considering that only a 12-week season is involved, even the Colgate \$6,000,000 time-talent outlay for the Sunday night "Comedy Hour" pales by comparison.

Time charges being what they are on network TV, the time aspect alone would run into \$1,500,000 for the sponsor, on the basis of two hours of telecast time. The rights for the collegiate clashes would run an additional \$1,500,000 (based on the formula promulgated last season setting the fee at twice the amount of an hour's air time). Add to that agency commissions, cost of commercials, plus the assorted exploitation-promotion-advertising components, and an additional \$1,000,000 would be required.

Best guess is that one of the major TV networks will move in and purchase the deal outright from NCAA. This, in turn, will permit the web to establish its own sponsorship patterns to permit for regional clients in the east, south, midwest, west, etc. The network will probably turn in a handsome profit that way. In addition it would save all parties concerned the embarrassment of asking a client if it wants to spend \$4,000,000 for a 12-week sponsorship deal.

## Progressive Party Wages Battle With Webs for Equal Politico Time

### Calm WIND

Chicago, June 10.

WIND, the Ralph Atlass-managed indie, has come up with something of a record in these days of hectic staff turnovers. The station has just had its first sales staff change in six years.

Quentin Sturn moves from the accounting department to the selling crew, replacing Don Balsamo who has joined Wright & Assoc. ad agency.

Question of whether radio and television networks have the right to determine for themselves whether all political parties and candidates are entitled to equal time on the air may soon be settled in court. Progressive Party, asserting the nets have refused to give its upcoming convention the same amount of coverage they're devoting to the Republican and Democratic conventions, has threatened to take the fight to court, on the grounds that the broadcasters have violated both FCC regulations and the Corrupt Practices Act.

In answer to insistent demands by C. B. Baldwin, the Progressives' campaign manager, the nets have maintained that they have no obligation to grant time to any political group except on the basis of the group's newsworthiness. Net execs claim it's impossible for them to develop pool coverage for the Progressives, since their pool equipment is already committed to the GOP and Demo conclaves. On an individual network basis, each has agreed to devote 15 minutes to the entire Progressive convention, to cover the candidate's acceptance speech, on the assumption that the speech will be the only newsworthy event.

Baldwin, a former top exec of the Progressive Citizens of America, managed Henry Wallace's campaign in the 1948 election. It's his assumption that the nets devoted considerable time to the '48 Progressive Party convention. This year, he said, the Progressives have the balance of power in several states, which should make their meet even more newsworthy than in '48. He cited a Corrupt Practices Act ruling, which prohibits any corporation from contributing anything of value to political parties. Since Philco, Westinghouse and Admiral are sponsoring Republican and Democratic convention coverage on NBC, CBS and ABC, respectively, he contends they are therefore contributing funds to the parties and so are violating the ruling.

PP convention is slated for the National Auditorium, Chicago, July 4-6, preceding both the GOP and Demo conclaves, which are both to be held in Chi's International Amphitheatre. (PP candidate, incidentally, is Vincent Hall.)

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## Chi TV Stations Recover From Slump as Biz Pendulum Swings

Chicago, June 10.

Sprightly spring spurt in local television biz has the sellers at the four Chi TV stations exchanging their "what hit us?" wails, prominent a few weeks back, for a "this is more like it" chant. With hardly an exception, the time peddlers were singing off-the-record blues during a slow final '51 quarter and an even slower first quarter this year.

Currently, however, the pendulum is swinging back, with bankroller interest definitely firming after the winter's softness. The upbeat is especially welcome, not only for economic reasons but also psychologically. The "buyers' market" that prevailed a few months back was the first real dip in the quarter's aggregate sales graph. And, generally, so much resistance was encountered that the availabilities pushers began to seriously wonder what had happened to the practically spontaneous enthusiasm on the part of advertisers that marked the 1949-1950 season.

Looking back now on the doldrums of the past winter, they are viewed as a more or less normal transitional period when the men were separated from the boys, so to speak. The TV-happy clients—many of them more interested in the glamour than sales results—have retreated. In the main, the bankrollers who have been placing orders the past few weeks are top accounts, working through the better agencies. And they're using local video because they know it will do the job, salewise.

As happy as they are over the present picture, the sales masterminds recognize there's still a basic flaw. That is the fact TV has failed yet to score with the big time department stores in the city. Hometown video has been used to sell everything from Chicago Title

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## Al Pearce Gets New Video Try

Al Pearce, who had a short sustaining daytime ride on CBS-TV earlier this season, returns to the same web June 30 in a new cross-the-board morning show. He'll move into the 10:45 to 11 a.m. strip, replacing CBS' "Your Surprise Store," which is being axed after almost a month's exposure with no sponsor interest.

Pearce show earlier this year originated from the Coast, which meant that he was forced to take the air there at 7:30 a.m. in order to go live on the network at 10:30. To obviate that, the new show will emanate from N. Y.

## Heatter's Deepfreeze

Chicago, June 9.

Mutual's Gabriel Heatter picks up a new sponsor June 26 when the Deepfreeze section of Motor Products Corp. buys into the Thursday night segment of his nightly 15-minute newscast. Client is taking the full 534-station Mutual lineup. Agency is Roche, Williams & Cleary.

## Writers, Meggers Threaten Strikes Against Networks

Labor disputes are threatening to flare up into two walkouts at the networks. New York local of the Radio-Television Directors Guild will hold a strike meeting tonight (Wed.) at the Hotel Belmont-Plaza, following action by an all-night membership session Friday (6) which lasted until 4 a.m. Meanwhile the Radio Writers Guild set July 2 as strike deadline in its hassle with the AM skeins.

RWG, which has been extending its contract since last fall while parleying with the chains, hit a snag over its demand for a commercial pool for news writers and the right of staffs scribes to own properties they turn out in their own time.

Friday's RTDG meeting unanimously rejected the last proposal by the radio and tele networks and passed unanimously a voluntary strike fund assessment of one week's pay for each member, set strike machinery in motion and "reluctantly" granted the negotiating committee permission to extend the contracts until tonight (Wed.) at midnight. If no pact is

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## BING & BOB'S 14<sup>1</sup>/<sub>2</sub> HR. TELETHON JUNE 21

Bing Crosby makes his long-awaited television debut June 21 as a partner with Bob Hope in a 14½-hour telethon for the purpose of raising funds for the American Olympic Committee.

Duo will jointly emcee the show, which is to be carried by both the CBS-TV and NBC-TV networks. It'll take the air at 11 p.m. and ride through until 1:30 the following afternoon. Pickups of star talent are scheduled from both N. Y. and Hollywood.

## NBC Cleve. Stations Credited With Burying Butcher Hatchet in Strike

Cleveland, June 10.

In a unique labor relations confab, NBC's twin o.k.o. stations here, WTAM and WBNB, brought together the two opposing sides in a week-long butchers strike Sunday afternoon (8) for a half-hour simulcast to present their arguments to the public. Two factions came to terms later that evening and Mayor Thomas Burke, who participated in the radio-TV show, credited the program with helping to settle the dispute.

With Sanford Markey, news editor of the two stations as moderator, the show was aired from 2:30 to 3 p.m. Talks between union and management had been stymied, with no future confabs slated until today (Tues.). During the simulcast, the union disclosed that it had made a last-hour offer that management had rejected a week previously. Mayor asked both sides to accept that offer as the basis for a new contract, and it was on that point that they finally reached an agreement.

In commenting on the show, Mayor Burke said that it marked an unusual method of bringing to the public the fact of the strike, adding that TV could be a powerful factor in future strike negotiations unless both sides have strong cases. "I question whether the weaker side in a dispute would permit a TV appearance where the public could see and hear for itself the facts involved," he declared. The union placed video receivers in its meeting hall, where a special membership meet watched the proceedings.

It's been reported that CBS, along with other nets, has held out the lure of many incentives to get sponsors to sign on for rides this summer and next fall. Karol didn't go into that phase of the picture but stated that the primary objective of CBS during the upcoming season would be to restore network broadcasting to the position it once had—of advertisers considering radio as their best buy and coming in to stake out their holds on cream time franchises. Instead of participation shows, rotating sponsorships, tandem operations and similar gimmicks, Karol said, it's time to "get back to selling the best possible time periods to the

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## NEW CANCELLATION ON GARRY MOORE TV SHOW

Garry Moore show, once the pride of CBS-TV's daytime operation, took it on the chin from another sponsor this week when O'Ceard notified the web it was checking off the Monday 2:15 to 2:30 segment after the June 20 broadcast. With 14 of the possible 20 quarter-hour segments per week now available, it's expected that the web will trim the show from its present hour format to a half-hour.

Show, aired cross-the-board from 1:30 to 2:30 p.m., represented \$6,000,000 in annual billings to CBS-TV when it was SRO last fall. As of now, the first quarter-hour is sustaining Monday through Thursday; the 1:45 to 2 segment is open cross-the-board; the 2 to 2:15 segment is sustaining Monday, Tuesday, Wednesday and Friday, and O'Ceard's cancellation opens up the first availability in the final quarter-hour.

## CBS Grabs a Brace Of Radio Sponsors

CBS Radio, continuing its renewed sales activity, this week wrapped up two news sponsors for as many shows and packed with another to expand its present five-minute showcase from a once-weekly sale to six weekly.

New bankrollers are Sonotone, which picked up the 10 to 10:15 a.m. segment of the Arthur Godfrey morning show on three days weekly, and General Foods, which signed to bankroll Bob Trout's 10 to 10:05 p.m. newscasts on Thursdays, Saturdays and Sundays. Toni, for its White Rain and Prom products, bought the 4 to 4:05 p.m. cross-the-board period for "It Happens Every Day," the Arlene Francis-Bill Cullen chat-show which it had sponsored previously on Saturdays only from 1:25 to 1:30 p.m. Saturday stanza will continue.

Godfrey segment had previously been bought two days weekly by Frigidaire, with Sonotone now taking the other three. Frigidaire will go the simulcast route on its deal, but Sonotone is sticking to radio exclusively, meaning that CBS-TV must find another bankroller to pick up those three days. Open slot on the Godfrey show became available when Chesterfield recently decided to trim its representation on the program from a half-hour to 15 minutes.

## FRANK FONTAINE SHOW

With Helen O'Connell, Lud Gluskin, arch, Mary Jane Croft, Harry Von Zell, others.  
 Writers: Al Schwartz, SI Rose  
 Director-Producer: Al Schwartz  
 30 Mins.; Sun., 8 p.m.  
 Sustaining  
 CBS, from Hollywood

If it's axiomatic that a comedian is as funny as his material, then Frank Fontaine and CBS had better start settling their sights on a couple of sharp scripting boys. CBS' attempt to groom Fontaine for the bigtime in the comedy sweepstakes is a commendable one. It's some years since radio has put its best foot forward in projecting a standup comic into the limelight, and Fontaine, since his graduation from the ranks of the "Original Amateur Hour" contingent, has made healthy strides. He's been circulating the major radio-TV shows in recent years as a guest star with his unquestionably funny and peculiar brand of zanyism and trademarked characterizations (reminiscent of the Red Skelton school).

But even as Skelton's Willie Lumpkin, et al., Fontaine's Fred Frump and John L. C. Silivony portrayals, funny as they may be, the first and second time out, will be mighty difficult to sustain lacking more sharp, brittle writing material. Particularly, too, in the in-between segments when Fontaine is forced to play it straight. The kind of material he was handed by the usually gifted Al Schwartz and SI Rose on last Sunday's (8) preem (a baby-sitting problem, a sneezing Congressman allergic to roses, etc.) wasn't calculated to speed Fontaine's ascendancy as a major kilocycle attraction.

All the other accoutrements appeared to be there. The 8 o'clock Sabbath period, vacated by Coca-Cola and Edgar Bergen, is as choice as they come. Considering the sustaining auspices, veepee Lester Gottlieb has ordered some fancy production trappings to vest the stanza with qualitative elements. Helen O'Connell, both on the vocalistics and in the comely banter division, acquitted herself admirably. Harry Von Zell, spanning announcing to foil guy and situation comedy second-lead, was his usual capable self. Even Fontaine's kids (he's got eight in all) got in their licks for some laughs. Lud Gluskin's orch was an asset all the way through.

Fortified with more standout writing, the new Fontaine show may yet make it. Rose.

## PORTRAIT OF A CITY

25 Mins.; Wed., 10:35 p.m.  
 NBC, from Rochester, N. Y.

With "Portrait of a City," NBC aims to make listeners better acquainted with the web's key affiliate communities. Transcribed programs are handled entirely by the local outlets in interpreting the "personality" and beat of the towns. Whether such a setup can achieve success within the limitations of 25 minutes is questionable, to judge by the initiator. Rochester, via WHAM, emerged as just another burg despite its important position as an upstate N. Y. commercial-industrial metropolis.

Station's choice of devoting about four-fifths of its allotment to boosting the Eastman School of Music was great for that renowned institution but the city itself seemed lost in the shuffle.

Forepart, running about five minutes, was a series of quickies in an attempt to establish the city's individuality in terms of persons and things. Opening voices were those of granddaughters of Susan B. Anthony, world famed Rochester native who helped to secure vote for her sex. Rabbi Philip Bernstein followed in a quote from article on him in Life mag re human rights, segueing into a too-rapid briefcase on the U. of Rochester's contributions to atomic energy research. Then came intro of the oldest living veteran of the Civil War, aged 110, who was embarrassingly exploited by being obliged to sing a phrasing from "Old Oaken Bucket" which was more on the side of fun-poking than respect for an old soldier.

For the music school dramatization, Dr. Howard Hansen, director of the institution, bawoned its chorus and symphony orch in "Centennial Ode," composed by him last year to celebrate the anni. The music was dramatic enough, and sometimes sweeping and heroic, but the interpolated narrative sounded at times like a July 4 oration, being also overly-fastidious in enunciation and somewhat pedestrian in text. While its cultural significance was pointed, there should have been more of a ride for the city itself.

## THE JUDGE

With John Dehner, Larry Dobkin, Vivi Janik, Georgia Ellis, June Whitely, Sarah Selby, Byron Kane, Dan Cully, announcer; Leith Stevens, music  
 Producer-director: Norman Macdonnell  
 Writers: Henry Lee, Richard Pedicini  
 30 Mins.; Thurs., 9:30 p.m.  
 Sustaining  
 CBS, from Hollywood

Continuing its Thursday night mystery show lineup, CBS Radio has inserted "The Judge," a new whodunit series, into the 9:30 to 10 slot immediately following the long-running "Mr. Chameleon" show, while similar to most other whodunits on the air, differs slightly in that the crime-solver is a retired criminal judge, who draws on his long experience behind the bench to help police track down the culprits.

This makes for a welcome change from the private-eye sleuths and should give this series a little more class. But, judging from the preem last Thursday night (8), this one must depend for its impact on the quality of its scripting rather than on the personality of its lead character. And, while last week's plot started well, it soon deteriorated into trite situations and dialog, all of which led up to a contrived climax. Identity of the killer might not have been telegraphed; but the unmasking certainly came as no surprise.

Writers Henry Lee and Richard Pedicini imbued their script with the stock mysterious characters, including the harassed police lieutenant who calls on the judge for help, and an Irish-brogued housekeeper continually complaining that the judge doesn't get enough rest. Cast, with John Dehner in the title role and Larry Dobkin as the lieutenant, did well in their characterizations. Best part of the stanza, though, was the production-direction work of Norman Macdonnell. Although the announcer's bridging of the scenes was often overdone, Macdonnell, through clever use of sound effects and other production accoutrements, made the story almost visible.

CBS has Leith Stevens composing and conducting special music for the series. Stal.

## POLITICAL SIZEUP

With Edward P. Morgan  
 Producer: CBS Radio News  
 Writer: Morgan  
 15 Mins.; Mon., 11:15 p.m.  
 Sustaining  
 CBS, from New York

This new series on the politico picture shapes up as a good bet for those who like to go into the details of the electoral machinery and the men involved in it. Edward P. Morgan, who handles it solo, has been immersed in the recent primaries and has done some traveling in the past few months getting background for the airer, which gives indications of proving an informative weekly quarter-hour.

On the first three editions he's surveying results of the primaries, the boxscore, on delegates, the mood of the voters and some historical angles. He has a non-partisan approach and an understandable delivery. Broadening the scope to the minority parties' role in the campaign, analysis of the candidates' backgrounds, supporters and policies and other general material will help put over this program for the more literate dialer. Bril.

## KENTUCKY B'CASTERS

## MULL TV CRISIS

Louisville, June 10.  
 Clinic on methods of serving advertisers and the public was held Thursday (5) at opening session of the spring meeting of the Kentucky Broadcasters Assn. The group met Thursday-Friday (5-6) in Louisville. Chairman of the clinic was S. A. Cislser, Jr., of WKYV, Louisville. Others on the panel were James Brownell, WLEX, Lexington; Arthur Ellerman, WZIP, Covington; Walter Gaines, WELB, Elizabethtown; Ken Given, WLBG, Bowling Green; David Highbaugh, WHIR, Danville; Ernest Lackey, WHOP, Hopkinsville, and Arnold Sivert, WSPB, Paintsville.

Jack Younts, exec secretary of the North Carolina Broadcasters Assn., warned the delegates at the Friday (6) meeting that radio faces a crisis caused by its "little brother" TV and airers must run their stations in the public interest or cease to exist. Younts said, "Our little brother TV is a big boy now, and the times ahead mean tightening of the belt and slugging it out. We are dependent on the public for our very existence, and it is the public we must please."

## LUX HOUR OF ROMANCE AND MYSTERY

(Romance) (Broadway's My Best)  
 With Ben Wright, Georgia Ellis; Larry Thor, others.  
 Producer-director: Norman Macdonnell; Elliot Lewis  
 Writers: Anthony Ellis; Mortin Fine, David Friedkin  
 60 Mins.; Mon., 9 p.m.  
 LEVER BROS.  
 CBS, from Hollywood  
 (J. Walter Thompson)

Lever Bros. has this two-plot format riding set for five weeks in place of "Lux Radio Theatre." First half caters to the romantically inclined and the second portion is aimed at the whodunit fans. Although both entries on the first go (2) were patently from the "leave-the-costs-down" school of thought, they had all the standard ingredients that have been entrapping a fair-sized bunch of radio tuners for these many years.

"Romance" half-hour—sort of a soap opera with muscles—unreeling a typical "it can't happen here" spy yarn. Formula tale had an English schoolmaster getting emmeshed with a sexy femme fatale while on a Monte Carlo sabatinal. Gal is trying to deliver a message to Ankara, supposedly for the Turkey war office, but after a chase through Italy the pair is captured by a British intelligence rep. It turns out the young lady is really a spy for the "other side." Routine stuff, but Ben Wright as the Britisher and Georgia Ellis as the female spy got good mileage out of the Anthony Ellis script.

"Broadway's My Best" offered another chapter in the works of detective Danny Clover, played expertly by Larry Thor. Pleasant domestic case solved this time evolved around a psycho wife, a murdered hubby and dittoed lover. Seems the "tired of it all" husband hired a pro gunman to purge his bird-brained frau. But the torpedo and the lady find they have a lot in common, so he eliminates the old man and then, she in turn, shoots him. Mortin Fine and David Friedkin's script was suspenseful and the affair moved along at a good pace.

Blurbs plugged the current Lux mail contest. Dave.

## SCHENECTADY BASEBALL

With George Miller, Ed Lange  
 TOBIN PACKING CO.  
 WPTX, Albany

WPTX has a new team in George Miller, sports director, and Ed Lange, former Siena College baseball-basketball star, performing a competent play-by-play this season of Schenectady Eastern League club games for a new sponsor, Tobin Packing co. Miller paired with another partner under different auspices last year. Lange joined 50,000-watt WPTX for the 1952 assignment, after serving for two years as WKOW sports director and working last winter on broadcasts of Siena basketball contests via WXXW. This is his first steady baseballcasting.

The duo give a clear and reasonably unbiased accounts of the games, live in Schenectady and in Albany (when the former appear here)—and recreated for the other six road cities. Miller possesses one of the vital voices heard in Capitol District radio, although it occasionally becomes thin. Lange's voice is less ringing and his approach quieter, but he has a sound grasp of the national pastime. Airing of several Schenectady-Albany games struck a neat balance, when heard. Jaco.

## STAN KENTON CONCERTS

25 Mins.; Tues., 10:30 p.m.

Sustaining

NBC, from Kitchener, Ontario

Although Stan Kenton was regarded as a maverick in musical circles some five or six years ago, his "progressive" style is now a well established idiom with a considerable following. Via these NBC pickups from his band's current concert tour through the country, Kenton now gets a crack at a mass audience which should find this brand of modern music an interesting off-beat offering even if they can't take it as a steady diet.

Kenton, who handles the commentary on these shows with cultivated speech mannerisms, has formatted each stanza as a "Concert In Miniature." On the teoff pickup from the Memorial Gardens in Kitchener, Ontario, the band predated a couple of Kenton's trademarked dissonances, with trumpets hitting at top registers, and one solid Latin number on which style the Kenton band excels. Bill Russo, trombone sideman and arranger, also introduced one of his improvisations for the band with an amusing ultra-highbrow doubletalking routine. J. Edgar.

## WHO GOES THERE?

With Leon Pearson, Henry C. Cassidy, others; John Cameron Swayze, narrator  
 Producer: Joseph Meyers  
 Writer-director: Jack Gerber  
 30 Mins.; Fri., 9:30 p.m.  
 NBC, from N.Y.

NBC proved—once more radio's unique power in documentary news reporting with the first in a four-part series on the problems of European rearmament aired last Friday night (6). Done as a series of off-the-cuff trans-oceanic nudges between Leon Pearson, NBC commentator sent to Europe for the purpose, and Henry C. Cassidy, the web's news and special events chief in N.Y., the preem stanza pinpointed with telling impact the grave and multitudinous barriers now confronting not only the U.S. but NATO in their efforts to build a bulwark in Europe against possible Soviet aggression. Judging from the initiator, this series could well be the standout show of its kind this year, from the standpoint of both pertinence and quality of production.

Format had John Cameron Swayze, as narrator, letting listeners in on NBC's thinking on the show by tuning into a confab in N.Y. between Pearson and Cassidy, in which it was decided that Pearson should take a tape-recording crew to Europe to get the lowdown on the rearmament of Germany, the present attitude of the average Europeans to U.S. efforts to lead the fight against the Soviet threat, etc. When Swayze cut in on the talks between Pearson, in Europe, and Cassidy, in N.Y., conducted over the web's "cue channel," an RCA transoceanic line.

During the talks, Pearson previewed for Cassidy the stuff he had recorded in each spot he visited. Through deft scripting, the continuity held tight all the way and the on-the-scene interviews Pearson, held with American and French army officers, French peasants, a Paris newspaper editor and others, all accompanied by actual background noises, made for absorbing listening. Where Pearson could not gain the interviews he wanted, he recorded his own views on tape at each scene and played these back for Cassidy, and thus for the listeners.

Some of the material he dug up and his own observations must have been startling to listeners who glean their news from a quick scanning of the daily headlines. An unidentified French officer's observation that his country simply didn't have the manpower to continue their fight in Indo-China and also fulfill their required role in the NATO forces, for example, or the American officer's prediction that French stalling tactics would delay completion of an airbase under construction until 1955, must have proved shocking. Pearson, while furnishing his personal viewpoints as he traveled from area to area in France, refrained from any unnecessary editorializing. With the show scored a definite plus for NBC's public service and news presentation functions. Sgal.

## YOUR KEY TO HEALTH

With Ben Grauer, Jane Froman  
 Producer: Wade Arnold  
 Director: Fred Weighe  
 Writers-researchers: Eleanor Gardner, Harry Olesker  
 15 Mins.; Sat., 5:45 p.m.  
 NBC, from N.Y.

Medical and scientific progress with a few scattered health hints make the basis for this 15-minute session which NBC is presenting in cooperation with the Health Information Foundation. While the basic material admittedly is far from inspiring, even Ben Grauer's excellent voice and smooth delivery failed to make it an interesting segment. Perhaps the main fault is that Jane Froman has so little to do or say. She sits across the table from Grauer but has hardly more than three lines while he carries the ball.

Program concentrated on the "Jimmy" Fund Hospital, the cancer establishment for children in Boston. It introed the story of a little girl in Boston who was given only a few weeks to live, with Grauer asking if Miss Froman recalled the story. She did; so he related the story of the youngster who still is alive 38 months later. Description of the hospital and its work constituted a great plug for the work of the Variety Club in Boston, which conceived this special kind of medical institution for youngsters suffering from the disease. Purposes of the Health Information Service and the Social and Economic Research in Health were expounded. Grauer, however, was more successful with his description of the "Jimmy" Fund Hospital as he took a verbal tour of the establishment.

Program needs more showman-ship. Wear.

## DECEMBER BRIDE

With Spring Byington, Hal March, Doris Singleton, Hans Conried, Alan Reed, John Brown  
 Writers: Reuben Ship, Phil Sharp  
 Producer-director: Parke Levy  
 30 Mins.; Sun., 7 p.m.  
 Sustaining  
 CBS, from Hollywood

What is described by a CBS publicity release as a "family situation comedy" on Sunday (8) moved into the time slot vacated by the summer hiatus of the Jack Benny show. Starring Spring Byington, this new arrival is tagged "December Bride." Title is somewhat misleading—at least on the basis of the preem. For the program concerned a couple married eight years, and the mother-in-law who comes to visit them.

Scripters Reuben Ship and Phil Sharp tossed the mother-in-law gags around to a fare-thee-well. But the piece-de-resistance came near the finale when the widowed mom-in-law is pinched on suspicion of theft. She was caught with her hand in a jeweler's showcase when returning a ring thought to have been stolen by her fiancé. The arrest prompted her to confess: "I'm shy filly from Detroit who took it on the lambchop so I wouldn't be grilled."

Above quote is a fair sample of the show's zany dialog. Whether a dialer considers it uproariously funny or downright silly will depend upon the individual frame of mind. At any rate, Spring Byington is her usual delightful self as the mother-in-law, Hal March and Doris Singleton are okay as the couple and capable support is provided by Hans Conried, Alan Reed and John Brown. In short, the stanza adds up to unpretentious, hot-weather fare. Glib.

## BEST PLAYS

(Winter)

With Burgess Meredith, Maureen Stapleton, others; John Chapman, host

Producer: William Welch  
 Director: Ed King  
 60 Mins.; Sun., 8:30 p.m.  
 Sustaining  
 NBC, from New York

Radio again showed its power to entertain in "Best Plays," a series of full-hour adaptations of top Broadway legions which kicked off Sunday (8). The vehicles are being taken from the "Best Plays" collections started by the late Burns Mantle and now edited by John Chapman, drama critic of the New York Daily News. Chapman is on hand as host-narrator. His comments are brief, but pointed. He noted, for example, that the N.Y. Drama Critics Circle was formed in 1935—and that its first selection was "Winter," the offering on the preem.

The Maxwell Anderson verse-drama holds up nicely. The story of a man's struggle to avenge his father and to discover truth and justice, in a yarn based on the Sacco-Vanzetti case, still packs a wallop. In spots the tragedy seems to come from fate, rather than from human motivations, but overall it's a potent piece of playwrighting. It made a good initialer, since it is remembered from the filmization also. Burgess Meredith, star of the legiter as well as the pic, did an excellent, sensitive job as the avenging son. Maureen Stapleton was also sock as his similarly ill-starred lover. Supporting cast also contributed to a highly listenable hour. Bril.

## VISITING DISK JOCKEYS

With Gil Henry  
 30 Mins.; Sat., 2:30 p.m.  
 FLOUGH, INC.  
 WOR, from New York

(Lake, Spico & Shurman)  
 Although New York's airlines already are overloaded with platter spinners, WOR has programmed a new 13-week series which imports out-of-town delays for a 90-minute wax session. Station's aim, it seems, is to acquaint its listeners with the hinterland d.j. and the music he spins. For those who don't get enough of Gotham's platter spinning airers, program offers an hour and a half of solid diskling, but for those who want to compare the hinterland platter pilots' technique and the kind of music they spin with the New York d.j. fraternity, program is a disappointment. The hit disks are the same; the country over as is the warm, friendly spiel of the jockey.

On the opening show, Saturday (7), the visiting d.j. was Gil Henry of KING, Seattle. His make manner was poised and assured. He carried off his long stint with ease, kept his gab at a minimum and had a tasteful variety of disks to spin. The waxings ranged from the hit vocals to the fave standards.

Plough's drug products were plugged a bit too often but they came across with impact. Gros.



# Tele Follow-Up Comment

Eddie Cantor closed out his season on NBC-TV's "Colgate Comedy Hour" Sunday night (8) by basing most of the stanza on the 38th wedding anni of him and his wife, Ida. Mrs. C., who appeared on the show from time to time during the last few seasons, had her biggest speaking part on this one (about two lines) and, with her husband and announcer, Harry Von Zell sparking the dialog, made out well. After a neatly-contrived entry in which the couple stepped out of the centre of an oversized wedding cake, Danny Thomas came out in a surprise guesting to walk Ida off the stage while her husband took over the show. She returned for the finale to accompany Cantor on a traveling piano while he sang her theme song "Ida."

Show was one of the better Cantor cantatas of the season, with guests Kay Starr and Pat O'Brien adding to the fun and entertainment. Despite a preponderance of servicemen in the studio audience, the comedian didn't overplay to them. Only concession their way was a short GI sketch featuring Tom D'Andrea and Hal March and their socko lines, delivered with surefire comedy timing, made this one plenty palatable to the entire viewing audience. O'Brien was Cantor's passenger in his Maxie the Taxi routine and scored with his fun-making, capping it with some surprising Yiddishisms and a well-thrashed duet with Cantor on George M. Cohan's "Harrigan."

Miss Starr impressed with her singing in her solo spot, but hit real paydirt in the cavalcade of hit tunes cleft by five stand-out composers, which Cantor used to wind the show. Composers, each seated at his own piano, included Harry Akst, Jimmy McHugh, Harry Ruby, Jay Livingston and Nacio Herb Brown. Number of top hits this quintet has turned out could naturally have formed the background for a couple of hours' show but Cantor fed viewers just enough to leave 'em wanting more. Tenor Johnny Dugan joined the comic and Miss Starr in singing their tunes. Moppet Sharon Baird was also spotted in the finale for a fast-paced terp routine. *Stat.*

The five-day (2-6) run given "Within The Law" on WOR-TV's "Broadway TV Theatre" was no testimony to the quality of the production. It should've closed opening night. It's a cross-the-board series, however, so the station's dialers were stuck with it. Sloppy thesping and dull directorial-camera work added up to an embarrassing viewing experience. The play, of course, wasn't a dramatic gem, and was marred by slipshod efforts in front of and behind the camera. Drama dates back to a 1912 Broadway legit version and the dialog and plot show its age. With some video savvy, however, producer Warren Wade's staffers could have made it into a more palatable affair.

The meller centers on heroine Mary Turner, who's been wrongly accused of theft by her boss. After completing a three-year stretch, femme returns to the big city seeking vengeance. Gets involved with a slick mob and manages to deliver a revenge haymaker by marrying her ex-boss' son. At final curtain, it revealed who really committed the theft she was sent up for and she realizes that she married the boss' son not for revenge—but for love. It's a trite-tale that was hardly worth bringing back.

Involved in this videotape were such "Broadway TV Theatre" familiars as Lola Montez, Wendy Drew, Martin Kingley, Orson Bean, Erik Rhodes, Robert Shackleton and W. O. McWaters. Their histrionics were below par as was the duo-direction of Richard Lukin and Richard Barr. Commercial for General Tire and Cavalier cigs were classy. *Gros.*

The "Fred Waring Show" on Sunday (8) whipped up a fast moving soufflé in the Coney Island groove that had the fine production habilitants associated with the half-hour General Electric on CBS-TV. With the maestro serving as flashy barker, troupe's song and dance regulars went to town with the cashmere motif accentuated by skillful use of film clips, montages and composites. One of the best in the action-atmosphere niche was a gravity ride up and downer filmetry behind live couples which heightened the illusion of speed. Sideshows, distortion mirrors, etc. were all over the place. Glee club and terping groups were in there pitching the hokey stuff with telling effect. As pace changer for last third, show switched sharply to a smarter

vein, bowing in with a Rachmaninoff prelude by the deft two-piano Gearharts, with latter then joining chorus and orch for a ride on "Alone Together" which fronted the nifty choreo of Nadine Gae and Marc Breaux in a romantic, misty setting. Choral "Peace in the Valley" served as polished windup. *Trau.*

"It's Worth Knowing," on WCBS-TV's (N. Y.) offered an informative and interesting session on alcoholism Saturday (7), and although 45 minutes were devoted to the subject there was still plenty of provocative questions left to explore. But, as moderator Edward Stasheff observed, the program's purpose is to stimulate thought, not to provide all the answers.

This particular session started with a general kickaround of the problems of alcoholism, with a psychiatrist, a prison warden and a member of Alcoholics Anonymous participating. Introductory segment was followed by an Encyclopedia Britannica Films reel on the case-history of an alcoholic. Celluloid insert was effectively done and provided subject matter for further discussion. The gab underlined the point that compulsive drinking is a disease, generally caused by emotional problems, and that public recognition of it as an illness, with more funds for research and facilities, would help stamp out this national problem.

The member of AA was kept hidden in a wing chair, the camera catching only his hands, cigaret and notes. He contributed little to the discussion, despite his first-hand experience with the illness, and the idea of keeping him incognito tended to defeat the concept that alcoholism is a disease. It added to the misconception that the alcoholic is a social pariah, rather than a victim to be helped. Shots of his hands were distracting, not revealing. Warden wasn't too articulate, but the psychiatrist proved an excellent panelist. *Brit.*

**WHERE THE PEOPLE STAND** With Vermont Royster, Robert Kennedy, Harry Ashmore; Elmo Roper, moderator  
Producer: Ad Schneider  
Director: Martin Houde  
30 Mins.; Wed., 10 p.m.  
Sustaining  
NBC-TV, from New York

In line with building its pre-election coverage, NBC-TV preemed "Where the People Stand" Wednesday (4). Half-hour program has a panel format with pollster Elmo Roper presiding as moderator, factotum or what-have-you. For the initialer he cited figures from a public opinion survey, then quizzed his guests as to their reaction.

Panel participants included Vermont Royster of the Wall St. Journal; Robert Kennedy, Chicago Sun-Times, and Harry Ashmore, Arkansas Gazette. Trio was chosen to represent "different political viewpoints and regions of the country." Question before the group was "Is this going to be a Democratic or Republican year?"

On the whole it was an interesting session although the average newspaper reader no doubt felt that he was learning nothing he didn't know already. In quoting from his opinion surveys, Roper came up with an occasional gem such as "50% is the maximum strength of the Republicans... if they're to succeed they must win some voters who previously voted Democratic." How obvious can you get?

Panel generally agreed that foreign policy, corruption in government and the high cost of living would be among the campaign's major issues. In discussing corruption, Royster declared that the people think the best thing to do is "throw the rascals out." Ashmore, an adherent of the Democratic camp, discounted corruption in the present administration but nevertheless called it an "important, secondary issue."

As the Presidential campaign warms up, "Where the People Stand" can be a fine sounding board to help viewers catch the political drift. Wednesday's show was only a fair start. The generalities of today will be replaced by a definite election pattern in weeks' time, which, if nothing else, will help stop the hedging and bush-heading of "veteran political observers." Next Roper telecast, incidentally, is set for June 25. *Gib.*

## OUR HUMAN RESOURCES

With Harriet Gordon, Wilfred C. Leland, Amos Delnord, Raymond W. Canon, etc.

Producer-director: Dick Stevens  
Writers: Wesley Francis & Leland  
30 Mins.; Sat. (7), 4 p.m.  
Sustaining

WTCTV-TV, Minneapolis  
Marking the fifth anni of the founding of the Minneapolis Fair Employment Practices Commission (Minneapolis was the first American city to establish such a body and has taken the lead in this field), "Our Human Resources," a playlet reconstructing one of its typical first cases of employment discrimination, its action in the matter and the outcome, made for good TV human interest drama that also revealed other accomplishments in removing the barriers of racial, religious and color prejudice among employers. During the playlet's course, a tolerance message was gotten across effectively.

A good script job by Wesley Francis and W. C. Leland, Jr., the latter the commission's secretary; WTCTV-TV staffer Dick Stevens' able producing and directing chore, and the fact that the five commission members, appointed by the mayor and serving without pay, as well as Leland proved photogenic and satisfactory actors, made for success. On its part, WTCTV-TV merits a back pat for a meritorious public service.

The reconstructed case was that of a young woman, well played by Harriet Gordon, who had been refused employment after filling out an application which required her to state her religion, although she plainly was qualified for the position. In the first scene, she made her complaint to the secretary. Later, scenes realistically portrayed the commission at work, discussing the case and deciding upon procedure. A member is appointed to call upon the employer and show him the light.

In facing the problem of discrimination, it was brought out that the commission aims have been to impress upon employers that a civic goal should be to promote the full use of available skills and to put employment on a merit basis. The discussions revealed what a fair employment policy should be and how the commission has sought to correct certain employers' misconceptions and fears, to put employers in touch with organizations that will aid them in carrying out fair employment practices, to try to overcome prejudice and build community good will, and to guide reluctant employers into contact with others who have had favorable experience in such matters.

Background music was employed effectively in several instances and the passage of five years of time was ingeniously indicated prior to the final scene in 1952. In this scene the commission reviewed the happy outcome of the case in question and discussed Minneapolis employers' present attitude.

The impression left with the audience was that while fair employment laws have not proved entirely effective in many cities the local method of dealing with the problem has brought fine results and that people of all races, religions and color here are, for the most part, getting a fair employment shake now, thanks to employers' cooperation with the commission. *Rees.*

**KEEP FITE** With Kaye Hunt, Peg Duggar, Elaine Levin; others  
Director: Randy Larson  
15 Mins.; Mon.-thru-Fri., 9:15 a.m.  
KRON-TV, San Francisco

KRON turned this public service idea over to the local YWCA and the "Y" turned it back (2) with commendable gimmicks for gals who wish to better their body structures or pursue extra-curricularisms like photography, dancing, ceramics, flycasting, painting or what-have-you-not got but want. The five-minute opening exercise segment (reminiscent of the old "one-two-three BEND" muscle-moulding radio shows, is conducted on rotating days by Kaye Hunt, Peg Duggar, Mary Ellen Brennan and Loys Daskarolis—all agile and eye-fel interesting gymnasts.

Second 10-minute segment works over the crafts and hobbies field with Tom King, photography, Elaine Levin, art-Barbara Council, decorations; Keoukulanui, hula and Pat Tigard; games; the competent young instructors who hold down the fort on alternate days.

Most exhibited TV timidity on their openers, but snapped back to confidence with succeeding shows. Since these instructive capsules are not time-consuming, since they stress activities of interest to most women, they should find a welcome reception in the early ayem programming belt. *Dwit.*

## SATURDAY NIGHT DANCE PARTY

With Jerry Lester, Ray Anthony and orchestra; guests

Writers: Rita Libben, George Simon  
Director: Greg Garrison  
Producers: George McGarrett, Hal Janis  
60 Mins.; Sat., 9:30 p.m.  
Participating

NBC-TV, from N.Y.

As a summer filler for the last hour of the vacationing "Show of Shows" series, NBC has come up with a dance band and variety combination format starring Jerry Lester as comedy emcee. Lester, who made his initial video splash on "Broadway Open House," again blankets this session with his dominant personality. Whether that's good is a matter of debate since Lester has one of these controversial styles which has dialers either for or agin him with few middle-of-the-road opinions.

On the opening stanza (7) which was limited to 30 minutes due to the special slotting of Milton Berle's Cancer Fund pitch in the second half-hour, Lester had one of his less effective nights. His gab failed to ignite any laughs and he forced the situation with lots of exaggerated mugging and pratfalls. Lester also has the annoying habit of breaking himself up by mysteriously clever lines which only he understands. He has, however, an unquestionable comic talent that needs only the right material on which to work.

Title for this program stems from the weekly showcasing of top name bands on the show. Initial orch was Ray Anthony's, one of the hotter muscres currently working the one-riter and location circuit. Anthony, however, played little dance music. His top number was the choral arrangement of his Capitol Records hit, "At Last," which was excellently produced. Another number was a raucous workover of "When The Saints Go Marching In," with Lester contributing some slidehorn support. This number was dragged out far too long.

Also overlong was the Evans Family hoofing turn. This is a vet vaude act with a good routine on stage but the video impact was only moderate. Turn comprises the Evans parents and their two children in a demonstration of old-time and modern dancing styles.

Stage setting for this series is supposed to simulate, a summer dancehall locale with customers seated around tables in a country club atmosphere. This played no function on the preem stanza which ran off as a conventional vaudeo show plus Lester. *Herm.*

## BLIND DATE

With Arlene Francis, participants; Rex Marshall, announcer

Producer: Richard Lewis  
Director: Alan Newman  
30 Mins.; Sat., 9 p.m.  
AMMIDENT

NBC-TV, from N.Y.  
(Cecil & Presbrey)

"Blind Date," berthed in the first half hour of the vacationing "Show of Shows" in the hiatus sweepstakes, returns Arlene Francis in the standard boy-meets-girl pitch with which the personable hostess has been identified for years in AM and TV. Although the Bernard L. Schubert package makes its new bid for attention as a post-summer stayer with some slight variations on the blind date theme, whatever hold it may have on viewers stems almost exclusively from Miss Francis. She's a gal with likable gabbliness who tosses out the exuberant stuff vis-a-vis the couples with appropriate sort of twinkle in her very nice eyes.

For the preem entry, the date objectives were recruited from the armed services, although followups will also display crewcuts from the rahrah campuses, etc., for the front and centre proceedings. Initialer twisted the old format a bit by having a blindfolded sergeant getting woo from a Wave and a Waf, latter being the dames' air force. Opening date-digging, paired a just-commissioned West Pointer and Annapolis midshipman, who vied for a gal with blinders on the Point's Flirtation Walk and on a ship's deck. The innng was lifted suddenly via Milton Berle's rushing on the set to claim the girl with "I not only steal jokes, I steal women." (Berle was in the midst of his 22½-hour charity telethon on the web, but most of the regularly skedged programs went on with the comic darter in and out of many of them. Miss Francis appeared on the Berlethon Saturday afternoon (7) as an advance curtsy.)

In the third pairing, a marine sergeant and chief petty officer made their pitch for milady. Some of the dialog and joke cues were on the pale side, but overall this block was pleasant. It always needed the hostess to whip the

## MATINEE IN NEW YORK

With Bill Goodwin, Robin Chandler, ailer, Bill Collins, guests

Producer: Ted Collins  
Directors: Bob Eberle, Garth Dietrick, Don Hillman  
Writer: Jay Johnson  
Music: John Lesko  
60 Mins.; Mon.-thru-Fri., 4 p.m.  
CO-OP

NBC-TV, from N.Y.

NBC-TV has come up with a slick 60-minute format to fill in for the vacationing "Kate Smith Hour." Tagged "Matinee In New York," it's good enough to rate a year round ride on the web. Stanza, which is split into four quarter-hour segments, dishes out enough variety to keep the viewers glued all the way. Series will include a half-hour of the "Winner Take All" quiz, conducted by Bill Cullen, guest acts, some of Ted Collins' "Cracker-Barrel" interviews, etc., all of which will be hosted by Bill Goodwin and Robin Chandler.

The opening show (9) got off to an impressive start with Margaret Truman acting as NBC-TV's special hostess. Miss Truman set the easy-going mood of the session with a charming, informal briefing of what the program planned to do and assisted Miss Chandler and Goodwin in the intro chores. As an added fillip, Faye Emerson was brought on for a chit-chat session which was pleasant but superfluous. Miss Truman also took Miss Chandler and Goodwin on a backstage tour of the Hudson theatre, where the program originates, and her sharp video savvy and casual air made it a standout bit. The guided video tours seem to be the Truman family's forte. Her father scored effectively several weeks ago on a TV trek through the renovated White House.

Goodwin and Miss Chandler matched Miss Truman in the hosting assignment with breezy and ingratiating manner. They're sure to win plenty of dialer support. Guest spot on the preem was filled excellently by Don Cornell who belted out a pair of his current discicles, "I'm Sorry" and "I Cried Until I Can't Cry Anymore."

Middle portion was filled by Cullen's fast-paced quiz session. The quizzier packed plenty of excitement and Cullen's mastery of the quizzmaster's art made it a top-flight segment.

Production staffers behind-the-camera supplied a standout assist. Directorial assignment will be split throughout the week but Bob Eberle rates special plaudits for his work on the opener. Series is skedged to ride until Sept. 8 when the "Kate Smith Hour" resumes. *Gros.*

## SPOTLIGHT ON HARLEM

With Ralph Cooper, emcee; Jack Wilson, announcer; others

Producer: Solow-Stark Productions  
Director: Paul Burggraf  
60 Mins.; Mon., 10 p.m.  
WJZ-TV, N. Y.

WJZ-TV, in its new "Spotlight on Harlem" show, is probably trying to corral the hundreds of thousands of Negro viewers in the metropolitan N. Y. area—a move which has proved plenty lucrative for WLBB and WWRB, N. Y. indie radio stations. As such, this show represents a good move in the right direction but it's going to have to improve entertainment-wise before it can hope to pay off rating and sponsor-wise.

Show basically is only another amateur program, only this time the tyros, guests, emcee, etc., are all Negroes. No attempt has been made to give it any sort of gimmick to set it apart from countless other am shows. Entrants merely parade on and off before the cameras, spanning the age brackets from moppet to olderster and the talent range from good to merely precocious. Like any show of its kind, it's a good showcase spot for the participants but the steady monotony of their work will have to be improved in order to attract not only talent scouts but even the Negro audience.

Preem show last Monday night (9) violated one of the basic rules of show business, that of routinizing the acts. After an opening terp duo; eight or nine singers followed in quick succession before another dancer showed up. Granted that it was the opening night and that not much opportunity was available to pace the show better, the fact that other dancers were present indicated that more could have been done on that score. Ralph Cooper, Negro deejay, did an acceptable job as emcee but he, too, could have done much more to pace the show. Even the guest act was a singing group, the Ravens quartet.

Camera work and lighting indicated that WJZ-TV might also be utilizing the show to test its amateurs. Announcer Jack Wilson handled the participating plugs, spelling them in pitchman fashion for a mail-order payoff. *Stat.*



## CIRCLING THE KILOCYCLES

**Pittsburgh** — Carmelita Conderato is KQV Manager Jim Murray's new secretary, replacing Gloria Sokol, who resigned to head Evangelist Katherine Kuhlman's Pittsburgh office... Pete Barker is leaving his executive producer's berth at WDTV the end of this month to go with a new local teevee film producing outfit... Buzz and Bill just started their third straight year on WJAS. They have an hour show every morning. Boys recently launched a quarter-hour duplicate on TV, too... Ed Tragger, who recently left KQV, has joined Westinghouse's advertising and sales promotion department... Sue Delphey, Pitt student, tapped for one of the Philip Morris Playhouse radio shows... John Gibbs has moved up from the KQV announcing staff to become the station's director of public service, a new post.

**Minneapolis** — TV business continues to pour in for KSTP-TV and WTCN-TV. Former has landed for its "What's Cookin'" show a trio of new participants, Real Gold Citrus Products, Kraft Food's Casino Dressing and Saran Wrap. New participating sponsors for KSTP-TV's "Starlight Theatre" are Catalina Swim Suits, Knapp-Monarch Co. and Flex Watch Bands and for its Jimmy's Junior Jamboree Bauer

& Black, Hires Root Beer and Hood Rubber Co. At the same time, G. N. Coughland Co., producers of process 13, has bought participations in "Outdoors With Jerry Carnes" and "Hornet's Sports Corner," other, KSTP-TV locally produced shows, while Phillips 66, now sponsoring "Clisco Kid" on KSTP-TV, has signed up with it for Big 7 and Big 10 football programs next fall. Other sponsors just pacted by KSTP-TV for various shows include Eskimo Pie Corp., Chesebrough Mfg. Co. (a second successive season as sponsor for "Greatest Fights of the Century"), Ever-Dry Corp. and Dairy Queen Corp.

**Minneapolis** — Only towns in Minnesota or neighboring states of North and South Dakota and western Wisconsin high on the FCC preliminary priority list for processing TV station applications under the new allocations plan that has gone into effect with the freeze lifting are Duluth, Minn., and its twin, Superior, Wis. They're 11th and 12th respectively. Only TV stations in entire area are the two Twin Cities'. Because Minneapolis and St. Paul does have two, they'll be the last to have applications for additional stations considered, according to FCC announcement. There are four such application on file.

## SUMMER EDITION FOR 'ALL-STAR' TV REVUE

Kellogg's decision to ride along with "AllStar Revue" next season has altered NBC-TV's summer plan for the Saturday night 8 to 9 segment. Unlike last season, when the clients took a hiatus, both Kellogg and Pet Milk agreed last week to picking up the tab for a continuing summertime showcase.

As result, a summer edition of "AllStar" is going in. Exact nature of the program elements hasn't been determined yet, with program execs currently engaged in blueprinting the stanza.

## WJR's Talent Hunt

Detroit, June 10.

WJR has inaugurated a statewide amateur teenage vocal talent program to be heard once weekly during the summer months.

Talent appearing on the first nine broadcasts will be regional winners of a statewide talent hunt sponsored by the Junior Chamber of Commerce in cooperation with WJR. The broadcasts will be transcribed from the region conducting the contest. The WJR mobile studio will be used for the majority of the outstate programs.

Don Large, WJR choral director, will serve as the principal judge, with the Jaycees supplying two other judges in each region.

## DeGroot Gets to Root

Detroit, June 10.

Stressing the importance of spontaneity in radio as one of the industry's greatest assets, Don DeGroot, manager of WWJ, set up the following policy for the station:

"Radio has always served the public best as an 'on-the-spot' medium. During the past several months this factor has been de-emphasized with the growing use of tape and disk recordings as a substitute for 'live' programs.

"Since taping or recording removes shows, interviews and special events an additional step from spontaneity which is one of radio's greatest assets, and since 'live' programs get the advantage of word-of-mouth publicity from the participants, please make it a matter of policy in the future to schedule radio programs on a 'live' basis whenever possible.

"If it is impractical to keep the entire program 'live,' then at least the narrator, the announcer, or the voice that ties it together should be done 'live.' Your cooperation in this can help maintain the public consciousness of radio's matchless immediacy."

**Schenectady** — Ernie Tetrault, WRGB emcee-announcer, is sailing for Europe on a month's trip as as Naval Reservist. His daily "Variety Time" program has been terminated until fall.

## Pepsi's Pubservice Splurge in Miami

Miami, June 10.

Rather than take the Mike Wallace-Buff Cobb "All Around the Town" show via CBS-TV for the remainder of its contracted time this season, Pepsi-Cola is sponsoring four locally-produced public service shows on WTVJ. It's one of the few times in TV that a network sponsor has gone for the added expense of bankrolling a local show in favor of a network package it pays for on other stations.

Local programming deal is being billed through the network accounting department in the normal manner, with CBS-TV charging Pepsi for the time and then paying the station its established rate. While the Mike and Buff show originates on the net Saturdays from 9 to 9:30 p. m., it's been seen here via kinescope Mondays at 9. That's the slot the new local shows are occupying.

## N.Y. Birdland Moves In Where Sherbrooke Exits; Douse WJZ 'Spotlight'

The George Hamilton Combs "Spotlight on New York" show, beamed from midnight to 3 a.m. on WJZ, N. Y., is being cancelled by the Sherbrooke, eastside eatery, at the end of the month. Time is being picked up by Birdland, Broadway jazz spot, which currently backs the 3-6 a.m. stretch.

Birdland's six-hour spread will be presided over by Bob Garrity, who formerly worked with "Symphony Sid" when the latter handled the Birdland show. The Birdland stanza, featuring hot jazz, is a studio origination.

The Combs show, which includes several segments presided over by other gabbers, got a good critical and listener reaction for its more literate roundtable discussion. However, it isn't pulling customers into the restaurant. WJZ has decided to bow out of eatery-originations for the time being, feeling that the cost of lines and remote crews isn't worth while if the bankrolling restaurant bows out at the end of 13 weeks.

## WESTINGHOUSE'S CBS 'GET OUT VOTE' SERIES

Westinghouse and CBS this week finalized plans for the 13-week series of "get-out-the-vote" shows which Westinghouse will bankroll on both CBS-TV and Radio between the conclusion of the political conventions and the Presidential election. Series had been planned when Westinghouse bought the convention package from CBS last December.

On TV, the show will be titled "Pick the Winner." It's to be slated for 12 weeks, starting Aug. 14, in the Thursday night 9 to 9:30 period. When American Tobacco takes over that time in November, the 13th and final show in the Westinghouse series will be aired at a time to be decided later. On CBS Radio, the entire 13 stanzas will go Sunday afternoons from 4:30 to 5.

Agency for Westinghouse on the deal is Ketchum, MacLeod & Grove.

## McNeill Into Talent Field Via 'B'fast Club Revue'

Chicago, June 9.

Don McNeill, emcee of ABC's "Breakfast Club," is branching out into the talent packaging field with a variety unit tagged "The Breakfast Club Revue." Group, being pitched by McNeill Enterprises to fairs and conventions, will be headlined by singer Johnny Desmond and comic Sam Cowling, regulars on the morning radio spread.

Jack Herbert will emcee the package which includes chirp Jayne Walton; dancers Maurice & Marya; juggler Randy Brown, and the Carletons-Master acro group. Eddie Jacobl and orch have been inked to back the show.

## SITTING IN ON THE POLITICAL SCENE

This July is a month to be marked in history. When the curtain goes up on the national political conventions in Chicago, people from coast to coast can watch the nomination of presidential candidates.

In seven short years the Bell System has expanded the intercity television network so that it is now possible for 99% of the television viewers across the nation to watch the same program simultaneously. Behind this expansion is a story of achievement. Radio-relay and coaxial cable

routes were planned and built. Special equipment was designed, tested and perfected. And men of special talents were trained in its special use.

The present value of the network, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is about \$90,000,000. Yet the cost of service is low. The telephone companies' total network charges average about 10 cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



Providing transmission channels for intercity radio and television broadcasting today and tomorrow

# RADIO **WCAU** TELEVISION • PHILADELPHIA

## Scores Grand Slam in Annual Radio and T.V. Awards

### Variety Showmanagement Award

FOR ORIGINATION OF NETWORK TV SHOWS—“WCAU-TV's recent addition of its fifth and sixth network originations has virtually given the station exclusive property rights to CBS-TV's Sunday daytime schedule.”

### George Foster Peabody Award

FOR “WHAT IN THE WORLD”—“For the stimulating manner in which it brings noted scholars to the television screen for a delightfully entertaining and informal display of their learning—a superb blending of the academic and the entertaining.”

### Ohio State Institute for Education by Radio

FOR “FREEDOM REVISITED”—“For a humble and sincere reiteration of principles of positive Americanism that can be utilized as a daily creed; and for the permanence of auto-impulsion on the individual that a thirty-minute radio program can make.”

### Alfred I. du Pont Awards Foundation

FOR PUBLIC SERVICE RADIO AND TELEVISION PROGRAMMING—“To Stations WCAU and WCAU-TV, for outstanding public service in encouraging, promoting and developing American ideals of freedom and for loyal, devoted service to the nation and the communities served by it.”

### Ohio State Institute for Education by

**Television** FOR “BIG TOP”—“Honorable mention for wholesome entertainment for children at home and skill in capturing the flavor of the circus, a great American tradition.”

### Freedom's Foundation Award

FOR “FREEDOM REVISITED”—“To WCAU for its public service radio series representing six radio pilgrimages to the shrines of liberty in the Philadelphia area and reconstructing the epic history of the parts they played in the creation of a free America.”

*This is the third award from Freedom's Foundation in three years.*

### General Federation of Women's Clubs

FOR “BIG TOP”—A poll of 11,000,000 members of the General Federation of Women's Clubs voted “Big Top” top honors in television programs for children.

### No other station in America

has EVER won all these important awards in a single year

# RADIO **WCAU** TELEVISION

The Philadelphia Bulletin Station • CBS affiliate

Represented by CBS Radio Spot Sales and CBS Television Spot Sales

## Industry Preps TV Defense

Continued from page 24

Raymond Schmidt of the International Order of Good Templars, told the committee that members of his organization are "tired of radio and television programs making beer drinking appear fashionable to the children in their homes." It is time, he declared, that the FCC "made some decision regarding programs and their sponsors that will help protect American homes from the deluge of drunkenness sweeping the country today. If such power is lacking, then Congress should step in the breach with adequate legislation."

Clayton M. Wallace of the National Temperance League suggested that program producers give more heed to the TV industry's code requirement that drinking scenes be minimized in program content. He urged that this requirement of the code be "enforced rigidly" or strengthened by legislation.

Wallace said that many parents turn off Ronald Colman's "Halls of Ivy" radio program (sponsored by Schlitz), Ken Murray's Budweiser show, Blatz Breweries' "Amos 'n' Andy," Wine Corp. of America's "Charlie Wild, Private Detective," or the Pabst "Blue Ribbon Bouts" because they know when these shows are scheduled. But it is impossible, he asserted, "to turn off the omnipresent spot beercasts which come at unexpected moments between programs and newscasts at all hours of the day and night."

Wallace pointed out that the al-

coholic beverage industry was the second (next to food) largest buyers of spot TV last year, with expenditures exceeding \$10,000,000. An equal amount was spent for spot radio "beercasts," he said.

C. S. Longacre of the American Temperance Society charged the Government with rendering "a great disservice to humanity" by allowing "money-crazed liquor barons to monopolize the radio and television with their deceptive and false advertising on the merits of alcohol."

Miss Elizabeth A. Smart of the National Women's Christian Temperance Union told the Committee that if Congress does not legislate to improve the standard of morality of radio and TV programs it might, in effect, "very definitely legislate immorality."

### 'Greenwich Village Comedy'

At Thursday's session, Harvey, whose daily newscast from Chicago goes, he told the Committee ("at least until today") to over 300 radio stations, testified that New York is fostering "purple humor" and "Greenwich Village comedy" in the hinterlands via video although it "cleans up Broadway shows before putting them on the road."

Gotham's comics, who are "rooted so deep in Broadway and the bawdy night life of Manhattan," Harvey said, are trying to impose their "distorted views" on the other parts of the country. These performers, he added, in-

dulge in "a preponderance of gurgling gags" and "unseemly statements about ladies undergarments."

Harvey's indictment brought protests from New York's Rep. Arthur G. Klein, Democrat member of the committee. "As a representative of Broadway," Klein told the witness, "I resent the statements you have made. The people of New York are just as provincial, if not more provincial, than the rest of the country. It's one of the cleanest cities in the country."

When Harvey charged radio and TV with "playing to the pits of New York," Rep. J. Edgar Chenoweth (R-Colo.), another committee member, asked: "That's hitting below the belt line, isn't it?"

"That's a fair interpretation," Harvey insisted.

## WPTR's New Manager

Albany, June 10.

James Bellamy, former general manager of WWSO, Springfield, O., is the new WPTR manager. He's an ex-service man who managed a Pittsburgh station before going to Springfield.

Gun Lampe, who temporarily directed WPTR in recent months, returned to his post as general manager of the Schine Theatres Circuit in Gloversville.

Detroit—Peter Storer, son of George B. Storer, president of the Storer Broadcasting Co. (formerly Fort Industry Co.), has been appointed director of the newly-created merchandising and sales promotion department of WJBK and WJKB-TV.

## CANADA DRY BACK FOR MORE TV 'SUPER CIRCUS'

Chicago, June 10.

ABC-TV execs heaved a sigh of relief when Canada Dry came through last week with a decision to stay aboard the relatively high-budgeted Sunday afternoon "Super Circus" during the summer. Until the soft drink outfit voted to continue its alternate weekly ride on the hour-long show, the web was faced with the problem of carrying it sustaining during the summer or shutting down during the dog days.

International Shoe has already checked off "Circus" for good and Mars, Inc., which bankrolls the last half, is bowing off until September.

With the Canada Dry coin assured for the summer, ABC-TV is working on plans to sell the open segments on a co-op basis until Mars returns in the fall.

## Goldberg's DuM-to-D.C.

Melvin A. Goldberg, manager of DuMont's research department, has been granted a leave of absence, starting Friday (13); to become evaluation officer, International Information Administration, of the State Dept. He'll headquarters in Washington in his new post.

Ed Eadeh, formerly with the ABC research department, replaces Goldberg at DuMont. Eadeh also worked at one time for the research branches of CBS and Mutual.

## Receiver Named For Defunct LBS

Dallas, June 10.

Federal Bankruptcy Referee D. M. Oldham appointed local attorney William J. Rochelle, Friday (18), as receiver for the bankrupt Liberty Broadcasting System and ordered that he "diligently prosecute (baseball) anti-trust lawsuits pending in N. Y. to a final judgment."

Action resulted when some 450 creditors of LBS, which suspended operations May 15, filed schedules of debts in Oldham's court Thursday (5). Total debts owed by Liberty was \$1,400,880, including \$31,700 in wages due ex-LBS employees. Major creditors listed were American Telephone & Telegraph Co., \$87,500; Brooklyn Dodgers, \$11,800, and American Airlines, \$2,940. Liberty's owners also listed losses, with H. R. Cullen and associates, Houston, entering \$600,000, and B. R. McLendon, Dallas, \$140,000. Web's assets were shown as \$307,500.

## LAMB'S 250G TELE CENTER SET FOR BOW

Columbus, June 10.

Edward Lamb will dedicate his \$250,000 Television Center here Wednesday (11) with special programs and various celebrities in attendance. Station has been telecasting for the past two years from 37th floor of LeVeque-Lincoln Tower atop which is located its antenna.

Move into outlying district was dictated by space considerations. Transmitter and antenna will remain in the Tower. Scheduled to appear on the formal dedication program are Gov. Frank J. Lausche, Mayor James A. Rhodes and Secretary of Commerce Charles Sawyer. Wednesday afternoon Sen. Estes Kefauver has been booked for a press conference telecast.

## 'Time Capsule,' 'Postmark' Prepped for ABC Radio

"Time Capsule," a program in which the best representatives in various fields will be recorded for posterity, is being prepped by ABC. Idea is to gather on tape a half-hour weekly with a top tune, current stories, popular gags, trends in fashions, human interest yarns, etc. Tapes of the show will be given to a museum or deposited in some vault "to be opened in the next century as a sampling of life in 1952 in the U. S. A." Arthur Van Horn will be narrator.

Web is also auditioning "Postmark, U. S. A.," which is being packaged by Dick Lewis. Jimmy Blaine is being mullied as emcee of the audience participation. Based on his success on the daytime strip, "Ladies Be Seated," the former "Stop the Music" vocalist is being primed for a nighttime spot.

## Chi's Set Sale Slump

Chicago, June 10.

Seasonal slump has hit the Windy City television retailers with set sales falling off to 11,992 during April, the latest Electric Assn. tally shows. Sets sold the previous month totalled 17,606.

Latest count brings the Chi total to 1,145,984 sets in the four-station market.

## Skinner's Philco Post

Philadelphia, June 10.

James M. Skinner, Jr., has been named vice president in charge of distribution for all domestic divisions of Philco Corp. In his new capacity, Skinner will coordinate and have supervision over all Philco field sales managers and division managers.

Skinner, who joined Philco in 1934, for the last year has been sales vicepres of the Company's refrigerator division.

Detroit—WJR, in cooperation with the Pfeiffer Brewing Co., and the Music Performance Trust Fund, will present special portions of the Detroit Symphony Pop Concerts direct from the Jefferson Beach symphony pavilion twice weekly during the summer.

# "RALPH EDWARDS

THE MAN WHO . . .

BROUGHT SOMETHING NEW  
TO RADIO . . .

DEMONSTRATED THE  
POWER OF THE  
MEDIUM . . .

STARTED THE ENTIRE  
TREND OF STUNT  
PARTICIPATION . . .

Brings Back

## TRUTH OR CONSEQUENCES

ONE OF RADIO'S GREATEST  
ALL-TIME SHOWS . . .

NBC, JUNE 17, 9:30 P. M., E. D. T.

For PET MILK

\* SPONSOR MAGAZINE





# it RATES!

## 40 WEEK NEILSEN ANALYSIS★

(31 Stations)

★**RATING GROWTH**—up 236%  
from 7.01 to 23.6

★**SHARE OF AUDIENCE GROWTH**—up 92%  
67.5 Share in **NEW YORK** Alone

# it SELLS!

## UPS SALES IN TV MARKETS

- **LISTERINE TOOTHPASTE** up 20%
- **PROPHYLACTIC BRUSHES** up 31%
- **LISTERINE ANTISEPTIC** up 22%

# it's the BEST BUY!

★**COST PER THOUSAND HOMES REACHED**

**DOWN 78%**

(TV Homes Reached 2,850,000 **PER SHOW**)

# THE SAMMY KAYE SHOW

Featuring "SO YOU WANT TO LEAD A BAND"

• **CBS-TV Saturdays—7 P. M. EDST** •

## From the Production Centres

### IN NEW YORK CITY . . .

Fortune Pope, owner of the foreign-language WHOM station, to Italy for several weeks. He's chairman of the American Division of the Naples Fair. . . In observance of National Secretary Week, gals at NBC gifted with roses by management last week. . . WWRL sales manager Selvin Donneson discusses AM sales at CCNY tonight (Wed.). . . Nat Rudolph has taken over program directing reins at WLII. . . WLIB launches a show teaching boat piloting next Wednesday afternoon (18). . . Helen Wheeler upped to production supervisor on George Gallup's transcribed airer, now in some 130 markets. . . Young & Rubicam has taken on the Piel Bros. beer account. . . Bettelou Purvis has started a twice weekly hot jazz segment on WLII. . . Arthur B. Canning, ex-Newell-Emmett, added to George F. Foley package firm as a sales rep. . . WWRL disk jocks "Doc" Wheeler and Tommy Small alternating as emcees on the Harlem Apollo's Wednesday night amateur shows.

Bill Thunhurst, of Broadway's "South Pacific," added to "Aunt Jenny"; wife Jean Gillespie is currently on the soaper and does "Mr. and Mrs. North" June 17. . . WJNR disk jock Carl Ide to co-emcee salute to Mary Lou Williams at Town Hall Saturday (14). . . Helen Walpole, scripter of "Stella Dallas" and "Evelyn Winters," tagging her new Westport home "Quilca," after ancient Irish manor house associated with Jonathan Swift. . . Lonny Starr, WNEW and TV announcer who started "Best of the West" on the indie Saturday (7), elected to board of directors of Valley Stream Rotary last week. . . Vic Cowen, programmer for WINS disk jocks Jack Lacy and Charlie Stark, getting married next week; will honeymoon in Nassau. . . WOR's John B. Gambling will pinchhit for his son John A. for two weeks starting June 22; son subbed on his dad's vacation recently. . . Noxzema and RCA Victor have bought spot campaigns on WINS. . . Ross McKee, ex-Cecil & Presbrey, has switched to SSC&B.

Jack Lightcap, WINS sports chief, slated to interview top Dodgers and Yankees, prepping for annual Brooklyn-N. Y. Mayor's trophy for sandlot ballclubs. . . WOV prez Richard E. O'Dea had a private audience with the Pope in the Vatican last week and turned over a \$1,737.10 contribution from WOV listeners for church reconstruction. . . Scripter Howard Merrill has upcoming shows on NBC's "Eternal Light," ABC's "Top Guy" and NBC-TV's "Curtain Call," among others. . . George Weissman leaves the Benjamin Sonnenberg office to join Philip Morris as assistant to the president. He'll concentrate on public relations and general administration. . . Sylvia Leigh, Richard Newton, Horace Braham, Helen Claire and Ray Johnson are in the latest sequence of "Front Page Farrell." . . Marilyn Arms is with "Romance of Helen Trent." . . Jane Huszagh with "Our Gal Sunday." . . Frances Spanier on "Backstage Wife." . . Peggy Stanley with "Young Widder Brown." . . Amzie Strickland into "Lorenzo Jones."

### IN HOLLYWOOD . . .

After 18 years as Alka Seltzer newscaster, on both radio and teevee, Glenn Hardy wanted to "broaden his horizon." So he gave his notice to Wage agency and was all set to start broadening when he was talked out of everything but TV. He has been a fixture along the Coast and rated consistently with the best of the news callers. . . Ernest Felix, former ABC assistant treasurer, joined his old co-workers at John I. Edwards & Associates. Other former networkers at the ad agency are "Bud" Edwards, Rollo Hunter, Jack O'Mara and Jimmy Vandiver. . . L. A. "Speed" Riggs, the rapid-fire tobacco auctioneer, started his own show on KECA. One of the twice-weekly shows is sponsored. It's a variety-musical program with "Speed" as emcee. . . Graham & Gillies, London ad agency, opened L. A. office with Roland Jacobson as man-

**MILT HERTH**  
his HAMMOND ORGAN  
and his TRIO . . .  
Currently  
**PICCADILLY HOTEL**  
NEW YORK  
NEW YORK RECORDS  
Direction: GAC

### Walter White's Spread

Within one week after it was made available for syndication, the new Walter White show on WLII, N. Y., was picked up by three stations. Outlets are WCFL, the American Federation of Labor station in Chicago; WBMS, Boston, and WWDC, Washington.

Syndication of the show featuring the head of the National Assn. for the Advancement of Colored People is being handled by Morris Novik, radio consultant and part-owner of WLII.

ager. . . It is now disclosed that "Truth or Consequences" was bought for the summer by Pet Milk but with options for the fall. Contract on "Fibber and Molly" ran out but there's still the possibility they may be back if the Ralph Edwards fun game fails to impress the client. . . Day after he produced the Jack Benny finale, Hilliard Marks was called for duty. Timed with the precision of a Benny punch line. . . Joe Rines called east by Sherman & Marquette for consultation on next season's lineup. . . It won't be Lennen & Newell for several months, it taking that long to complete the reorganization and retitling from L & Mitchell. When that occurs, "Mike" Newell will be the proxy. . . Dave Elton, former radio producer here, in town on a mission for Borden, to whom he has been assigned by Young & Rubicam. . . Dick Nelson back from Canada to prepare for his citizenship and get back into the radio swing. . . Terrance Cline, Biow's radio and TV topper, getting the Hollywood rundown from Jack Runyon. . . AERA will frolic with a Mardi Gras motif June 20 to raise coin for the sick and benefit fund. . . Jimmy Wallington is now staff announcer at NBC and doing a nightly deejay stint from Ciro's nitery. . . Arthur Croghan, owner of the KOWL, Santa Monica, cited at ceremonies all over town for his quarter of a century in broadcasting.

### IN SAN FRANCISCO . . .

CBS Radio president Adrian Murphy here (5) to meet local admen and unreel his snazzy, new "More Than Meets the Eye" promotion film at big Palace party. . . Bill Phillipson, ABC western division director, in to once-over KGO, and prospect talent for a KECA-TV opening. . . Key Howard, KCBS songster, quits his week-day strip, July 26, to wed Jo Ann Hansen and try for a Manhattan berth. . . Gene De Paris, praise merchant for "Space Patrol," "Mr. President" and "This Is Your FBI," in for a day. . . Pat Hogan, Y&R Hollywood rep, in for several days. . . Foreman Bill, 285-pound cowhand lately exiled in Sacramento, joined KSJO, San Jose; so did Lou Crosby (Walter O'Keefe's former announcer) and wife, Linda, with a KSJO morning strip. . . Local announcer John Galbraith connected with ABC, Hollywood. . . Newscaster Bob Garred in (9) to begin a tour of 11 western ABC stations. . . KFRC "Breakfast Gang" cutting an extra show a day so come July they can play. . . Judy Garland exchanging "Hi! Judy's!" with Judy Deane, who winds up her first sponsor-loaded year on KNBC, June 18.

### IN CHICAGO . . .

Harry Simmons added to the Chi NBC spot sales staff. . . William Cline, longtime WLS salesman, has joined WENR's time peddling crew. . . WGN upping its nitery remotes with femme chirp Sunday Smith slated to host a pickup from the Loop's Preview Lounge starting June 23. . . Robert Mathies, former radio-TV director at Bozell & Jacobs in Minneapolis, switched to Wright & Assocs. here as a producer. . . American mag prepublishing a pix-copy layout on Mutual's "Down You Go." . . Lou Boyce sent by Fuller, Smith & Ross to its Cleveland office as chief AM-TV timebuyer there. . . Downtown Nash has expanded Art Heller's Sunday platter show on WMAQ to an hour and a half. . . Don McNeill starts a four-week hiatus from his ABC "Breakfast Club" duties Monday (16), with Peter Donald subbing. . . Jim Conway's new morning, WBBM strip now sold out with the Ward Baking Co. and Authorized TV Service Clubs sharing the 15-minute strip. . . WMAQ is airing an audio tape of sister station WNBQ's weekly televised "City Desk" interview show hosted by news director William Ray. . . Fred Herrenden new WCFL flack. . . Guitarist Jimmy Cross and singer Rocky Porter added to the WLS-National Barn Dance troupe. . . WBBM deejay Bill Wells and family motoring through the south. . . Bob Loeber, ex-ABCer, new member of the WMAQ-WNBQ ad-promotion department.

### IN WASHINGTON . . .

CIO and its affiliated Political Action Committee has issued invitations for June 12 for a screening of new labor shorts made for TV. . . Secretary of Agriculture Charles Brannan and eight of his top aides appeared in what is believed to be TV's first governmental "staff conference" on WTOP-TV past Sunday (8), teasing off a new video series produced with cooperation of Dept. of Agriculture. . . Jim Simpson, WTOP-CBS sportscaster, off on a 20,000-mile trip covering sports events from the Armed Force Track and Field Meet in California to Helsinki for the Olympics. . . WWDC d.j. Willis Conover will take time off, starting this week, from his WWDC-Mutual radio chores to entertain at town's USO Stage Door Canteen. . . Weston J. Harris named new flack for WTTG-DuMont, replacing Alex Sheffel, who has been shifted to sales department. . . Suburban station WGAY making hay during current run of musical "Gentlemen Prefer Blondes" with a "Why I Prefer Blondes" contest, to be judged by star Carol Channing, who will make award of two stubs to the show.

### NBC-TV 'DANCE PARTY' IN 30-MIN. SELLOUT

NBC-TV's "Saturday Night Dance Party," although set originally as a full-hour show, preemed Saturday night (7) as only a half-hour production, in the 9:30 to 10 period. Since NBC has not yet found a sponsor for the 10 to 10:30 segment, web execs decided it would be better to turn that half-hour over to the Milton Berle telethon for the Runyon Cancer Fund, which was in progress at the time. Show will occupy its full hour slot this week (14).

Web sold out the first half-hour of the show this week, when American Chicle signed on as one of the three participants in that segment. SOS scouring pads and Benrus had previously linked for the other two spots, and were represented on the show Saturday night. "Dance Party," together with "Blind Date," sponsored by Ammidon, form the summer replacement for "Show of Shows."

### Hofheinz's Texas Post

Houston, June 10. Roy Hofheinz, owner of KTHT, has been elected prez of the newly-formed Texas Coast Network. Six regional stations make up the web. They include KIOX, Bay City; KKKI, Alice; KVIC, Victoria; KUNO, Corpus Christi; KSOX, Harlingen, and KTHT, here. Other officers include A. C. Lloyd, Jr., of KKKI, secretary, and Vernon Townsend of KIOX, treasurer.

## ABC

Continued from page 22

about half of the television markets are eliminated.

Bankroller is also cutting up his "Betty Crocker" show on ABC from a 15-minute strip to three five-minute strips, to get a bigger circulation by scattering his fire. "Crocker" is currently on summer hiatus, but when it returns it will be in the unusual three-briefies-daily format. GM's other entries on ABC Radio are "Lone Ranger" and "Silver Eagle," which occupy the 7:30-8 p.m. strip and "Whispering Street" which is aired for 20 minutes daily at 10:25 a.m.

ABC's AM upbeat has also been felt in Toni's purchase, through Tatham-Laird, of the Tuesday and Thursday segments of "Break the Bank," aired at 11:30 a.m. cross-the-board. Toni steps in place Philip Morris, which recently yanked all its daytime radio. Chain also got a renewal from Sterling Drug on "My True Story," morning soaper.

### Revamp Afternoon Strip

"Simultaneously with its sale of 45 minutes daily to General Mills, ABC is revamping its afternoon lineup to the folk and western music idiom.

The 2:30-4:30 p.m. block will be hillbilly, with General Mills' Cal Tinney show, in the 4 p.m. period, being preceded by a 90-minute sustainer featuring Tennessee Ernie. Latter, a Capitol recording artist, will emcee a disk stanza featuring rural rhythms and interviews with folk and western stars. Additionally, there will be a mountain music quarter-hour at 12:30 p.m., which GM is also bankrolling.

While the oatune emphasis is cued by the big GM buy, ABC program veepee Leonard Reeg feels there's good audience value in the bucolic ballads. "The same emotional appeal that the soap operas have exists in the folk and western songs," Reeg told VARIETY. "They're a translation of the 'washboard weepers' into musical terms."

Reeg also cited the fact that Red Foley, of NBC's "Grand Old Opry," is headlining a corn-on-the-clef show at the Astor Roof on Broadway.

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FEATURES ALREADY COMPLETED INCLUDE: Talks with Marshall Tito at his Villa outside Belgrade; Italian Premier de Casperi and his family at their mountain hideaway; Togliatti, leader of Italian Communist Party, comes to see Randolph Churchill at Churchill's hotel rooms in Rome (Churchill describes Togliatti as the most dangerous Communist outside the Iron Curtain).

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## AVAILABLE IMMEDIATELY



## Television Chatter

### New York

**Dick Linker**, former CBS-TV producer-director, has joined Geyer, Newell & Ganger as an executive producer. Builtoni Macaroni and Pfaff Sewing Machines have renewed for participation in WJZ-TV's "Claire Mann Glamor Show" for the fall. "Your Esso Reporter," the oil firm's new video counterpart of its early AM newscasts, has expanded to Philadelphia, to up the total markets to seven. Show starts Monday (16) via WFIL-TV, Philly. **Wilfred S. Roberts**, formerly radio-TV chief for Pedlar & Ryan, has joined the Benton & Bowles TV department. He'll produce "The Doctor," which takes over as summer replacement for NBC's Red Skelton show, with Camay Soap being plugged. TV-Unlimited formed by **Herbert Rosen** to replace his Broadcasting Program Service. New output will produce and syndicate low-cost video shows. **Karen Lindgren** linked for sole femme role on DuMont's "Charlie Wild" tomorrow night (Thurs.). WCBS-TV lining up some top guest personalities for its various shows. Federal Security Administrator **Oscar R. Ewing** has been set as a panelist on the station's "It's Worth Knowing" Saturday (14), and atomic scientist **Dr. Harold C. Urey** guest on the **Margaret Arlen** show tomorrow (Thurs.) to discourse on "the possibilities of atomic energy for housewives." **Lili Darvas** set for a role on ABC's "Ellery Queen" show tonight (Wed.). **Edith Barstow** has taken over as choreographer on NBC's **Kate Smith** evening show. **Jack Blitzer** set for a feature role on NBC's "Big Story" Friday (13). NBC re-viving "Vacation Wonderlands" as a once-weekly quarter-hour segment on the summer replacement for the **Kate Smith** daytime show. Producer **Caroline Burke** tees the new edition today (Wed.) with a spot on N.Y. City, with **Bernard**

**Gimbel** and **Mrs. Vincent R. Impey** guesting. **John Horne** resigning as CBS-TV hack as of Friday (13). He plans to spend the next six months rewriting his first novel, original draft of which he completed during his vacation last year. **Mike Friedman**, ABC-TV cameraman, and the new bride, dancer **Alicia Krug**, back from their honeymoon at Acapulco, Mexico. **Ted Nathanson**, ex-ABC-TV director, and **Edith Landis**, ABC-TV production staffer, another recent wedding, had only a one-day honeymoon, since he moved over to NBC-TV. **Marge Kerr**, of William Morris Agency, is in Lenox Hill shop after an ulcer removal. **Matt Harlib** passing out stogies at ABC for the new daughter, arrived June 3.

### Hollywood

**Jack Carson** is discussing half-hour situation comedy series with NBC-TV execs, and hopes to do it on film in Hollywood. **Joe Bigelow**, who produced Carson's TV show, is also talking with net on the project. "Sunday on the Ranch," musical variety show toplining **Jimmy Dolan**, made a debut on KECA-TV, with Tele-Tech Publications picking up tab for the hour-and-a-half show. KTLA discussing deal with Las Vegas casinos, other biz there whereby channel would beam program from resort center weekly, with Nevadans picking up the ticket. **Glenn Hardy** asked as newscaster for **Alka Seltzer** on KKH-TV, but will remain as AM newscaster, for firm. **Reub Kaufman** returned from biz junket to Gotham. **Bob Hope** is prepping finale show on Colgate Comedy Hour, NBC-TV, June 15. **L. A. "Speed" Riggs**, fast-talking tobacco auctioneer who speled bluffs for **Lucky Strike** for years, starts own daytime strip on KECA-TV, June 10, with a variety-musical format with guests. **Brewster's Food Supplement** is sponsoring two days a week. **Mal Boyd**, former indie TV producer here and in N.Y., has completed the first year of his theological training. He'll work in the parish of St. Michael and All Angels, Coldwater Canyon, during his summer vacation.

### Frisco

**Hopalong Cassidy** serving as Grand Marshal of Oakland's whopping big Centennial Celebration (8), and preceding it with an intimate party for kiddies of **Brisacher-Wheeler** staff (7). **Del "Iron Man" Courtney**, who kept his daily TV shows going while night-handstanding at the St. Francis and the Claremont, plays the Santa Cruz Coconut Casino July 3-10. Merely meaning he must motor 150 round trip miles daily to keep his TV appointments! **Lu Hurley**, TV emcee, doubling as KROW summer replacement announcer. Concerted May drive by local radio-TV personalities

netted 5,378 pints of blood for the armed forces, compared with only 3,500 in May, 1951. **Salesman Frank Bailey**, with a KGO-TV offer in his sidepocket, quick-shifted to KPXX instead. **Jimmy Cavanaugh** and **Jimmy Bronson**, here with "Meet the Champ" TV show, found time to meet and greet an old champ, ailing **Tom Sharkey**, at San Francisco hospital. **Jewel Woods**, ex-Palo Alto ad gal, added to the KPXX promotion staff. **Miguelito Valdez**, popular here on Snader telecriptions, opens (10) at the Fairmont. **KRON** preparing a nite cookie, "Menus for Millions," preeming (11) with **Edith** and **Stanley Green**.

### Chicago

Standard Oil of Indiana has bought into **Clifton Utley's** 10:15 newscast casts, on WNBQ for a three-weekly identification, starting July 2. WGN-TV this week started taking the Monday night DuMont boxing telecasts from Brooklyn's Parkway Arena. Eastern fights are competing with WENR-TV's Rainbo Arena bouts. **Bill Bailey** who fills the whiskers in NBC's **Cactus Jim** role is bedded with the mumps. **Hal Tate** returned to WBKB this week with a Tuesday and Thursday night show built around Screen Gems musical vixen. **Wayne King** and his NBC-TV troupe set for a p.a. at Orchestra Hall, June 20. **Admiral Corp.** directors came through with the regular 25c quarterly dividend. **Len O'Connor** who gabs the local news squibs in WNBQ's pickup of NBC-TV's "Today" adds a Sunday afternoon 15-minute newscast to his work week. **Griffin Shoe** Polish bankrolls. **Walton Motors** have renewed **Spencer Allen's** nightly news show on WGN-TV. **Muntz** TV ended its fiscal year with set sales up 21.2% over the previous cycle with profits at \$898,004 from sales totaling \$32,923,661. **WBKB** chief engineer **Bill Kusack** featured speaker at SMPTE meeting last week. **Jack Drees** pinching hit for **John Carmichael** on WENR-TV's "Sports Highlights." **Kroger** Stores are staying with WNBQ's morning cooking show, chiefed by **Eddie Doucette**, for another cycle. **Heatmaster, Inc.** barkrolling a Wednesday night feature film on WENR-TV.

### London

**John Hussey, Elliot Makeham** and **George Woodbridge** will star in **Jean McConnell's** comedy, "Haul for the Shore" next Sunday (5). **Douglas Allen** will produce. **Duchess of Kent**, guest of honor at opening of London Fashion Fortnight, will appear in TV film of show next Wednesday (18). "Madame Pepita" Spanish comedy by **Gregorio Martinex Sierra** to be aired next Tuesday with **Yvonne Arnaud** in title role. **John Buchan's** "The Three Hostages," serialized in six episodes by film and TV critic C. A. LeJeune, starts Saturday week (11). Cast includes **Patrick Barr** and **John Byron** and production will be by **Ian Atkins**. The tale of the mythical **Persephone** will be produced for the children by **Vivian Milroy** tomorrow (Thurs.). **John Hooper** wrote the script. Adaptation by **Wilfred Harvey** of "The Bishop's Treasure" from **Victor Hugo's** "Les Miserables" will be telecast tomorrow week (19). **Richard Hearne** fills three weekly solo spots starting Sunday (15).

### 'Get Us Off'

Continued from page 22

issues "will make available no facts or information" essential to the AB-PT case, petition declared. ABC and United Par asked that the merger question (and certain of its details, such as the transfer of WBKB, Chi, from Balaban & Katz to CBS) be "severed for the purposes of initial and final decision" and "advanced on the FCC docket for early disposition." Until the merger question is decided, AB-PT claimed, the AM and TV business will be "in a state of instability" and ABC will be "unable to provide that effective competition" which the FCC contemplated when it ordered NBC to divest itself of the Blue network (now ABC).

Fort Worth — **Harold Hough**, WBAP-TV director has announced that there were 171,791 TV sets in the Fort Worth-Dallas area, as of June 1. Breakdown gives the local area 77,091 sets and Dallas area 94,700 sets. This is a gain of 7,716 sets for May, 1952. The increase for May, 1951, was 3,668 sets.

### Hinterland TV

Continued from page 22

Holden reports, based on the BMI bull-sessions. Local newscasts cost a minimum of \$1,100 for a 15-minute strip, most operators agreed, and some outlets find that a bit too steep although some have found backers for them. Station toppers who are not yet in TV exhibited wide knowledge of the problems they'll face if and when their applications are approved, he found. They've read all the available material and are up on the cold facts and figures.

From the production aspect, the outlets outside the big metropolitan centres have developed some real talent in men who have been able to get their feet wet in various aspects of the medium. In many cases the staffs have been moved into tele from AM, built around one well-trained man from N.Y. or the Coast. The young, experimental staffers have a lively, dynamic attitude and a complete freedom from "hardening of the TV arteries," Holden reported.

### Progressives

Continued from page 25

**linan**, former attorney for **Harry Bridges**, who is now serving a six-month prison sentence on a contempt of court citation. His wife will make the acceptance speech. **Baldwin** said he notified the networks April 23 of convention plans and asked for coverage, only to get merely polite acknowledgments of his letters. He then sent them a lineup on his convention highlights, at which time he was told of the inability to get pool coverage and the offer of 15 minutes' maximum of time.

**Baldwin** said he is now trying to obtain legal counsel to handle the party's battle with the nets, having already warned them of the Progressives' determination to take the situation to court. American Civil Liberties Union is studying the matter also and may decide to take sides with the Progressives. **Baldwin** also cited an FCC ruling last week that Republican Presidential candidate **William R. Schneider** is entitled to the same amount of time from the networks as the other Repub candidates get. Net execs reportedly told him the **Schneider** ruling has no application to his situation.

**Cleveland**—**Bill Randle**, WERE diskier, will appear on **Steve Allen's** "Songs for Sale," Saturday (14). **Guy Ewing**, formerly with WEOL is doing summer announcing for WGAR. **Kathy Conway** has switched from the WHK music library to WGAR, replacing **Helen Mae Kamps** who is now in traffic. "The Ohio Story" is being played back over WERE, Tuesday, Thursday and Saturday, following original broadcast over WGAR. **Frank Peters** has left the WSRB announcing staff.

### Philly's WFIL (AM&TV)

#### 'Summer Selling Plan'

#### In Woodside Park Tie-In

Philadelphia, June 10. Drawing power of radio and TV is emphasized in the WFIL package "Summer Selling Plan," which the station has set up for Woodside Park, outdoor amusement center in Fairmount Park. Woodside Park has contracted for spots to run throughout the summer on both radio and television, and will receive intensive publicity-promotion campaign over WFIL and WFIL-TV, with an all inclusive participation by station personalities in the package deal.

**LeRoy Miller**, Chief Halftown, **Bob Horn**, **Marge Wieting** and other WFIL staffers will appear in person at the park during special weeks set aside for them. Amusement and attractions of Woodside Park will be publicized on a complete schedule each day, covering every type of audience. WFIL's full roster of stars will appear on "WFIL Day at Woodside Park," June 21. Stunt will be highlighted with special programs and originations from park, with an hour long show at 8 p.m., featuring stations' stars and a beauty pageant.

In addition, approximately 100,000 tickets good for free and half-price rides on park's amusements will be distributed by the stations in cooperation with local retail outlets. Films of the park's activities gathered by WFIL-TV's newsreel crew will be used as background illustration for the TV spots. Agency for the account is **Gray & Rogers**.

### McGehean's Chi Post

Chicago, June 10.

**Martin McGehean**, formerly mid-west sales manager of the defunct **Liberty Broadcasting System**, has been made sales manager of **WCFL**.

He will also head up the indie's **White Sox** baseball network which **WCFL** inherited when **LBS** folded.



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You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's \$6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 8,800,000 people with more than \$9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

WFIL

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Inquirer Station

An ABC Affiliate  
First on the Dial  
In America's Third Market

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## Residents of N. Dakota Towns Putting Up Cash To Back TV Stations

Minneapolis, June 10.

Stock sales are being pushed or subscription campaigns are in progress in and around Minot, N. D., and a number of the territory's other towns to which TV wave channels have been assigned in order to finance the construction and operation of TV stations now that the freeze on permits is lifted.

Local radio stations, which have had applications for the permits on file, in practically all instances are engineering the drives for the funds in their sections. It's pointed out that FCC policy has been to give first consideration to existing radio stations.

With most of the towns' citizens and nearby residents extremely eager for TV, little difficulty is expected in raising the necessary money.

In selling stock or soliciting subscriptions, the points are emphasized that TV would be a civic and cultural asset to the towns and countryside and that regardless of the investment's merits subscribers or stock purchasers "will more than get their money's worth in virtually free entertainment."

However, in some instances the local radio stations have decided to withdraw their applications for TV station permits and steer clear of the new medium for the present at least, even though the necessary finances would be available.

Such is the case with the Spencer, Ia., radio station, near here but outside of any present TV range. It staged a successful campaign to raise the needed \$200,000 by stock sales to local citizens and farmers and residents of nearby towns. But the owner has returned the money to stock purchasers, announcing that after a study of the situation he has become convinced that TV could not be put on a paying basis in Spencer. Also, his radio operation has been highly profitable and he fears TV would be a knockout blow for it.

## Chi TV

Continued from page 25

& Trust wills to chinohilla rabbits but it hasn't been able to sell itself to the blue ribbon State St. stores.

It has been suggested that in pitching tele use to the retailers, the stations insist upon some kind of "isolated product" arrangement whereby a particular item will be plugged only on TV. Such a one-medium test, the sales plotters aver, would provide concrete evidence that teevee can move goods. Also it would rebut the frequent statements of those newspaper-orientated retailers who claim video still hasn't proved its worth.

The spring business parade was marshalled by WGN-TV when it wrapped up Hamms Beer and Chesterfields for its exclusive daily baseball telecasts. Deal, with its fore and aft shows, hit the \$600,000 figure. Also, with the afternoon taken care of, the prenoon hours are filled with locally sponsored shows and a block of CBS-TV commercial entries, giving the Chi Tribune station a virtual sellout from 9 a.m. to 7 p.m.

Same rose-hued picture is present at WNBQ, the Chi NBC-TV flag. Just last week, the station peddled three of Clifton Utley's 10:15 newscasts to Standard Oil of Indiana, with an option on the other two. Sale puts the sold-out tag on WNBQ's "Five Star Final" 10 to 11 p.m. program block for the first time in several months. With the SRO banner also on the local portions of the parent web's morning "Today" strip, the station is running close to peak level.

Indie WBKB continues to roll along with a minimum of sustaining time and present indications are the net again this year will exceed the \$1,000,000 mark. The station specializes in salesmanship and proves it pays off.

ABC-TV's WENR-TV is taking advantage of the choice nighttime hours available for local sale due to the holes in the network's commercial lineup. Station has been able to peddle a raft of time slots to vidpix sponsors. WENR-TV just recently moved an hour of Class A time to Pontiac Dealers for a Monday night boxing remote and an hour and a half prime time Tuesday nights to Bud Hauser for the stock car races.

## Vidpix Chatter

Continued from page 21

associate producer, Glenn Cook, production manager for series set for NBC-TV . . . Andy and Della Russell returned from junket to Mexico City where performers talked series with execs of Churubusco studios . . . Producers Bernman Swartz and Walter Doniger bought 15,000 feet stock footage of San Quentin for use in series, "Duffy of San Quentin," starring Paul Kelly, and angled to tune of \$250,000 by N. Y. syndicate headed by David Stillman

## New York

John B. Cron, director of NBC-TV's film syndication sales, left for the Coast for annual production and syndication huddles with NBC Coast execs and producers . . . Demby, Brown & Co. incorporated to succeed the Demby Co. as a TV-vidfilm packaging firm.

## TV MFRS. DUST OFF 'HELP WANTED' TAGS

Chicago, June 10.

An indication that television set production is firming up again is seen in the fact that the manufacturers in the Chi area have posted the "Help Wanted" signs. The International Brotherhood of Electrical Workers reports that over 10,000 workers have been called back within recent weeks.

The lifting of credit controls and the elimination of the heavy inventories build up when sales started slumping last summer have the plants stepping up their output.

Dallas—Mike Shapiro, vet in the commercial radio field, has been named to the commercial staff of WFAA-TV. He has been associated with radio outlets in Odessa, San Angelo and Brownwood, and with a network in Minnesota and Wisconsin.

## Writers, Meggers

Continued from page 23

forthcoming, a strike can take place at any time after midnight tonight.

RTDG and the webs are apart on terms for AM and TV directors, associate directors, floor managers and operations directors. The chains failed to grant the guild these demands: (1) eight-hour day for associate directors, floor managers and operations directors; (2) increased pay to a "fair ratio" with other workers directed and supervised by RTDG members; (3) job descriptions protecting work being done by associate directors and floor managers from being performed by non-union, lesser-paid employees; no interchange between floor managers and associate directors; (4) elimination of "kick-back," which is a reduction of salary

when a staff director receives commercial fees; (5) RTDG-ers not to be required to cross picket lines on authorized strikes; and (6) agreement to last 18 months, not longer as the chains wish.

Repping RTDG are Andrew McCullough, Hal Davis, Ernie Ricca, Frank Schaffner, Newman H. Burnett and Charles Ballon, legal counsel. Management reps are William Fitts, CBS; Ed Souhami, NBC; Omar Elder, ABC; Harry Friedman, DuMont; and Dolph Opfinger, Mutual.

San Antonio—A new full-hour television show, "Red River Dave's Barn Dance" will make its debut here on WOAI-TV on Saturday (14) starting at 9:30 p.m. Program will be sponsored by Kallison's Country Store.

# Effective June 16, WCBS will be represented in New York City\* by CBS Radio Spot Sales

WCBS, the Number One Station in America's Number One Market, has long felt the need for providing local and retail—as well as national—advertisers and agencies with greater and more diversified sales representation and service. Now—through the personnel of CBS Radio Spot Sales—the station will back up New York advertisers with the complete sales, research and promotion facilities of CBS Radio Spot Sales.

CBS Radio Spot Sales will also expand its New York office on June 16, with the addition of five new account executives.

These innovations will increase our service to New York advertising agencies—and will decrease duplicate calls on busy agency time buyers and advertising executives.

\*CBS Radio Spot Sales

will continue to represent WCBS in all markets outside of New York.

## CBS RADIO SPOT SALES

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KMOX, ST. LOUIS • WCCO, MINNEAPOLIS-ST. PAUL • KOFI, SAN FRANCISCO

WWT, CHARLOTTE • WYVA, RICHMOND • WTOP, WASHINGTON

BSL, SALT LAKE CITY • WATL, BIRMINGHAM • COLUMBIA PACIFIC NETWORK

## Television Reviews

Continued from page 27

various couplings into some semblance of entertainment.

As per past performances, the studio selects the "winning couple" who are gifted with Benrus watches. All three boy-girl dates win an evening at the Cobby, N.Y. Rex Marshall handles the plugs for Ammident, Miss Francis participating in one of them.

**CAMPBELL PLAYHOUSE**  
(Unfinished Business)  
With Ann Rutherford, Dane Clark, Alan Mowbray, Robert Rockwell  
Writers: Frank & Doris Hursley, Sidney Field  
Director: Richard Irving  
30 Mins., Fri., 9:30 p.m.  
**CAMPBELL SOUP**  
NBC-TV (Film)  
(Ward Wheelock)

The script famine on video is very much in evidence on this show which fills the time spot of the vacationing "Aldrich Family" for the summer. Initial presentation in this film series of teleplays was a first-rate production, from the viewpoint of cast, physical layout, editing and camera work, but the yarn was a light comedy concoction which was barely sustained through the 40-minute stanza.

Story was a fantasy involving a dead man who is upset by his grieving widow's aversion to marrying another man. Dane Clark, in a quasi-ghostly role, comes to earth to convince his wife that she must pursue a normal life. In a telegraphed switch, Clark becomes jealous of his wife's attention to another man and finally returns back to his cloud perch when his wife starts smooching with her new lover.

Hair-thin yarn was played to the hilt by a good cast, including Clark, Ann Rutherford, as the wife; Alan Mowbray, as another heavenly creature, and Robert Rockwell, as the other man. The session, however, added up to just another half-hour play which was too featherweight even for the summer videolanes.

Filmed plugs were brief and effective.

**DAVE ELMAN'S CURIOSITY SHOP**  
With Elman, guests  
Producer-director: Sandy Howard  
30 Mins., Sun., 8 p.m.  
WOR-TV, from New York  
Dave Elman, radio's "Hobby Lobby" impresario, opened his "Curiosity Shop" on WOR-TV

Sunday (8) with a half-hour stanza that promised interesting viewing during the coming summer months. Series, which brings on collectors of curios and their prized possessions, should pick up plenty of dialers who go in for this type of offbeat info.

On the opening program, Elman displayed a neat variety of curios and, for the most part, he or his guests had some unusual yarns to go along with the oddities. The supporting patter, however, was a bit awkward and strained but Elman will probably smooth this out with more shows under his belt.

Most interesting of the opening stanza's displays were poison rings used by the Medics, primitive musical instruments which were played by the owner, and a plaster cast of Abraham Lincoln's left hand. Not exactly in the curio line, but an enlightening bit however, was Elman's final guest, Jim Wick, the midwestern newspaper editor who telegraphed some queries to Stalin and received a reply. Wick's tale of the Stalin episode and his visit with the political luminaries of Europe and the Near East made for absorbing listening. The camerawork could have been more fluid here and the direction, during the previous portions of the session, should have tried for more movement to heighten visual appeal.

**STOCK CAR RACES**  
With Chick Hearn, Bud Hauser  
Director: Doug Gabrielle  
90 Mins., Tues., 8 p.m.  
**HAUSER NASH**  
WENR-TV, Chicago  
(Guenther-Bradford)

With as many as 28 beat up jalopies spinning around a quarter-mile dirt track in a single race, it's a rugged assignment trying to frame these stock car derbies with TV cameras. However, despite the general confusion, the frequent pileups and assorted mishaps probably do provide a certain amount of vicarious pleasure for the mechanical sadists among the Chi motorizing public who get their kicks out of crumpled fenders and smashed auto bodies. Whether this group is large enough for a payoff video audience is a debatable question.

The smash-by-smash commentary is handled by Chick Hearn, who on the show viewed (3) had as much trouble separating the winners from the losers as did the video watchers. But it's an understandable dilemma, especially in that backup heat which has the cars going around in reverse after they've completed two forward laps.

Doug Gabrielle's lenses did pick off some sharp collisions but after an hour and a half of this sort of thing the sight of fenders and hubcaps flying through the air can become monotonous. Dave.

**FUN TEST**  
With Jay Grill, Bob Callahan, Patti Prichard; others  
Producer: Jay Grill  
Director: Russ Baker  
30 Mins., Mon. 9:30 p.m.  
**SUNBLEST FOODS**  
KGO-TV, San Francisco  
(Byrne & Grill)

Starting nowhere and arriving no place 30 minutes later, this informal, musical aggregation never-

theless turns out mildly interesting melodies in a strictly pop vein.

Ex-band leader Jay Grill meanders casually around the tele screen, drops occasional gags (you can frequently hear them bounce), does a double piano trick with Jimmy Diamond, gets further assorted accompaniment from Russ Bennett on guitar and Jim West on bass.

Patti Prichard, brunette songstress long popular hereabouts, chants the femme solo parts with Bob Callahan tenoring the male calls. Kids are likable, refreshing and downright talented.

They skip continuity bloop in favor of music, music and lots of it. Consequently the show sounds just as good when your back is turned, though not necessarily better.

In first half, sponsored by "Sunblest" Grill conducts a "Funtest Contest," so viewers can answer four questions clued by pictures, mimicry or music. Ties are broken by letters on why you like "Sunblest" products and if you don't, skip the whole thing.

Earlier this same group TV'd a Sunday morning all-music stanza that won enthusiastic audiences, but no sponsor, and subsequently no station when KGO-TV axed its aye-m sustainers.

## Rigor Mortis

Continued from page 25

right advertisers for the best programs."

CBS sales chief and his staff compiled their statistics for presentation at an exec planning meet last week. Comparing the amount of time now sold for the fall season as against the actual number of commercial hours on the air last September, they found that while CBS topped the list at 89%, NBC has 77% and ABC 53%. For daytime programming, CBS has a figure of 95%, NBC has 89% and ABC 65%.

The 89% figure for CBS actually represents about 62% of its total available nighttime schedule now sold. On the basis of a maximum of 116 quarter-hours available per week, CBS last September was 70% sold out. On that basis, this year's biz to date breaks down to 62%. Karol pointed out, however, that the web has never sold more than 104 quarter-hours, even in its peak year of 1950, since some time must be reserved for local and public service programming. Thus, the proportion of the 104 quarter-hours available would be higher than 62%.

## U.S.-Canada

Continued from page 22

Canadian radio gratis. Even should the U.S. skeins be willing to shell out, it's not likely that CBC would give in on the principle involved. CBC feels that these programs are cultural interchange, while the union contends that exporting and importing of programs can lessen work for performers on both sides of the border.

Nets argue that fees shouldn't be paid since the shows are sustainers which can't be sold.

Dispute will probably shut off almost all Canadian shows to the U.S. Some Canadian symphonic musicals may be picked up, but pop music series which are written by ACA scripters will be out, as will dramatic offerings.

## Inside Stuff—Radio

Pointing up the fact that the networks' key N. Y. outlets get mostly national, rather than local, advertising business, WCBS, the CBS flagship, this week eliminated its own sales staff and turned over its sales operation to the web's Spot Sales department. According to station manager Carl Ward, the move is designed to help the station expand its coverage of N. Y. agencies and sponsors.

J. Kelly Smith, CBS vicepres in charge of o.&o. stations, cited the fact that WCBS is basically a national spot station. Because of that, he said, it was found that the Spot Sales staffers and the local WCBS staff were trailing each other into agency and client offices, thereby duplicating their calls unnecessarily. Under the new setup, most of the local sales staffers will be integrated into the Spot Sales department, but several others will be axed.

Spot Sales will continue to service the 13 other major market stations it now represents.

Three youthful musical acts were winners among 17 regional choices in WLW's star search grand finals Friday (6) at the RKO Albee Theatre, Cincinnati. They represented the cream of 1,750 entries in the five-state talent hunt which started in April.

Participation by theatres and talent in Ohio, Indiana, Michigan, Kentucky and West Virginia was greater than last year when the Cincy Crosley station inaugurated the screening for newcomers. Idea again proved a biz builder for motion picture houses where local contests were staged and winners received cash and merchandise prizes.

Grand finals winners were the Deltones, male quartet from the University of Kentucky, first, \$1,000; Roger Balph, 18, clarinetist, Zanesville, O., second, \$500, and Sonny Walters, 31, Peru, Ind., Negro baritone, third, \$250. Each act also received an offer of a minimum three-month contract as WLW staffers.

The Deltones are James Woodward, Harry Carter, Gus Kalos and Bill Don Grote. Non-winning finalists were charted by Crosley talent scanners for guest or staff work. They included promising hillbilly and vocal acts.

Judges of the finals were Joe Kolling, VARIETY mugg; Bill Sachs, The Billboard, and Winn Levi, Broadcasting-Telecasting.

WOR and WOR-TV, N. Y., will report results of a psychological analysis of the chances for nomination of the various Republican Presidential aspirants next week (16-20). It will be heard on Lyle Van's 6 and 11 p.m., AM newscasts and John Wingate's 9 p.m. telecast.

Study uses the William Yoell method, which tries to discover what the voting public associates with each of the candidates and then evaluates each aspirant's potentialities on the basis of the public's motivations. Same technique will also be used later for the Democratic hopefuls.

NBC Radio is offering its package of five pre-convention previews to its affiliates on a co-op sponsorship basis for 20% of the station's one-time half-hour rate. Co-op chief Lud Simmel announced the schedule of the political airers as June 28, 8 p.m.; July 1, 3 and 17 at 10:35 p.m., and July 6 at 10 p.m.

ABC's "Stop the Music" is going to set up in business the winner of its next jackpot. Daryl-Delight Co. will give the winner \$5,000 worth of ice cream manufacturing equipment and the Wellington Fund, a mutual investment fund, will contribute \$1,000 worth of its stock.

## 'TV Isn't Like'

Continued from page 23

operate on the same fee base. TV isn't like any other medium. It just doesn't pay us to be saddled with these additional mounting costs."

The agencies are asking the clients to take the rap for these additional expenditures, so that the cost of the agency time buyer, the program director, legal aides, and others involved in the client's show can be billed against the sponsor on a pro rata basis. As presently exists, the agency assumes the full burden.

For a while the past season it appeared as though this would be a minor item of worry for the advertising agencies as the networks gave every evidence of monopolizing programming production. But of late the webs have been showing an inclination toward divesting themselves of such responsibility, because of the spiraling costs. In contrast to a few short months ago, when the webs were reserving choice time slots for sponsors willing to buy web-built shows, today the network welcomes an agency-produced program.

## TV Review Board

Continued from page 24

is "listening avidly and considerately to the opinions of the public, who comprise our audience and who, in the final analysis, we must satisfy if we are to stay in business. We take these opinions very seriously indeed—and intend to convey them, when the circumstances justify such action, to those of our colleagues who can make the proper adjustments in their operations."

During its sessions here, the Board considered around 20 cases involving TV programming which were submitted to it since the last meeting two months ago. These cases largely concerned complaints regarding crime and mystery shows, over-commercialization, religious broadcasting and film productions. Decisions by the Board on these cases will be addressed to the program sources involved.

(identity of complainants and subjects of complaints are held in confidence under code-provisions).

The Board also heard arguments by Dr. Theodore Elsner, prexy of the Evangelical Assn., against the code recommendation that time not be sold for religious programs. Dr. Elsner opposed the provision as unfair and discriminatory. The question was taken under advisement.

In addition to Fetzer, Board members here for the meeting were Mrs. Scott Bullitt of KING-TV; Seattle; Leonard Reinsch of WSB-TV, Atlanta; Walter Damm of WTMJ-TV, Milwaukee; and E. K. Jett of WMAR-TV, Baltimore.

## De MAN in DeMAND



## MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage  
Commercials - Spots  
Slide Films - Kiddie Discs  
Trick Voices  
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Just Off Park Avenue

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Special Material by

MILT FRANCIS

## DRUM CORPS

At drumming, Mister PLUS has 'zing'...

A special, selling rhythm

That can't be beat — who else can bring

550 stations with him?

For merchandising at its best,

Consult the Mutual drummer.

His local impact leads the rest,

Year-round, including summer!

— the difference is MUTUAL!

Mister PLUS

FOR DETAILS, THE MUTUAL BROADCASTING SYSTEM, NEW YORK 18, N.Y.



## Inside Stuff—Television

The kidding-on-the-square suggestion in the Chicago Daily News TV column last week that members of radio and tele quiz panels take a lie detector test to "prove" that their shows aren't rigged has met with an immediate acceptance by the lone Chi entry in the quiz field, Louis G. Cowan's local office notified the daily that members of its "Down You Go" panel would be more than happy to take the test (especially with pix).

Column was pegged on a reader's charge that many of the popular quizers are fixed, with the panelists briefed in advance.

An effort by a TV applicant to obtain special authority to install equipment to bring to his area the Republican and Democratic conventions was turned down last week by the FCC on grounds the installation would give the applicant an "undue advantage" over competitors in a contest for the channel.

The applicant, Mountain City Television, Inc., of Chattanooga, Tenn., had requested special temporary authority to set up equipment to rebroadcast the signals of WSB-TV in Atlanta of the convention proceedings. Opposition to the request was filed by WOOD in Chattanooga, also an applicant for channel 3.

Betty Garde, who was to play the femme lead on ABC-TV's "Adventures of Ellery Queen" last Wednesday (4), was hurt while riding in a taxicab to a rehearsal on the day of the telecast. As a result, the N. Y.-originating live show had to be cancelled and an old kine used. It was too close to air time to get a substitute lead.

Packagers Norman and Irving Pincus were clipped financially, since they had to pay the cast in the vehicle which wasn't aired and also pay the performers and scripter on the kine. The cancelled yarn will be reprised in a month or so when Miss Garde is able to appear in it.

Accident occurred when a pedestrian darted in front of the cab and the driver stopped short, a web spokesman said. Actress was thrown against the jump seat, had a nose hemorrhage and had to be hospitalized.

American Airlines is making available to tele producers footage from its whole library of scenic films. Its public relations setup has also been snaring plugs by providing a portable ticket counter and other equipment for producers of live shows who need such props.

Airline has its own motion picture setup under Tom Hughes and so has a considerable library of finished travelogs, which have been widely used on tele, and footage which was shot for these films, but wasn't all used because of length. Hughes has just completed a new 22-minute job on Mexico which is now making the rounds.

On the Coast, negotiations continue between Screen Writers Guild and Alliance of Television Film Producers, with both sides seeking an agreement on all other issues before tackling main obstacle—residuals. One SWG negotiator said while it's believed agreement can be reached on other matters, settlement on residuals is problematic, and SWG won't budge from its stand. Producers are equally determined not to give in on residuals, feeling percentage payoffs make is economically impossible to continue in biz.

Novel commercial twist on feature film shows is being used by KECA-TV, Hollywood, making the plug seem to come right out of the film.

One frame from a landscape shot in the picture is taken out and used for rear-screen projection. If the old reel deals with Robin Hood, for example, a shot of a forest might be used as a background, with the announcer dressed in the costume of one of Robin Hood's henchmen. His pitch thus seems to be integrated with the pic.

## FORMAT REVAMP SET FOR MOPPET 'MAILMAN'

WOR-TV, N. Y., is giving its "Merry Mailman" moppet strip a format revamp, dressing up its production trappings and moving the show into the merchandising field.

Sandy Howard, who formerly was with NBC-TV's "Howdy Doody" operation, has been added as producer, and will also handle the licensing of products. It's figured that "Mailman," like other kid-vid shows, can license manufacturers to turn out "Mailman" products. Also in the works is a promotion plan which will give bankrollers support by "Mailman" appearances in stores.

Changes will be introduced gradually. These will include addition of guests, new sets, more scripted segments, and a streamlined pace for the Ray Heatherton starrer. WOR-TV also feels the show has national possibilities, which might result in the show going network when Mutual develops a tele chain, or being syndicated if MBS doesn't start a TV web soon.

## Marshall Gets Honorary Degree for Sciencasts

Philadelphia, June 10.

Dr. Roy K. Marshall, educational director of WFIL and WFIL-TV, received the honorary degree of Doctor of Science yesterday at the annual commencement exercises of the Philadelphia College of Pharmacy.

Calling attention to the national reputation achieved by Dr. Marshall, Ivor Griffith, president of the college, awarded the degree because of the broadcaster's efforts "in making the public science conscious" and for his "dignified approach to the popularization of scientific matters."

## CKLW'S 20TH ANNI

Detroit, June 10.

CKLW, whose transmitting facilities are across the river in Windsor, Ont., and whose business offices are in Detroit, celebrated its 20th birthday last week.

## Authors League Reshuffle

Continued from page 34

desire for cooperation on common purposes.

Some sources in the ALA were disturbed by a RWG eastern council resolution, addressed to ALA council members, hitting the League staff's assignment of five writers to TWG rather than RWG. Latter claimed that the writers, including Don Ettlinger, Dennis Green, Paul Cunningham and Hal Rein, had been assigned to TWG although they belong in RWG and, in some cases, had requested assignment to RWG. Radio union's resolution spoke of "possible dereliction of duty towards the RWG" and asked that the ALA staff's action be called to attention of the ALA officers and council.

It was felt by some ALA council members that the RWG charge was "aggressive" and might open up a new feud on the eve of the reorganization powwow. An RWG spokesman, however, said that the radio guild is approaching the confab in a spirit of "peace and co-operation," pointing out that the statement was addressed to the ALA council, not the reorganization conference. Eastern RWG council, he said, acted for fear potential RWG members were being placed elsewhere, while ALA sources said that the cases were "borderline" and that in "at least three RWG's info was wrong."

Matter came up at ALA Council Monday (9) and was tabled, until data is gathered, without fireworks.

RWG spokesman pointed out that the radioites have been working closely with the ALA and that Evelyn Burkee, assistant exec secretary of the League, has been sitting in on RWG strike strategy meetings on the staff scripters' hassle with the AM webs. RWG and SWG, which in the past have been in bitter wrangles, have been meeting together on joint questions. ALA sub-committee getting factual data together for the upcoming meeting is composed of Henry Pratt Fairchild, of the AG, and Peter Lyon, of RWG.

The various guilds were asked to come to the parley with recommendations on reorganization.

Some will have more detailed plans than others. Basic difference in the various interests is that between those who are staff-employed (and who think in union terms), and those who "work at home" (and have little direct contact with other writers on the job).

This has conditioned guilds such as RWG and SWG to seek more independence from the parent body (SWG has affiliate rather than member-guild status).

One of the key questions to be decided, involving organization and jurisdiction is future of TWG. This group doesn't have guild status and where it fits into the overall ALA picture will be a touchy issue.

## WOR-Mutual

Continued from page 34

ford, the WOR (AM) sales chief, continuing to handle the WOR radio sales. R. C. Maddux will concentrate on WOR-TV sales, assisted by Robert Mayo, WOR-TV sales chief. E. M. Johnson, Mutual station relations v.p., continues in that post with Harvey Marlowe in charge of WOR-TV programming.

Memo is described as an "interim report on progress" made towards integration and consolidation. It doesn't mention Theodore C. Streibert, WOR prez, who is reported moving into the Thomas S. Lee Enterprises (parent outfit of WOR, Mutual, Yankee and Don Lee) in a film-syndication post.

Shuffling hasn't affected the news and special events and sports departments as yet, although there are separate MBS and WOR units in these fields. Service departments, such as mailroom, house-keeping, etc., are expected to be consolidated shortly.

**Buffalo**—Alfred E. Anscombe has been upped to local sales manager at WKBW. Anscombe, associated with the station for 17 years, has recently been in charge of sales promotion.

# WALT FRAMER

presents

## "THE MAGIC LAMP"

An Exciting New TV Audience Participation Show for the Entire Family Starring Children

A FRAMER LOW-COST-HI-RATING SHOW!

Another 4-P Presentation

**P**ackaging—complete service of all elements

**P**roduction—creative writing and imaginative direction

**P**ublicity—our own publicity department

**P**romotion—comprehensive prize procurement

By the Creator-Producer of

"STRIKE IT RICH" and "THE BIG PAYOFF"

# WALT FRAMER PRODUCTIONS

123 West 44th Street

New York, N. Y. • Plaza 7-0800

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Georgia Gibbs: "Make Me Love You"—"So Madly In Love" (Mercury). Riding high on her current "Kiss of Fire" click, Georgia Gibbs has come up with a similar-styled number in "Make Me Love You." It's a rich-sounding side in which Miss Gibbs once again shows her talent for belting songs in potent commercial style. On the reverse, Miss Gibbs hits on the lovely ballad, "So Madly In Love," with a sensitive rendition.

June Valli: "So Madly In Love"—"Strange Sensation" (Victor). One of Victor's newer vocalists, June Valli continues to impress as one of the standout femme vocalists currently on wax. In "So Madly In Love," she has her best side to date, giving this standout ballad a highly moving workover. The self-used technique, incidentally, is used to excellent effect on this side. "Strange Sensation" is an impressive item in Latin tempo and Miss Valli again scores with her highly developed stylized pipes.

Don Cornell: "This Is the Beginning of the End"—"I Can't Cry Anymore" (Coral). Don Cornell is hitting with his "I'll Walk Alone" hit with another dramatic side in "Beginning of the End." Once again, he hooks up the vocal with an over-dramatic attack but it fits into the current market format and this side should stir plenty of interest. Flip is in the contemporary tearful groove, Cornell again belting effectively and Norman Leyden batoning the orch in suitable style.

Toni Arden: "Take My Heart"—"Tell Your Tale, Nightingale" (Columbia). Toni Arden has a solid and distinctive vocal attack, which is somewhat exaggerated at times but always commercial. "Take My Heart" is a big number which she exercises to the hilt. "Nightingale" is another fine ballad which Miss Arden delivers in spotlight style. Percy Faith orch backing up with usual richness.

Tony Martin: "Padam Param"—"Where Did the Night Go" (Victor). "Padam" is a solid, literate ballad which may fall into that limbo of being "too classy" for the current market. This superlative side by Tony Martin, however, has enough drive for plenty of jock spins and gets the number the wide acceptance it rates. It's in the "Domino" groove but has a better idea. "Where Did the Night Go," from the legit musical, "Wish You Were Here," is a neat lilting ballad smoothly piped by Martin with expert backing by Henri Rene.

Jane Wyman: "Checkin' My Heart"—"He's Just Crazy For Me" (Decca). Two cute tunes from the Paramount pic, "Just For You," made good material for actress Jane Wyman. "Heart," a rhythm number with a clever lyric, is bounced by Miss Wyman in okay, if not standout, style. In a slower tempo, "Crazy For Me" gets a more colorful slice by Miss Wyman but the dragging beat requires several spins before it catches on. Dave Barbour's backing is first-rate.

Rosemary Clooney: "Botch-a-Me"—"On the First Warm Day" (Columbia). "Botch-a-Me" has the same lively tempo and harpsichord background of "Come On-A My House" but without the latter's originality. It's an Italian dialect item with moderate novelty appeal. "Warm Day" is a catching tune with a fair lyric. Stan Freeman supplies the harpsichord backing with a rhythm combo.

Jane Froman: "Can't Get Out of This Mood"—"Cling to Me" (Capitol). Jane Froman's finely wrought pipes hit strongly on "Mood," an oldie tailored for her style. "Cling to Me," a new number, is another excellent ballad which Miss Froman delivers in her customary style.

Barclay Allen: "Cherokee"—"After You've Gone" (Victor). Barclay Allen, former Freddy Martin orch pianist who was paralyzed, except for his arms, in an auto accident, makes his comeback with these standard etchings. Via multi-piano dubbing effects, Allen gets an arresting sound on these sides in addition to playing with plenty of drive. Aside from the sentimental angles surrounding the Allen saga, this platter independently rates plenty of jock and juke spins. A rhythm combo neatly backs up Allen.

Teresa Brewer: "Kisses On Paper"—"I Hear The Bluebells Ring" (Coral). Teresa Brewer, who is still looking for a followup hit to her "Music, Music, Music" of a couple of years ago, has a good tune in "Kisses On Paper" but this tune lacks the simplicity and novelty twist for a smash. "Bluebells" has

a cute idea which Miss Brewer works out for moderate results via her honky-tonk vocal style and a jazzy instrumental background.

Bing Crosby: "Just For You"—"Flight of Fancy" (Decca). Bing Crosby's decade as a factor on disks is irrefragable to the switch of taste away from the practitioners of the relaxed vocals and, equally important, to the failure of the material. These sides, from the pic, "Just For You," are pleasant tunes but lack the unusual impact needed to make a dent among platter buyers. Crosby is in particularly good voice on the title song.

## Platter Pointers

"Roberta" Jerome Kern's musical which Metro has re-filmed under the title of "Lovely To Look At," has been waxed in two excellent albums by Columbia and Capitol. Columbia's set covers eight top tunes with a cast headed by Joan Roberts and production by Goddard Lieberson. The Capitol set, with Gordon MacRae and Lucille Norman in the lead, comprises more tunes but doesn't set them off as well as Col's production. Ames Bros. have a first-rate slice of "Break The Bands That Bind Me" (Coral). Brewster Boys, a new Victor vocal trio, impress on their initial sides. "It's Best We Say Goodbye" and "You'll Never Know." About 15 years late, but still funny is Groucho Marx's vocal of "Hooray For Captain Spaulding," from the pic "Animal Crackers" (Decca). Dick Beavers has an okay side in "Tears" (Capitol). Phil Harris orch's slice of "Under the Lamp Post" has novelty kick (Victor). Another unusual choral instrumental by Stan Kenton on "She's A Come-ly Wench," Jeri Winters vocalling (Capitol). Dick Haymes has a mediocre side in "Never Let The Sun Set On Quarrel" (Decca). Vinai De Campa impresses on "You'll Never Know" (Coral).

Standout western, folk, blues, rhythm, religious, polka, etc.: Boots Woodall, "It's Sweet Of You" (Mercury). Wade Kay, "Jungle Jitters" (Victor). Ernie Lee, "While You're Out Cheating" (Mercury). LeFevre Trio, "Tim Boudier For The Kingdom" (Bible-tone). Kenny Bace, "Pine Tree Polka" (Coral). Big Boy Crudup, "Late In The Evening" (Victor). Micki Williams, "Moonblind" (Victor). Tex Ritter, "High Noon" (Capitol). Spade Cooley, "Crazy 'Cause I Love You" (Decca). Red Foley, "God's Little Candles" (Decca). Titus Turner, "Got So Much Trouble" (Okeh).

## Plan Global Festival Of Popular Orchs For Berlin Olympiad Stadium

Berlin, May 27. "Olympiad of Music," bringing together top show orchestras of a dozen west European countries, is planned for summer 1952 at Berlin's Olympic Stadium. Event will be staged in Waldbuehne, 30,000-seat ozone built as part of plant Hitler created to accommodate 1936 Olympics.

Under sponsorship of Film-buehne Wien, city's biggest first-run theatre, Olympiad will also take place with blessing of Berlin Senate. City will supply a Golden Trumpet as first prize, to be awarded on basis of judges' decision. Judges will represent nations participating in Olympiad, one to each country. For Germany, Michael Jary plans to organize and conduct topflight musical group playing his own arrangements. Orchestras of competing countries are expected to number 60 to 80 members.

If successful, Olympiad will be repeated annually. Film-buehne Wien people hope to get United States Army orchestra to join in fest, and will make request that Army orch play appropriate national anthem during hoisting of national flags at opening. Since Germany as yet has no national song, organizers want German flag-rising to be accompanied by rolling of drums.

Admission prices to Olympiad sessions will be 25c to \$1.50, and guests from East Berlin and East Germany will be welcome. Other events on Waldbuehne schedule for summer include special film showings for Eastern Germans and several variety shows.

## Best British Sheet Sellers

(Week ending May 31)

London, June 3.  
Ay-round The Corner... Dash  
Unforgettable... Bourne  
Never... F.D.&H.  
Won't Live in Castle, Connelly  
Blacksmith Blues... Chappell  
Wheel of Fortune... Victoria  
Tell Me Why... Morris  
Cry... F.D.&H.  
Be Life's Companion... Morris  
Auf Wiedersehen... Maurice  
There's Pawnshop... Cinephonic  
At Last... Pickwick

## Second 12

Slow Coach... Sterling  
Gandy Dancers' Ball... Disney  
Saturday Rag... Fields  
Little White Cloud... Lennox  
A Guy is a Guy... Leeds  
Please Mister Sun... Chappell  
Mistakes... Wright  
Anything... Cinephonic  
I Wanna Say Hello... Sterling  
Room at Our House... Connelly  
Kiss of Fire... Duchess

## Levy Asks Court Oust Andrews Sis, Name Receiver for Firm

Los Angeles, June 10.

Lou Levy adopted a new angle in his legal battle with the Andrews Sisters by filing suit in Superior court demanding their removal as directors of the Andrews Sisters Eight-to-the-Bar Ranch, Inc., in which he has a 25% interest. Action accuses the sisters of abusing their authority in the company, in which he holds equal partnership.

As an instance, Levy cited the recent case in which the sisters, as individuals, filed claims against the firm for \$157,650 and then, as majority stockholders, refused to answer the complaint, thereby winning a judgment by default.

Plaintiff further declares that the sisters refused to assign their yearly earnings, amounting to \$500,000, to the firm as provided under a seven-year agreement dating back to Jan. 1, 1946.

He asked the court to appoint a receiver to take over the assets of the corporation, pending trial of his suit. Levy, once married to Maxene Andrews, has managed the trio for years.

Levy also asked that new directors be appointed after the sisters are ousted and charged them with "fraudulent and dishonest" behavior in planning to enrich themselves at the expense of the corporation by ending the exclusive contract with the Eight-to-the-Bar Ranch.

Firm's earnings up to 1951 were never less than \$500,000 a year, Levy charged, but the outfit now has many creditors and a \$122,000 Federal income tax deficiency rap for the years 1946-49.

## BMI'S CHAMBER MUSIC FESTIVAL SERIES SET

Broadcast Music, Inc., is backing a festival of contemporary chamber music at Music Mountain, near Falls Village, Conn., consisting of 10 concerts by the Berk-hire Quartet supplementing the group's usual season. The longhair series is being sponsored by the New York radio stations and some nearby New England outlets, under aegis of BMI. Latter has a good chance to break even if attendance comes up to expectations.

BMI's interest in the festival, which will include two weekends, June 20-22 and Sept. 5-7, plus four Friday afternoon concerts, is to give some 29 new composers of chamber music a chance to get a hearing before a good audience and performance by topflight artists.

Gotham radio stations are getting behind the affair, with WNEW, WOR and WQXR, and WLOR, Torrington, Conn., beaming spot announcements.

## Set McHugh Polio Ball

Hollywood, June 10.

The Tin Pan Alley Ball, a benefit for the Jimmy McHugh Polio Foundation, will be held June 20 at the Bel Air Bay Club here.

The Foundation is a non-profit organization devoted to aiding research and victims of infantile paralysis.

## Disk Companies' Best Sellers

CAPITOL  
ARTIST  
1. I'M CONFESSIN'... Les Paul-Mary Ford  
CARIOCA  
2. WHEEL OF FORTUNE... Kay Starr  
I WANNA LOVE YOU  
3. BLACKSMITH BLUES... Ella Mae Morse  
LOVE ME OR LEAVE ME  
4. OAKIE BOOGIE... Ella Mae Morse  
LOVE YA' LIKE MAD  
5. WITH A SONG IN MY HEART... Jane Froman  
I'LL WALK ALONE

COLUMBIA  
1. BOTCH-A-ME... Rosemary Clooney  
ON THE FIRST WARM DAY  
2. HALF AS MUCH... Rosemary Clooney  
POOR WHIP POORWILL  
3. WALKIN' MY BABY BACK HOME... Johnnie Ray  
GIVE ME TIME  
4. DELICADO... Percy Faith  
FESTIVAL  
5. HOW LOVELY COOKS THE MEAT... Doris Day-F. Laine  
SUGARBUSH

CORAL  
1. I'M YOURS... Don Cornell  
MY MOTHER'S PEARLS  
2. STARDUST... Ames Bros.  
CRAZY 'CAUSE I LOVE YOU  
3. I'LL WALK ALONE... Don Cornell  
THAT'S THE CHANCE YOU TAKE  
4. GONNA GET ALONG WITHOUT YA NOW... Teresa Brewer  
ROLL THEM ROLLY BOLY EYES  
5. I'M SORRY... Alan Dale  
HERE IN MY HEART

DECCA  
1. BLUE TANGO... Leroy Anderson  
BELLE OF THE BALL  
2. YOU GO TO MY HEAD... Peggy Lee  
LOVER  
3. DELICADO... Guy Lombardo  
KISS OF FIRE  
4. BLUE TANGO... Guy Lombardo  
AT LAST AT LAST  
5. UNDER THE HONEYSUCKLE VINE... Bill Kenny-Ink Spots  
YOU MAY BE THE SWEETHEART

MERCURY  
1. KISS OF FIRE... Georgia Gibbs  
A LASTING THING  
2. BE ANYTHING... Eddy Howard  
SHE TOOK  
3. WHISPERING WINDS... Patti Page  
LOVE WHERE ARE YOU NOW  
4. JUNCO PARTNER... Richard Hayes  
SUMMERTIME  
5. I'M SORRY... Bobby Wayne  
RUTZA RUTZA

M-G-M  
1. KISS OF FIRE... Billy Eckstine  
NEVER LIKE THIS  
2. HOLD ME CLOSE TO YOU... Billy Eckstine  
IF THEY ASK ME  
3. AM I IN LOVE?... Debbie Reynolds  
WHAT GOOD IS A GAL?  
4. PLEASE... Bill Farrell  
HERE'S TO US  
5. DON'T LAUGH AT ME... Ricky Vallo  
BEWARE

RCA VICTOR  
1. MAYBE... P. Como-E. Fisher  
WATERMELON WEATHER  
2. THAT'S THE CHANCE YOU TAKE... Eddie Fisher  
FORGIVE ME  
3. I'M YOURS... Eddie Fisher  
JUST A LITTLE LOVIN'  
4. LADY'S MAN... Hank Snow  
MARRIED BY THE BIBLE, DIVORCED BY LAW  
5. BLUE TANGO... Hugo Winterhalter  
THE GYPSY TRAIL

## M-G-M Gives 25%

### Price Cut on Album

### To Hypo Summer Sales

In a unique merchandising promotion to offset the record retailers' summer doldrums and spark sales of the forthcoming soundtrack album, "Lovely to Look At," M-G-M Records has prepped a special "introductory offer" campaign in which the album will be offered at a 25% reduced rate. The special price will cover all speeds and goes into effect June 20, when the album hits the market, and will run through July 19.

During the 30-day introductory offer, the albums will be shipped from the diskery's pressing plant with a special wrap-around strip calling attention to the reduced price. After July 19 the distributors and retailers can remove the strip and peddle the album at regular list price.

Diskery will plug the campaign with posters and streamers which'll be handed out cuff to retailers around the country.

## Jack Dunn's Coral Post

Jack Dunn has been named eastern radio and disk jockey rep for Coral Records, replacing Erwin Zucker who exited the company last week. Dunn will work under Mike Conner, Decca and Coral publicity chief and head of artists relations.

Conner also added Ann Reisman to the Decca staff as his assistant.

## M-G-M Realigns Distributors

In a move to streamline its distributor setup around the country, M-G-M Records is prepping a realignment of distrib territories.

First switchover took place in the upper New York area last week with three territories which previously were handled by the Buffalo distrib, M & N, being turned over to the diskery's Albany outlet, Len Smith. Additional territorial realignment will be made during the summer.

# NOSEDIVE FOR SCORE TUNES

## Pubs Win Legal Precedent Vs. Pirates With 5G Award on \$276 Royalty Claim

Judge Edward A. Conger, of New York Federal District Court, rendered judgment last Thursday (5) in the four record infringement test cases brought by Harry Fox on behalf of Feist Music, Mills Music, Shapiro-Bernstein and Robbins Music against Paradox Industries and Dante Bollettino.

It was a complete victory for Fox who, over opposition of defendants' attorney, established two legal precedents in mechanical reproduction actions and thereby recovered judgments totalling \$4,982 for royalty claims totalling only \$276. Julian T. Abeles of Abeles & Bernstein, represented Fox.

The amount of the respective claims and the judgments obtained were Feist with five songs royalties of \$100 and judgment of \$1,620; Mills three songs royalties of \$72 and judgment of \$1,370; Shapiro-Bernstein three songs royalties of \$46 and judgment \$1,120, and Robbins two songs royalties of \$57 and judgment of \$870.

In the past, bootleg recorders have operated under the opinion of their legal advisers that the \$250 minimum for each infringing use and the individual liability of the real party in interest had no application to mechanical reproductions. They were fortified by the lack of any legal precedent to the contrary. Then there is the other quirk in the Copyright Act of exempting record pirates from the criminal liability provision.

The customary bootleg recording is only of 750 to 1000 records, which at the statutory 2c. royalty rate would mean only \$15 to \$20 an infringement. Even if the court should apply the discretionary triple damage provision, the amount involved would still be trivial. So the record pirates have operated in the past knowing that the legit record manufacturer or the music publisher copyright proprietor would be dissuaded from incurring substantial legal charges to obtain a nominal judgment.

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## Big Three Fold Lion for Summer

Effort of the Big Three music combine (Robbins, Feist & Miller) to set up another firm for special exploitation purposes was set back with the folding of Lion Music for the summer. Lion was originally set up last year to handle pop tunes not in picture scores and to plug revivals from the Big Three catalog. Although Lion came up with a click in "Charmaine" last year, firm has been unable to buck the general downturn business trend in the music industry.

Two pluggers for Lion, Morty Howard and Benny Albert, were transferred to other Big Three assignments. Oscar Robbins, professional manager for Lion, has been moved over to Feist Music, where he will work under Norman Foley.

## Buffalo Symph Raises \$121,600 in Fund Drive

Buffalo, June 10. Buffalo Philharmonic Orchestra public maintenance fund drive has reached \$121,600—within \$10,000 of its goal. During the past season, the orch received \$40,000 from series ticket sales and \$19,500 from pop concerts, both substantial increases over last year.

With the departure of William Steinberg, conductor here for the past seven years, the orchestra will have a series of guest conductors next season. Isler Solomon will be conductor in residence with Milton Katims, Joseph Rosenstocks, Leopold Stokowski, and Joseph Crisp conducting portions of the 1952-53 concert series.

## Nobody Came So Heid Folds Pitt Juve Terperly

Pittsburgh, June 10. George Heid, veteran radio and TV packager-producer here, took a bath on his venture into the dance hall business. Couple of months ago, amid much fanfare, Heid took over a floor of the old Union Bus Terminal and announced he was opening a ballroom where teenagers could freely come because no alcoholic beverages, not even beer, would be served.

Heid also tied up with Station WJAS and got plenty of newspaper space for his venture. However, nobody came and Heid folded over the weekend after losing upwards of \$2,000.

## Statler, N. Y., Inks Nine Name Bands For '52-'53 Season

The orch upbeat which has been building steadily around the country during the past six months was further pointed up last week when the Hotel Statler, N. Y., finalized deals for a complete 1952-53 terper season at its Cafe Rouge by lining up nine name bands. It's the first time in the room's history that a whole season had been set so far in advance.

According to John Grande, Statler chain v.p., there's been a noticeable pickup in orch interest and the booking scramble had become so intense that a booker has to move early and fast to assure nabbing the top crews. In past several years ballroom operators and hotel bookers could generally have their pick of the crop as little as three months in advance. The revived terper interest, however, has changed the pattern of the booking picture and most of the ops are planning far ahead.

Cafe Rouge's upcoming season will include Tommy Dorsey, Sept. 19; Woody Herman, Nov. 17; Ray Anthony, Jan. 12; Charlie Spivak, Feb. 9; Ralph Flanagan, March 19; Frankie Carle, April 6; Jimmy Dorsey, May 4; and Tex Beneke, June 1. The Tommy Dorsey date, incidentally, will mark his first Gotham appearance in five years.

Lineup also indicates an even split in representation between General Artists Corp. and Music Corp. of America. GAC is repped by Herman, Anthony, Flanagan and Jimmy Dorsey. The MCA properties are Prima, Spivak, Carle and Beneke. Tommy Dorsey is booked through Tom-Dor Enterprises, his own organization.

## ST. LOO CRACKS DOWN ON 80 DANCEHALLS

St. Louis, June 10. A complete "reinvestigation" of approximately 80 public dancehalls whose licenses have come up for renewal has been ordered by Director of Public Welfare J. Glennon McKenna following citations for various violations by Excise Commissioner Arthur H. Bader. Bader's investigating deputies reported that about 20 spots in South St. Louis were found to be violating various sections of the liquor ordinances.

McKenna has asked the cops, health department, fire marshal and the building commissioners for complete reports on the danceries. Meantime all renewal applications have been put in the cooler.

Jo Stafford and her husband, Paul Weston, both Columbia Records artists, returned to N. Y. Monday (9) after a European trip.

## PEATMAN STUDY REVEALS TREND

Sharply spotlighting the decline of film and legit musical scores as a source of hit tunes, the John G. Peatman survey of top performance songs during the last 10 years (published in this section) reveals that score tunes have been fading ever since the end of the last war. Situation for the score tunes sales-wise in the disk and sheet music markets has even a greater downbeat accent since performance ratings reflect heavy plugging activity as much as public acceptance.

During the three war years of 1942-45, the score tunes dominated the top 10 Peatman lists to the extent of 80% for two years and 70% for the other. Starting with 1945, however, the scores did a nosedive from which they haven't recovered until this day. In the past seven years an average of four score tunes have shown up in the Peatman top 10 roster annually.

Slump in the pix score batting average is explained by trade execs by two main factors: (1) The deterioration in quality of the pix clefters and (2) the switch in production technique for Hollywood musicals. Re point one, many pix composers have recently been rapped for resting too complacently on their big bank accounts and turning out shoddy material. It's been pointed out that several top Hollywood writers haven't turned out a new hit in the last several years.

The other factor is based on the new Hollywood practice of not giving tunes sufficient play in musical pictures. Instead of the old technique of spotting a top song several times in one feature, a number is

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## ASCAP Huddle On Pix Subsidies

Lawyers for the American Society of Composers, Authors and Publishers and the pix company music subsidies will meet tomorrow (Thurs.) in New York to discuss their answer to the recent Federal Court petition made by Perry Alexander, head of the ASCAP Dubonnet publishing firm. Alexander asked the court to amend the 1950 antitrust decree so as to exclude the pix music companies from ASCAP because of their alleged power on the Society's board. Alexander charged that 90% of the ASCAP's pub melon went to the pix subsidies.

Theodore Kiendl, of the firm Davis, Polk, Wardwell, Sunderland & Kiendl, will preside over the legalite confab. Attorneys for Music Publishers Holding Corp. (Warner Bros. group), "The Big Three combine (Metro-20th-Fox) and Paramount Music will be present along with Herman Finkelstein, ASCAP's general counsel.

The pix music companies are expected to rebut Alexander's arguments by pointing out that radio, and not films, are the chief source of ASCAP income via airline performances. Pix company execs also point out that out of the top 14 money-earners in ASCAP's catalog, not one is a picture song.

## RCA Pressing Plants Stagger Shutdowns

Following its customary practice, RCA Victor is shutting down its pressing plants on a staggered basis to allow for employee vacations. The N. Y. plant closes from June 30 through July 5, while the Indianapolis and Canonsburg factories will close from July 21 through Aug. 2.

Factory shutterings affect both the RCA Victor label recordings and the custom record division which presses for other labels.

## Petrillo Flatly Opposes Surrender Of 5% Pix-TV Bite at AFM Conclave

### Tillstrom Cuts First Kiddie Disks for RCA

Chicago, June 10. Burr Tillstrom makes his first kiddie platters for RCA Victor this weekend when Steve Carlin journeys here from N. Y. to supervise the disking of two children's stories, both originals.

Tillstrom's first two albums were not essentially for kids; despite the title, "Happy Mother Goose" was a quasi-adult album and so was the second album, "Songs of Kukla, Fran & Ollie." Carlin convinced him to go in frankly for the kiddie mart.

## Harbach Stays On As ASCAP Prexy In Vote Stalemate

As expected, efforts of the board of the American Society of Composers, Authors and Publishers to elect new officers at a meeting last week ended in a stalemate. Meeting adjourned indefinitely with the question of ASCAP's next president still up in the air.

Under ASCAP bylaws, the incumbent prexy, Otto A. Harbach, will continue in office until someone else is elected. Harbach's term ran out June 1, terminating his maximum two years in office, but due to the inability of the board to agree on another candidate, it's likely that Harbach will serve another year.

It's known that many board members would have preferred to reelect Harbach directly as prez rather than give him the present "lame duck" status. This move, however, has been blocked for the past couple of months by an influential group of writers on the board who are opposed to renaming Harbach. This writer-group commands sufficient votes to block the election of a president but not enough to put over its own candidate. A two-thirds vote is needed for any ASCAP decision, including the naming of officers.

It's likely that no attempt to hold other elections will be made before next fall. During the summer efforts to get a full board meeting are usually stymied by vacations and the board is reluctant to vote in new officers without all members; rather than a quorum, attending.

## McCOY, JERRY GRAY BANDS SWITCH TO MCA

Chicago, June 10. Music Corp. of America was the winner in a couple of agency switches by name bands. It pulled away Clyde McCoy, a longtimer with General Artists Corp., and also yanked Jerry Gray, with the Associated Booking offices.

In addition, the agency renewed Dick Jurgens, one of the oldest bands on its register, Griff Williams and Xavier Cugat. Jurgens also inked a Mercury Record contract, part of the diskery's plan of enlarging its band catalog. Group cut four sides last week. MCA also set Phil Harris package as headliners for the Illinois State Fair Aug. 16-17 and also at the Indiana State Fair, Aug. 28-31.

## Decca Holds Distrib Meet

Decca's eastern division distrib managers held a meeting in New York over the last weekend to run down the company's upcoming product for this summer. Sales and promotion plans were discussed.

Al Simpson, eastern division chief, presided.

Santa Barbara, June 10. In his opening talk today (Tues.) at the 55th annual convention of the American Federation of Musicians, prexy James C. Petrillo flatly opposed giving up of the 5% trust fund bite on pix-TV production. Petrillo said he would not surrender the 5% setup even if it meant a \$5,000,000 work guarantee for the Los Angeles local. He said he would do it only if it benefited all AFM members.

Los Angeles Local 47 has been pressuring for a change and has the support of New York Local 802. However, the majority of other locals, where no vidfilm production is involved, are more interested in revenue attained than in Coast local's contention it cuts down work.

Pair of resolutions aimed at expanding executive board from five to seven elected members, making board 11 members strong including officers, were killed. Petrillo had paved way in opening session for such action, decrying the expense. Adverse committee reports also killed resolutions permitting locals to restrict transfers to 10% of their own membership, and a plan to hold future conventions in central sections of U. S. only.

**Resolutions**  
Session agreed to refer to president's office a series of resolutions to study ice show scale with a view to upping a minimum of 10% during discussion. Petrillo decared scales were hiked last year although resolution claimed no change in several years. Also referred to the prexy was a measure for straight six-day week for all musicians, and suggestion for study leading toward possible restricting of locals.

Coast Local 47, apparently realizing there is little chance to end

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## SPA's Crackdown On Coast Pubs

Songwriters Protective Assn. cracked down on three Coast publishers last week by withdrawing its basic minimum agreements due to the pubs' alleged failure to abide by SPA procedure. In the case of one firm, Crystallite Music, SPA alleged non-payment of royalties to writers Johnny Fink and Andy Razaf and refusal to submit their writer-contracts to SPA for counter-signing.

Other two publishing firms involved the Preview and Pic Music firms owned by Berl Adams and Earl Mills. Dispute with SPA also involved the pubs' refusal to get SPA okay on their writer contracts and the SPA charge that advances on one song were deducted from the royalties earned on another song written by Benny Carter.

Withdrawal of the SPA contract is tantamount to putting a company on an "unfair list." Under such conditions, SPA members, comprising the bulk of the new and vet writers in the industry, will refuse to make deals with these companies unless they abide by SPA regulations.

## M-G-M Distribs Use Air To Buck Summer Slump

Despite the early set-in of the summer doldrums on the retail disk level, several M-G-M Records distributors around the country are prepping promotion drives to buck the downbeat. The distributers are buying 15-minute and half-hour segments on their local radio stations to sponsor an all M-G-M Records disk program.

Distributers who've already hopped on the radio promotion bandwagon are Lou Oxman, Denver; Jimmy Friedman, St. Louis; Ed Barsky, Philly; Mel Kahn, Cincinnati; G. W. Stillman, Salt Lake City; and Pat Mallhouse, New Haven.



# British Cleffers at Lowest Ebb As U.S. Tunes Dominate U.K. Market

By JIMMY KENNEDY

London, June 3.

In London's Tin Pan Alley they are plugging an American song called "Back to the Good Old Days"—and a clearer case of wishful thinking would be hard to find. After looking over the music field here, it seems that 1952 has set a new low from the viewpoint of the British songwriter. Some of the publishers report steady business but on a reduced scale, and writers have certainly struck one of the worst patches since the talkie song invasion in 1929, and the cause is not merely seasonal.

The most curious thing about music business in England is how very closely it follows the corresponding trans-Atlantic pattern, not only in the songs that become hits but in the public acceptance of recording artists which in the pop field is almost an exact counterpart of U.S., as far as the leading established recording artists are concerned. This has a very direct effect on songwriter and publisher.

The number of fulltime writers here is dwindling rapidly in spite of the Songwriters Guild membership roll of over 400, and although there are over 2,000 members of the Performing Rights Society, English affiliate of ASCAP, these however are not all fulltime writers; in fact, the P.R.S. membership is made up of writers of light and educational music, concert ballad composers, arrangers and musical directors, only a few hundred being writers of popular songs, and of these, only about 30 regularly earn a living in Tin Pan Alley.

The cause of the recession is not to be found in any one reason but in a variety of conditions. They are:

- (1) The increased domination of the market by the recorded American song.
- (2) The failure of the publishers to interest bandleaders in the native product.
- (3) A confusing multiplication of publishers, many of them from the U.S., who have opened in the British market.
- (4) The general limitation of pop outlets by the B.B.C.—the only radio chain in England.

## U.S. Influence Stronger Than Ever

The American song has always been the dominant factor in the British song market, but never more than now. This is due to the arrival of the disk jockey; his impact has been immediate and powerful, and in spite of the opposition of the powerful Musicians Union, is likely to increase. He offers entertainment that the British listener does not normally get on B.B.C. programs. The records he spins invariably give first-class performances by top recording stars and, just as in U.S.A., many of the live broadcasts are not up to this standard. He has little competition from B.B.C. light shows, which rarely make a feature of popular songs. So Britain's D.J.'s, Christopher Stone, Jack Jackson, Sam Costa, Jack Train, Richard Attenborough, Sam Browne, play the highly promoted American top favorites and another U.S. hit is on its way. Naturally, Vera Lynn, Anne Shelton, Mantovani, Jimmy Young, Primo Scala, Edmundo Ros, and other leading British record-makers frequently make British songs, but they are automatically forced to wax many American, thus giving a "lateral" edge to the American song through its new advocate, the deejay.

The publishers give no preference to the home-made song, saying they are business men and they accept the "U.S. package" offered complete with ready-made exploitation aids. They complain that owing to the continuous cutting-down of radio dance music sessions and similar programs, the possible plug spots are a mere fraction of what used to be available, so the contact man is compelled to work on certainties (U.S. songs with important records) and cannot waste time or plugs trying out unproven songs.

It may be argued that a number of U.S. songs which were not best-sellers in the States have become hits recently in England—"We Won't Live in a Castle," "With These Hands," "Unforgettable," "There's Always Room at Our House," etc. But these had fine recordings which were missed in the plurality of hits in America

and all they needed was a little luck with the plugs to be hits here.

There are 76 active publishers each contributing four tunes per month, to a plug list (approved by the B.B.C.) totaling over 300 songs and endeavoring to get regular airings of their tunes out of a total number of possible broadcasts that add up to no more than 220 per week. It is simple arithmetic that 300 into 220 won't go, and it is taken that a total of three good plugs a day for any publisher is an achievement. This is the haphazard element and a song can be very lucky or very unlucky.

## British Tunes Low on Lists

There are certain publishers who frequently try to exploit British songs, but it has always been difficult and now more so than ever, as bandleaders, d.j.'s, and record men keep their good eye on the published American lists of best sellers, sleepers, "most-played" by d.j.'s, jukes, etc., with the result that the current British lists of 20 best sellers contains only three local items low in the list; Chappells "At the End of the Day," Fields "Saturday Rag," Sun's "Only Fools."

Most of the leading U.S. publishers have now opened in London. Bourne, Leeds, Mills, Morris, Disney, Robbins, Williamson, Berlin, J. J. Robbins-Kassner, Duchess, Spier, Harms-Connelly, and others are on their way. This is a formidable array of catalogs and while they are very welcome here, they are, of course, of no use to the British songwriter. However, it would not be surprising if, eventually some of these houses interested themselves in discovering British potential hits.

It is felt that the B.B.C. holds the key to the problem. There should be a showcase for the many superlative British songs that are missed in the present scramble for quick hits. Before the war a most important outlet was provided by the B.B.C. Dance Orchestra; a studio band directed by Jack Payne and subsequently by Henry Hall, which featured a high proportion of English tunes as well as the best of American and Continental.

## AKM (Austrian ASCAP) Hits New Record High Revenue of \$1,210,000

Vienna, June 3.

The annual general meeting of the AKM (Austrian society of authors, composers and music publishers) accepted the report of the board of directors with but one dissenting vote, 163 members being present.

Revenues reached the record figure of 550,000 shillings (\$1,210,000) believed to be the ceiling for years to come. The fact that \$462,000 will flow into foreign countries as payments to composers, authors and publishers abroad, shows that home production is in a tough spot. Nevertheless, the balance to foreign countries still shows a surplus of over \$1,000,000 as due to the AKM from foreign associations.

The report that the money of the AKM in the United States is, seven years after the ending of hostilities, still under sequestration, caused surprise. Great Britain has unfrozen the accounts but has not paid so far, which practically amounts to the same.

Austro-Mechana which collects royalties on disks, reported an 80% increase.

## EDDY HOWARD REJOINS BAND FOR 1-NITER TREK

Chicago, June 10.

Eddy Howard, who has been taking a rest for the past nine months, during which he turned over his library to the Norman Lee band, is coming back into the business. Singing maestro has been etching records, however, during the hiatus, several in the hit classification, notably "Sin" for Mercury. He'll take to the road for a string of midwest one-nighters and location dates, including Peony Park, Omaha; Forest Park Highlands, St. Louis; and Walled Lake, Mich. Group resumes either June 21 or 22.

## Gabor to Set Up Paris Plant for Remington

Paris, June 3.

Don Gabor, prexy Remington Records, has announced plans to establish plant for pressing disks in Paris area early in October. Remington, which tapes widely in Europe, presses in Brewster, Mass. Gabor and his veep in charge of artists, Dr. Marcel Prawy, have been making a two-month swing through Europe signing talent. To date 32 artists and orchs have been packed, among them Arthur Rodzinski, who is set to cut 40 platters before year's end.

Remington likewise expects to record five complete operas, three in France, with European national opera troupes. Gabor is also setting up European distribution service, to cover all countries outside Britain.

Still on prexy's agenda for visiting are Amsterdam, Copenhagen, Oslo and Stockholm after which he flies June 19 for N. Y. Prawy will go to Vienna where Remington makes its European headquarters.

## Damone-Headed GI Show With Ex-Pro Talent Clicks At Camp in Germany

By CPL. JESSE GROSS

(on leave from VARIETY)

Bad Kreuznach, June 3.

Boasting more polish than usually found in all-soldier shows, latest GI entry making the rounds of army camps in Germany, "Holiday For Rhythm," is registering nicely. With Pfc. Vic Damone carrying the star billing, show hits a professional stride most of the time in the two-hour display. Entertainment lineup, besides Damone, includes several performers who were pros before entering the service. (Damone was missing at show here, and recently left for N. Y.)

Talent was drawn from various Seventh Army units located in Germany, selection being made after extensive scouting tour by Damone and civilian personnel from Seventh Army Special Service. Judging by the end-result, the singer and his co-talent hunters deserve a nod for picking out what impresses as being the cream for this type production.

Date at Post Theatre here in Bad Kreuznach was a one-niter, making the 15th performance on a tour that is expected to run for another two months or longer. Damone, who reportedly was taken sick with a migraine headache and hospitalized, was out of cast here. Singer, caught a few months ago while lining up talent and rehearsing, besides doing a likeable job of emceeing also took the spotlight for some sock vocalizing.

Despite Damone's absence, show shapes up well, revue type production having a series of better-than-average turns. Included in this category is John Tuluaci, who imitates sounds of various musical instruments. Lad appeared with Horace Heidt before entering the service.

Some fancy harmonica playing is tossed off by Jimmy Catelli.

In a lengthy dramatic bit, Paul Phillips turns in a good job with his recitation of "Face on the Barroom Floor." He was in radio before entering the Army.

Entire show is emceed by Fred Barber, who demonstrates an affable personality and also does well with carbons of Bing Crosby, Jimmy Durante, Walter Winchell, Arthur Godfrey, etc. Barber falls down, though, in the yock department when he relies predominantly on Army gags that have worn thin. Before donning OD, Barber did some vaude and radio work.

Producer-writer-director and choreographer of show, Buddy McGlowin, takes over the stage for an okay tap stint. Lad stems from a show biz family and has played a number of small spots in U.S. Another addition to the stable of Al Jolson imitators, Joe Morrissey registers with his takeoff. In the vocal division, Jim Tinchin does a top selling job with "Oklahoma." The Melodaires offer some listenable ballads. Boys could dispense with bit that has one of the members doing "Open The Door Richard" routine prior to group taking the spotlight for song segment. Stephan Haukol and Norman Panto handle their accordions nicely.

McGlowin's direction of the show keeps things going at a generally fast clip.

## Peatman 10-Year Survey of Hits

(From June 3, 1942, to Dec. 31, 1951)

This issue of John G. Peatman Weekly Survey of songs most heard on the air marks the beginning of the A.C.I.'s 11th year of continuous publication. (Note the 1942 survey begins with the June 3 issue and that the 1951 annual survey is based on the combined audiences of radio and TV. Songs in film or stage productions are indicated by an asterisk.)

Rank	Song Title	1942	Publisher
1	Idaho (*)	.....	Mills
2	I've Got a Gal in Kalamazoo (*)	.....	BVC
3	Dearie Beloved (*)	.....	Chappell
4	My Devotion	.....	Santly-J
5	Jingle Jangle Jingle (*)	.....	Paramount
6	Be Careful It's My Heart (*)	.....	Berlin
7	I Left My Heart at Stagedoor Canteen (*)	.....	Army
8	Sleepy Lagoon	.....	Chappell
9	Praise the Lord Pass the Ammunition	.....	Famous
10	He Wears a Pair of Silver Wings (*)	.....	Shapiro-B

Rank	Song Title	1943	Publisher
1	People Will Say We're in Love (*)	.....	Crawford
2	You'll Never Know (*)	.....	BVC
3	Brazil	.....	Southern
4	That Old Black Magic (*)	.....	Famous
5	As Time Goes By (*)	.....	Harms
6	Sunday Monday or Always (*)	.....	Mayfair
7	You'd Be So Nice to Come Home to (*)	.....	Chappell
8	I've Heard That Song Before (*)	.....	Mayfair
9	Don't Get Around Much Anymore	.....	Robbins
10	It Can't Be Wrong (*)	.....	Harms

Rank	Song Title	1944	Publisher
1	Long Ago and Far Away (*)	.....	Crawford
2	I'll Be Seeing You	.....	Williamson
3	I Love You (*)	.....	Chappell
4	I'll Get By (*)	.....	Berlin
5	Amor (*)	.....	Melody Lane
6	I'll Walk Alone (*)	.....	Mayfair
7	It Had To Be You (*)	.....	Remick
8	San Fernando Valley	.....	Mayfair
9	Besame Mucho	.....	Southern
10	Trolley Song (*)	.....	Feist

Rank	Song Title	1945	Publisher
1	If I Loved You (*)	.....	T.B. Harms
2	Ac-cent-Tchu-ate the Positive (*)	.....	Morris
3	Dream	.....	Capitol
4	Till the End of Time	.....	Santly-J
5	My Dreams Are Getting Better All the Time	.....	Santly-J
6	I'm Beginning To See the Light	.....	Grand
7	Candy	.....	Feist
8	Saturday Night	.....	Barton
9	I Should Care	.....	Dorsey
10	That's For Me (*)	.....	Williamson

Rank	Song Title	1946	Publisher
1	They Say It's Wonderful (*)	.....	Berlin
2	Symphony	.....	Chappell
3	Oh What It Seemed To Be	.....	Santly-J
4	Day By Day	.....	Barton
5	All Through the Day (*)	.....	Williamson
6	Let It Snow Let It Snow Let It Snow	.....	Morris
7	I'm Always Chasing Rainbows (*)	.....	Miller
8	I Can't Begin To Tell You (*)	.....	BVC
9	Aren't You Glad You're You (*)	.....	Burke-VH
10	The Gypsy	.....	Leeds

Rank	Song Title	1947	Publisher
1	Anniversary Song (*)	.....	Mood
2	It's a Good Day	.....	Capitol
3	I'll Close My Eyes	.....	P Maurice
4	(I Love You) For Sentimental Reasons	.....	Duchess
5	Linda	.....	Morris
6	How Are Things in Glocca Morra (*)	.....	Crawford
7	Managua Nicaragua	.....	Encore
8	Zip-a-Dee Doo-DAH (*)	.....	Santly-J
9	A Gal in Calico (*)	.....	Remick
10	I Wish I Didn't Love You So (*)	.....	Paramount

Rank	Song Title	1948	Publisher
1	Now Is the Hour	.....	Leeds
2	But Beautiful (*)	.....	Burke-VH
3	A Tree In the Meadow	.....	Shapiro-B
4	Buttons and Bows (*)	.....	Famous
5	It's Magic (*)	.....	Witmark
6	I'm Looking Over a Four Leaf Clover	.....	Remick
7	Haunted Heart (*)	.....	Williamson
8	Manana	.....	Barbour-Lee
9	Beg Your Pardon	.....	Robbins
10	You Call Everybody Darling	.....	Mayfair

Rank	Song Title	1949	Publisher
1	So In Love (*)	.....	T.B. Harms
2	Some Enchanted Evening (*)	.....	Chappell
3	Powder Your Face With Sunshine	.....	Lombardo
4	Cruising Down the River	.....	Spitzer
5	Far Away Places	.....	Laurel
6	Again (*)	.....	Robbins
7	Sunflower	.....	Famous
8	I've Got My Love to Keep Me Warm	.....	Berlin
9	Ball Ha! (*)	.....	Chappell
10	A Little Bird Told Me	.....	Bourne

Rank	Song Title	1950	Publisher
1	My Foolish Heart (*)	.....	Santly-J
2	Hoop-Dee-Dee	.....	Morris
3	I Don't Care If the Sun Don't Shine	.....	Famous
4	La Vie en Rose	.....	Harms
5	All My Love	.....	Mills
6	Bewitched	.....	Chappell
7	If I Knew You Were Coming	.....	Robert
8	It Isn't Fair	.....	Words & M
9	Third Man Theme (*)	.....	Chappell
10	Mona Lisa (*)	.....	Famous

Rank	Song Title	1951	Publisher
1	Too Young	.....	Jefferson
2	If	.....	Shapiro-B
3	Because of You (*)	.....	Broadcast
4	Be My Love (*)	.....	Miller
5	You're Just in Love (*)	.....	Berlin
6	Mockin' Bird Hill	.....	Southern
7	Tennessee Waltz	.....	Acuff-R
8	Would I Love You (Love You Love You)	.....	Disney
9	My Heart Cries For You	.....	Massey
10	How High the Moon	.....	Chappell

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING JUNE 7

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 2	LEROY ANDERSON (Decca)	Blue Tango
2 5	AL MARTINO (BBS)	Here in My Heart
3 1	DON CORNELL (Coral)	I'll Walk Alone
4 3	PERCY FAITH (Columbia)	I'm Yours
5 4	GEORGIA GIBBS (Mercury)	Delicado
6 6	EDDIE FISHER (Victor)	Kiss of Fire
7 9	JOHNNIE RAY (Columbia)	Anytime
8 ..	ELLA MAE MORSE (Capitol)	Forgive Me
9 7	KAY STARR (Capitol)	I'm Yours
10 8	DORIS DAY (Columbia)	That's Chance You Take
		Walkin' My Baby Home
		Blacksmith Blues
		Wheel of Fortune
		A Guy Is a Guy

### TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 2	BLUE TANGO	Mills
2 1	KISS OF FIRE	Duchess
3 4	HERE IN MY HEART	Mellin
4 3	I'M YOURS	Algonquin
5 5	DELICADO	Remick
6 7	WHEEL OF FORTUNE	Laurel
7 6	I'LL WALK ALONE	Mayfair
8 9	BE ANYTHING	Shapiro-B
9 8	A GUY IS A GUY	Ludlow
10 10	BLACKSMITH BLUES	Hill-R

## RETAIL SHEET BEST SELLERS

VARIETY

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

National Rating Week Ending June 7

This Last wk. wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Indianapolis, Pearsons	MONTREAL, POLYGRAMS
1A 1	"Blue Tango" (Mills)	1	2	1	2	6	2	1	2	1	1	2	1	110
1B 2	"Kiss of Fire" (Duchess)	3	1	2	1	2	1	3	1	3	2	1	2	110
2 11	"Here in My Heart" (Mellin)	4	6	..	..	1	..	2	4	4	8	..	4	54
3 8	"I'm Yours" (Algonquin)	2	5	4	10	9	..	4	5	..	4	..	3	53
4 4	"Be Anything" (Shapiro-B)	6	3	..	3	10	8	5	8	7	6	6	8	51
5 6	"Wheel of Fortune" (Laurel)	9	..	6	9	3	..	9	3	..	3	4	..	42
6A 5	"A Guy Is a Guy" (Ludlow)	5	4	..	7	4	..	6	9	5	7	..	..	41
6B 12	"Delicado" (Remick)	7	..	3	..	5	7	..	..	2	7	..	5	41
7A 3	"I'll Walk Alone" (Mayfair)	8	10	9	..	8	9	6	7	6	10	5	..	32
7B 7	"Blacksmith Blues" (Hill-R)	10	9	7	4	7	..	8	9	10	..	3	..	32
8 10	"Anytime" (Hill-R)	..	..	5	5	..	3	..	10	..	8	7	31	
9 13	"Forgive Me" (Advanced)	..	7	..	6	..	4	..	..	..	10	..	17	
10 ..	"Half As Much" (Acuff-R)	..	10	..	..	6	7	..	5	..	..	..	16	
11 ..	"Never Walk Alone" (Wmson)	..	..	..	..	5	..	..	..	..	..	6	11	
12 9	"Pittsburgh Penn" (Oxford)	8	..	8	..	10	..	..	9	..	9	..	9	

## Major Diskers Prep New Band Drive With Victor Again Taking the Lead

### Pitt Longhair Series Sells Out 4 Concerts

Pittsburgh, June 10. One of the most successful longhair series in the Pittsburgh district, Music for Mt. Lebanon, has already sold out its 1952-53 season completely. Four attractions will feature Eileen Farrell, Yehudi Menuhin, Lorin Maazel's Gershwin Concert Orchestra and the Pittsburgh Symphony with Jean Casadesu as guest soloist. Last ticket was sold about 10 days ago and several hundred more applications have been sent back unopened. Symph sponsors have already started taking orders for the 1953-54 season and a few days ago had received several orders, even before anybody had the slightest idea what would eventually be booked.

Recent pacting of the Alex Alstone orch and the new Eddie Sauter-Bill Finnegan band by RCA Victor is spearheading an orch waxing drive by the other major labels. In recent months diskeries have been packing young orchs and expect to match the Victor orch push during the summer and fall with strong promotion and exploitation drives.

M-G-M Records is prepping a big push on the Skip Martin orch, recently formed Coast crew. Martin's initial platter, "I Concentrate On You," hit the market last week and the diskery has alerted its distributors to go all-out in the build-up drive. Mercury is concentrating on the Ralph Marterie orch while Decca and its subsid, Coral, are riding with Jerry Wald and the new Neal Hefti band, respectively. Capitol, meantime, is continuing to stress its high riding orchs, Ray Anthony and Billy May.

## Small Bands Make Under-Scale Deals With Ops in East

New wrinkle seen developing in the band agency biz is the increasing practice of ballroom and cocktailery operators to make under-the-counter deals with small orchs and combos. The ops are bypassing the agencies to work out mutual agreement pacts with the musicians.

Deals generally are made for less coin than the agencies ask and in some cases fall below the musicians' union minimum requirements. Ops get around the union scale by making out checks at that rate and getting a rebate in cash from the musicians. The union has been aware of the rebate deals but, as yet, has not been able to gather any positive evidence for a crackdown.

The music men, who've been making these deals, alibi their position with "It's better to work for less than not at all." It's reported that some units have been working for as little as \$50 a week per man.

The agencies, too, have been unable to buck the private pacts and have discovered that they're being shut out of an increasing number of rooms. Deals are generally set after the agency has booked a unit into a spot at the regular asking price. The op then makes his pitch to the musicians, telling them that they can come back for a repeat date if they'll take less coin. Top offenders, an agency man revealed, are the operators in the New York, New England and Philadelphia area.

The diskeries' orch hypo is expected to follow the same pattern as the one launched by Victor a couple of years ago to promote the then new Ralph Flanagan and Buddy Morrow orchs. With more orch waxings breaking for clicks this year than ever before, the diskers believe that new crop of bands on shellac will have a better than an even chance to hit paydirt. Upbeat in terperity activity and increase in number of disk jockeys spinning orch waxings are seen as important factors in building the new combos as potent wax entities.

Most of the record company execs are prepping their drives in conjunction with the band's agency. General Artists Corp., for example, already has worked out an exploitation plan with Capitol. A liaison has been set up between the diskery and the agency to coordinate all promotional activities.

Renewed orch interest isn't limited to the majors only. Evidence of indie label activity along the same lines is seen in the recent pacting of the Charlie Splvak and Charlie Barnet orchs by Abbey Records.

### Pubs Vs. Pirates

Continued from page 39

against a corporation without even a seal for an asset and innumerable like liabilities for other piracies.

Other Ramifications In the event of a judgment against the corporation, it would be just a slight annoyance for the individual operator to conduct his future marauding under a new corporate alter ego. The \$1,000 Louis Armstrong recovery in the N. Y. State court, for the pilfering of a substantial amount of his most valuable recordings, fell far short of its mark. Fox reasoned that if he could establish a legal precedent in an infringement action in the Federal Court, of a \$250 minimum recovery for each infringing use and the personal liability of the individual operator, this would be a vital broadside at all future piratical operations.

Upon the argument of the motion, the defendants' attorney contended that as the corporate defendant had tendered Fox the royalties of \$276 prior to suit, there was no basis for the action, and that in any event the total recovery in the four actions should be limited to this sum. Abeles countered that the unlawful manufacture of the records could not be condoned by the subsequent royalty tender, that there was no logical reason to exempt a mechanical reproduction infringement from the \$250 minimum provisions or a personal liability judgment, and that there should be an award of attorneys' fees.

The judgment signed by Judge Conger in the four actions gave Fox everything that he asked for, including a \$250 minimum for each infringing use, \$350 attorneys' fees, in each action, and a personal judgment against Bollettino. The establishment of this legal precedent has had the contemplated effect. Fox says that as soon as the judgments were entered on Thursday the lineup of delinquents in his office, in their anxiety to obtain licenses and pay up, reminded him of the last day to file returns at the Federal Income Tax Bureau.

### Waring's Harlem Benefit

Fred Waring's organization will headline a benefit for the Harlem branch of the Young Men's Christian Assn. at Lewisohn Stadium, N. Y., June 16.

Jackie Robinson, Brooklyn second-sacker, and Channing Tobias are co-chairmanning the event.

### Score Tunes

Continued from page 39

considered lucky these days to get one full chorus delivered during the whole production. That has resulted in a loss of audience impact and customers are no longer walking out of the theatre whistling the score tunes. One answer to this may be that the cleffers are no longer writing tunes that can be whistled. In fact, several of the recent picture tune hits have come off the background, such as "Third Man Theme," or were made independently of the picture, such as "My Foolish Heart."

In the legit field decline in public acceptance is not regarded as any reflection on the quality of the Broadway musical composers. If anything, their output is acclaimed as the best, and even though they are not immediate clicks, they have a permanent standard value. Another limiting aspect of the legit musical scores has been the accent on material tunes designed to fit the action of the musical rather than the pattern of public taste.

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

**WEEK ENDING JUNE 7**

Pos. Pos. No.

[illegible]





## On the Upbeat

### New York

Danny Winchell opens at the Breakers, Rochester, June 17... Singer Bobby Wayne subbed for deejay Norm Prescott on WORL, Boston, Monday and Tuesday (9-10)... Mindy Carson began a two-week engagement at the Hollander Hotel, Cleveland, Monday (9)... Guy Mitchell opens at Chubby's, Camden, N.J., June 16... Tommy Reynolds orch held over at the Roseland, N.Y., until September... Billy Bowen & The Butterball Four, vocal combo, parted by General Artists Corp... Tommy Tucker orch begins a 35-date trek through the midwest Friday (13) in La Salle, Ill... Lenny Lewis, manager of the Buddy De Franco orch, planned to the Coast Monday (9). De Franco is currently at the Hangover Club, San Francisco... Frank Stevens parted by General Artists Corp.

### Hollywood

Lola Ameche, who's been soloing on Mercury Records, joined the Benny Strong band as chirp... Andrews Sisters open Saturday (14) at the Amphitheatre, Winnipeg, Canada for a week, then head for a 13-day stint at the Baker Hotel, Dallas, starting June 24. They're booked for a fortnight at the Flamingo, Las Vegas, starting July 17... Holiday House re-opened the Mel Henke trio...

Jon and Sondra Steele, now at the Biltmore Bowl, celebrate their ninth anni in show biz next Monday (16).

Devonshire Inn re-optional Freddie Slack Trio for another four weeks. Peggy Lee opens at Ciro's Friday (13) with the Step Bros, holding over from the current show which headlines Samia Gamal... Jean Arnold back thrashing at the Cafe Gala... Bell Sisters will make their nitery debut at the Last Frontier, Las Vegas, July 14... Larry Parks and Betty Garrett open a one-week stand Friday (13) at the Oriental, Chicago before doing five weeks of summer stock... Jody Hutchinson penning a musical revue for the Macayo, Santa Monica restaurant, to star Alan Gilbert.

### Chicago

Joni James cut several sides for MGM diskery last week... Tommy Reed orch held over at Jung Hotel, New Orleans, until June 24... Avis Kent chirps at Dome, Sherman Hotel, beginning June 6... Ray Shaw, former understudy to Allan Jones in legit "Guys and Dolls," inked to Mercury contract... Count Basie headlines Regal stage show June 20.

Booker T. Washington Dixielanders have returned weekends to the Beehive... Estelle Loring set for

July 24 Palmer House show... Sammy Walsh opens the new Flame, Akron, June 10 and follows with two weeks at Casablanca, Miami Beach, June 17... Buddy Greco set for Main Street, Cleveland, June 23... Dorothy Collins in for fortnight at Hollenden, Cleveland, July 28... Harry Ranch held over at Colony Club, Cairo, Ill... Cappy LaFell starts at Colony Club, Omaha, June 9... Revel-Aires chime in at Morey's, Rochester, Minn., June 9... Jessie Rosella in for indefinite stay at Colony Club, Ottawa, Iowa... Billy Samuels '88's at the 500 Club, New Orleans, June 15, for a month.

### Pittsburgh

Drummer Frank Vesely, out of the Veterans Hospital in Butler, Pa., after a year, has rejoined Artie Arnell's band... Stan Kenton plays a one-nighter at Flamingo Ballroom June 12... organist Ernie Neff into the Sheffield Towers in Aliquippa for an indefinite stay... When Playhouse musical "Wonderful Good" closes Saturday (14), its two pianists, Ken Welch and G. Wood, will move downstairs to the Grill for a summer run at the twin spinets... Patsy Oliver, former trumpet player with Walter Gable, organized his own combo for Bachelor's Club in East Liberty... Shep Fields opened week's stand at Vogue Terrace on Monday (9)... saxman Ken Bailey back from Florida and has hooked on with the Piccolo Pete orch at VTW Club... Guy Mitchell set for a return to the Copa week of June 23.

## Band Reviews

### PAUL BARBARIN JAZZ BAND (6)

**Savoy Cafe, Boston**  
Making its first appearance in this area, the Paul Barbarin band is dispensing what the maestro terms "authentic" New Orleans jazz at this popular Dixieland spot. Its authenticity is pointed up by fact that majority of sidemen have spent their professional careers in Crescent City, this being their first foray to the north.

While band follows the usual style of New Orleans units that have appeared here previously, the output is not as polished or routinized with bypassing of the currently popular head arrangements adding to the general spontaneity. Lineup consists of leader Barbarin, a skinbeater of the old school, who foregoes hi-hat cymbals and brushes to concentrate on a solid two-beat; Ernie Cagnolatti, a trumpeter with nice drive; Albert Burbank, a vet clarinetist, whose sound and technique are below present day standards but solos and weaves into background tastily; Waldren Joseph, a tallgate trombonist; Lester Santiago, whose 88-ing conforms neatly, with rhythm section tied together by bassist Richard McLean.

Band gives out with standard Dixieland fare, "High Society," "March of Bobcats" and "Saints Go Marching In," during which pint-sized trumpeter Cagnolatti and

professorial-appearing clarinetist Burbank parade amongst the tables. Also include such off-beat stuff as "Yes, We Have No Bananas," "Stumbling" and "Bye Bye Blackbird" interspersed with vocals by trombonist Joseph and clarinetist Burbank, the latter vocalizing in both English and Creole. Pianist Santiago also grabs spotlight chirping his own composition, "When I Was a Little Child" in Creole tongue. *Eite.*

### TEDDY WILSON QUARTET

**Hi-Hat, Boston**  
Here for a week's engagement, the Teddy Wilson Quartet dished out the most relaxed and listenable music heard hereabouts for some time. Spot has been featuring more frantic footings of bop and progressive groups this season and this marks the first time a listener has been able to recognize the melody. Filling in a brief hiatus between teaching chores in New York, Wilson recruited for this stint drummer Kelly Martin, bassist Connie Henry and the stylish trumpeter Harold Baker with the playing of each skillfully complementing that of the maestro.

Rambling through a series of medleys, group purveyed such standards as "Stardust," "Just You, Just Me," "Embraceable You," "My Ideal" and "Body and Soul" with Wilson splitting soloing with Baker, whose style shows to slick advantage in this type combo. Later is equally proficient whether blowing muted or open horn with customer reaction strong. As for Wilson, he displays tasty keyboarding for which he's long been noted, melody and rhythm predominating. During several numbers Martin grabbed a few bars for solo skinbeating with Connie Henry supplying a nice overall lift throughout. *Eite.*

### STRYKER'S SERENADERS (5)

**Silver Spur, Phoenix**  
Elsworth Stryker's usual habitat is the swank Arizona Biltmore, where he has held forth every winter since 1938 with combos ranging from five to 12 pieces. This is his first local summer engagement, and booking calls for him to fill in at the Spur until the early part of September, following which he'll double back to the William Wrigley hotel for his 15th year.

With the exception of drummer Nate Slott, a holdover from Jimmie Whittle's band which recently vacated the Spur, Stryker's current (Continued on page 46)

## MOUNTAIN MUSIC MELTS MANHATTAN

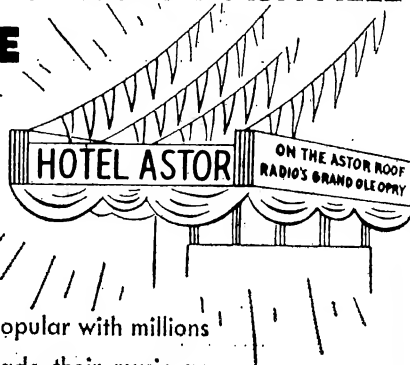
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MINNIE PEARL  
DUKE OF PADUCAH (Whitey Ford)

THE JORDANAIREs  
MARTHA CARSON  
THE CANDY MOUNTAIN GIRLS  
EDDIE HILL ORCHESTRA

Permanent Company

### THRU THE SUMMER

June 9—ROY ACUFF and his SMOKEY MOUNTAIN BOYS AND GIRLS

July 7—JIMMY DICKENS  
MOON MULLICAN

Aug. 4—CARL SMITH  
THE CARTER FAMILY

June 23—ERNEST TUBB  
LONZO and OSCAR

July 21—HANK SNOW  
STRINGBEAN  
ANNIE LOU and DANNY

Aug. 18—GEORGE MORGAN  
RAY PRICE

Sept. 1—HANK WILLIAMS  
COWBOY COPAS

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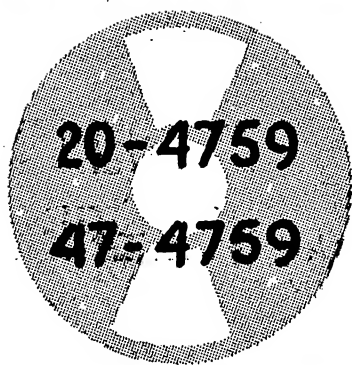
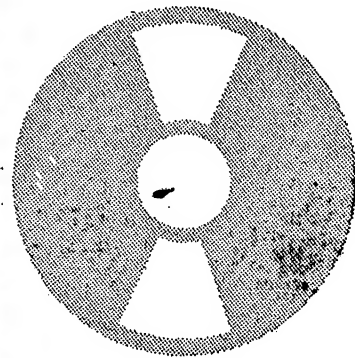
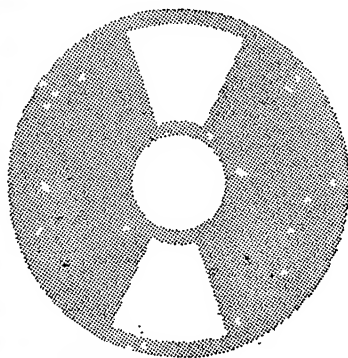
TOPPING ALL LISTS

**BLUE TANGO**  
By LEROY ANDERSON  
MILLS MUSIC, Inc.

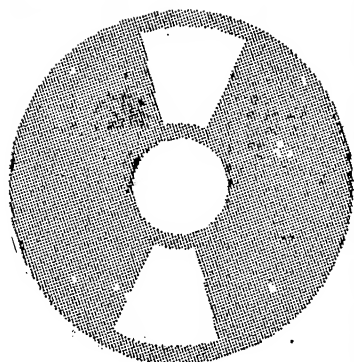
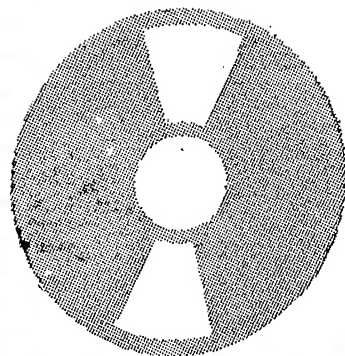
*The Winner!*

TWO GREAT SIDES  
by  
ONE GREAT SONGSTRESS

SO MADLY  
IN LOVE



STRANGE  
SENSATION



JUDE  
VALLI

RCA

RCA VICTOR RECORDS



## Akron Grand Jury Raps Juke Ops, Labor Union in Probe of Violence

Akron, June 10.

A month-long grand jury investigation of the jukebox violence and labor trouble in this city ended last week (5) when the Summit County Grand Jury at Akron filed a report but did not return any indictments. The report indicated there are borderline practices in the business and placed the \$250,000-a-year canned music trade on "probation."

The probe began as a result of three incidents of violence in connection with jukeboxes. The grand jury said the transcript of the probe should be placed in the active file for future grand juries to study, in case the apparent "truce" between independent juke operators and the Summit County Music Operators Assn. is ended.

A parade of 60 witnesses, including William Presser, Cleveland, head of Local 410-A, Vending Machine Service Employees Union, paraded before the Grand Jury. The grand jury took credit for heading off possible price-fixing and illegal restraint of trade in the Summit County Music Operators Assn.

Though the jury announced it was not "advisable" to make a complete report on the jukebox situation at this time, it had harsh words for Local 410A and Local 410, affiliated with the International Brotherhood of Teamsters, declaring, "There is substantial evidence to indicate that . . . these unions . . . were not organized in a manner or for the purpose of a bona fide union. The agreements made by and between this union and the operators' association are foreign to normal employer and union relations."

"There is substantial evidence to indicate that the members of the Summit County Music Operators Assn., either individually or as a group, unrestrained by the inquiries and apprehensions of the results of this investigation, would have conducted themselves in a manner contrary to law." The jury

used similar wording with reference to the union.

The report said the jury hoped "members and officers of legitimate unions in this county will utilize the results of this investigation to take immediate steps to keep this community free of such questionable union practices."

Should other acts of "violence, coercion, or questionable activity" arise, the probe will be re-opened, Prosecutor A. J. Russell said.

### EDDIE MILLER SUES RAINBOW FOR \$4,000

Eddie (Piano) Miller (Edward Lisbona) filed suit in N. Y. Supreme Court last week against Rainbow Records for monies claimed due him from royalties. Miller alleged that Rainbow owes him \$4,000 and asked for an accounting of the record sales. He had etched 36 platters for the company.

Miller also claimed that Rainbow didn't supply him with an accounting twice a year as stipulated by his April, 1950, contract.

### Merc Inks Jocko-Peters For Four Sides in Cleave.

Cleveland, June 10.

On strength of a test disk made here, musical team of Jackie Jocko and Joe Peters was inked by Mercury Records to make four sides next month. They also were optioned for at least six future appearances at Moe Nahas' Main Street Club, after their initial date last week at this hot spot.

Duo is promoted and managed by Henry George, bandmaster-owner of local Cabin Club, and Joseph Harrish, operator of a big bowling alley and beverage company. Jocko was originally known as Johnny Giacco in Buffalo where he had a four-piece combo that played Town Casino and other spots before teaming up with Peters' combo.

## Songs With Largest Radio Audience

Survey Week of May 30

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
Ay-Round the Corner	Frank
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Delicado	Remick
For the Very First Time	Berlin
Forgive Me	Advanced
Gloria	Life
Goody Goody	DeSylva-B-H
How Close	Life
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song in My Heart"	Mayfair
I'm Confessin'	Bourne
I'm Yours	Algonquin
Just a Little Lovin'	Hill & R
Kiss of Fire	Duchess
Maybe	Robbins
One Little Candle	Leeds
Rutza Rutza	Sheldon
Singin' in the Rain—†"Singin' in the Rain"	Robbins
Summer Is A'Comin' In	Essex
That's the Chance You Take	Paxton
To Be Loved By You	Remick
Up and Down Mambo	Life
Walkin' My Baby Back Home	DeSylva-B-H
Watermelon Weather	Morris
Wheel of Fortune	Laurel
Whistle My Love—†"Robin Hood"	Disney
Why Did You Leave Me	Roncom

### Second Group

At Last	Feist
California Rose—†"Son of Paleface"	Famous
Chimney Smoke	Meridian
Festival	Bourne
From the Time You Say Goodbye	Pickwick
Here In My Heart	Mellin
Homing Pigeon	Shapiro-B
I Don't Mind	Duchess
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I Hate Myself in the Morning	Laurel
I Understand	Feist
It's a Sin To Tell a Lie	BVC
Lover	Famous
Perfidia	Peer
Please Mr. Sun	Weiss-B
Saturday Rag	Robbins
Two (Who Love As One)	United
Somewhere Along the Way	Famous
Valley of Sunshine—†"Son of Paleface"	Famous
You	Republic
You'll Never Walk Alone	Williamson

### Top 10 Songs On TV

Blue Tango	Mills
Delicado	Remick
Forgive Me	Advanced
Goin' On a Hayride—*†"Three Wishes for Jamie"	Chappell
Here In My Heart	Mellin
Hold Me Close To You	Miller
Kiss of Fire	Duchess
Singin' in the Rain	Robbins
Somewhere Along the Way	United
Walkin' My Baby Back Home	DeSylva-B&H

### FIVE TOP STANDARDS

A Wonderful Guy	Chappell
How High the Moon	Chappell
I Can't Give You Anything But Love Baby	Mills
My Buddy	Remick
Tiger Rag	Feist

† Filmmusical. \* Legit musical.

### Band Reviews

Continued from page 44

rent orch comprises his regular sidemen. Unit consists of piano, organ, trumpet, and violin.

Instrumental pattern makes for a strong rhythmic impact, with piano and organ alternating on the melodic leads. Orchestral blending is shaded down to a fine point, and musical output is subdued without sacrifice of tonal crispness. Layout jells well with this intimate room.

Band has always had big file of show tunes, but Stryker has modified his library for current stand to include complement of oldies, with an occasional western thrown in as a sop to the boots-and-saddle devotees. Withal, orch is at its best when playing selections from the scores of "South Pacific," "The King and I" and sundry other Broadway musicals. Arrangements, for the most part, are above par.

Serenaders are a departure in run of musical outfits that have played the Spur, and boniface Clyde Garland is following a watchful policy in assaying effect on attendance. Jona.

### DON REID ORCH (11)

With Gwen Parke

Hotel Muehlebach, Kansas City

Music purveyed by Don Reid is generally in the smooth and sweet vein. It's a pattern he has followed for a number of years, and as good here in the deluxe Terrace Grill of the Muehlebach as it

has been on his several previous stands here.

Sweet flavorings come from the reed lead, but there is a good deal of embellishment from the brass, featuring Reid's own trombone, plus a pair of trumpets and a trombone. Besides the four reeds, the instrumentation is rounded out with rhythm section of piano, string bass and drums. This is a roster with which Reid has long made music in a wide variety of rhythms suitable for clubs, hotels and ballrooms. On selections he pretty well varies the menu with pops of the day, standards, musical comedy favorites, the Latin and a rhythm number or bit of Dixieland now and then.

Vocally orch features Gwen Parke, who sticks mostly to the rhythm and novelty tunes, and puts a good deal of verve and personality into her song versions. Russ Jonas steps out from the crew to warble a very listenable baritone on ballads and sweeter numbers.

Stand here is the first in a couple of years. Quin.

## Outfit Fighting U.S. Bar of Six Can. Tooters Labeled 'Red' by Union

Toronto, June 10.

On instructions of Walter Murdoch, head of the Canadian Musicians' Association, wholesale resignations from the board of the alleged Communist Assembly of Canadian Arts have followed the firing of six Toronto Symphony members who were barred by U. S. immigration officials from entering America on Toronto Symphony booking dates.

Alleged Red front meeting, called at the Arts and Letters Club by the Toronto Association for Civil Liberties, saw two members of the musicians' union at the door advising fellow-members not to enter and attend the protest meeting. Charging "open intimidation" was Aba Bayefsky, president of the Assembly of Canadian Arts, who blamed Murdoch and the Canadian musicians' union for the rush of resignations from the Assembly.

In their championing of the cause of the six dismissed Toronto Symphony players, the Canadian Musicians' Association ordered its members to have nothing to do with the meeting; though three members of the union were listed on the letter-head as executive officers of the Assembly.

Hurriedly submitting their resignations on the plea that they might have inadvertently lent their names to a "Commie front" organization were several prominent musicians who had thought the "organization was promoting the use of Canadian talent." Immediate resignations have been submitted by Reinald Nochakoff, Claire Rouse and Violet Smith.

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# CNE Name Sweepstakes Now Tossup: Hutton or Skelton But No Package

Toronto, June 10.

With Martin & Lewis committed to a tour of Britain, headline act of the Canadian National Exhibition's nightly grandstand show (24,000-seater at \$3 top) has now narrowed to Betty Hutton or Red Skelton. Hitch on both is that William Morris Agency is presenting each on a complete package deal but Jack Arthur, CNE producer, only wants either star alone, this on instructions from the city fathers to make the CNE show otherwise all-Canadian apart from the necessary American headliner draw.

Continuing Mayor Lamport's election promise of more economical operation of the CNE, the \$12,000 budget for women's club luncheons, sponsored by Kate Aitken, Canada's top femme radio commentator, has been tossed out on decision that "this attendant publicity furthers her other jobs, which are numerous."

In further attempt to cut down operating costs and get some revenue for the city coffers, Mayor Lamport and council have boosted the admission for car and driver to \$2.50, or \$15 for the fortnight's season ticket. Previous rates were \$2 and \$10. Pedestrians will pay 50c to click the turnstiles, with all other admissions to buildings, attractions, etc., extra.

New CNE contracts with Conklin Bros. (midway) and William Beasley (bingo concessions) will increase revenue by another \$50,000, with mayor upping the frontage rates from former \$50 a foot to \$140 for the fortnight's exposition. This year, concessionaires will also have to pay their own electricity bills (lighting and rides propulsion) plus ticket-selling costs and collection, previously absorbed by the CNE overall.

Operators of miniature train concession, transporting visitors for a dime throughout the 375 acres of the grounds, have been ordered to spend \$100,000 in replacing decrepit cars in poor repair.

## Fielding Plots Reopening Of Miami Beachcomber

Eddie Fielding is planning to reopen the Beachcomber, Miami Beach, at the end of this month. Spot's policy hasn't been determined, although it's expected that a production and semi-name policy will prevail.

Beachcomber operated on a burlesque policy during the winter season.

## Princeton Ph.D. Testimony Legalizes 'Skilo' in A.C.

Atlantic City, June 10.

In a decision regarded as highly important not only to New Jersey but resort communities along the Atlantic seaboard, the highly controversial bingo-like game of "Skilo" was ruled a game "dominated by skill" and therefore legal last Thursday (5).

Ruling was handed down here by Superior Court Judge Vincent S. Haneman, who at the same time permanently restrained police from further interfering with operation of the games on the Boardwalk where seven lavishly appointed parlors had been doing business.

The jurist based his decision principally on the testimony of Dr. Harold William Kuhn, a doctor of philosophy in mathematics and a lecturer at Princeton. Dr. Kuhn testified and offered evidence that the game was one of skill, and thereupon the court found it legal.

## Hildy's '53 Dallas Repeat

Dallas, June 10.

Hildegard, who opened the Hotel Adolphus Century Room on its policy of occasional big names, will return to the spot for a two-week booking next Jan. 19.

Kay Thompson & the Williams Bros. are also being tapped for a return to the room.

## Sally Wore Too Little In Canton Caper, Say Solons

Columbus, June 10.

Despite Sally Rand revealing her professional "secret"—that she actually wore flesh-colored clothing that "adequately" covered her—at a hearing last month before the Ohio Liquor Board, the board, in a decision last week (3), ruled that Miss Rand was insufficiently covered when she performed her fan dance at Tully Foster's nitery in Canton, O., last winter.

As a result, the board, in a 3 to 1 vote, upheld the charge that Foster permitted indecent entertainment. The board usually suspends the operator's permit in such cases. However, in this case, the board was unable to agree on a penalty against Foster.

## AGVA Execs Hit Dunn, Adler On Insurance Setup

Hollywood, June 10.

Henry Dunn, former national administrative secretary of American Guild of Variety Artists, and insurance broker Matthew Adler were raked over coals at today's meeting for the manner in which they initiated and administered the union's insurance setup.

AGVA attorney Henry Katz told delegates the New York State Insurance Commission has been investigating Adler with a view toward legal proceedings against him. Katz said Adler did not even have a broker's license in N. Y. State at time he linked pact with AGVA, Sept. 20, 1950, claiming he was denied one and couldn't get license until April, 1952.

Present national administrative executive Jack Irving said the insurance pact was signed without okay or knowledge of Coast rep Eddio Rio, eastern regional director. (Continued on page 53)

# AGVA's Coast Powwow Hears Price Plan for 'Super' Board to Engineer Merger of Unions; to Meet With 4A's

Hollywood, June 10.

A "super" board of directors composed of ex-presidents of various guilds with rotating chairmen was proposed by prexy Georgie Price as the best means to effect a seven or five-branch merger in his report at opening session of national convention of the American Guild of Variety Artists yesterday (Mon.). Price conceded that one purpose of plan was to allay "fears of suspicions" of Screen Actors Guild and Screen Extras Guild that a handful of people in N. Y. might seize control of the merged group and said the rotation plan would preclude domination by any one union.

Price will meet with SAG prexy Ronald Reagan and execs John Dayles and Ken Thomson to present his plan. He will also offer his proposal in N. Y. Friday (13) at 4A's meeting called by Ralph Bellamy, prez of Actors Equity.

"Television Authority and American Federation of Radio Artists, which are to merge July 1—if there is no five-branch merger, cannot do so if we oppose it, and we have enough votes in the 4A's to block it," declared Price. He said that "too much time has been spent by George Heller, of AFRA, in opposing SAG, which is the logical guild along with SEG to handle the film end. SAG and SEG fear ambition of Heller. SAG also fears what it has heard about the little hard core of leftists in other branches. I have lived with them and we have been able to handle them. We have been in sessions with TVA when a man was on their board who marched in the May Day parade. They are not a serious problem because they are a minority. They are not that smart no matter how diligently they work."

"SAG is afraid it might be outvoted by a handful of people in

the east. I don't blame them. I hope to allay suspicions of SAG and SEG and in the plan I propose they can't be snowed under. We believe SAG should continue in such merger to administer film no matter where it's produced. If we can assure SAG of that, I still have

(Continued on page 53)

## Slater Gets Work Permit For London Theatre Date

London, June 3.

Ralph Slater has been permitted to work a limited engagement at the Saville Theatre here. Slater, following a jury's award of damages to a girl who claimed to have suffered ill effects because of hypnosis performed upon her by Slater, had his working permit revoked. A temporary permit was given him to work this date.

Business at the Saville is not too good. His act, changed little since he made his British bow three years ago, has added some fiddling and vocalistics for use in post-hypnotic suggestion.

For the main part of the show Slater concentrates on three volunteers, and with that trio runs through the hypnotist's catalog.

## Bygraves' Brit. Bookings

London, June 10.

Max Bygraves, currently featured in Judy Garland's vaudeville in America, is due back here in September to star in Val Parnell's revue which follows the vaude season. He is also to star in new British Broadcasting Corp. radio show until Christmas.

Bygraves will then go into Tom Arnold's seasonal pantomime, "Cinderella," at the Hippodrome, Birmingham.

another opening...  
another show...

# ALFRED DRAKE

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# Night Club Reviews

## Riviera, Ft. Lee, N. J.

Tony Martin (with Hal Borne), Jack E. Leonard, Amin Bros. (2) The Cabots (3), Arden-Fletcher Dancers, Art Johnson, Walter Nye Orch, Pupi Campo Rhumbas; \$3.50-\$5 minimums.

After two frames of the nuclear-fission Ritz Bros., Bill Miller's Jersey promontory will pack 'em in for the four stanzas of Tony Martin's annual song-spree. Booking of this chanteur-showman is strictly coin in the shows, a tremendous click, per always, a smoothie loaded with talent in all departments especially and including a songpeddling style that's tagged TNT from the go.

As a whole, rest of preceding show has some fine production trimmings and good acts. Main virtue seems to be that layout doesn't waste much time getting around to the topper, clocking only about 30 minutes, mostly amid a din of customary clanging by the fork fraternity and waiters. Biggest sufferer in this vast, circular expanse is comic Jack E. Leonard, who knows he's a dead duck against this sort of competition but works earnestly to overcome it and easily rates panegyrics for his efforts.

Gargantuan gent tries fast patter for opening move, misses fire, mocks the customers with gracious acid, then wakes 'em up via his w.k. whirling terperity and skimmer twirling. This place is no showcase for Leonard's beeftrust antics, which is too bad because he does pack talent in his big frame, given the proper setting.

Nifty in a white dress suit, Martin has the eaters putting aside the hardware as the house mazdas dim. From special "Your Broadway and Mine," he bounces right into his Victor seller, "Kiss of Fire," that gains complete silence. Adopting straw topper, he slips in patter re "Singin' in the Rain" pic and mixes slow and fast editions of theme. He's sock on "April in

Paris," on nonchalantly handled "I've Got Rhythm" with interpolations, showing the pure lyrical quality of his pipes. Surefire "Manhattan" is set off with a bit of mock terping that rouses the mob.

Next three spacings show the star off in Italo-English "O Sole Mio"; "I Got Ideas" and "Enjoy Yourself," latter being interlarded with topical cracks about taxes, etc. At the near half-hour mark, Martin was encoed back for a session of cane and silk topper bits and byplay with his accompanist, Hal Borne, plus star's plugging such competitive haunts as Copa (Billy Eckstine) and Latin Quarter. Martin's finish at show caught was virtually a subtle sneakoff, cueing Walter Nye's fine showbacking crew into "Anniversary Waltz" for a wedding party and having the bride and groom come to the stage to start the dansapation. In this way he provided himself with a different kind of begoff.

For the opening proceedings, the Arden-Fletcher girls make with the white fur and feather getups spliced by Art Johnson's production song and the Cabots, two boys and a femme, fronting in their slick a d'agio. Teeoff troupe, the Amin Bros., an import, are a top risley turn reviewed under New Acts. After the Leonard inning, the line makes with the Scheherazade motif donned in glittering gold and feather headdresses, and the formation is pointed up via the combo adagio and shakery of the Cabots. Pupi Campo's Rhumbas crowd the floor for the patron hoofery.

## Chez Pardee, Chi

Chicago, June 5.  
Frank Sinatra, Skeets Minton, Pam Merryman, Johnny Martin, Frank Adorables (8), Brian Farnon Orch (8); \$3.50 minimum, \$1.10 cover.

Frank Sinatra, second in the line of top names that this spot lined up for the rest of the year, is mak-

ing his first cafe appearance in the Windy City. Only in for 10 days, they should be happy ones for the Chez owners, especially with the heavy prom business over the two weekends.

Singer has basketful of material, some of it special and although a bit nervous on the opening tune, "I Got the World on a String," seemed to be enjoying himself through a hefty 45-minute offering. After the first show, liberal cuts were in the works.

Still youthful appearing crooner has some superb arrangements that get the most out of the orch and permit him to be in step with the latest mode of "big voice" singers. "That Old Black Magic" is the first of the old tunes that set the customers clapping and medley of standards topped off with "Night and Day" is a welcome touch of the former Sinatra. In the same vein is "September Song" and showman closes strong with "When You're Smiling."

The special-material numbers are a tribute to Judy Garland, which could have been more effective without the jesting, and a kidding of Johnnie Ray. There's too much ribbing on the square of people only familiar to those in the know and is deprecating to the performer himself. About a third of his stint is devoted to quips. He's best at the ad libs and threw decisive quenchers at some table talkers. With some more trimming in the comic department, there's a potent half hour for the customers.

Skeets Minton fills the comedy slot ably with his ventro tricks, displaying some amazing nodule control. After running through some fasties, he has the dummy do some turntable takeoffs and bells out accurate carbons of Vaughn Monroe, Frankie Laine, and high-pitched Jerry Colonna.

There's a real switch from Johnnie Ray to Rose Murphy and manipulator gets back to pop field with Perry Como, Mel Torme and Billy Eckstine. Dummy also acts like the artists. Solid topper, however, is the Mario Lanza tune. For encore he does the two-part Ink Spots, changing pitches rapidly. The followup is a puppet rabbit,

handled through a top hat with some nifties on the animal's loyal life.

Pam Merryman is a charming control dancer who looks graceful in her backturns, carts and bends. Barefoot terper uses her hands as easily as her feet to cross the floor and finishes well with a series of running cartwheels.

Johnny Martin does his usual capable job as emcee and production singer and so does Brian Farnon's band. Line numbers, also well done, are held over from the last show.

## Bagatelle, London

London, June 5.  
Arthur Blake, Felix King Orch, Edmundo Ros Rhumba Orch \$5.75 minimum.

Arthur Blake's portrait gallery provides one of the most diverting one-man shows around town. He made a striking impact with his uncanny impressions when he first hit London a year ago. By frequent changes in his routine, he has more than succeeded in maintaining the lively interest in his act.

This is his second cabaret date this year, and once again he introduces new characterizations, some of which have special local appeal. The more intimate atmosphere of this chic room enhances his performance and a near-capacity audience gave him a socko ovation.

His lineup of artists included, inevitably, some standard faves such as Charles Laughton, Katharine Hepburn, Tallulah Bankhead, Barbara Stanwyck and Bette Davis. For local consumption, however, he opens with an impression of Hermione Gingold reminiscent of her recent engagement at the Cafe de Paris. On that occasion, Miss Gingold did her opener from the balcony, Arthur Blake does his takeoff from a pair of steps, using the same lyric, "You Look Wonderful From Here." Also with topical appeal is his first-rate impression of Hildegarde, who is currently at the Cafe de Paris. And other newcomers to his gallery include Josephine Baker and Gypsy Rose Lee.

Felix King backgrounds the show with his usual competence and the Edmundo Ros rhythm outfit still offers the best latune music in town.

## Standishall, Ottawa

Ottawa, June 4.  
Rose Murphy (with Jessie Simpkins), Norm Richards Orch (9); 50c. admission, \$1 Sat.

J. P. Maloney's cavernous Standishall is getting okay business currently with the solid piano rhythms of Rose Murphy drawing the four-beat fans from all across the Ottawa Valley. Deftly backed by Jessie Simpkins and his bull fiddle, "Agnes," Miss Murphy covers the standard tune list, but her warbling is held to a disappointing minimum. While her 88ing is socko and would satisfy any audience, the customers want to hear the Murphy voice too, and the snatches of it they got were too few at show caught.

Although Simpkins is out of bands like Ellington, Basie, Hines and Jordan, his accompaniment is gentle and cooperative, laying a soft, smooth carpet for the Murphy tunes to walk on.

Norm Richards orch is okay for the hall's dance time, but could still stand a few more instruments.

## Copacabana, N. Y.

(FOLLOWUP)

The Copacabana's refurbishing of the proceedings with change of headliners results in a show that still has a lot of entertainment. Billy Eckstine, who comes in as successor to Billy Daniels, will undoubtedly entice the prom crowds which are providing a major portion of the b.o. these days. The Blackburn Twins & Pam Cavan and the Kean Sisters (2) complete what is a generally satisfactory lineup.

A talent collection such as Jules Podell and Jack Entratter have installed here presents a multitude of problems, one of the primary ones being time. On the opening night, there was an hour and a quarter of show by the time Eckstine hit the floor. The audience had already been surfeited and it was a tribute to Eckstine's skill at songs that enabled him to get the mob with him. Negro songster's forthright stylings produce a winner with "Old Man River," and he hits a sexy note with "Kiss of Fire." Other tunes include "Hold Me Close to You" and a medley of his top hits through the years.

The M-G-M diskers takes several earned bows at the end of his stint. A contributing factor is his own trio backing him.

As the first act in the new talent brigade, the Blackburns with Miss Cavan have an ingratiating manner. The identicals have a tested set of routines that have held up well on the vaude-cafe circuit and they build up nicely for Miss Cavan's entry. Femme is an excellent performer. She charms her way through a solo tune as well as collective routines and the net result is first-rate.

The Kean girls are making a quick repeat at this spot. They were there during the recent Johnnie Ray opening and proved sufficiently strong to warrant a second stand. Naturally, they couldn't collect an entirely new catalog, but they did come in with a few fresh bits. Probably their strongest is Jane Kean's opening gambit, a takeoff on Ray, which was given additional impetus by the fact that Ray, who was watching the pro-

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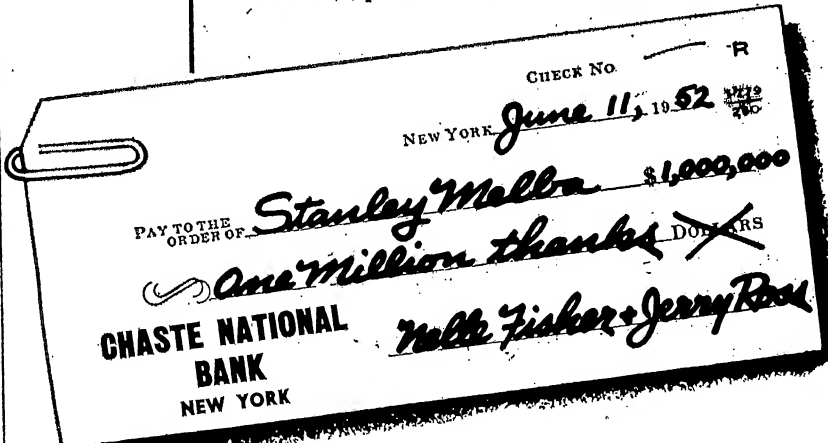
## WILLIAM MORRIS AGENCY

June 8th: Super Circus, Chicago  
June 11th: Golden Hotel, Reno  
June 19th: Thunderbird, Las Vegas  
July 4th: Teatro Iris, Mexico

MEMO: • • • • • To STANLEY MELBA

Dear Stanley—

Enclosed please find our check for



And this is one check that won't bounce.

Love,

Nelle Fisher  
and  
Jerry Ross

Personal Management:  
JACK VAUGHAN & PEGGIE GATES.



## Indie Agent as Vanishing American In Switch to Personal Management

Several indie percenters are expected to shift to personal management by next fall. The independents are having a rough ride at the moment because of dwindling summer vaude and cafe bookings. At the same time, expenses have gone up considerably because of the fact that they virtually have to give personal management service to hold onto their better acts.

Another factor is that they have to ward off blandishments of the major offices to hold their acts. As a result, many are talking about giving up at the same stand, retain as many acts as possible on a personal management basis and let the majors handle the bookings.

Within the past few years several have already taken that plunge, and the majority are making out better financially. Expenses are lowered immediately, because of the fact that the booking offices are then responsible for most of the headaches. All the former indie does is pester the big offices to follow through on leads he supplies and to see to it that the majors book with more than the purpose of keeping the acts busy.

The indie agent is consequently becoming a rapidly disappearing breed. There isn't much new blood coming into the field because of the fact that even the oldtimers who know the ropes are having a tough time meeting the overhead. Evidence of the gradual passing of the indie agent is seen in the fact that the majors, particularly Music Corp. of America, have been trying to develop a lot of youngsters under the "cadet" system, but most of them upon leaving MCA disappear from the business completely. Several former independents are no longer in the business, and personal management is set to claim more.

The disappearance of the indie will be a major blow to show biz as even the majors will admit. The majority of new talents have been

discovered by the independents. The majors are admittedly too busy to develop new acts, feeling that the product of the indies will eventually become affiliated with them, anyway. General Artists Corp., however, has been instrumental in developing disk names from scratch, but most of these were brought in by personal managers.

## Angelo's, Omaha, Wins In Cover-Charge Try

Omaha, June 10. Omaha's niteries came through the first test of sizable cover charges with indications that policy will pay off. Angelo's, medium-sized spot, just finished a week of George Shearing Quintet for which \$1 was the door tariff. There were some anxious moments before opening but preem night was a sellout and the rest of the week followed along in an encouraging if not a particularly smashing way. Results were, according to Angelo's management, "very satisfactory." Muggsy Spanier and his Dixieland group moved in to follow Shearing.

Angelo is charging a sliding scale. Where the attraction is particularly expensive, a buck will be asked, with the scale descending for lower-budget acts.

## N.Y. French Casino Bow Postponed to June 18

Nachat Martini, who'll operate the French Casino, located on the site of the now defunct Diamond Horseshoe, in the Paramount Hotel, N. Y., has delayed the preem of the new spot to next Wednesday (18). It's the second delay, original date having been set at June 5 and again at tonight (Wed.).

Show's principals will comprise Gallic performers including Jimete Wander, Harry Seguela, Laura Tunisi, and Jane Laste. Chorus will comprise French and U. S. femmes.

## Gamal's Concert Grind

Plans are underway to tour Samia Gamal on a concert basis this coming fall. Egyptian tummy-terper will work two months of one-nighters with a retinue to include magician Galli-Galli and elements of the China Doll cafe unit. Miles Ingalls will book.

## Dick Henry Exiting Wm. Morris Agcy.

Dick Henry, who's been with the William Morris Agency's cafe department for more than 20 years, has put in for retirement, according to Nat Lefkowitz, WMA exec. Henry, Lefkowitz said, will leave the outfit in the fall. There had been previous rumors of Henry's exit, but these had been denied both by him and by agency execs.

Henry's will be the second departure from that agency. Barry Winton, ex-bandleader who has been handling disk companies and musical attractions, will leave in several weeks to go into the music business on his own.

Henry may go in business for himself. At one time he headed the foreign department of WMA.

## 'What's New' for St. Loo

St. Louis, June 10. Unable to obtain McCoy Hawaiian entertainers for its Starlight Roof, the Chase Club has switched plans.

"What's New," a revue featuring six boys and girls will tee off an engagement next Thursday (19), supported by Charles Fiske orch.

## N.Y. Palace TV'er Tieup

Palace Theatre, N. Y., has made a tieup with the ABC-TV show, "Chance of a Lifetime," wherein winners of the tele session will be given a week's work at the theatre. Contest will start with tomorrow's (Thurs.) TV show and either one or two toppers will be booked into the Palace.

## Gotham Spots, Dangling Male Singers As Bait for School Proms, Hit High

### Martino's Cafe Dates

Al Martino, who has been clicking on BBS Records with "Here in My Heart," started at the Skyway Lounge, Cleveland, Monday (9), following a stand at the Town Casino, Buffalo. He's also set at the Gay Haven, Detroit, and is packed for stands in Philadelphia, Pittsburgh and Atlantic City.

General Artists Corp., Martino's handlers, are currently dicker for a New York stand for the singer.

### Tahoe Village Sets Chaz, Ray for July 1 Teeoff

Chaz Chase and Roger Ray have been signed to head the July 1 inaugural show at Tahoe Village, Lake Tahoe, Nev. Lou Walters, operator of the Latin Quarter, N. Y., who will also operate this spot in conjunction with Max Sellette, has set a cast which includes Gloria LeRoy and Les Pablos plus a line. Layout will stay there until Labor Day.

Show, opening at the Village, will play several niteries stands in the Las Vegas and Reno areas and probably a few midwest dates before opening at the Latin Quarter, Miami Beach, which will also be operated by Walters.

### Extend 'Vanities-O-J' To 10 Days in Boston

Boston Garden engagement of "Skating Vanities-Olsen & Johnson" revue has been extended to 10 days (two weekends) from originally slated six. Inclusion of O&J tag in the title, an unprecedented type of merger billing for the Harold Steinman-produced roller show, caused the extension.

New dates are Sept. 26 to Oct. 5.

Male singers are being used as current lure for the New York prom trade in the major cafes. The Copacabana, in town, and Riviera, at nearby Ft. Lee, N. J., are both hitting top grosses with Billy Eckstine at the Copa and Tony Martin at the Bill Miller spot. Both niteries are claiming records, although the Copa's peak with Eckstine is so far confined to last Friday night (6) and the Riviera's record is claimed on an overall basis. It's evident that business in both spots is better than it has been in some time.

Eckstine follows the run of Billy Daniels, another sepla singer. Biz was not as heavy during the Daniels run because of the fact that the prom trade hadn't yet started. It's figured that the high-school and college kids will be a heavy factor in the cafe business for about two more weeks.

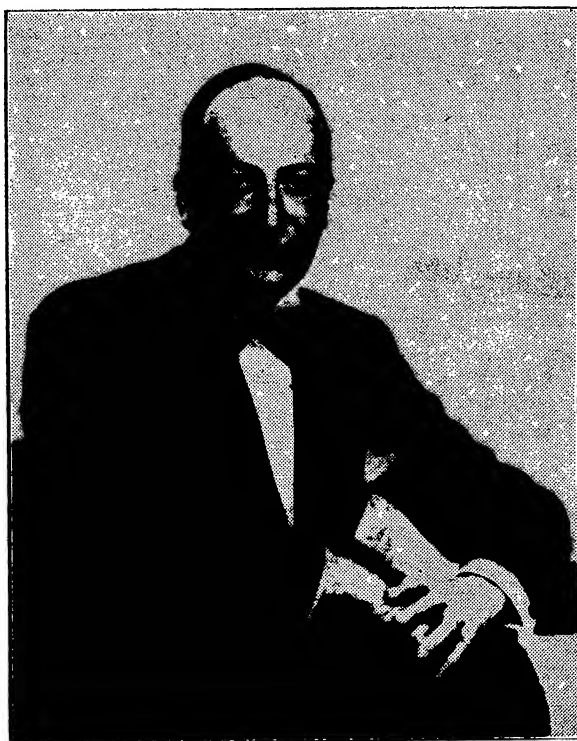
The prom trade is also benefiting other cafes as well as hotels. There has been a sprinkling of the juves in all the major spots. Hotels such as the Cotillion Room of the Pierre, Waldorf-Astoria's Starlight Room, Roosevelt Hotel's Grill, Persian Room of the Plaza and the Cafe Rouge of the Statler have been hitting upped takes.

The Latin Quarter has been pulling a heavy gross even though the prom trade hasn't been hitting that room. Leon & Eddie's is also doing better, with Sherry Britton as the assisting draw to Eddie Davis, and the Versailles business has been fairly consistent.

Male singers are headlining at the Paramount and Roxy Theatres. Johnnie Ray with the Billy May orch is at the Paramount, while Alan Dale is the competition at the Roxy. The Par has the edge in this case.

Carlton M. Hub, Inc., chartered to conduct a theatrical agency business in New York. Capital stock is \$1,000, \$5 par value. A. I. Gladstone, New York, is a director and filing attorney.

# dwight fiske



Just Returned from Sensational 4 Week  
Engagement at CAFE DE PARIS in London

### Cafe de Paris, London

London, April 4.

Dwight Fiske, Sydney Simone and Winston Lee orchs; \$5.50 minimum.

Current attraction at this chic niterie is American Dwight Fiske, a newcomer to the local scene with an act that breaks away from most conventional standards. Artist relies entirely on original material, has the stage to himself and provides his own piano accompaniment for routine of six numbers.

Humor and sophistication characterize the material. And each number is a separate and distinct performance, with Fiske enacting all the situations. His timing and gestures are immaculate and the show receives an appreciative mitt from a receptive audience.

Pattern of the act is clearly set with his intro number, "Stella, a Pure White Mouse," a sad tale of a rodent who strays from home in search of romance. From there he follows through with other lyrics in the same key, including "Case 142," the story of a psychiatrist, and winds up with "Sunday Morning Hangover" and "Mrs. Pettybowl." Latter number has an indigo streak which is enjoyed by this smart sophisticated patronage.

Terping music is ably contributed by the two resident orchs maestroed by Sydney Simone and Winston Lee.

Myro

(VARIETY, April 9, 1952)

Opening  
Thursday, June 12th  
**OLD  
NEW ORLEANS  
CLUB**  
Washington, D. C.

Management—  
MUSIC CORPORATION OF AMERICA

## Night Club Reviews

Continued from page 48

### Copacabana, N. Y.

ceedings with his bride, laughed with the same intensity as mark his professional crying jags.

Team has a solid opening and closing. In between there are some dull spots heavily tinged with indigoisms. The act could have been cut not only to its advantage but to the ultimate benefit of the show. Their time consumption weakened the situation both for themselves and the headliner who is charged with the responsibility of bringing in the majority of the trade. The act gets laughs and applause, but the old adage of leaving the customers wanting more would serve them better.

Rest of the production is strong, with the Madills providing a set of dance routines mid-term in the session. Peter Hanley and Dale Nunnally do justice to the Joan Edwards-Lyn Duddy score and the Mike Durso band cuts an excellent show. *Jose.*

### Mocambo, M'wood

Hollywood, June 3.

Joe E. Lewis, with Austin Mack; Eddie Oliver Orch. (7); \$2 cover.

This three-weeker is the long-awaited bonanza for boniface Charlie Morrison. With Joe E. Lewis on tap for his annual visit, the chief problem is where to seat everyone.

Lewis doesn't disappoint. He comes bearing gifts of new material which hits hilarious heights and only persistent demand cues the occasional reprise of some of his top stuff of years gone by. The quips appear to be faster and funnier, sparked by the frequent thirst-quenching. And even the ubiquitous Austin Mack, at the piano, isn't safe from Lewis' gibes that keep the room rocking.

Best of the newer stuff is "Women in the White House," a song loaded with lines so potent that Lewis is forced at times to halt

the presentation and wait until the laughter subsides before resuming. Others that maintain a solid laugh pace are "Biggest Parakeets in Town," "She Gets Ideas" and "Hollywood Park."

The Lewis philosophy is expressed in a stream of punchlines that are sharp and slickly delivered. "Money," he says, "isn't everything. It just helps keep your nerves." The usual speculation about his age he brushes off easily. "I'm at the age," he explains, "where all women look the same—great." Sex, Seagram's and the Sport of Kings provide the bulk of his material, and Lewis mixes them with ease. He'll keep on doing so in niteries, he promised, because that's the only place for him—as the song, "You Can't Drink VO on TV," hilariously underlines.

Eddie Oliver musiccrew takes over the dance assignment solo for the layout and does its usual top job. *Kap.*

### Village Vanguard, N. Y.

Harry Belafonte, Royce Wallace, Dorothy Greener, Clarence Williams Trio, Millard Thomas; \$3.50 minimum.

Harry Belafonte, who started out as a pop singer several years ago in the style of Billy Eckstine, wisely shifted to folk singing and as such has emerged as one of the outstanding practitioners in this field. Back for a return engagement at Max Gordon's Village Vanguard, Negro balladeer is causing something of a sensation. If the customers had their way, the tall, handsome lad would be vocalizing all night. He earns a well-deserved begoff, for he is a dynamic showman with a powerful pair of pipes.

The folk singer tag may be a misnomer in Belafonte's case, for it usually places the performer in the limited realm covered by the word "arty." Singer's appeal, however, is much more widespread.

Belafonte has a varied repertoire of folk tunes, encompassing the handed-down songs of many nations. It includes old English ballads, songs of Americana, Negro, Calypso, French and Israeli tunes. He is expertly backed on the guitar by Millard Thomas, and the Clarence Williams Trio joins in on some numbers. Belafonte's following is bound to enlarge, for he has been signed for a pic by Metro.

Making her debut at the Vanguard is comedienne Dorothy Greener. A petite, droll gal she is an energetic performer who perhaps punches too hard when subtlety may be more appropriate. Miss Greener apparently has loads of material, but some of it does not properly display the gal's obvious talent. She resorts quite frequently to double entendre which, in Miss Greener's case, seems out of place. She is a sight as well as sound comedienne, and many times can accomplish a great deal with a significant look or a gesture.

Miss Greener has a pleasant chirping voice, and would do well to use it straight rather than employ it in the screeching for satirizing an opera diva. She is extremely effective in monologs as a roller derby gal and as a five-and-dime clerk. Gal shows great promise, but has not quite found her niche as a comedienne.

Well-balanced Vanguard display opens with rhythm and blues singer Royce Wallace. Miss Wallace has a relaxed, effortless manner and puts across a tune with sock effect. In addition to some pop faves, warbler has a couple of her own specialties which earn top palmings. At show caught, Negro chirper rated a begoff. *Holl.*

### Blue Angel, N. Y.

Josh White, Eartha Kitt, Orson Bean, Lita Terris, Ellis Larkin Trio, Stuart Ross; \$3.50 minimum.

Four singles comprise the current Blue Angel bill, and it's a generally playable, entertaining layout.

Josh White, a returner here, is the headliner, and he does a nifty job, as usual, with his folk tunes self-accompanied on the guitar. Most of White's songs are standards with him, all clamored for by audience request, and he does them with salesmanship and a neat sense of underplaying. He's still doing such numbers as "St. James Infirmary," "Old Smoky," "Outskirts of Town," "One Meat Ball," "Frankie & Johnny" and "John Henry."

Eartha Kitt, doubling from the "New Faces" revue, is a much improved performer over her last New York cafe appearance, just several months ago at the nearby La Vie En Rose. Where she was undisciplined in routing, pacing and choice of tunes in her prior appearance, she has sharpened up and, in particular, is effective with a special-material number called "Wanna Be Evil," to which she gives a smash selling quality.

Orson Bean is a vastly improved comedian with an insouciant way of underselling his offbeat stuff. He tells shaggy-dog stories; devises a fir tree out of newspaper strips, satirizes a Presidential political convention and two Limey comics, all for constantly growing effect. He's nice-looking, clean-cut and would be an asset for an intimate revue.

The bill's other act is the lush, redhaired Lita Terris (New Acts), songstress, who opens the show. *Kahn.*

### Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, June 5.

Frankie Laine, accompanied by Carl Fischer and St. Louis Rhythmairs (5); Eddie Bergman Orch. (18) with Bob Lido; \$1.50, \$2 cover.

Something new has been added in this third time around for Frankie Laine at the Ambassador. Singer is working now with a vocal quintet tagged the St. Louis Rhythmairs, who furnish an occasional harmonic background to his numbers. Other than that, it's the same Laine turn—which means slick song styling done with a showmanly flair that wins hefty response.

Current stand may not reach the near record proportions of his earlier visits to this room, but Laine should keep the Grove comfortably on the right side of the ledger for the next three weeks. He's got an appeal locally that isn't limited solely to his record fans.

Turn, of course, leans heavily on the "Laine disclicks," with the Rhythmairs, three boys and two gals, coming in for assists on "Gandy Dancers' Ball" to embellish the okay arrangements. Stint is effectively paced but the rhythm numbers naturally dominate. Laine also has tossed in a special-material bit to "I Can Dream Can't I?" which kingly expresses the hope that other top male singers fall by the wayside. It's tastefully handled.

Laine has learned a lot since his last appearance here and the show boasts some okay production ideas, including a smart job of selling "One for My Baby" with Laine spotlighted leaning against the piano on a darkened stage. Other good numbers are a fine arrange-

ment of "Tomorrow Mountain," "Lucky Old Sun" and "Jezebel," and the tune that started him off, "That's My Desire." Arrangement of "Black and Blue," however, is cued too fast for best results.

Carl Fischer again provides the expert pianistic backing and guides the Eddie Bergman orch in an okay job of showbucking. Bergman crew continues its solo dance chores. *Kap.*

### Colony & Astor, London

London, June 4.

Jane Morgan, Felix King Orch, Santiago Lopez Latin Band; Colony; \$5 minimum; Astor; \$3 minimum before 11 p.m., \$3 cover thereafter.

Little more than three years ago Jane Morgan filled her first London cabaret date as vocalist with a Continental combo, and impressed with her style, talent and appearance. Since then she has made the grade as a solo performer, and now returns to London with added stature, poise and charm.

Billed as the American girl from Paris, Miss Morgan makes a strong (Continued on page 52)



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### VARIETY

#### Palace, N. Y.

Next-to-closing stint by Ken Whitmer is the strongest of the bill. Whitmer has a surefire routine with his trick costuming and virtuosity on a flock of instruments. *Herm.*

### Billboard

#### Palace, New York

Ken Whitmer's comedy instrumental routines are in the feature spot. Whitmer is a musician of no mean talent, and he has a happy knack of taking any curse of a "class act" off it, by selling him-

self strictly for laughs. His gagged-up intro is a chuckle click and even when his musicianship could be taken seriously, he breaks it up with leaps to the pit for odd sessions on piano and traps. His trumpet wind-up is really virtuoso. It is a fine instrumental turn and has the customers with it from start to finish.

### TV APPEARANCES

Milton Berle Show  
Ken Murray Show  
James Melton Show (twice)  
Cavalcade of Stars (3 times)

Cavalcade of Bands (3 times)  
Kate Smith Show (twice)  
Arthur Murray Show  
Ed Sullivan "Toast of the Town"

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## Name 'Tough Cop' For Philly Cafes

Philadelphia, June 10.

Appointment of Capt. Frank ("Cisco Kid") Rizzo, raiding police officer, to take charge of the midtown district, failed to draw a squawk from the Cafe Owners of Greater Philadelphia at its annual meeting and election in the Celebrity Room here.

Capt. Rizzo, previously stationed in West Philadelphia, has sloughed midtown Philly night life considerably, with both cafes and private clubs paying strict observance to closing hours and other regulations. Cafe Owners association voted at meeting to continue policing its own clubs and adhering to strict three-point program in relation to minors, observance of curfews, and service to drunks.

New Police Commissioner Thomas Gibbons at first adopted lenient policy with cafes, but recent raids on private clubs and the finding of a dozen alleged minors in the Club Harlem ended the liberal program. Gibbons' answer was to put Rizzo in charge of the central city and to leave the equally zealous Inspector John Driscoll on watch in West Philly.

New officers of the cafe men's group, to take over in September, are: Herman Comroe, Powelton Cafe, president; George Dorwart, Celebrity Room, and Mac Lerner, Lou's Moravian Bar, vice presidents; Bob Corson, Ciro's, treasurer, and Harry Carroll, Carroll's, sergeant-at-arms. Elected to the board of directors were: Dallas Gerson, Latin Casino; John Murrenson, Hawaiian Cottage; Charles Posternock, Barton Show Bar; Lee Guber, Rendezvous; Ben Cossow, Big Bill's; and Al Silverman, Cumberland Bar.

Barbara Carroll Trio held over at the Hotel Park Sheraton's Mermaid Room (N. Y.) for an additional four weeks.

## Saranac Lake

By Happy Benway

Saranac Lake, N.Y., June 10.

Essie Hall shot in for a bedside chat with new comer Bob Hall, Apollo Theatre (N.Y.) technician who is taking to the cure like a veteran.

Camp Intermission in its glory again. Mrs. William "Mother" Morris, accompanied by Uncle Henry Berlinghoff and Aunt Ella Berlinghoff, back from a stay in N.Y. and will remain here for the summer.

Mary Lou (Warner Bros.) Weaver, who graduated here, in from Cleveland for the annual checkup and received the green light.

Dolores Davis came in from Jamaica, L.I., for a weekend chat with Gloria Davis of National Screen Service, who is responding with top honors.

William Morris Memorial Park opened Decoration Day with flag-waving festivities. Eleanor Clark and Kath Highland were appointed supervisors for the summer.

Andy & Norma Aldebo motored in from N.Y. for a gab with Charlie Aldebo (Skouras Bros.), whose surgery has made his progress a certainty.

Write to those who are ill.

## Roxy, N. Y., Ice Shows

To Tee Off June 27

Ice shows will make their summer bow at the Roxy Theatre, N. Y., starting June 27. Refurbishing of the rink will start Friday (13) with the new stageshow.

Inaugurating this season's ices will be Arnold Shoda, Trixie, with Billy Daniels heading the regular stage fare.

## Magicians Guild Elects

Dick DuBois has been elected president of the Magicians Guild. Other officers are Jay Palmer, first v.p.; Meyer Silberstein, second v.p.; Justin F. Rutterman, secretary; Henry E. Ebel, treasurer; Julian J. Proskauer, chaplain, and Harold G. Lester and Percy Haldeman, Jr., sergeants-at-arms. Board comprises Richard C. Richards, Proskauer, Al Flosso, George J. Cook and Carl Rosini.

Outfit will hold its annual banquet at the Prince George Hotel, N. Y., Sunday (15), with Joe Laurie, Jr., emceeing.

## Amputate Acrobat's Arm At R-B's Balto Stand

Baltimore, June 10.

Sylvia Downes, member of a five-girl English acrobatic troupe with the Ringling Circus, had her arm mashed at the shoulder as she dangled it out of a bus window when the vehicle swept close against a steel pole to make a turn close to the curb here Friday (6). At Mercy Hospital, physicians declared the arm too badly mangled to be saved, and amputated it above the elbow. Performer was downtown shopping with her partners, Brenda Goring, Evelyn Kent, Margaret Smith and Gladys Rimmer.

Accident recalled a series of tough breaks for performers here, from last year's fatal fall of a high wire performer during the Polack Bros. show for the local Shrine; the collapse of a bleacher section just before curtain time at Sonja Henie's ice show this year; the hospitalization of the Geraldos in 1949; the death of an elephant man in a tractor mishap getting the big top down in 1948, and the fatal attack of a femme trainer by lions previously.

Two-day Ringling date (6-7) mounted to a top figure with all four performances solid.

## Frisco Tall 37G on 2d

After 5G Refund For

Judy's Laryngitis Exit

San Francisco, June 10.

The Judy Garland show, playing the Curran Theatre here, looks like it's taking a course similar to that of her stand at the Palace Theatre, N. Y., when fairly frequent illnesses caused sudden cancellations. Miss Garland took sick with laryngitis Saturday (7) and theatre had to refund \$5,000 after the first half of the show had been played. Gross for the week consequently dropped to \$37,000—but still a healthy figure for the house.

First week ended with a boffo \$43,200, which represented a near sellout.

Billy Daniels to be repacked for the Copacabana, N. Y., for October.

## Talent Agents Take '52 Aspirin Early As Tax Rap Cues Names' Tourer Nix

Talent agencies are wrestling with the problem of persuading acts to go out on a series of dates against the negative that earnings may reduce performers' overall net, because of the income tax setup. Situation arises at a time when the percentiles are on a kick to get the top names to go on tour and help cafes and niteries through what otherwise looks to be an extremely slack summer.

The William Morris Agency, for example, had tentatively set Sid Caesar and Imogene Coca for two weeks of theatres with others to follow. However, the tour is now off for the time being because of the fact that any additional coin would put the duo in the upper tax brackets and thus leave them with a lower net than if they had not gone out.

Other agencies also report that accountants have nixed cafe and theatre treks by top names because of the tax situation.

One disturbing part lies in the fact that such turndowns are coming earlier than usual. Generally, the refusals start coming around

August and September. One of the reasons in the case of video toppers is that with commitments starting in the fall, earnings will put them into the excess brackets.

Even so, the battles between percenters and bookers on the question of salary will continue. There's little chance that the headlines will forego any part of their fees because of the need to keep their values up.

The agencies, of course, lose considerable coin under these circumstances. The name that refuse to go out are easily sold with the minimum of expense. In normal times they were responsible for bringing in the greater part of the agency's expenses. Now the percenters must rely on every department to carry its weight.

Of course, theatres and niteries are in bad shape attractionwise because of the tax problem. Many acts could go into the vauders and clean up on a percentage arrangement. In the cafes some are still appearing, but generally on a personal basis such as friendship with the boniface.

## Gleason's 'Must' Tour

The sole name tour set so far that looks like it will stick is that of Jackie Gleason, who has been packed to start a round of theatres. They include the Stanley, Pittsburgh, July 3; Chicago, Chicago, July 11; Fox, Detroit, July 18; RKO, Cincinnati, July 25, for three days; RKO, Dayton, July 28, also three days; and RKO, Boston, Aug. 1.

With Gleason it's the exact opposite of most performers. He has been in tax arrears and under a deal with the Government, his regular fee on the DuMont network show was taken by the Bureau of Internal Revenue, while he was allowed to keep the guest-shot coin. Theatre tour will give him a chance to recoup.

In his troupe will be regulars on his teevee show who include Art Carney, Pert Kelton, Stan Ross and Zamah Cunningham. A femme name is being sought.

## Vaude Cafe Dates

### New York

Jay Marshall to start at the Roxy Theatre, N.Y., Friday (13). Hot Shots (William Downes & Amiel Brown) kudos in Jet for their dance act. French singer Marcel Lebon packed for the Latin Quarter, N.Y., for a 12-week stand starting Nov. 10. Kean Sisters into El Rancho, Las Vegas, July 23, and the Riverside, Reno, Aug. 7. Fat Morrissey slated for the Crescendo, Los Angeles, July 3. Ben Blue set for the Mapes, Reno, July 17.

Billy Daniels scheduled for the Casino Theatre, Toronto, Aug. 21, and Seville, Montreal, Aug. 28. Lili St. Cyr, after a vacation in Italy, will go into the Downtown Theatre, San Francisco, in September.

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## Night Club Reviews


Continued from page 50

**Colony & Astor, London**  
Impress with her first entrance. The blonde looker, in a striking black gown that enhances her physical attributes, makes an immediate favorable impact. And she swings straight into a stylish routine that has a distinctive French flavor.

Chanteuse had to beg off after doing the standard 30 minutes for this Berkeley Sq. cafe. At the Colony, where show was caught, Miss Morgan received a mounting reception which was particularly vociferous for her novelty numbers. "A New Hat From Paris," complete with the colorful creations, and her "Oo La La," with the lyrics neatly adapted for local tastes, are in the top rung of specialties. In contrasting style, she has a clicko hit with an English translation of "Merci, Trois Fois Merci," while her "Mademoiselle de Paris" and "La Seine" also receive a big mitt.

Act is handsomely backed by the Felix King aggregation, who also split the lively terping music with Santiago Lopez and his Latin band.

Myro.



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**Le Ruban Bleu, N. Y.**  
Ronnie Graham, Janet Brace, 3 Riffs, Fletcher & Scheidy, Julius Monk, Norman Paris Trio; \$3.75 minimum.

Ronnie Graham, whose sophisticated comic warbling and mugging at the piano has long been an east side nitery standard, has suddenly hit the Broadway sector with the same type of drollery in the smash "New Faces." As a result, his current doubling into Ruban Bleu makes him much more significant as a marquee name than heretofore.

This only goes to prove that Broadway is a bit slow in recognizing talent, although that's understandable in Graham's case, since his comedy is not generally of the type for the peasantry. In any case, his screwball lyrics and patter in numbers such as "When Worlds Collide," "Previews of Coming Attractions" and an African bit are justifiably solid applause-getters from the Ruban Bleu set.

Janet Brace, an unusual blonde chirper, likewise is winning friends at the spot. She has been held over after an original two-week engagement. Femme is much less impressive at a first gander than she proves to be as she gets along with her songs. She projects a haunting, husky voice in a paradoxically clean, quiet style. Unfortunately, while fairly attractive, she has facial mannerisms that make one expect a comedy singer rather than the neat, torchy balladeer Miss Brace proves to be.

The Three Riffs, Negro trio, mix comedy with their tunes for the same top results here as in other of the more sophisticated boites. Boys should be sock, however, in any situation with their takeoffs on pop singers, as well as strong legitimate choristering.

Fletcher & Scheidy, comedy team, are likewise familiar to the Ruban Bleu crowd. The two ex-Yale boys are great in this setting with their highbrow nonsense. Even more familiar at this 56th St. room are Julius Monk, who has long held forth as lull pianist and m.c., and the Norman Paris Trio (piano, bass and electric guitar), which is celebrating its sixth annal here.

Herb.

**Southern Mansion, K. C.**

Kansas City, June 6.  
Day Dreamers (4), Paddy Wing, Jim Feeney Quintet; \$2 minimum.

Booking of the Day Dreamers foursome and Paddy Wing is a change of pace for the Mansion, resulting in one of the better shows there. Modern song style and choreography of the vocal four is contrasted nicely by the talented Wing footwork. Biz perked for the house, and the combo is a good bet for a return date.

Show gets underway with Paddy

Wing doing a trio of routines in his polished style of ballet tap, leading off to a medley of George Cohan tunes and holding a lively pace. Follows with fast bit to "When You're Smiling," and has an extra flip in imitating a train with his taps. Leads him into a rhythmic ballet and acro terp to "Take the A-Train," niftily done to wind for a strong hand.

Day Dreamers first played K. C. last season in the midtown El Club, plush Hotel Bellvue club now closed. Mansion with its portico setting is appropriate for their song styles and three men and a girl make the most of the date. "Big Wonderful Wonderful World" is a proved opener, setting pattern of full-voiced vocals and effective choreo. "Come Back to Sorrento" is a musical treat featuring baritone Dave Fairchild and pointing up their established style of blending four solo voices.

Three fellows, Charles Kloor, Willard Reese and Fairchild, lead off a "South Pacific" medley with lively done "There's Nothing Like a Dame," and femme member, Dorothy Stinnett, joins them to head up "A Wonderful Guy" in rounding out the number.

Four change pace with "Tell Me Why" nicely blended into the soft, smooth pop it's meant to be, and then go into an energetic comedy bit, "Emphatically No," an original well received. "Old Man River" is given powerful vocaling, featuring Reese on the deep-down notes, and giving the turn a solid finish. Jim Feeney fivesome furnishes capable instrumental music throughout.

Quin.

**Embassy Club, London**

London, June 6.

Cecil Landeau presentation of "Coo and Candy," with Jill Melford, Diana Monks, Aleta Morrison, Eleanor Fazan, Ruth Hilary, Jagger Twins, Sylvie Wynne, Gita Denise, John Hewer, Peter Morton, Tino Christidi, Don Carlos Samba Band, Billy Sproud Orch; \$4.25 minimum.

Cecil Landeau has fashioned a new minstrel revue which offers a lively 45-minute entertainment and breaks away from the more conventional London mode of single performers. It is bright and not too pretentious, with a few new numbers added to some of the hits from earlier shows.

Landeau has a canny eye for talent, and quite a few who have now reached the top (including Audrey Hepburn) started in his revues. He has picked a couple of likely potentials for his current layout. Sylvie Wynne, a West Indian dancer, reveals a distinct terping flair while Ruth Hilary does a clicko job in a colorful Spanish number.

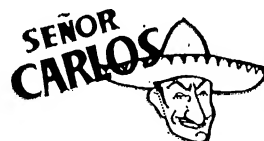
Recently back from America, Jill Melford makes her London cabaret debut, and her one solo item is a comedy piece called "Can Sex Be Fun?" This is a lightly scripted piece and although put over effectively, registers only lukewarm customer response.

There are 10 items in the production, opening with a cakewalk featuring the entire cast. "The Camp Followers" song is a pleasing vehicle for Diana Monks, Eleanor Fazan and Ruth Hilary; the Jagger Twins and Peter Morton have a neat soft-shoe routine; and the high spot is "Tongolele" with Sylvie Wynne, Ruth Hilary and Eleanor Fazan as the terpers and Tino Christidi as the vocalist. Gita Denise has a couple of vocal spots and Aleta Morrison is featured in two of the production numbers.

The impressive array of costume changes gives the production added color and the general staging is slickly handled. Showbacking is not as alert as is customary in this nitery.

Myro.

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**Hotel Nicolet, Mpls.**

(MINN. TERRACE)

Minneapolis, June 7.

"Mexican Fiesta on Ice," with Dorothy Lewis, Heinie Brock, Rene Ocha, Mildred Stanley, Susan Bedor, Pat Malmberg, Jean Russell, Cecil Golly Orch (8); \$2.50-\$3.50 minimum.

This is Dorothy Lewis' 13th annual summer ice show in this chi-chi bistro. While not nearly as elaborate or pretentious as most of its predecessors, it still exhibits considerable flash and color and affords plenty of lively and pleasing entertainment that's different from the general run here. Consequently, it should receive a warm welcome and keep the room well populated during the dog days ahead.

The presence of such a stellar blades clown as Heinie Brock who, like Miss Lewis, is a local product, does much to send customers away satisfied. And with Miss Lewis herself, an astonishing performer on such a small rink, at her very best and demonstrating the talent that have brought her topdrawer skating rating, the fact that production numbers are fewer and less lavish and the supporting cast smaller than usual, does not loom so important. Also, although costume changes are less numerous, the

(Continued on page 53)

## JAY MARSHALL



after laying off  
for 2 years is  
going on vaca-  
tion.

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## RANCROFT HOTEL

87 W. Randolph St. Franklin 2-4748

Special Rates for Show Folk

Newly Decorated New Management

## AGVA Powwow Hears Plan

Continued from page 47

a feeling we can get them into the merger. If we can't there is still chance of a five-branch merger."

Asserting Equity has a faction in the east which fears such a merger, Price said, "this little group within Equity is well entrenched. Most decisions are made by the council, thus bypassing membership in what has become a self-perpetuating thing." After describing Equity as "Hetty Greens" of guilds, Price said, "we've smoked-out Equity at least to show our cooperation and we have smoked-out AFRA." He accused AFRA of "wanting to steal television," adding, "now that they know they must get 4A approval before any merger, they are ready to do business."

Price said importance of merger lies in increased bargaining strength for overall union plus less dues for individual members. He said he favors a national board to supervise a merged union with a smaller "super board" acting as final authority. He declared that the present administrative officers of various guilds would probably have the same duties in merger group. His "what the hell would Equity know about the strip-teasers in Cleveland and how to handle them?" brought a laugh.

### Deejay Ban

Referring to AGVA crackdown on gratis appearance of members on disk jockey shows, Price said it was essential. "You know actors," he commented, "they're asked, 'what do you think of the Chinese situation?' And if it doesn't get three yaks they go into their routine." He went on to say that cafes with deejays are within AGVA's jurisdiction and new policy goes into effect this month.

Touching on much wrangled-over insurance question, Price said there had been a great deal of "censure and suspicion" of the plan, which calls for ops to pay performers' insurance at rate of \$2.50 per week during date.

He minimized question of discrimination against Negro performers, saying that in N. Y. "A dominant element seeks to make

itself heard at all meetings. Some of it is sincere, but most of it is done by people using it as an end—in many instances leftwingers are inciting people and pollicking by using this subject. They don't give a rap about the Negro performer." He denied any such discrimination exists.

In discussion of pay-or-play pacts, precipitated by fracas involving the Martin & Lewis unplayed date at the Copacabana, N. Y., Price said he felt union should take the stand that a performer should play and let club involved know it would not object to damage suit against performers. He emphasized he was against forcing M&L to play, inasmuch as they want to pay off the Copa.

Delegates also heard report of national administrative secretary Jack Irving, who echoed Price's sentiments for merger.

### Circus Resistance

Irving told members of status of hassle with Ringling Bros. and Barnum & Bailey in which the circus is resisting organization by AGVA. Following session with John Ringling North last winter, the circus had sent AGVA a \$6,738 check to cover dues for performers, but no applications were received. When AGVA queried about applications, the circus management said it would not under any consideration tell its employees to join AGVA. Consequently, AGVA is holding coin in escrow until hassle is resolved.

Irving said the circus had notified him it will call for NLRB election, that it will seek the aid of Taft-Hartley law where a closed shop cannot be demanded. AGVA won't agree to any checkoff system, he told delegates.

Irving declared that AGVA is seeking a national minimum for club dates and Class C spots and that a scale will be presented to board for action. Asserting many performers are working for little coin, he declared there should be a minimum of \$60 a week for chorines and \$75 for principals. He also hit at weekend dates, saying that acts working on pro-

rata basis were drawing very little dough and AGVA wants a minimum of one and a half. He said the union's purpose is to force ops back to a full week and raise the minimum.

Price kudosed Irving for his work, saying, "He's only been in office four and half months and already knives and daggers are being unsheathed. We must stop that and show our confidence."

Guilds covered in Price's merger proposal are AGVA, AFRA, American Guild of Musical Artists, SAG, SEG, Equity and Chorus Equity.

## Nit Insurance

Continued from page 47

tor Jimmy Lyons, or Irving. Latter said it was all done in secret session and "we knew nothing about 30% commissions or kickbacks." Irving declared the national board denied Dunn's request to sign an exclusive pact. Recording secretary, Manny Tyler, said Dunn went ahead and signed agreement anyway without authority of board. Prexy Georgie Price stated, "In spite of all actions of board and executive committee, Dunn signed the contract."

### Dunn's Adler Deal

Katz asserted the executive board, on Sept. 19, 1950, okayed Dunn's going ahead with agreement, but not on an exclusive, and told Dunn legal counsel must inspect it first, but that nevertheless on Sept. 20, 1950, Dunn signed six and 15-year deals with Adler.

Katz said under the law in N. Y. state a broker from another state cannot do business there without license, and that Adler, from California, applied for license, saying he had an office in N. Y. It was denied. However, he signed the AGVA deal and was receiving commissions.

Katz emphasized coverage and plans are not being investigated, only Adler himself. Administration of plan is essentially in collection of premiums, he said, stating that AGVA was "sucked into the deal and never had opportunity to decide whether it wanted it or not." Adler knew it and put AGVA in the position of take it or else, Katz said.

Last January, AGVA nullified

## Night Club Reviews

Continued from page 52

### Hotel Nicolet, Mpls.

raiment that is on display proves plenty dazzling.

Most preceding Lewis shows have been deficient in comedy, but Brock remedies this, handing out even more laughs than a most illustrious predecessor, Joe Jackson, Jr. His antics on ice reveal not only great skating skill but also rare pantomimic ability and fun-making ingenuity.

Produced by Miss Lewis for this lone engagement, an all-summer run, the show takes customers south of the border, with Mexican music, heavily sequined skirts, sombreros, castanets, fans, cactus trees and baskets contributing to the atmosphere and mood. In addition to Miss Lewis and Brock, the cast includes only a four-girl skating line and Rene Ocha, the romantic lead, who sings as well as skates.

Cecil Golly's orch plays the show, and for customer dancing flawlessly.

Rees.

the six and 15-year deals and replaced them with a modified two-year setup under which Adler was to get 10c on the dollar. "Now he's trying to make AGVA accept this plan and not the program he sold us in January," Katz said.

Price read a letter from Adler dated June 3, 1952, saying he considered the overall plan in fairly good shape. It brought a big laugh. Indemnity Insurance Co. of North America cancellation notice as the carrier is effective next November, it was noted.

Rex Weber of Los Angeles said Adler has collected \$178,000, of which \$116,197 was remitted to insurance company. with Adler receiving about \$62,000 on the deal, he charged.

Convention voted 22 to 4 to sustain action of the executive board in underwriting defense of ex-prexy Gus Van in suit brought against him by George Ross. Latter charged Van took a poke at him at AGVA convention in Philadelphia two years ago.

### Eddys', K. C.

Kansas City, June 6.  
Jack Marshall, The DeMarlos,  
Tony Dipardo Orch (8); \$1 cover.

Current bill is a combo of a return engagement and an act new to the town. Jack Marshall is back after a session here less than a year ago, while the DeMarlos are showing their brand of teip for the first time in K. C. Both turns are accomplished, and bill, though light on name value, is a solid entertainment session throughout its 40 minutes.

George & Gerry DeMarlo show a brand of ballroomology that veers to the exotic and romantic. Opener is done to recording of "Liebes-traum," their theme, to which they dance a dreamy adagio. In a somewhat more modern vein they have a more accentuated turn done to tunes from "Porgy and Bess." For a switch they go Latin to a "Rumba Rhapsody," and follow with a bit based on a chair in the centre of the floor. Even though they work hard all the way and are evidently out of breath, their closing number to "Carnival" winds with an airplane spin, easily one of their best bits, and draws a hefty hand.

Marshall mixes songs, chatter and instrumental work on the trombone, his opener being a line of chatter and gags which soften up the customers when he swings into "We're Going to See a Man," a clever vocal which makes much of voice effects and gyrations. Chapeauography has long been a part of Marshall's repertory, and this time he is back with a number of new twists to the old brim and the accompanying chatter.

Marshall switches to his slush pump for some kidding and leads into his very funny monology on the "Man Who Lives Dangerously." By this time, house is largely in his camp, and he keeps entertainment level high tooting "I'm Getting Sentimental Over You," sprinkling in some further chatter, and doing "Trumpet Blues" a la trombone. For a closer, he does his long-established letter from Joe Slobodky to Sears Roebuck, giving him a chance to show his range of facial expressions.

Quin.

# MAX BYGRAVES

## THANKS AMERICA

For Making His Return Visit a Greater Success Than Ever  
and Thank You JUDY GARLAND for Making  
This Possible

"Max Bygraves, the London Palladium's answer to the Hopes, Kayes, Bennys and other Yank funny-men who've gone over there, is currently going over here in a big way at the Curran . . ."  
LUTHER NICHOLS  
San Francisco Chronicle

"In the closing spot is Max Bygraves, an English comedian of subtlety and splendid vocal talent . . ."  
FRED JOHNSON  
San Francisco Call-Bulletin

SOLE REPRESENTATION



"Bygraves is suave, funny and at home both in a pratfall or a sophisticated song. He kept the house in stitches Monday night satirizing the Frankie Lane style of singing, among other things . . . Bygraves may one day give Danny Kaye some competition . . ."  
WILLIAM HOGAN  
San Francisco Chronicle

"To close the first half, comes Max Bygraves as sharp a wittier as ever tickled the risibilities of a sophisticated audience. If I could think of a word that would top 'sensation' I'd drag it out to garnish Bygraves. His material is new and sly . . . his delivery is rakish. Only a Garland could follow this act and come out the winner . . ."  
HORTENSE MORTON  
San Francisco Examiner

MAX BYGRAVES CLICKS  
"Bygraves had the audience in the palm of his hand . . ."  
WOOD SOANES  
Oakland Tribune

"A very refreshing English comedian, Max Bygraves who made mousemeat out of the agony songs like 'Cry' . . ."  
DOROTHY WALKER  
San Francisco News

JOCK JACOBSEN and NORMAN PAYNE  
M.C.A. LONDON

# VARIETY BILLS

WEEK OF JUNE 11

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit: (FM) Fanchon Markey; (I) Independent; (L) Lasker; (M) Minsky; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Rado

**NEW YORK CITY**  
 Music Hall (I) 12  
 Mario & Florio  
 Patricia Rayne  
 Honey Bros  
 Rockettes  
 Corps de Ballet  
 Sym. Ore  
 Palace (M) 13  
 Wally Brown  
 Charles Slim Tim  
 Blin  
 Harpiz 3  
 Les Ortol  
 Buddy Clayton  
 Tanya 3  
 Rex Ford  
 C Franklin & M  
 Lane  
 Paramount (P) 11  
 Johnnie Ray  
 The Four Aces  
 4 Ladd  
 B & C Robinson  
 Billy May Ore

## BRITAIN

**ASTON**  
 Hippodrome (I) 9  
 Joe Black  
 Peter Dare  
 Miriam Pearce  
 M & S Davis  
 Billy Bartholomew  
 Neville Williams  
 Smith & Twiss  
**BIRMINGHAM**  
 Hippodrome (M) 9  
 Bartlett & Ross  
 Jones & Lucas  
 Jones & Ross  
 Llanedra & Ross  
 Les Symmetricals  
 Les Morgan  
 Les O'Brien  
**BLACKPOOL**  
 Palace (I) 9  
 Anne Shelton  
 Gladys Morgan Co  
 Elsa & Waldo  
 Merle & Marie  
 B Brook & Harvey  
 Alan Kaye & Gloria  
 T & P Shandy  
 M & H Nesbitt  
 Towner Circuit (I) 9  
 Charlie Carroll & I  
 Smith  
 Knies French Hrs  
 Oscar Kenyons Lions  
 C Alexander Tr  
 Victor Julian & Peta  
 Knies Animals  
 4 Rehears  
 3 Lovendon  
 Mars Trp  
 Aragonis  
 2 J. Shandy  
 Jimmy Scott  
 Flying Constellation  
 Little Jimmy  
 Aragonis  
 Circusettes  
**BOSCOMBE**  
 Hippodrome (I) 9  
 Jimmy Gay  
 Barbara Ford  
 Joan Dene  
 Victor Sen Yung  
 Ania & Charles  
 Marie de Vere  
 Duo Musical  
 Terry Stunt  
 Michael Omond  
**BRADFORD**  
 Hippodrome (M) 9  
 Vic Oliver  
 Victor Sen Yung & Betty  
 Sexton & O'Dell  
 2 Eddie  
 Victor Sen Yung  
 Sylvia Campbell  
 Maureen Poer  
**BRIGHTON**  
 Hippodrome (M) 9  
 Winifred Atwell  
 Jack Jackson  
 3 Monarchs  
 Peas & Raynor  
 R & M Lamar  
 Jimmy Wheeler  
 T & P Daniels  
**BRISTOL**  
 Hippodrome (S) 9  
 Derek Roy  
 Eve Bowell  
 3 Falcons  
 Downey & Days  
 Charles Stephens  
 Shirley Williams  
 Whiteley Girls  
**BRISTOL**  
 Hippodrome (I) 9  
 Charlie Kunz  
 Ella Shields  
 3 Bacon  
 Collinson & Breen  
 Billy Danvers  
 Joan Hinde  
 Roy  
 Clayton & Ward  
**DRURY**  
 Hippodrome (S) 9  
 Hal Monk  
 Desmond & Marks  
 Kirk Stevens  
 3 Hiks  
**EAST HAM**  
 Granada (I) 9  
 Joe Alois  
 Bel Argy  
 Max & Charlie  
 Ron Rowlands  
 2 Michaels  
 Flack & Lucas  
 Metropolitan (I) 9  
 Roy Lockwood  
 Blakeman 3  
 Crochet Stevano  
 Maureen Confind  
 Stuart Scott  
 Terry Brent  
 Merry Mads  
 Palace (I) 9  
 Wally Brennan  
 Freddie Brent  
 Barbara Stetson  
 Gordon B'way Girls  
 Hillman  
 Avo & Clyde  
**EDINBURGH**  
 Hippodrome (M) 9  
 McAndrew & Mari  
 Al Finlay  
 G Minton & Mili  
 Anne  
 Adelaide Hall  
 Yale & Diane  
 Alex Munro Co  
 Wally Starr  
 Ruddy Bolly  
**FINSBURY PARK**  
 Hippodrome (M) 9  
 3 Coronet  
 Issy Bonn  
 Iris Sadler  
 Mary James Co  
 Ladd Lyon  
 Eddie Calvert  
 Malcolm Mitchell

**GLASGOW**  
 Hippodrome (M) 9  
 Sophie Tucker  
 2 Stirlings  
 Radio Revellers  
 Haddock & Doyle  
 Alex Munro Co  
 4 Fredin  
**LONDON**  
 Hippodrome (M) 9  
 Fred Ferrari  
 Ken Morris  
 Peggy French  
 Casanovas  
 Downey & Days  
 Les Symmetricals  
 Gordon & Colville  
**LEICESTER**  
 Hippodrome (S) 9  
 Graham Bros  
 David Keller  
 Irene Dickson  
 C Alexander Tr  
 Bertie Sellers  
 Tommy Gray  
 Joan Keen  
 Paul & Louis  
 Syd Jeffery  
 Crissette Giffis  
**LINCOLN**  
 Hippodrome (I) 9  
 Jack Haig  
 Sally Jean  
 Victor Julian & P Cecil  
 Eddie Hart  
 Bertie Robbins  
 Donald Williams  
 Ronval Campbell  
 Johnny Barton  
 Jolly Stunt  
 2 J. Shandy  
**LONDON**  
 Hippodrome (M) 9  
 Lita Loris  
 Orson  
 Ben Zell  
 Mae Barnes  
 Hannibal Menzies  
 Kilduff  
 Goodman  
 Jimmy Daniels  
 3 Planes  
 Norene Tate  
 Garland Wilson  
 Charles Madril  
 Harry Mimmo  
 Felo & Bruno  
 Carlo Buti  
 Fred Astaire  
**NEWCASTLE**  
 Hippodrome (M) 9  
 Harry Lester Co  
 Barton 4  
 Gofus  
 Carol McCoy  
 Farmers Daughters  
**NORTHAMPTON**  
 Hippodrome (M) 9  
 Sid Millward  
 Christine Norden  
 John Downey  
 Joe Church  
 4 Nordes  
 Yolanda  
 Kilm & Karen  
**NORWICH**  
 Hippodrome (I) 9  
 Fanny Monte  
 Jack O'Brien  
 Les Trois D'Artor  
 nana  
 Percy Stone  
 Gordons Night Brds  
 Ricky Howard  
 Renee Prince  
 Harry Humphreys  
 Len Harravens  
**PLYMOUTH**  
 Hippodrome (M) 9  
 Street Singers  
 Leslie Adams  
 Joan Hinde  
 3 LeRoy  
 De Lolo Ballet  
 B Case & J Roberts  
**SCANTHORPE**  
 Hippodrome (I) 9  
 Osaie Morris  
 Rita Page  
 Harmonica Hot  
 Shots  
 Mandy Keary  
 Vic Silver  
 Rhoda Diane  
 Don Stevens  
 Dancing Ringettes  
**SHEFFIELD**  
 Hippodrome (M) 9  
 Joe Home D'Yor  
 2 Stirlings  
 Donald B Stuart  
 Victor Sen Yung  
 Will Carr Co  
 4 Fredians  
 Harry Worth  
**ST. HELENS**  
 Hippodrome (I) 9  
 Dave Kaye  
 Mary Edwin & Castle  
 Reg Darnley  
 Noreen Barker  
 Caruna & Doto  
 Yvonne Duprez  
 Harry Mullins  
 Derek Dixon  
 Harold Hays  
 Ken Dorvilles  
 Hazel Kaye Lovies  
**ST. HAMPTON**  
 Hippodrome (I) 9  
 Tom Moss  
 Shenton Harris  
 Wally Starr  
 Betty Slade  
 De Vere Lovies  
 Alton Goons  
 3 Anna Nial  
**SWANSEA**  
 Hippodrome (M) 9  
 Empire (M) 9  
 R & D Waters  
 Williams & Shand  
 Monte Rey

**JOE LAWMAN & JOY**  
 Billy Russell  
 Season Buley Co  
 George Martin  
 Kay Kartz & E  
**CHICAGO**  
 Hippodrome (I) 9  
 Larry Parks  
 Betty Garrett  
 Rudenko Bros  
 Paula  
 Glamourette  
 Melody & Joy  
 John Baldwin  
 Denways

**WOLVERHAMPTON**  
 Hippodrome (I) 9  
 Rhodes & Lane  
 Gay Budge  
 Paula  
 Glamourette  
 Melody & Joy  
 John Baldwin  
 Denways

**ADELAIDE**  
 Hippodrome (I) 9  
 Lowe & Ladd  
 Bobby Limb  
 Bert Duke 3  
 Hilda & Konarski  
 Olga Co  
 Carl Ames  
 Les Buley  
 Babs Mackinnon  
 Peter  
 Celebrity Singers  
 Les Nouveaux Evens  
 Tivoli Adorables

**MELBOURNE**  
 Hippodrome (I) 9  
 Jimmy Gerald  
 Rosemary Miller  
 Letty Clayton  
 Peter Roberts  
 John Cliford  
 Kevin Brennan  
 Peter French  
 John Lamsell  
 John Godfrey

**WELLINGTON**  
 St James (T) 9  
 Armand Perren  
 Pat Gregory  
 Gord Bjornstad  
 Charles  
 Marika Saary

**PHILIP TAPPIN**  
 Wim De Jong  
 Jacques Cariaux  
 Jimmy Elder  
 Joe Whitehouse  
 Chris Trenholm  
 Charles  
 Guss Brox & Myrna

**SYDNEY**  
 Hippodrome (I) 9  
 Black & Dundas  
 Marquis & Family  
 Mary  
 Rosita Alexander  
 Violet  
 Pan Yee Jen Tp  
 Lloyd Martin  
 3 Glenn  
 Celebrity Singers  
 Les Nouveaux Evens  
 Dancing Boys  
 Tivoli Ballet

**BLACK & DUNDAS**  
 Marquis & Family  
 Mary  
 Rosita Alexander  
 Violet  
 Pan Yee Jen Tp  
 Lloyd Martin  
 3 Glenn  
 Celebrity Singers  
 Les Nouveaux Evens  
 Dancing Boys  
 Tivoli Ballet

**BLACK & DUNDAS**  
 Marquis & Family  
 Mary  
 Rosita Alexander  
 Violet  
 Pan Yee Jen Tp  
 Lloyd Martin  
 3 Glenn  
 Celebrity Singers  
 Les Nouveaux Evens  
 Dancing Boys  
 Tivoli Ballet

## MIAMI-MIAMI BEACH

**Caribbean Hotel**  
 Carlton  
 Sandra Kiraly  
 San Kaner Ore  
 Martinique Hotel  
 Manolo & Elhel  
 Danny Yates Ore  
 Mary Joyce  
 Luciana Rose  
 Mother Kelly's  
 Joe Di Lalla  
 Jimmy Lowry  
 The Melodians (3)  
 Mayle, Carla  
 Steve Gainer  
 Day & Alva  
 Arne Barnett 3  
 Sams Soudi Hotel  
 Eddie Snyder  
 Saccas Ore  
 Herman-Magner  
 Saccas Ore  
 Julio Quartet  
 Del Breese  
 Saccas Ore  
 Henri Rose  
 Val Olman Ore  
 Terry Swope  
 Tano & Lee  
 Jewel Box  
 Francis Russell  
 Bobby La Mary  
 Danny & Doc Rev  
 Leon & Eddie  
 Baba Baker Revue  
 Saccas Ore  
 Eddie Guertin  
 Jackie Gordon  
 Jackie King  
 Chuckie Fontaine  
 Tommy-Raft  
 Martine  
 Louise Angel  
 Olga Barrett

**LOS ANGELES**  
 Ambassador Hotel  
 Frankie Laine  
 St. Louis Rhythm  
 Aires (I)  
 Eddie Bergman Ore  
 Bar of Music  
 Doodles & Spider  
 Judy Clark  
 Felix Decola  
 Rocco Rubini  
 Eddie Bradford Ore  
 B Gray's Bandbox  
 Billy Gray  
 Patti Moore  
 Saccas Ore  
 Pepper Six (3)  
 Bob Durwood  
 Bill Howe

**LAS VEGAS, NEVADA**  
 Flamingo  
 Harry James & Ore  
 Artie Auerbach  
 Tommy Guntina  
 Tan Davis Dancers  
 Lita Loris  
 Desert Inn  
 Ted Lewis Ore &  
 Geraldine Dubois  
 Manor & Mignon  
 Elroy Peace  
 Lita Loris  
 Tuna Pin Soo  
 Bea Vito Collections  
 Alan  
 Arden-Fletcher  
 Dancers  
 Last Frontier  
 Eddie Norman  
 Artie James  
 Gil Johnson

**JOAN DEVILYN GIRL**  
 Bob Miller Ore  
 Thunderbird  
 Alfred Drake  
 M. Shaghenese  
 Lita Loris  
 Johnny O'Brien  
 Lucy Lewin  
 Christina Carson  
 Danny  
 Dannaions  
 Al Johns Ore  
 El Rancho Vegas  
 Gabe  
 Phil Foster  
 Divers  
 Joe Walker  
 Roy Skipper  
 Gene DePaul  
 Buster Hallett  
 Ted Flo Rio Ore

**Gorman-Carnival**  
 Continued from page 2

nostrum sellers bring life and gaiety where there was little before. And it's proved a boon for the bored GI, for whom it brings back memories of home.

The carnival spread over several blocks near the outskirts of town, is divided into two sections. One is the amusements—merry-go-rounds, ferris wheels, sideshows, the whole works, including a House of India, with the most German-looking Indians in existence. But the action works because the people want it to work. There's a Spook House, a House of Laughter and a couple of minor exhibits. There are only two types of games of chance, one in which the customer buys five straws for a mark (about 24c) and opens them and reads the slip of paper inside. If the paper bears the name of a city, he's entitled to walk up and select any of the prizes displayed under the name of the city. The other game of chance is the old standby, the rifle gallery, in which the customer shoots at sticks of chalk, the number of sticks he has to knock down varying with the value of the prize he's aiming at. Shots are five per mark. There are no weight-guessers, no poker or skee-ball games.

The rides are cheap—the ferris wheel, for example, is 50 pfennigs, or about 12c. There are the electrically operated "bumper cars," and then there's something that Coney Island doesn't have, gaso-line-powered racing cars, in which one rides a series of sharp curves and grades for about five minutes for the price of a mark.

The other section of the carnival is what gives it its Orchard St. flavor. Stalls are set up, selling anything from spot remover to bolts of cloth. A partial list of the items sold here include, jewelry, pots and pans, brooms, baskets, dishware, hats, handbags, pants, shirts, underwear, panties, brasieres, slips, stockings, dresses, skirts and blouses, tapestries, razors and blades, combs, pen and pencil.

**CHICAGO**  
 Blackhawk  
 Charles & Lucille  
 Cavanaugh  
 Dennis & Darlene  
 Marie McClanahan  
 Yvonne Broder  
 Philip Fraser  
 Terry Taylor  
 Donald Tobin  
 George Zak  
 Louis De-dears (I)  
 Frankie Masters O  
 Edgewater Beach  
 Xavier Cugat Ore  
 With Abbe Lane  
 Los Baranoni  
 Duclina, Ello Bolivar, and O  
 Palmer House  
 Dorothy Shay  
 Bobby Winters  
 Mary Abbott  
 Ders (3)  
 Eddie O'Neal O (3)

nets, brushes of all kinds, shoes, laces, metal polishers, combs, toothbrushes and home remedies. It's the vendors who demonstrate that attract the most customers, and if you think you've ever seen a good sales spiel, you should see the Germans do it. They sound as if they're campaigning for election.

## Berle Telethon

Continued from page 2

Toe, Minnie Pearl, Myron Cohen, Bobbie Lucas, Jimmy Nelson, Vaughn Monroe, Snooky Lanson, Harry Hershefeld, Arlene Frances, The Continental, Jules Munshin, Jacqueline Susann, Margaret Phelan, Connie Russell, Carmen Torres, Herb Sheldon, Robert Alda, Sam Levenson, Henny Youngman, Jeanette MacDonald, Horace McMahon, Vivian Blaine, Jack Carson, Elaine Malbin, Stan Ross and many others.

It apparently takes a lot of performers to coax the public to contribute, but it seems that show biz is always up to the task. There's never a paucity of performers when it comes to fronting for a worthy cause.

There were some highlights during the telephone calls. Martin & Lewis called to contribute \$1,000 and their former manager, Abby Greshler, phoned in to say he was sending \$100. The largest contribution was by the Fraternal Order of Eagles, which presented a check for \$125,000.

Winchell's Appearance  
 Walter Winchell appeared for a time. He listed a series of contributions being made to institutions all over the world. One of them was being dispatched to Stockholm. Sugar Ray Robinson is to be the messenger. The syndicated columnist makes a good video appearance.

Show went off the air on two occasions. During these lay-offs, Berle remained busy by plugging the marathon on various other NBC-TV displays. He was to have been cut in on the Saturday Night "All Star Revue," but the opportunity never presented itself.

This is Berle's fourth year at this show. His charitable endeavors are a genuine humanitarian endeavor. He has paved the way for the television marathon and whether the showing in this instance indicates that its peak has been reached is difficult to prognosticate, but one thing is evident: Berle worked as hard for the money he raised this year as he did for twice the sum that was pulled last season. So did the perennial Patso Marco, the telephone girls, producer-director Irving Gray, the various technical crews and everyone else connected with the show.

**H'wood Reds**  
 Continued from page 2

falsely accused, he has a chance to prove it.

"The problem is considerably simpler today," he added, "due to the work of the House Un-American Activities Committee, which has done a thorough job of naming the Communists."

**Defer Probe Till Fall**  
 Washington, June 10.

Report here is that the House Un-American Activities Committee, which had planned to reopen hearings in Hollywood the middle of this month, will postpone the sessions until after the political conventions in July.

Likelihood is that the sessions may not open on the Coast until after Labor Day.

**Dayton Daily Raps Legion**  
 Dayton, June 10.

Rapping the American Legion for overstepping "the bounds of democratic sanctity" in its pressurizing of Hollywood, the Dayton News declared editorially last week that this is not the first time that the Legion has set itself up "as an arbiter of private as well as public morals."

"It has long attempted to conduct a textbook purge through the intimidation of educators," the papers stated; "trusting so little in the power of American democracy to defend itself from subversion by due processes of law and the good judgment of those in proper authority that it sees fit to borrow Klan tactics without the white hood of anonymity."

## SID KULLER READIES

### 2 INDIE PIC PRODS.

Sid Kuller, who was associated with Ben Hecht in the production of "Actors and Sin," is readying two properties for future indie filming. First effort, "Seven Lively Artists," a musical for which Kuller did the screenplay and lyrics and Lyn Murray the music, is set for fall production. Budgeted at \$400,000, it will be filmed in the new AnscoColor with a cast of unknowns. Producer is currently on the lookout for young talent to appear in the pic.

Second film, "The Man With a Smile," is a drama based on an original story by Walter Bernstein and Arnold Perl. Kuller, who will do the screen treatment himself, revealed that he had a verbal commitment from Lena Horne to portray one of the leads.

Writer-producer scripts the Donald O'Connor video show and he also wrote the recent Ben Blue stanza for the Colgate comedy hour. He also provides material for the Ritz Bros., Bob Hope and Danny Thomas. "I make my money in television and spend it in pictures," he commented.

## Backers Barb Ben

Continued from page 2

be very happy if it breaks a little more than even. In fact, I advise the general movie public not to go to it."

Before coming east, Kuller in a letter to VARIETY said: "I believe that Mr. Hecht is entitled to his opinions and I don't wish to stifle freedom of speech, but I am against it when it affects the economic chances of a production which my company financed, produced and is presenting. If Ben Hecht wishes to invite the public to stay away from our picture, he may do so provided he guarantees the bank loan, the second-money guarantors and takes me off the hook for all the money I have personally invested in completion."

Kuller, who arrived in New York over the weekend, said that audiences apparently think more of Hecht than Hecht thinks of them. He said that he had been informed by United Artists, which is releasing the pic, that it is doing excellently at the Park Ave. Theatre and that "it will make money."

Perturbed producer said that it was difficult to understand Hecht's actions since "some people are trying to do things that are different. That's why I made a deal with Hecht to do the picture." Kuller's reference to "doing things that are different" was an answer to Hecht's statement that Hollywood is bogged down with cliché stories. Kuller regarded Hecht's roasting of audiences as particularly unfortunate at this time "in view of television's invading of the box-office."

"Actors and Sin," Kuller revealed, was brought in at \$127,000. He said the pic would have cost \$600,000 if not for the arrangement in which all the participants worked on a straight percentage deal with no deferrals. Included in this deal, he said, were actors Edward G. Robinson, Marsha Hunt and Eddie Albert, cameraman Lee Garmes, scene designer Ernest Fegte, musical director George Antheil, Hecht and himself.

"From a tax standpoint I regard a film as a form of annuity as valuable as oil or real estate," Kuller declared. Reason for his great concern over Hecht's remarks, the producer said, was that it was getting more and more difficult to get indie financing both from banks and second guarantors and, in effect, he saw no reason "to bite the hand that feeds you."

## VAF's Troop Tour Talks

London, June 10.

A joint deputation of three MPs and three members of the Variety Artists Federation is to meet the War Secretary, Anthony Head, tomorrow (Wed.) to discuss arrangements for artists to entertain British troops in Korea, Malaya and other overseas bases. This is a sequel to complaints about inadequate entertainment for the troops and non-acceptance of offers made by a number of performers.

Repping the VAF will be Dave O'Gorman, George Wood and Frank J. Comerford, acting general secretary. Henry Oscar will be the Equity spokesman.



## Falladium, London

London, June 3.

Lena Horne, Harvey Stone, Arthur Blake, Saul Grauman & Co. (3), Clifford Guest & Lester, Krista & Kristel, Dandy Bros. (2), Freddie Bamberger & Pam, The Phantom Regiment, Palladium Tiller Girls Regiment, Woolf Phillips Skyrockets (16), Woolf Phillips Skyrockets (16).

Current bill unloads gala entertainment easily comparable to any of its predecessors. Topped by Lena Horne, with three American acts in support, it also has English and Continental contingents in hefty aid.

Palladium gals, now tutored by the John Tiller school, are good-looking with stepping that's commendable. Krista & Kristel, who follow, are dual trapeze who perform series of intricate contortionistics with some good dental lifts and effective neck spins.

Freddie Bamberger & Pam, recently returned from U. S. tour, indulge in some new chatter and start the laugh parade of the evening. Finish with topical song, with lyrics mostly razzing the local news scribes.

Saul Grauman, assisted by two females, both lookers, brings novelty consisting of elaborate musical contraption with staircase used for extracting music while dancing. Thing went haywire opening show, due to equipment having received severe handling in transit from America. But with more adjustment to local conditions, offering has good possibilities.

Arthur Blake, playing this house for the first time although he has appeared in many theatres and at the Empire, finds it easy going with his satirical takeoffs on Laughton, Bankhead, Jimmy Stewart, Bette Davis, George Arliss and Mrs. Roosevelt. Latter duo were most realistic of his gallery, proving first highspot of evening.

The Phantom Regiment, utilizing the 16 Palladium Tiller gals in a Leroy Anderson composition, is a precision marching number with optical effects.

Dandy Bros. are a Parisian duo with throat-whistling offering, at times somewhat like the Arnaut Bros., but with plenty of individuality. Boys are one of the hits of the program.

Harvey Stone, back after two years, gets them interested soon in his soldier gab. Opening with parody on "Dear Hearts and Gentle People," he unloads his comic experiences of army life to plenty of guffaws, with audience lapping it all up.

Clifford Guest & Lester, back after five years in Australia and two in America, can still provide novelty in ventriloquism, and easily ranks among the best of these. Lena Horne, on to tumultuous and sustained reception, unloads 10 numbers, opening with "This Moment On" to big response. She renders Cole Porter's "I Am in Love," with house just getting into stride. Follows with "Beale Street Blues," a repeat from her last appearance two years ago, then "Jericho," backed by the Four Song Peddlers, for splendid effect. With house running wild, she was compelled to do "Squeeze Me, But Please, Don't Tear Me," "The Lady Is a Tramp," "Stormy Weather," "Love," and "Can't Help Loving That Man," with the quartet's help. Show was held up with house only giving up when Woolf Phillips and his band broke it up with the national anthem, Rege.

## Capitol, Wash.

Washington, June 5.

Guy Mitchell, Connie Sawyer, Nanci Crompton, Edward Bros. (3), "Young Man With Ideas" (M.G.).

This is an unusually fast-moving, tight show, a bit shorter than average, but sucking action throughout. Headlined by disk fave Guy Mitchell, Capitol has a pre-sold audience who rocked even the normally dull dinner hour show with their plaudits.

Guy Mitchell impresses as a more assured performer than he seemed on his last stint here several months ago. He wears well, and still projects an essentially straight singer with a sock colloquial appeal. His folksy, simple manner is part of the act, and registers well with his true fans. He is still tops in the folk type tune which skyrocketed him to the top of the jukebox heap, though he is essaying an expanded type of routine.

Tees off with an ice-breaker tailored to his personality, something which might be tabbed, "Gee, But You're Sweet." Does okay with "Here Is My Heart," but really starts rolling with a recent click

of the "Hallelujah" school—"Day of Jubilo." Socks it across with a medley of his top-rated tunes, including "Roving Kind," "Truly Fair" and "Sparrow in Tree Top." There's no question that this is his speed, and the more numbers written in this folkloric style, the longer Mitchell will reign with the populace. Has a smash finale with his new best seller, "Pittsburgh, Penna.," and walked off at opening day show to type of mitt action which assures him the near-record gross he garnered on his last stop here.

Connie Sawyer is a pleasant relief from the standard male comedy gab normally featured at Capitol. She has a raucous, bouncy personality and a noisy routine to go with it. Material leaves something to be desired, though customers seem to like. She does very well with a comedy tune, in a manner reminiscent of Joan Davis. Actually, she uses tunes as a springboard for her gags. Three numbers are "Good Old U.S.A.," "I Gotta Get a Guy," and a parody of "Oklahoma." Gets laughs in the right places and walks off to fine appreciation.

Terper Nanci Crompton does a brace of semi-classical ballet numbers, specializing in a series of beautifully executed whirls around the relatively small space. Here is the office type of act for this house, but the recent popularization of ballet plus Miss Crompton's outstanding talent, assure her a rousing reception. Act is short and limited in scope, hardly scratching the surface of gal's reputed talent. Despite this, galleries show enthusiasm and obviously would have liked more.

Edwards Bros., trio of acrobats with a special piano gimmick, make able pace-setters for a hep lineup. Brothers perform on the flat top of a grand piano, interspersing their stunts with some work on the ivories. Latter merely serves to add a touch of novelty to act, which can stand on its own as slick balancing. Garner fine reaction for their efforts. Lowe.

## Apollo, N. Y.

Ruth Brown, Erskine Hawkins Orch. (14) with Lou Elliot; The Glenns (3), Duke of Oron, Eddie Rector, George, Freddie & Flo; "Spy Hunt" (U).

Display, this week spotlights warbler Ruth Brown and trumpeter Erskine Hawkins whose following in this Harlem flagship should help build to an o.k. b.o. sesh. It's a neatly paced bill with several standout spots and no lulls.

Miss Brown wraps it up in the closing niche with a strong medley of blues and rhythm items. By delivering her songalug in a vocal range that skips from a throaty alto to a tremulous soprano, she projects lots of excitement and s.a. She knows how to get the most out of the lyric and keeps the house palming for more with lively delivery and solid stage savvy. Opens with "Lulu's Back In Town," labeling it "Miss Brown's Back In Town," and follows socko with "Be Anything," "Shine On" and "5-10-15 Hours."

Hawkins' crew hits hard in its instrumental offerings, winning top response for every effort. Maestro, who belted out some first-rate trumpet licks, is backed by three rhythm, five brass and five reed. Orch has a lot of zest and lets it all out on such numbers as "Humoresque" and "Pardido." Skinbeater Sonny Payne comes in for a big bow for his work on "Drummer Man." Outfit's thrush, Lou Elliot, scores moderately with renditions of "Lost Time" and "All Of Me."

The Glenns, sole ofay turn on the bill, win aid easily with their intricate acro feats. Team of two guys and a femme put plenty into their seven-minute stint, moving from one trick to another with speed and ease. Balancing and pyramid formations get an added boost from gal's expert acro work. Spotted in the troy, the Duke of Iron, calypso singer, manages to click solidly despite his brief two-song turn. Delivers "How To Live Without Women" and "Brown Skin Gal Stay Home and Mind Baby" in bouncy calypso phrasing. House reaction indicates that he should have been given time for at least two more numbers. Taster Eddie Rector, garbed in tux and straw skimmer, creates appealing impres as he soft-shoes through "Parade of the Wooden Soldiers" sans musical backing in a winner. House comedians George, Freddie & Flo, work through a so-so sketch that nets only moderate yocks. Hawkins cuts the show excellently. Gros.

John Carradine will make his second stand this year at the Village Vanguard, N. Y., starting June 20.

## Palace, N. Y.

Vince & Gloria Haydock, Duke Art & Junior, Louise Hoff, Dutsy Fletcher, S. Amadis, Joe Morris & Barbara Barry, Harris & Shore, Gus Van, Jo Lombardi Orch; "California Conquest" (Col), reviewed in current issue of VARIETY.

Current bill at the Palace slips slightly off the pace of the two previous layouts, but this package still is forte on entertainment values. As before, these vaude shows are being set up exclusively with veteran turns of sufficient calibre to carry this 80-minute bill in a competent, if not standout, level.

Vince & Gloria Haydock, in the opening spot, get off fast with their neat teasing act. Boy-girl team works effectively in unison routine, registering with particular effectiveness in a soft-shoe tap duo atop a stepped platform. Duke Art, who works with a silent femme partner billed as Junior, has an offbeat item in his clay modeling specialty. Art has a fair line of chatter to go along with his modeling, but latter is strong enough to carry the act on itself. With rapid-fire slinging of soft clay on a flat surface, he molds a variety of faces for solid impact. Top bit is his tracing of the evolution of a woman from youth to old age and back again via a facelift operation.

Special-material songstress Louise Hoff, in the troy, gets off slowly with a number about her career in Hollywood, a stale bit, but she picks up with her standard takeoff on Arthur Murray dance instructors, and a new tune, "I Got Those I Refuse To Answer On The Grounds That It Will Incriminate Me Blues." This is a clever parody of the Kefauver crime hearings on TV and she hits solidly with her Virginia Hill type of singing testimony.

In the No. 4 spot, Dutsy Fletcher sells his under-the-weather turn with an accomplished clowning style. Fletcher has a gag routine that's cleverer than it appears since he underplays his lines and the visual effects. Fletcher still uses the "Open the Door, Richard" tune as the basis for his stint.

Bill's top impact is supplied by the Five Amadis, a Danish tumbling and teeterboard act which has been playing in the U. S. for the past year. Amadis boys have a spectacular acro routine in which the youngest member is hurtled to a chair held two-high. This stunt is repeated in several variations, once in the dark with luminous garb, and hits each time.

Joe Morris & Barbara Barry also register solidly with their vet comedy act. As usual, Morris works from a box adjoining the stage with a heckling routine that packs plenty of laughs.

In the next-to-closing spot, Harris & Shore deliver their satirical brand of ballroomology. While an okay turn for any vaude bill, this team isn't strong enough to fill this key spot. Femme member of the duo has a couple of effective body poses, but she repeats them too often for sustained comedi impact.

For the finale, Gus Van hits with his reminiscent songalug embracing his several decades in show biz. As an updating number, his take, off on Johnnie Ray singing "Cry," is a fresh bit, but, as before, it's his oldtime vaude style of vocalizing that's most impressive.

Jo Lombardi, bawling the house orch, cuts the show in usual competent style. Herm.

## Empire, Glasgow

Glasgow, June 3.

Sophie Tucker with Ted Shapiro; 2 Sterlings, Hackford & Doyle, 4 Fredians, Alex Munro with Tommy Wills, The Radio Revellers (4), Bill Matthews Orch; two nightly.

Leading the summer vanguard of American toplineers here is Sophie Tucker at Scotland's No. 1 vaude. Though handicapped by a poorish support bill, she is a sure click and has strong nostalgic appeal, particularly to older stubholders.

Like a strong and confident battleship, she brings much attack and a voice that all can hear to her 35-minute act. She discourses on life in general, on love and sex, on old men and teenagers. Dressed glitteringly in black satin and tooless shoes, she booms over "Life Is A Wonderful Thing."

Star raises laughs as only she can with sage advice. She pays glowing tribute to those who have been her friends on the way up. Her reference to the late great Scot minstrel, Sir Harry Lauder, brings solid applause.

Miss Tucker reveals another side to her act by impersonations. First, in a straw basher, she is Harry Richmond; then she runs into a take-off on Eddie Cantor; adding a false

note, she becomes Jimmy Durante. Here is artistry all the way, and starts many a concealed tear from the older folk.

Miss Tucker is here for two weeks, with house prices not upped, as in former years. She'll have different support each bill. By the look of the first week, she'll need better aid on first half of program for her second stint.

Opener is the Two Sterlings, two gals who dance nimbly. They are followed by two bright musical boys, Hackford & Doyle, who bill themselves as "Wood and Wind, Mostly Wind." Act has a fairly humorous line of patter.

Tumbling in whirlwind and exciting style is offered by a Continental act, a father and three boys, with one moppet who's hoisted aloft and does remarkable twists and back somersaults. They are the Four Fredians, who are a good bet for U.S. vaude.

Scot part of the show is provided by a cheerful little fellow, Alex Munro, with the catchphrase, "The Size of It," and partnered by his brother, Tommy Wills. He works hard with corny and suggestive material, and goes over better in the later stages of stint. His first portion raises only mild titters. Act is better at tumbling than comedy.

For a virile, entertaining close to the first part of the bill, the Radio Revellers sing pops in harmony and exit with a takeoff on sailors marooned on a desert isle with disks of their choice.

Another pointer to current shortage of acts (or it could be the expense of booking Miss Tucker) is the sad fact that three of the support acts return to do further spots in second half of bill, a fact which doesn't please stubholders. Miss Tucker's act is welcome after so much repeat and mediocre material. Gord.

## Par's Hearings

Continued from page 4

company to develop its home and theatre TV patents in this country.

After the Scophony case is concluded, one more theatre witness is to be cross-examined by Phillips. That will be the finish of FCC counsel Frederick Ford's case. And it will be the end of the hearings, unless Par or United Paramount Theatres desires to give further testimony.

## ABC's Quick-Decision Move

As was expected, late last week ABC network moved for a quick decision on the ABC-UPT merger. ABC counsel James McKenna and United Par have filed a motion requesting the Commission to direct Examiner Resnick to write his decision on the merger as expeditiously as possible, leaving other questions in the proceeding for later determination. The network hopes, if the motion is granted, to get a decision on the merger in September.

The Commission heard further testimony last week by Dr. Allen B. DuMont, head of the DuMont TV Network and the manufacturing firm, who was recalled to explain his position on the ABC-UPT merger.

Questioned by UPT counsel Duke Patrick as to whether he regarded the merger as "good or bad," Dr. DuMont said he was not prepared to answer. "That's the ultimate question for the Commission to decide," he said.

Dr. DuMont had testified at earlier hearings that he was not opposed to the merger if DuMont is allowed to file for the limit of five TV stations. The web now has three TV owned and operated outlets, but cannot apply for more because of a proposed decision that Par, by virtue of a 25% interest (including all DuMont Class B stock), controls the company. FCC considers the Balaban & Katz TV station (WBKB) in Chicago as Paramount's, as the agency has not granted the transfer of the outlet from Par to UPT. This, with Par's KTLA in Los Angeles, give Par and DuMont a total of five stations.

Dr. DuMont revealed, under questioning by FCC attorney Arthur Gladstone, that he is negotiating with Par to purchase its interest. He said he will need Par's "cooperation" and the aid of bankers to consummate a deal.

Dr. DuMont told the Commission last February he offered Par \$10,000,000 cash for its interest, but Par proxy Barney Balaban later asserted there was never a "firm offer." The stock, which originally cost Par \$164,000, is worth around \$1,500,000 at current market quo-

## New Acts

AMIN BROS. (2)

Risley

5 Mins.

Riviera, Ft. Lee, N. J.

Here's a risley import that should have little trouble grabbing dates. Swarthy duo looks to be in the Arab genre and performs its complicated chores via elevated bed with the facility usually associated with such origins. Every one of their half dozen or so special tricks is a stunner and these are broken up with rapid manipulating of partner's body by the bedman. One of the sizzlers is the underpinned guy's catching of mate's noggin upright from a seated position. The somersaulting and twirling series is pedal perfect.

Team, at show caught, held attention from crowd that's usually noisy in this extra-large spot. Trau.

AUDREY BROWN

Songs

15 Mins.

Top's, San Diego

Audrey Brown is a good-looking brunet singer with a vocal style curiously and strikingly similar to Tony Martin's with a touch of Toni Arden. Pipes are strong but not in the current, cavernous "big sound" vogue. Rather, she is cut from the English chirp pattern typified by Ann Shelton and Vera Lynn.

Appealing and neatly gowned singer interprets lyrics naturally without false theatrics. Strong showmanship—needing only experience and more coaching for full flowering—is evident. Intro pattern on songs is free of coyness and gags. She exudes sincerity and shows talent that's particularly compelling on lively showtunes. More experience should make her a patent bet for miteries, theatres and disks. Don.

LITA TERRIS

Songs

7 Mins.

Blue Angel, N. Y.

Lita Terris is a young, lush, red-haired looker whose s.a. is her biggest stock in her song trade. The voice is small and what little she has fails to project adequately in her mixed repertoire of ballads and rhythm tunes.

Miss Terris' gowns are pleasantly revealing, but she must embellish the physical charms with more song-selling experience and material to get by in the big league. Kahn.

## Majors Confident

Continued from page 7

separate units to operate at the studio, each to concentrate on different types of pix in different budget categories.

Some extensive departures from its past lensing sked expectedly will result from Metro's meeting of top brass, including president Nicholas M. Schenck, which got underway at the studio last week. Company is especially concerned about effecting more economies.

Paramount's new idea is to stage meetings among its distribution and exhibition toppers at the rate of one every three months. Market trends are to be taken up at these, and the current boxoffice twists and turns, as reported by the sales department, will be considered to some extent in determining immediately upcoming production.

Sharpest drop in the inventories of unreleased pix was reported by Republic. Rep's backlog at the close of '51 totaled \$2,000,000 in negative costs, compared with \$4,000,000 the previous year.

## WB's Earnings

Continued from page 7

this source a year ago was only \$162,000.

Company's overall income from film rentals, theatre admissions, and sale of properties amounted to \$57,528,000 as compared to \$57,143,000 for the corresponding period last year.

Current net profit was arrived at after the provision of \$3,900,000 for Federal income taxes and \$200,000 for contingent liabilities. Last year \$4,200,000 was set aside for taxes and \$400,000 for contingent liabilities.

## Inside Stuff—Legit

The difference in the playing of the pivoted femme lead has also altered the values of the other elements of the play. For example, Donald Cook, now top-billed as the kibitzing roue from upstairs, seems



# 1951-52 ROAD B.O. AT LOW EBB

## Precedental Action Has Craft Unions Accepting Minimum to Prolong 'Sing'

Action of the "Of Thee I Sing" company in taking cuts to minimum last week is believed to be the first time in years that members of the craft unions have participated in such a course. It's also figured to be one of the few occasions in which the theatre management has agreed to underwrite losses without acquiring a stake in the show.

As a result of the cuts, the revival can now break even at a gross of around \$21,500, including both the show and house shares. With the scale reduced to \$3.60 top (\$2.40 at matinees) and approximately 300 seats at \$1.20, the musical can gross around \$31,000 a week at capacity.

Extra-space ads, the copy for which was written by Billy Rose, owner of the Ziegfeld, N. Y., where the show is playing, appeared in several N. Y. dailies Monday (9), drawing lively comment. Perhaps as a result, there was increased activity at the b.o. during the day, with a reported \$4,000 sale of advance performances, and a \$300 increase in receipts that night over the previous Monday. However, the significance of this was offset by reports of even greater increases the same night for other current shows.

### Rose's Contribution

Rose, who first proposed reducing the operating hookup of the show in an effort to keep it going, is understood to be providing the theatre on a strict out-of-pocket expense basis. In other words, the

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## Al & Art Lewis Mapping 'Cabin in Sky' Revival, 'Greatest Story' Tour

Albert and Arthur Lewis, whose production of "Three Wishes for Jamie" closed Saturday night (7) at the Plymouth, N. Y., are already at work on two new projects. One is a revival of "Cabin in the Sky," which they originally produced on Broadway in 1940-41. The other is a legit presentation of "The Greatest Story Ever Told," the Fulton Oursler-Henry Denker adaptation of the life of Christ in colloquial terms.

The "Cabin" revival, which would star Pearl Bailey in the part originated by Ethel Waters, may be done first in London, depending on the availability of a desirable West End house and the relative costs of production in England. In any case, it's hoped to put the Lynn Root-John Latouche-Vernon Duke musical into rehearsal early in the fall. It's expected that the show will cost about triple the \$49,500 required for the original. Tentative plans for a straw-hat tour of a simplified production have been dropped.

The "Greatest Story" project is more remote. The father-son producing team, which had just about concluded negotiations with the authors when Oursler died recently, have since worked out a deal with Denker and Oursler's widow. Denker is now making script revisions, which consist primarily in substantially cutting the drama to legit length.

The plan is to tour the show, playing mostly college gymnasiums, auditoriums, etc., on a one-night and split-week basis, transporting the production and company by bus and truck. Meanwhile, Abe Feder is working out the technical setup for the operation, and British staggers Tyrone Guthrie and Martin Browne are being considered to direct.

It's figured that "Story" will be done on a non-profit basis, on a subsidy from one or more foundations or industrial outfits. Meanwhile, a radio version of the yarn is now in its sixth year under the sponsorship of Goodyear, while the published edition and newspaper serialization continue to sell heavily.

## Chicago Group Planning New \$150,000 Musical

Chicago, June 10.

Chicago may have a new producing group this fall who propose to put on an all-Chicago book musical here called "Jody Boy." Lawrence-Rushton Productions are out to raise \$150,000 needed for the production.

John Lawrence, producer of local theatricals, and Don Rushton, American Broadcasting Co. promotion writer, are partners in the new firm. Bert Pollock has written the lyrics of "Jody Boy" and Frank McNulty, of ABC music staff, the score. Present plans are to have the musical open in a nearby mid-western town and then come into Chicago for a stay.

## Stock 'Madam' To Tour SW In Splits, 1-Niters

Stock production of "Call Me Madam," to play the State Fair Auditorium, Dallas, Aug. 18-31, will then do a tour of split-weeks and one-niters through the southwest for five weeks. Deal calls for the show to pay the author royalties and a percentage of the profits. Charles R. Meeker, Jr., managing director of the State Fair Auditorium, is booking the tour, which will include mostly auditoriums through Texas and parts of Louisiana and Oklahoma.

The "Madam" deal is figured the kickoff of Meeker's plan for touring productions of various current Broadway hits, to play an auditorium circuit he is forming throughout that region. The idea would be for the State Fair Auditorium staff to produce the shows on a percentage basis while the originals are still running in New York. Negotiations are already under way to do a regional touring production of "Affairs of State" for this fall. Also, Meeker has tentatively set a tour of the No. 2 company of "Moon Is Blue," currently in Chicago, for his new circuit during December.

The original "Madam" company, with Elaine Stritch in the Ethel Merman part and Kent Smith as costar, is playing the Hanna, Cleveland, on its way to the Coast, where it will play subscription engagements under the sponsorship of the Los Angeles and San Francisco Civic Light Opera associations, after which it will resume touring under the management of producer Leland Hayward.

## 2 Upstate Strawhats Ready Summer Lineups

Buffalo, June 10.

Grand Island Playhouse is opening its fifth 12-week season June 24 with "Burlesque." Original music by Anthony Schibetta of Buffalo will be used in the last act. The playhouse is under stage management of Robert T. King and Nathaniel A. Barrell, with Kathryn Kingdon again directing.

Niagara Falls Summer Theatre, at Niagara Falls, Ontario, will offer a lineup of guest stars this summer under the production aegis of Maude Franchot. Presently listed are Franchot's "The Petrified Forest" for the opening June 15; Maureen Stapleton and Eli Wallach in "The Rose Tattoo," July 7; Helmut Dantine in "Happy Time," July 14; Edward Everett Horton in "Nina," July 28, and Lanny Ross in "A Tree Grows in Brooklyn," Aug. 4.

Lake Shore Players will inaugurate an 11-week summer season June 17 at its Red Barn at Derby.

## DIPS FOR 4TH STRAIGHT YEAR

By ROBE MORRISON

Business on the road during the 1951-52 season reached the lowest point in recent years, and perhaps in modern legit history. Registering a drop for the fourth successive season, the total gross for all touring shows reached an estimated \$19,020,400. According to available records, it was the first time the total has been under \$20,000,000.

In the at least equally important matter of number of weeks played, the road also hit bottom in 1951-52, with a total of 834. This, too, was a drop for the fourth consecutive year. Thus, the gloomy legit situation out of town parallels and in some ways is worse than that in New York, as revealed in figures in VARIETY last week. There's apparently plenty of business for smash hits, but the supply of hits is steadily dwindling and the cost of production and operation, particularly the latter, is progressively rising, out of town most of all.

As shown in the accompanying chart, the total gross and total playing weeks in 1951-52 represent almost exactly a 25% drop from the figures for the 1948-49 season. When it's recalled that the 1948-49 totals were considered poor at the time, it's clearer to what a low ebb the touring picture has reached.

Moreover, despite the somewhat encouraging efforts of the Council of the Living Theatre to build subscription audiences, there appears

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## Bel Geddes Set For Strawhats

Barbara Bel Geddes, already set to play three strawhat engagements this summer in "Moon Is Blue" during her vacation from the Broadway original of the show, will also have leading roles in three other productions at the Robin Hood Theatres, operated by her director-husband Windsor Lewis, at Arden, Del. The other leading assignments will be in "Liliom," "Petrified Forest" and "Born Yesterday."

In addition, the actress will play supporting parts in such other Robin Hood revivals as "Ladies in Retirement," "Second Man," "Art and Mrs. Bottle," "Road to Rome," "Home at Seven" and "Sound of Hunting." Other members of the Arden resident company will include Cynthia Rogers, Pamela Simpson, John Drew Devereaux, Alan Furlan, Jack Klingman and James Maloney. The season will open June 23 and continue through Aug. 30.

Prior to their appearance in "Moon" is the opening bill at Arden, with John Emery in the other leading role, Miss Bel Geddes and Lewis will do the F. Hugh Herbert comedy at the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. Both barns are operated by Richard Aldrich, co-producer of the Broadway edition of the play.

## Niven, Lynn Star In Coast 'Moon' Company

Hollywood, June 10.

David Niven and Diana Lynn will star in the Coast company of F. Hugh Herbert's "The Moon Is Blue," which will break in July 1 as the initial offering of the summer season at the La Jolla Playhouse. Co-producer director Otto Preminger now is attempting to finalize a deal with Scott Brady for the third starring role, agreement hinging on actor's commitments with Universal-International.

Coast troupe will follow the silo tryout with Los Angeles and San Francisco dates before essaying a tour of the entire coast.

## Living Theatre Council Provides Big Subscription Hypo in 3 Key Cities

### Actors' Co. Features Bow of 'Strike Match'

La Jolla, Cal., June 10.

World premiere of Bob Smith's "Strike a Match," will highlight the Actors' Co. season, which tees off here July 1 for nine weeks. No date has been set for the tryout. Negotiations still are underway for Paula Stone and Mike Sloane to take over the production after its bow here and take it to Broadway. Virtually sellout season is anticipated on the strength of a \$35,000 advance racked up before placement of the first advertisements. House can do \$10,000 per week.

Coast premieres of "Affairs of State," "Remains to Be Seen" and "The Lady's Not For Burning" are also on the agenda, directors Mel Ferrer, Dorothy McGuire and Gregory Peck announced. Season will also include "The Happy Time."

## Shubert Operetta Series May Blow With 100G Loss

Operetta series being presented by the Shuberts at the County Center, White Plains, N. Y., is set to fold next Sunday night (15) with the second week's bill, "Rose Marie." The venture is expected to involve a loss of around \$100,000. However, a sizable b.o. jump last night (Tues.) and tonight might bring a reprieve.

Attendance was reportedly very slim for last week's opening show, billed as a premiere of a new musical, "The Singing Girl," but apparently a slightly revised version of an old operetta, "The Geisha," from the Shubert library. It's believed that J. J. Shubert's idea in opening the season with an unknown show instead of a standard hit was to try to establish the piece as a property for lease for stock and television production. The Shuberts are said to own the copyright to the show.

In addition to the production outlay for "Singing Girl" and "Rose Marie," the deficit will include salaries and rehearsal pay for about 25 singers and actors who were signed to season contracts, plus advertising expense, various operating items and the Shuberts' 50% share of the estimated \$50,000 cost of putting in an elevated floor in the County Center, Westchester County, which operates the huge auditorium, is reportedly paying the other half. Floor will presumably pay for itself ultimately in better attendance at the spot, because of the greatly improved visibility.

## D.C.'s Gayety Heading For \$60,000 Facelift

Washington, June 10.

Gayety Theatre, one of the town's two legit, is headed for a complete facelifting this summer which may cost over \$60,000. Application has just been filed for building permit for decorating and renovating theatre's front, interior and backstage.

## Bypass Goodman Prizes

Chicago, June 10.

Calibre of the 158 plays submitted in the Goodman Memorial Theatre's second national playwright competition was below par, and award will not be made this year.

Prize of \$1,000 and \$250 for expenses will be added to the next competition, to be held in 1954. Judges who bypassed the manuscripts were Cornelia Otis Skinner, Margaret Webster and Maurice Greslin.

Subscription drives by the Council for the Living Theatre in three key cities during the 1951-52 season apparently provided a substantial boxoffice hypo there, not only for the shows directly affected, but to some extent for all subsequent bookings.

For example, in Pittsburgh, where the first campaign was carried out, "Autumn Garden" grossed \$12,400, and "Darkness at Noon" drew \$19,500 as Theatre Guild-American Society offerings before the CLT drive. After the drive, "Rose Tattoo" pulled \$18,400 on subscription (\$13,200 for a second week non-subscription) and "Bell, Book and Candle" got \$30,800 for a single week at a "bonus" offering on subscription.

Also, the third "Moon Is Blue" company got \$25,000 on subscription (\$19,000 a second week non-subscription), "Student Prince" picked up an estimated \$20,000 not on subscription, the Olivia de Havilland "Candida" pulled \$18,500 as a "bonus" offering, "Member of the Wedding" drew \$28,800, the best gross of its tour, for a week on subscription, after which "Gentlemen Prefer Blondes" had two non-subscription weeks at \$36,300 and \$37,900, respectively, and "South Pacific" averaged \$48,000 for four weeks non-subscription.

In Cleveland, prior to the local CLT drive, "Death of a Salesman" drew \$9,500 for a non-subscription week, "Season in the Sun" got \$13,500 non-subscription, "Oklahoma" (Continued on page 59)

## 'Top Banana' Edges Into Black; Over 147G Returned to Backers

"Top Banana," Paula Stone-Mike Sloane musical production at the Winter Garden, N. Y., is now in the black. The Phil Silvers starer involved a production cost of \$194,814, plus tryout loss of \$10,189, has made an operating profit of almost \$215,000 in its 32-week run on Broadway. The operating net was about \$2,500 for the week ending May 31.

The H. S. Kraft-Johnny Mercer musical comedy, which was financed at \$175,000 plus 20% overcall, has thus far returned \$147,250 to the backers. Its assets include \$29,145 in bonds and deposits and approximately \$39,000 cash reserve.

## FONDA-POINT TOUR PROBABLE IN FALL

With Henry Fonda under contract until May 31 of next year, "Point of No Return" will probably go on the road early in the fall. The date will depend on business when the show resumes after its summer layoff. The Paul Osborn dramatization of John P. Marquand's bestseller is due to shutter June 28 at the Alvin, N. Y., for five weeks. Meanwhile, the Leland Hayward production is figured able to break even at slightly over \$20,000 gross.

The show, capitalized at \$100,000 plus 25% overcall, has returned the investment and, as of May 31, had earned \$53,300 profit. Its assets at that time included \$15,300 in bonds and deposits, \$10,000 sinking fund and balance available for distribution. It earned a total of \$13,174 profit for the five weeks ended May 31.

The comedy-drama is currently in its 27th week.

Shaw's "Houses" in N.Y. Bow George Bernard Shaw's "Widower's Houses" open July 1 at the Community Theatre's Greenwich Mews Playhouse, N. Y.

Mike Kellin directs, with Rachele Wall producer. In the cast are Shirley Blanc, Robert Brown, Sy Travlers, Jerry Morris, Stefan Gierasch and Maren Riley.



## '3 Wishes' Drops 230G in Foldo, 'Lady' Loses 13G, 'Breakfast' Out 25G

"Three Wishes for Jamie," which folded Saturday (7) at the Plymouth, N. Y., after 94 performances, involved a loss of around \$230,000. The Albert and Arthur Lewis production earned an operating profit for some weeks at the Hellinger, N. Y., but then took a boxoffice drop and absorbed a sizable loss in moving to the Plymouth and playing two slim weeks there.

The musical version of Charles O'Neal's novel, "Three Wishes for Jamie McRuin," with book by Abe Burrows and the novelist, and songs by Ralph Blane, was financed for \$175,000, plus 20% overall. It was originally tried out on the Coast, earning an operating profit, but incurred losses on a pre-Broadway tour. It came into town representing an investment of about \$205,000 (excluding bonds, but with additional capital). Anne Jeffreys and John Ralitt were co-starred.

"First Lady," which closed Sunday night (8) at the City Center, N. Y., after the scheduled 16 performances, lost about \$13,000. Helen Gahagan and Edna Best were top-starred in the undertaking. Following the \$6,000 profit on "Male Animal" and the loss of \$15,000 on "Tovarich," that created a deficit of somewhere between \$20,000 and \$25,000 on the Center's three-comedy spring season. This has been a poser for the Center drama staff, since the quality of the shows this spring is generally agreed to have been the best on record, but the financial result has been the worst. Center officials are now mulling the idea of an operetta series for the spring season in 1953.

"Sunday Breakfast," which closed Sunday night at the Cornet, N. Y., after its scheduled 16-performance run, represented a loss of about \$25,000. The Emery Rubio-Miriam Balf drama, fifth presentation in the second season of the AFTA Play Series, involved around \$20,000 production cost and lost about \$5,000 in the two-week operation. Of the previous offerings in the series, "Desire Under the Elms" about broke even, "Golden Boy" lost approximately \$5,000, the still-running "Mrs. McThing" represents a profit of about \$30,000 to date and "Four Saints in Three Acts" lost around \$35,000.

### Quartette Theatre To Give Chi 6 Strawhats

Chicago, June 10.

Chicago slio theatres, already up to a record six in number, have another late comer, the Quartette Theatre. Unlike most of the others, it will have a stage, although housed in a tent. Strawhatter will be directed by John Cox, also director of the Woodstock, Ill., winter players, a semi-professional stock company. Chicago talent will be used and probably run on semi-professional basis, too.

Up in LaCrosse, Wis., John C. Howes has taken over the Vocational Auditorium and will present an Equity cast opening June 24 with "Blithe Spirit." Sid Breese, radio and teevee actor and director, will direct.

### Ben Hecht's ACID-ETCHED SATIRE OF BROADWAY and HOLLYWOOD

"'SIN' is practically flawless satire, superbly cast, brilliantly written, beautifully performed, masterfully directed and loaded with comedy!" —Daily News

"'SIN' is enormously funny satire. Enchanting... delightful... hilarious. EXCELLENT!" —N.Y. Post

"Brazen drollery... an idea so devastatingly impudent that only Mr. Hecht could claim it!" —N.Y. Times

Ben Hecht's  
**Actors and Sin**  
A WALTER READE THEATRE  
THE PARK AVENUE  
Park Ave., at 59th St., PL 9-7242  
Feature at: 12:45, 2:40, 4:30, 6:30, 8:30, 10:30

### Alaskan 'So. Pacific'

#### Repeats This Summer

Anchorage, Alaska, June 10. Local production of "South Pacific," which toured service bases in Alaska and the Aleutians last year, will do a repeat this summer, adding performances for civilian audiences. The new edition is again being produced by Frank Brink, of the Anchorage Little Theatre, who made a trip to New York recently to obtain permission from author-producers Richard Rodgers and Oscar Hammerstein 2d. The company will comprise Navy personnel.

The musical, opening here June 30, will tour by Navy plane to various installations on the Alaska mainland and in the Aleutians, with Hans Autor, president of the Anchorage Little Theatre, handling business arrangements.

### Alton to Direct Next R-H Tuner

Robert Alton will probably stage the new Rodgers and Hammerstein musical, currently being written. Although he hasn't signed for the stint he's reportedly familiar with the idea of the show and enthusiastic about doing it, and the author-producers are anxious to have him. The project is tentatively slated to go into production next mid-winter, depending on the progress of the writing.

Alton, one of the top dance directors on Broadway a decade ago, has confined his efforts to films in recent years, until his return last winter as overall stager of the smash revival of "Pal Joey." Prior to doing the new Rodgers-Hammerstein show, Alton is set to direct "Hazel Flagg," musical version of "Nothing Sacred," to be produced in the fall by Jule Styne and Anthony B. Farrell, with Helen Gallagher mentioned for the lead part.

### Dallas Musicals' 112G

#### Advance, for 30% Hike

Dallas, June 10.

State Fair Musicals' 11th season opened Monday (9) with an advance sale of \$112,000, largest on record both in gross receipts and number of customers. Increase amounts to 30% over the '51 advance take.

New season of six musicals, June 9-Aug. 31, is budgeted at just above \$400,000. Current "Porgy and Bess" tours after two weeks here, with "A Tree Grows in Brooklyn" due June 23.

### Petina in Toronto Operettas

Second season of the Melody Summer Theatre, Toronto, will start June 23 with Ira Petina starring in "The Merry Widow." Singer will also have a top role in "The Great Waltz" the following week.

After Toronto Miss Petina goes to the Coast, where she'll appear in a Cole Porter show at the Hollywood Bowl Aug. 2. In addition, she's set for a Standard Oil radio program in San Francisco Aug. 17.

## Total Road Grosses

Comparative figures, based on VARIETY's weekly boxoffice reports, of total grosses and total number of weeks played by all shows during the 1951-52 season, including a breakdown according to key cities. Excludes stock, ice shows, ballet, opera, and variety shows.

	ROAD	1948-49	1949-50	1950-51	1951-52
Total gross of all shows		\$23,637,900	\$20,401,300	\$20,330,800	\$19,020,400
Number of weeks played by all shows		1,152	1,019	913	834
KEY CITIES					
Chicago—total gross		\$4,056,100	\$3,631,900	\$4,972,900	
weeks played		153	164	180	
Boston—total gross		\$1,913,500	\$2,185,900	\$1,861,100	
weeks played		103	110	98	
Philadelphia—total gross		\$1,537,000	\$2,007,700	\$1,703,800	
weeks played		85	97	89	
Los Angeles—total gross		\$2,551,600	\$3,039,800	\$1,447,700	
weeks played		178	114	74	
San Francisco—total gross		\$1,505,900	\$2,250,800	\$1,043,400	
weeks played		61	73	40	
Detroit—total gross		\$1,055,600(A)	\$755,900	\$858,000	
weeks played		42	36	37	
Washington—total gross		\$225,600(B)	\$644,000	\$635,900(C)	
weeks played		12	35	28	
Pittsburgh—total gross		\$384,200	\$263,000	\$567,000	
weeks played		19	13	21	
Cleveland—total gross		\$501,400	\$302,700	\$468,800	
weeks played		21	13	20	
Dallas—total gross				\$352,000	
weeks played				5	
Cincinnati—total gross				\$343,500	
weeks played				10	
New Haven—total gross		\$316,900	\$349,800	\$337,500	
weeks played		26	22	22	
St. Louis—total gross		\$529,700	\$364,200	\$341,900	
weeks played		24	17	18	
Toronto—total gross		\$439,300	\$380,600	\$317,300	
weeks played		23	18	14	
Kansas City—total gross				\$262,700	
weeks played				11	
Baltimore—total gross		\$354,200	\$223,700	\$201,100(D)	
weeks played		27	11	11	
Columbus—total gross				\$166,900	
weeks played				6	
Hartford—total gross				\$147,000(E)	
weeks played				13	
Montreal—total gross				\$143,300	
weeks played				8	
Wilmington—total gross				\$43,000	
weeks played				7	
Princeton—total gross				\$12,300	
weeks played				3	

#### Notes—

(A) Includes Detroit Civic Light Opera productions.

(B) Season started in March, 1949, with the opening of the Gayety Theatre.

(C) Includes four weeks' operation of the National Theatre, which reverted to legit May 5, 1952.

(D) Business picked up, with increased bookings, when Ford's Theatre ended its racial segregation policy in February, 1952.

## Road B.O. at Low Ebb

Continued from page 37

to be little prospect of basic improvement in the situation. In fact, virtually all signs point to progressive shrinkage of the road, probably even worse than on Broadway.

As might be expected, relative conditions varied considerably in the various key cities during 1951-52 in relation to the two previous seasons. For example, Chicago had its best season in some time, with "South Pacific" and "Guys and Dolls" helping substantially to bolster the gross total, with the number of playing weeks also registering a sizable rise.

#### Boston Up to 2d Place

Boston, the fourth biggest grosser the previous season, behind both Los Angeles and San Francisco, moved up to second place in 1951-52, holding its slight edge over the more populated Philadelphia, even though its totals in both grosses and weeks played were behind the 1950-51 figures. Philadelphia also slipped a bit in total grosses and weeks played, but nevertheless moved above the drastically skidding Coast cities, both of which declined to less than half of the 1950-51 figures.

Detroit held the same relative position in the list, going up slightly in total grosses and weeks played, with Washington staying seventh in order, but sliding both in gross and weeks played. However, with the National again operating as a legit house and the Gayety making it a two-theatre town, the Capital may have what amounts to a boom in 1952-53, provided the supply of bookings holds up.

Among the other key cities, Pittsburgh had its best season in some time, Cleveland made a partial comeback and Dallas, with only five part-weeks of playing time (including a dismal split-week of only \$6,800 on "Peter Pan") piled up the dizzy total of \$352,000 gross. Previous season figures are not available for Dallas, nor for Cincinnati, Kansas City, Columbus, Hartford, Montreal, Wilmington or Princeton.

However, New Haven improved a bit during 1951-52, despite the emergence of nearby Hartford as

a tryout town, while Wilmington and Princeton continued to get a few scattered tryout bookings. In the case of Kansas City and Columbus, the figures shown in the chart may not be actual totals for the season, as separate records were not kept of split-weeks.

#### D. C. National's Return

Among the notable developments of the season on the road were the return of the National, Washington, to a legit policy following several seasons as a subsequence-run film house because of its racial discrimination policy, and the pickup in Baltimore when Ford's Theatre, the local legit flagship, dropped its Jim Crow rule. A perhaps significant development was the disappointing engagement of "Gentlemen Prefer Blondes" at the Palace, Chicago, converted for the occasion from a film policy, and its subsequent cleanup stands in nearly all other key cities.

The entry of the New Parsons, Hartford, as a split-week tryout stand opened up the pre-Broadway booking situation, but apparently didn't cut into bookings to any serious degree in New Haven, which had about an average season. The click of Shepard Traube's touring edition of "Bell, Book and Candle," with Rosalind Russell and Dennis Price, and then Joan Bennett and Zachary Scott in the Rex Harrison and Lilli Palmer roles demonstrated that there's still plenty of audience for potent name touring shows. But the flop of George Brandt's attempted low-budget touring production setup showed that the road requires genuine quality and top-rank stars.

There appeared to be at least the beginnings of a resurgence of winter stock companies during 1951-52, in most cases following the strawhat pattern of guest-star bills. But it remains to be seen whether such a development will be more than an overnight flurry. In any case, the stock company activity is not reflected in the gross or playing week totals.

Beth Gardner's Blythewood Island summer theatre, on Loon Lake, Chesterstown, N. Y., tees off July 5 instead of June 23, as previously announced.

## Brill-Kamsler Not In On Philly Park Setup, Sez Theron Bamberger

New York.

Editor, VARIETY:

In your issue of June 4 under a Toronto dateline appears a story with the headline "Toronto Setup to Cue Philly Tent."

Inasmuch as most of the story concerns me and my operation of the Playhouse in the Park for the City of Philadelphia, I am in a position to state emphatically that there is not one word of truth in the statement that "a deal... has been closed by Theron Bamberger, with Leighton K. Brill and Ben Kamsler as associates." There is no slight resemblance to accuracy in this. Brill and Kamsler have no connection with me whatsoever.

The story further states that "With Brill and Kamsler as experienced consultants and associates, the Bamberger deal includes the physical setup of the Melody Fair installation here, with the Brill-Kamsler duo ducking down to Philadelphia periodically this summer."

I have never seen the Melody Fair installation and I cannot stop Brill and Kamsler from ducking down to Philadelphia, but if they do duck down, it will be on their own. As for their being experienced consultants and associates, I must confess that I loaned them desk space in my New York office for a couple of months this year for their Toronto operation, since they had no office of their own, and that I asked them some questions and once drove them to Philadelphia to show them the site of the Playhouse in the Park.

Please say it ain't true. Either somebody lied or somebody slipped. Theron Bamberger.

#### 'Animal' As Toledo Opener

Toledo, June 10.

Janis Halliday has been set as leading lady with the Mad Anthony Players, Toledo strawhat group which will offer a 10-week season starting June 24 in the Trail Playhouse at the Toledo Zoological Park.

"The Male Animal" will go into rehearsal on June 16 as the opener.

## Key City Subscription Hypo

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got \$21,700 non-subscription, "Darkness" pulled \$18,600 on subscription, "Kiss Me, Kate" racked up \$22,800 non-subscription and "Autumn Garden" drew \$17,500 non-subscription. After the drive, "Tattoo" drew \$18,500 on subscription, "Bell, Book and Candle" pulled \$30,000 non-subscription, "Sleep of Prisoners" picked up \$6,000 non-subscription, "Guys and Dolls" averaged \$47,500 for two weeks non-subscription.

Also after the drive, "Moon Is Blue" had a boff \$21,000 on subscription, "Candida" got a slim \$9,000 as a "bonus" offering, "Wedding" pulled a nice \$22,000 on subscription, "Blondies" picked up \$50,800 without subscription, "Remains to Be Seen" got \$13,000 sans subscription, "Affairs of State" got a measly \$6,200 non-subscription, "Mister Roberts" yanked down \$16,200 non-subscription and "South Pacific" averaged over \$38,000 for two weeks non-subscription.

### Cincy Slow Getting Started

In Cincinnati, the other city where the CLT cooperated with the Guild-ATS to boost the subscriber audience, the season was slow getting started because of the Shuberts' tiff with the local unions. When it opened and before the drive, however, "Guys" grossed a record \$63,000 non-subscription, "Kate" nabbed \$22,300 non-subscription, "Bell" got \$28,000 on subscription and Cornelia Otis Skinner's "Paris '90" pulled \$11,400 non-subscription.

After the drive, "Moon Is Blue" drew \$19,800 on subscription, "Blondies" got \$40,300 non-subscription, "Wedding" picked up \$19,700 on subscription, "South Pacific" grossed a capacity \$59,100 on subscription and \$59,800 off subscription, and "Darkness" grabbed \$20,000 on subscription.

In general, the grosses pulled by "Tattoo," "Darkness" and "Moon" were substantially larger in each of the cities after the local drive, even for the non-subscription second weeks of two-week stands.

Moreover, the grosses for those three shows were notably larger in the three subscription cities than in most non-subscription locations. The real road problem, however, which is likely to continue is the scarcity of boxoffice potent shows, plus the evergrowing costs of operation. It's conceded that subscription will hypo business for such shows as get the Guild-ATS nod, and may even help create general legit interest, and thus stimulate trade for non-subscription offerings. But experience has repeatedly shown that the number of subscribers tends to depend on the quality of the expected lineup of shows. And the worst blight to a subscription setup is cancellations, either to be replaced by less attractive draws or, even worse, pencilling out part of a season and making refunds.

So the long-term effectiveness of the CLT-Guild-ATS campaigns will hinge on the supply of attractive touring productions and the ability of the subscription organization to make good on its announced schedules. CLT-Guild representatives insist that the 10-man committee which will select the subscription plays are aware of the necessity of maintaining the quality of shows, and that no compromise will be made in that direction.

With a bankroll available to invest in touring shows, the committee hopes to stimulate productions for the road. But just as the number of Broadway productions has steadily shrunk in recent years despite ample financing, the special fund may have limited effect in spurring the output of touring shows.

### Nederlanders Mpls. Stay

Minneapolis, June 10. The Lyceum, local legitimate theatre, again next season will be operated by the Nederlanders, who have the Detroit Shubert. James Nederlander will continue as manager. Despite four unprofitable operating seasons and the recent intimation they'd probably relinquish the house as "a losing proposition, mainly because of insufficiency of attractions," they finally have decided to give the operation another whirl, James Nederlander, in town from Detroit, announced.

In deciding to remain here "for at least one more season," Neder-

lander says they were influenced by the Council of Living Theatres' promise to come to Minneapolis next August and stage a vigorous campaign for subscribers to the season, the fact that the CLT has promised at least seven subscription attractions and the lengthening of the subscription period from four to six days a week for each offering.

Minneapolis has been a Theatre Guild-ATS subscription season city all the time that the Nederlanders have had the Lyceum, but they feel that they were hampered in obtaining subscriptions because of inability to make any definite advance guarantee regarding attractions.

## Play Out of Town

### Porgy and Bess

Dallas, June 9.

Dallas State Fair Musicals presents Blevins Davis-Robert Breen production of "Porgy and Bess," with music by George Gershwin, lyrics by Du Bose Heyward, directed by Breen. Musical director, Alexander Smallens, choral director, Eva Jessye, settings, Wolfgang Roth; costumes, Ted Mace. Opened at State Fair Auditorium June 9, 7:30, 10:30. Cast: William West, George Gwynn, Lorenzo Fuller, Frank Roane, Helen Colbert, John McCurry, Georgia Burke, Ulysses Leonard, Jerry Laws, Ray Yeates, Catherine Ayers, Howard Roberts, Helen Dowdy, Helen Thigpen, Joseph James Williams, Vessey, Joseph Crawford, Kenneth Hibbert, Levern Hutcherson.

An outstanding presentation of the now-classic American folk opera, "Porgy and Bess," was opened here tonight (Mon.) as first stop of a tour that will take it to Germany, Italy and England in September under unofficial State Department sponsorship. Presumably, it will show Europe that, contrary to Communist propaganda, the American Negro doesn't live in chains and at the end of a whip-lash. Also, it will unveil for Europe the finest singing the George Gershwin music has ever received by any "Porgy and Bess," this time by William Warfield and Leontyne Price in the lead roles.

The outstanding vocal power of concert artist Warfield was somewhat expected, and he delivers tremendously. Miss Price, who came into the production direct from vocal studies in Europe only two days before opening, is a surprise smash and potential new theatre and concert hall star. In addition to having a true voice of extraordinary range, she gives Bess a terrific physical quality. Her duet with Warfield on "Bess, You Is Woman Now" hits an unprecedented peak on a song that has had its treatment from every type of vocalist extant.

Warfield as Porgy is terrific with "I Got Plenty of Nuffin," "Buz-zard," "Where's My Bess" and "I'm On My Way." With Sportin' Life temporarily being played by Lorenzo Fuller, it's up to the two principals, in singing and acting ability, to put over the show here. Fuller is fair in his stint. Cab Calloway arrives here Thursday (12) to go into rehearsal to replace Fuller when show opens in Chicago June 25. Following this two-week stand.

Other than opening-night raggedness, Robert Breen's direction is very okay. Particular kudos also go to Wolfgang Roth for his exceptional settings, Eva Jessye's choral direction and Alexander Smallens' musical direction.

Blevins Davis is financing the show on a non-profit and purely altruistic basis. Show in this 4,285-seat auditorium on the State Fair grounds can gross \$68,495 in seven performances. Opening night, however, was 1,000 seats less than sell-out, but word-of-mouth should build boxoffice for remainder of run.

## Elliott-Young Barn

Director of the forthcoming Broadway production of "The Sun Shines Down," by Howell M. Forgy, which he is co-producing with Fred F. Finklehoffe, James S. Elliott has taken a three-year option to manage the Nutmeg Playhouse, Brookfield Center, Conn. Arden Young, former Broadway actress, will co-produce with Elliott a 10-week season each summer.

Among the plays due this summer is a new comedy, "Look Me The Eye," by Andrew Vaughney. Theatre opens June 24 with a resident stock company of Equity players. In Moss Hart's "Light Up The Sky," Ned Manderino, former production director of the Ernie Pyle Theatre, Tokyo, will stage the productions.

## Ladies' \$8,000, St. Louis; 'Show Boat' Opens Muni

St. Louis, June 10.

Three-week stand of Jules Pfeiffer's "Good Nite Ladies" wound up Saturday (7) at the American with a fair \$8,000 for the finale. Surge of 90-degree temperature and opening Thursday (5) of the Municipal Theatre Assn's alfresco season slowed b.o. activity during windup stanza.

The Muni opener drew the largest first night attendance in the last four seasons, as "Show Boat" began an 11-night run. Cast for the musical includes Iva Withers, Don Clarke, Mary Wickes, Hal LeRoy, Edwin Steffe, Marie Foster and William C. Smith. Edwin McArthur is conducting and Albert Johnson is the new designer.

## NORWAY \$51,300, 'THIEVES' \$1,300, L. A.

Los Angeles, June 10.

Legit biz was fractionally up last week, but one of the town's two offerings shuttered and "Song of Norway" will be unopposed for the next fortnight. "Norway" edged up to \$51,300 for its second frame at the 2,670-seat Philharmonic Auditorium and should hold that pace through the remainder of its four-week run.

Myron C. Fagan's propaganda piece, "Thieves' Paradise," shuttered at the Beaux Arts after a dismal fortnight. Second week eked out \$1,300 as opposed to around \$1,100 for the initial frame. However, no profit or loss estimate is possible since the ticket sales are tied in with contributions to Fagan's Cinema Education Guild dedicated to the overthrow of Communism.

## 'Carousel' Cast Set For Pittsburgh Opener

Pittsburgh, June 10.

Complete cast has been set for "Carousel." Civic Light Opera Assn's outdoor opener at Pitt Stadium next Monday (16) with signing of Dorothea MacFarland for comedy lead. She did "Show Boat" here last year and "Brigadoon" the season before. Set for the heavy is Henry Clarke, who has been playing Jud in "Oklahoma!" on tour for its last two tours.

Gail Manners and Walter Cassel will play the leads in "Carousel," and others set for the company include Jenny Lou Law, Pittsburgh actress late of "Lend an Ear"; LeRoy Operti, Kenneth MacKenzie, Valentine Oumansky, Bram Nossen, Bill Ryan, Gilbert Reed and Jerry Goff.

## 'Sing' Minimums

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show is paying the salaries of the house crew, including boxoffice staff, doormen, ushers, cleaners and all stagehands, musicians, plus the actual cost of electric current used for lighting, cooling, etc. But Rose is not being reimbursed for taxes on the property, interest on the investment and other fixed charges.

Although agreeing to make good any loss for the next few weeks, Rose, reportedly turned down an offer from producers Chandler Cowles and Ben Segal for a share of any profits the show might subsequently make. He had already waived the house guarantee and agreed to supply the electrical equipment without charge. Thus, best the theatre owner can hope to do on the arrangement is to break even. He can't possibly make a profit.

Under the revised hookup all cast principals, including co-stars Jack Carson and Paul Hartman, are getting the \$80 Equity minimum. Most chorus members were already on minimum, but the others are understood continuing at their slightly over-scale rate. All others working the show also agreed to take minimums, including musicians and stagehand department heads. The stagehands' union had previously agreed to reduce the number of men assigned to the show.

As it stands, the production represents an investment of about \$264,000, of which \$14,000 is outstanding in various bills, royalties, etc. Under an agreement with Equity, any operating profits will be used on a 70-30 basis to reimburse the company for salary cuts and to pay off the outstanding bills.

## Seasonal Dip Hits B'way; 3 Closings;

'Lady' Mild \$17,900, 'Animal' \$18,300,

'Moon' \$12,100, 'Faces' Neat \$29,400

The seasonal boxoffice decline finally hit Broadway last week, with a wholesale attendance drop affecting all but the three solid sellouts. The stanza started slowly again, but unlike the previous week, when a rainy weekend provided a closing pickup, trade remained slow.

The total gross for all 18 shows last week was \$448,200, or 70% of capacity. Week before last the total for all 21 shows was \$521,000, or 74% of capacity, a slide of 1% from the preceding week.

A year ago last week the total for all 19 shows was \$541,300, or 78% of capacity, a jump of 8% from the week before.

Despite a slightly better advance sale for this week, little or no immediate improvement is expected. In fact, except for a possible flurry of business from time to time, grosses are due to ebb steadily until mid-August, when the annual tourist influx brings an upturn. Last week's closings included "Three Wishes for Jamie," "First Lady" and "Sunday Breakfast," with the "Of Thee I Sing" revival getting a reprieve and continuing on a scaled-down arrangement.

Scheduled closing are "Stalag 17," June 21, and "Mrs. McThing" and "Point of No Return," June 28, both of the latter being due to reopen. The only scheduled opening before fall is "Wish You Were Here," June 25 (it grossed about \$25,000 at the Imperial last week in six paid previews).

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"First Lady," City Center (2d wk) (C-\$3; 3,090; \$38,000) (Helen Gahagan, Edna Best, Peggy Ann Garner, Frederic Tozzer, Scott McKay). Over \$17,900 (previous week, \$19,000); closed Sunday (8) after 16 performances, at a loss of about \$13,000.

"Fourposter," Barrymore (33d wk) (C-\$4.80; 1,012; \$27,000) (Jessica Tandy, Hume Cronyn). Nearly \$21,200 (previous week, \$21,600); Betty Field and Burgess Meredith took over as stars Monday night (9), with the Cronyns slated to head the touring edition.

"Guys and Dolls," 46th Street (81st wk) (MC-\$6.60; 1,319; \$43,904). Still always has a clean statement; \$44,400 again.

"I Am A Camera," Empire (298th wk) (CD-\$4.80-\$6; 1,082; \$24,908). Almost \$16,100 (previous week, \$20,600); Barbara Baxley took over last week as femme lead, substituting for Julie Harris, but without star billing.

"King and I," St. James (63d wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). As before, over \$51,700.

"Male Animal," Music Box (6th wk) (C-\$4.80; 1,012; \$27,000) (Elliot Nugent, Martha Scott, Robert Preston). Topped \$18,300 (previous week, \$19,200).

"Moon Is Blue," Miller (66th wk) (C-\$4.80; \$20; \$21,586) (Donald Cook, Barry Nelson, Maggie McNamara). Nearly \$12,100 (previous week, \$15,000).

"Mrs. McThing," Morosco (16th wk) (CD-\$4.80; 912; \$28,800) (Helen Hayes). Almost \$19,900 (previous week, \$20,900); shuttering June 28 for five or six weeks.

"New Faces," Royale (4th wk) (R-\$6; 1,035; \$30,600). Over \$29,400 (previous week, \$29,400).

"Of Thee I Sing," Ziegfeld (5th wk) (MC-\$6; 1,628; \$48,500) (Jack Carson, Paul Hartman). Almost \$19,200 (previous week, \$20,800); was slated to close Saturday night (7), but everyone involved took cuts and the revival is continuing at a \$3.60 top, with an announced \$17,000 breakeven and a capacity of \$31,000.

"Paint Your Wagon," Shubert (30th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$26,300 (previous week, \$31,000); Eddie Dowling took over Monday night (9) as star.

"Pal Joey," Broadhurst (23d wk) (MC-\$6.60; 1,160; \$39,602). Over \$40,000 again.

"Point of No Return," Alvin (26th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Bettered \$23,400 (previous week, \$24,000); shuttering June 28 for five weeks.

"South Pacific," Majestic (164th

wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$40,800 (previous week, \$41,300).

"Stalag 17," 48th St. (57th wk) (C-\$4.80; 912; \$21,547). Almost \$11,900 (previous week, \$13,000); closing June 21, to tour.

"Sunday Breakfast," Coronet (2d wk) (D-\$4.80; 1,027; \$23,000). Nearly \$10,000 (previous week, \$11,000); closed Sunday night (8) after 16 performances, at a loss of about \$25,000.

"Three Wishes for Jamie," Plymouth (12th wk) (MC-\$6.60; 1,000; \$33,950) (Anne Jeffreys, John Raitt). Under \$18,200 (previous week, \$20,700); closed Saturday night (7) after 94 performances, at a loss of around \$230,000.

"Top Banana," Winter Garden (32d wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$29,400 (previous week, \$36,100); Jack Carter takes over as comedy lead July 21 when the star leaves for a four-week vacation.

## 'Guys' OK \$46,300,

'Bell' \$13,700, Chi

Chicago, June 10.

Many area strikes and other influences which have really whacked picture attendance also hurt legit here last week. The Walcott-Charles fight last Thursday night (5) and the 90-degree heat wave were also factors. It's feared the oncoming political conventions for three weeks in July will give the b.o. a tough beating.

Prospects for this week are good, with the large American Medical Assn. convention in town, followed by the semi-annual Furniture Mart.

### Estimates for Last Week

"Bell, Book and Candle," Selwyn (15th wk) (\$4.50; 1,000). Slipped, but still doing well with over \$13,700.

"Guys and Dolls," Shubert (15th wk) (\$6; 2,100). Dipped a bit to \$46,300.

"Moon Is Blue," Harris (.58th wk) (\$4.40; 1,000). Also felt the slump; down to \$8,100.

## MERMAN-LESS 'MADAM' SMASH \$41,300 IN PITT

Pittsburgh, June 10.

"Call Me Madam" gave the Nixon a next-to-closing boost last week by grossing over \$41,300, topped only by "South Pacific" during the entire season. Book business indicated that it'll be able to do okay without Ethel Merman, since Elaine Stritch, who took over the role here for the first time, certainly can't be considered a boxoffice name. Scale here was \$5.85 top (\$4.50 plus city and federal taxes) for all evening performances and getaway was a little slow. As soon as the favorable reviews came out, however, business picked up sharply and hit the stretch at absolute capacity.

"Madam" was to have closed the Nixon season, but last-minute booking brought in Jules Pfeiffer's production of "Good Nite Ladies" last night (Mon.) for a two-week run. It's being two-for-one'd. House goes dark June 21, relighting month later for fortnight of "Porgy and Bess" and then shuttering again until fall.

## 'Blondes' Boff \$38,100 1st Wk. at Nat'l, Wash.

Washington, June 10.

"Gentlemen Prefer Blondes" racked up a husky \$38,100 in the first stanza of three week run at the 800-seat National last week, with house scaled from \$6.60. Take was well in the black for both house and show. Critical raves over Carol Channing's performance should help b.o. for remaining fortnight.

Final score for fourth and last week of "Call Me Madam," a dazzling \$49,700, was made possible by an extra holiday matinee.

## 'Desire' 4G, Brattle

Boston, June 10.

"Desire Under the Elms" wound its three-week stanza at 454-seat Brattle with slightly under \$4,000 for the finale.

House, scaled to \$3 top, begins its summer season this week.

## Literati

### 'Clincy Enquirer to Employees

Title to the Cincinnati Enquirer, the city's only morning and Sunday newspaper, was transferred to an employee-formed company Friday (6). Sale was approved by Chief Justice Bolitha J. Laws of the U. S. District Court, Washington, D. C., when Portsmouth (O.) Steel, Inc., a holding company, put up money for \$7,600,000 bid, which topped that of the Cincinnati Times-Star by \$100,000.

Employee group plans to gain full ownership by repaying the steel firm within 90 days, plus an undisclosed profit.

Portsmouth purchased the 111-year-old paper from the estate of John R. McLean, through the American Security & Trust Co., Washington, trustee.

James H. Ratliff, Jr., reporter, headed the employees' committee and was made temporary vice-president of the new corporation. He said payment to Portsmouth will be made with \$900,000 pledged by employees, \$1,000,000 pledged by other Cincinnatians and \$6,000,000 from a bond issue, to be sold by Halsey, Stuart & Co., New York, when clearance is obtained from the Securities and Exchange Commission.

Enquirer executives and employees are to retain their old posts, according to Ratliff. Roger Ferger, publisher, was named president of a seven-man board of directors, two of them from Portsmouth.

Cyrus S. Eaton, Portsmouth's president and board chairman, is a political foe of Sen. Robert A. Taft of the family that owns the Times-Star.

Hulbert Taft, Times-Star editor, in a front-page editorial, said he read the news of the sale "without rancor and indeed without regret." The editorial stated that the Times-Star offer was "a big one" when made five or six months ago, and since then rising production costs and a decline in earnings caused a bear market in newspapers.

When making the offer, Taft pledged "that no employees would be dismissed for reasons of economy" and said editorially that when a controversy developed in the final two weeks "ownership of the Enquirer lost a good deal of its attractiveness for us under such conditions."

### Levittown (Pa.) Gets a Daily

Establishment of a daily newspaper in Levittown, Pa., a new Bucks County community established with the building of the U. S. Steel plant nearby was announced in Atlantic City Saturday (7).

Announcement came after a conference attended by Roland L. Adams, publisher of the Press-Union Newspapers and the Bethlehem (Pa.) Globe-Times; Samuel Ungerleider, Jr., associate editor of the Press-Union Newspapers and president of the Press-Union Printery; Bernard Glaser, general manager of the Press-Union Printery; William Levitt, builder of Levittown, Pa., and Ralph W. Myers of Carl Boyer Associates.

The Press-Union properties are all located in Atlantic City. Adams acquired possession of the Press-Union papers a year ago last March and shortly afterwards bought the Atlantic City Tribune, owned by Ungerleider, the latter coming into the resort organization as an associate editor. The Tribune was merged with the Press-Union.

Adams will be president and publisher of the new paper and Ungerleider will be vice-president and editor. Glaser will be general manager. The newspaper will be an afternoon standard-size publication and will begin appearing as soon as a 20,000 square foot modern plant is constructed. A large site adjacent the shopping area in Levittown has been selected.

### N. Y. Daily News Up To 4c

Tabloid N.Y. Daily News ups its price from 3c to 4c Monday (18), stating that increase was required by higher production and newsprint costs.

Rival ayem tab, the Mirror, told VARIETY it's "considering a boost," but no decision has been made yet.

### Headliners' Awards

Korean war radio and newsreel correspondents were honored in Atlantic City Saturday (7) when they were presented with valor medals by the National Headliners' club at the annual awards luncheon at the Ritz-Carlton hotel.

One of the 18 achievement awards previously announced was granted posthumously to Capt. Philip W. Browning, of the U. S. Air Force, who failed to return from a mission filming the war in Korea

on Sept. 14 last. A sister, Miss Eleanor Browning, of Jackson Heights, N. Y., accepted the medal presented by Brig. Gen. Brooke Allen, commanding general of the U. S. A. F. air photographing and charting service.

Newsman presented valor awards for their work in Korea included Gene Zenier, of Warner-Father; Bang Young Lee, Korean newsreel photographer for Metro; Wade Bingham, news cameraman for Television Productions. They were accepted by associates.

Combat radio correspondents from the Dept. of Defense likewise got awards for providing American radio audiences a "listening post." Lt. Col. Wes McPherson of the Army and Sgt. Gene Coons of the Marines were cited as fine examples of men carrying out a dangerous assignment. Stanley Field, chief of radio production for the Defense Department, accepted the awards.

Approximately 100 newsmen from all parts of the United States attended the Headliners affair this year. It started Friday evening (6) and concluded Saturday night (7).

### Luce-Look 'Saucers' Feud

When Life mag ran "Have We Visitors From Space?" in its April 7 issue, advancing the theory that this is the only explanation for flying saucers, the science staff of Look saw a chance to score on its rival and worked up "The Truth About Flying Saucers" which bore the byline of Dr. Donald H. Menzel, Harvard professor of Astrophysics and assistant director of solar research. Menzel found natural physical explanation for the strange phenomena.

The Luce publications got wind of the Look blow-down found it was coming out in the June 17 Look and got to Prof. Menzel quickly. The result was a third article, which appeared in the June 9 issue of Luce's Time, "Those Flying Saucers—An Astronomer's Explanation," in which Menzel smoothed over his blast in Look at Life. The Time and Look pieces by the prof appeared simultaneously, with Look staff doing a burn at the star-gazer.

### Best Play Series

"Best American Plays: Third Series," containing the complete texts of 17 plays of the 1945-51 period, has been garnering space in the columns of the dailies' legit critics as well as on the book review pages. Tome, edited by John Gassner, brings up to date his series of anthologies, including 79 plays staged since 1916.

The book, published by Crown, also includes supplementary lists of musical and non-musical dramas, a bibliography, antiques of the playwrights and Gassner's introduction, outlining main trends in the American theatre since World War II.

### CHATTER

Lester Gaba's "Art of Window Display" published by Thomas Y. Crowell yesterday (Tues.).

Norman Kent, former managing editor of American Artist, named art director for True mag.

Marios Ploritis, secretary of the Athens Film Critics Circle, in Hollywood to interview stars, starting with Gary Cooper.

New collection of cartoons by the late Helen E. Hokinson, "There Are Ladies Present," coming from A. S. Barnes in September.

Arthur Koestler's first volume of his autobiography, "Arrow in the Blue," due from Macmillan in September. It covers the period to 1931.

Norman Taurou writing a 2,000-word article on film direction for the New World Encyclopedia, published by Ferrell & Coombs in Toronto, Can.

Theodore Pratt, novelist and screen writer, is moving from Boca Raton to Gotham for the summer, simultaneously with publication of his "Golden Sorrow."

Kurt Frings has signed George Landy (ex-Leland Hayward and Frank Vincent agencies) to head literary department of the Frings agency. Landy heads east next month.

N. W. Ayer agency has lost the Ladies Home Journal account, after some 15 years in which it created the "never underestimate the power of a woman" slogan. New agency not chosen yet.

Sterling Press is hunting for a Mr. and Mrs. LeBest, address unknown, whose manuscript "Symphonic Love" publisher David Boehm wants to put between covers. House has canvassed sev-

eral midwest states for the authors, without success.

Coming from Macmillan presses this summer are: fourth volume of "History of the (London) Times" (1912-48); "Since 1900," a history of the U. S. by O. T. Barck, Jr. and Nelson M. Blake; and "Musical Trends in the 20th Century," by Norman Demuth.

The Ted Friends (Dorothy Kay) vet VARIETY mugs in San Francisco, motoring east in easy stages with a Mayo Clinic stopoff in Rochester, Minn., for checkups. Both plan a flying quickie to Europe. Friend was formerly amusement ed of the N. Y. Mirror, and Miss Kay a Broadway p.a.

### 'Open Warfare'

Continued from page 1

viewers? Newspapersmen claim they have no objection to studio shows set up by the networks for such purposes, but aver they might have a restraint of trade objection against the net if the latter continue to insist on cutting in on their press conferences.

Eds, in addition, cite another facet to the situation which has irked them. That's the way the TV cameramen interfere with reporters by shouting at them to get out of camera range during a press meet. Editors point to the recent attempt by TV to cover a post-fight locker-room session with a winning boxer for the first time, after the last Sugar Ray Robinson bout. Every time a reporter, fighting to make himself heard in the crowded room, stood up to attract Robinson's attention, he was rudely told by one of the TV lensers to get out of the way.

Networks, meanwhile, are standing on their contention that, as a new means of communication, they have every right to participate in press conferences.

### Valldemosa

Continued from page 2

and the Trocadero, where you can bring your own lady if you want and be tolerated, or come alone and take what the house has to offer and be perferred.

The class place is Tito's, perched high on the cliff among the better hotels and higher than the downtown habitues can stand for price. It specializes in \$8 champagne, Spanish dancers, flamenco singers, and a feverish orchestra to which a pause between dance sets is unthinkable.

The Mediterraneo Gran hotel goes ultra-sedate twice weekly with authentic folk dancing, a 21-person presentation in full costume, replete with prancing, guitar and mandolin-picking, hooked-fingered whirling of bloomed men and cotton-stocking girls, through Majorcan versions of boleros, matelxas, jotás and paradós. It isn't exciting or commercial, but it's colorful and saves the tired seaside relaxers reading without understanding the guidebook chapter on the Balearic bounce and how it grew.

One of the reasons for the rise in tourist interest is the immediate proximity of so many Americans who are stationed in Europe in the armed services.

### Legit Followups

Continued from page 56

somehow more plausible and sympathetic, but also more important to the story. This effect is probably emphasized by the increasing legitimacy with which Cook plays the role. The straighter he plays it the funnier he becomes. He still hokes it up a bit, but is giving an eloquent lesson in comedy timing, if Miss McNamara has the perception and ability to learn it.

As the earnest, harassed young architect, Barry Nelson is still giving a solid comedy-feed performance, although at the show caught last week he tended occasionally to pick up Miss McNamara's hurried pace. Ralph Dunn remains effective in the only other part, the heroine's slug-before-thinking detective-father. In general, too, the Herbert comedy impresses again as an unpretentious, expert concoction of commercial fluff. Hobe.

### I Am a Camera

(Empire, N. Y.)

As substitute femme lead in "I Am a Camera" during Julie Harris' absence for a film assignment,

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Hollywood now has the chance, thanks to the breakthrough opened up by the Supreme Court in the "Miracle" case, to put its personal courage to the test. Otherwise, it will not be worthy to polish the shoes of the press and radio in this fight for free expression.

Up to now the picture biz has been like a one-armed non-combatant. It could cheer but it couldn't jeer.

Headline-hunters sensed its vulnerability and has never ceased to take advantage of it. No congressional committee would dare go after the newspaper biz (and it is a biz just as much as the picture industry) as all of them have gone after Hollywood. The reason they wouldn't is because they know that newspapers can slap you in the puss as well as on the back. The picture biz has that power, too, but it has been too scared to forge such a two-edged sword. So it either puffs up every agency for the further enslavement of individual liberty, or it confines its hostility to locker-room forensics against the power-hungry agency.

That "The Caine Mutiny" should be flying the flag of the No. 1 best-seller for a year and never be molested by any branch of the Federal government, only to be forced to change its course and head for the open seas when the opportunity presents itself to become the Picture of the Year, is disgusting proof of the valor of publishers and the fears of producers.

That this has happened to the bravest producer in the biz is an indication of the moral fibre of his allies. To argue that, after all, pictures are made with other people's money and you can't fight a whole Navy in the name of entertainment is to forget that books are also made with other people's money, and you can fight a whole Navy in the name of entertainment.

### Gave Proof Thru the Nite

It all narrows down again to personal integrity and personal courage, and publishers on all levels have demonstrated so often that they fly the flag with the slogan, "Don't Tread On Me," that the top brass wouldn't dare throw a pineapple at this ensign in the middle of the night, let alone have the nerve to order it lowered in broad daylight.

I've had plenty of opportunity to test these degrees of courage in various media of communication and entertainment, and must doff my beret to publishers. They've got where they are through guts. There is no other way for others to get there. Within publishers' organizations there are plenty of people who hang on to their jobs by feeding fears to their superiors, but it is a fact that an author who shows the courage of his convictions can ride over these like a tank over a fairway.

To get a faint idea of how far liberty has skidded in the free world, consider where an organization like the Poetry Society of America would be rated today. The outfit was lousy with guilt-by-association. When organized before the first World War it held its first meeting in the house of John Wheeler, now head of Bell Syndicate. Among the early members were George Sylvester Viereck, Joyce Kilmer, Amy Lowell, Nina Wilcox Putnam, Edward Markham, Edna St. Vincent Millay, Sara Teasdale, Blanche Shoemaker Wagstaff, Max Eastman, Tony Sarg, Alla Nazimova, Emma Goldman, Lincoln Steffens, Wallace Irwin, George Middleton, Alan Seeger, Bill Hayward and those two grand old wig-wearers, Ella Wheeler Wilcox and Laura Jean Libby.

### Two Died as Heroes

That two of their number subsequently died as heroes on the field of battle (Seeger and Kilmer) would not spare them today from a measure of disgrace when one of their number (Viereck) went to jail for subversive activities, a second (Eastman) went on trial for similar hostility to our part in the war, and a third (Hayward) took it on the lam for Russia before he could be apprehended. Today all of them would be pre-judged if their names were found on a letterhead along with Viereck's, Eastman's and Hayward's. Today that would be taken as proof that the Poetry Society had been captured by Communists and fellow-travelers whose first objective was to take over all publications under the guise of defending free verse.

I realize that as early as 1822 the Supreme Court has upheld the authority of Congress to punish a private person for conduct deemed contemptuous of the national legislature, but it was a flched power as far back as 1792, and as late as 1880, in the case of Kilbourn vs. Thompson, the flching got a good kick in the teeth. But since that time legislative committees have ridden herd on their employers (the voters) and collected on swindle sheets for junkets that would make a nice national debt all by themselves. Practically no legislation, good or bad, resulted from these guerrilla wars on a free people.

As for these extra-legal pressure groups and their interminable blacklists, picket lines and finger exercises, it should be pointed out to them that two can play that game as well as one. If the perpetrators will not listen to reason and the Decalog's idea of fair play, picketing them in reprisal might change their tune. If it hurts a picture to be picketed, it certainly won't help such a hostile organization's national convention to be placarded with examples of past frailties of some of its members. Every organization has its black sheep. It isn't hard to find them and no task at all for the exploitation directors of the picture industry to balloon up the entire organization's guilt-by-association, thereby doubling in no-trump the shellacking these organizations have given to the whole picture industry.

The situation calls for not only courage but some measure of humor—the humor not of lowly clowns but of superior minds. People like Swift, Twain, Hereford, even Rogers. In this connection it will be interesting to see how Warner Bros. presents Will Rogers in this political year. At least half of his humor would be deemed contemptuous of the national legislature today.

Barbara Baxley is doing remarkably well in an impossible assignment. Miss Harris' portrayal as Sally Bowles, the frightened, exhibitionist heroine of John Van Druten's dramatization of Christopher Isherwood's "Berlin Stories," was a gem of flamboyant, nervous acting, winning her rave reviews, star billing and the citation for best femme dramatic performance of the season in the VARIETY poll of the N. Y. drama critics.

Without attempting Miss Harris' bravura style of playing, Miss Baxley has a different but acceptable approach to the part. And if she misses some of her predecessor's pyrotechnics, she nevertheless gives a vigorous, colorful and varied performance. The comedy seems milder, but the emotional scenes are just about as effective.

The cast change does reveal, however, that the van Druten play itself is better than the original reviews indicated. Just as in the cases of the same author's "Voice of the Turtle" and "Bell, Book and Candle," the luminous perform-

ances of the original stars tended to minimize the value of the script. And just as was so conclusively demonstrated with the previous plays, the inherent quality of the scripts was such that various subsequent combinations of actors were able to handle them successfully. On this repeat visit, "Camera" also stacks up a stronger play than it first seemed.

Of the other members of the cast, William Prince seems even better than before in the thankless role of the observer who plays an unobtrusive straight to the other characters; Marian Winters is now hitting a bit too hard as the courageous Jewish girl; Martin Brooks has held to his original level admirably as her confused sweetheart; Olga Fabian is still persuasive as the thoughtless Berlin landlady; Edward Andrews clicks as the hysterically frivolous playboy, and Catherine Willard is convincing as a self-righteous British mother. "Camera" remains an enthralling drama and an entertaining show. Hobe.



## Broadway

Lawrence Weingarten, Metro producer, due from the Coast in July for a brief visit.

Ben Washer has shut down his flackery for the summer and spending three months at West-hampton writing.

RKO veep Phil Reisman started a new Pundicks International club while in Paris. He returned on the Liberte yesterday (Tues.).

Foreign pic distrib Ilya Lopert heads for Europe June 21 on his annual jaunt in search of product for U. S. He'll be gone six weeks.

Met: soprano Patrice Munsel, who became Mrs. Robert Schuler yesterday (Tues.), sailing today on the Queen Mary as is playwright S. N. Behrman.

Anne Pinkus, aide to George Grusklin of William Morris agency, flying to El Rancho Vegas, Las Vegas, and one week in Beverly Hills on vacash.

Joe Roberts, former flack for David O. Selznick, named by International Boxing Club to handle radio, TV and newsreel publicity for the Robinson-Maxim fight.

Lloyd Bridges, featured in Stanley Kramer's upcoming United Artists release, "High Noon," in from the Coast over the weekend for a brief vacation.

Paramount's Continental chieftain, John B. Nathan, who brought his two sons over to be with their mother in California, returns to his Paris HQ the end of this week after h.o. huddles.

Michael Browne, Broadway and Hollywood player, leaves this week for Toronto, where he'll be general production stage manager and play roles in eight shows at the Melody Fair there.

Lorraine Allen (ex-Mrs. Xavier Cugat) to the Coast to close her Bevill's apt. prior to opening at the Last Frontier, Las Vegas, June 23, and thence back to Europe to resume her holiday.

Spanky McFarland, former kid star of "Our Gang" comedies, is now a corporal with the U. S. Army in Korea. McFarland, whose real name is Bill Church, is now a 26-year-old 250-pounder.

Modern American paintings, furniture, hooked rugs and other art objects from the estate of the late Ernst Lubitsch, the film producer, will be auctioned off in N. Y. tomorrow (Thurs.) and Friday.

French Tourist Bureau chieftain Alexandre DeManzianzi hosting a cocktail party today (Wed.) for Paul Derval and his wife, owners of the Folies-Bergere, Paris, on their first N. Y. trip in 20 years.

Mildred Weisenfeld, executive director of the National Council to Combat Blindness and a speaker at the recent Milton Berle testimonial dinner, elected to continue at that post for the next year.

Loew's veepee Joe Vogel quick-lying by air to France this weekend on company business. His wife, Bobbie, a wartime expatriate, preceding him today (Wed.), also by air, to visit her kin in London.

Donald Buka back from Vienna where he starred in "I Was Jack Mortimer" along with Francis Lederer and Joan Camden. Picture was turned out by Trans-Globe Films for United Artists release.

Gino Arbib, ex-Paris agent, trying to get U. S. citizenship but having trouble because of past fascist party membership in Italy. He's handling the Jack Hylton-sponsored concert tour for Beniamino Gigli.

George McFadden (Edwards), 81, who toured the Keith Circuit as part of Lawrence & Edwards and last worked in "Arsenic and Old Lace," is marking his ninth year as a patient at the Triboro Hospital, Jamaica.

The Ed Sullivans' invitations out for the marriage of their daughter Elizabeth Davis (Betty) to Ehsign Robert Henry Precht, Jr., at the Church of the Good Shepherd, Bevhills, June 27, with reception to follow at the Bevhills Hotel.

Voice of America has taped an interview in German with pic producer Rudolph Lowenthal for broadcast next Sunday (15) during the Berlin film festival. Lowenthal is a former German producer who has been working in Mexico since the war and is now about to resume lensing in Berlin.

Gene Tierney sailing on the Liberte today (Wed.) for Britain, where she'll costar with Clark Gable in Metro's "Never Let Me Go." Other showfolk aboard include actor Don Ameche, impresario Sol Hurok, playwright Tennessee Williams and Milton Berle.

Jack Benny flew over yesterday (Tues.) for his London-Palladium date June 16 (three weeks), along with Dennis Day and CBS Coast publicity chief, Irving Fein. Edith and Bill Goetz flew over Sunday

Claudette Colbert and her husband, Dr. Joel Presman; already abroad, are awaiting the Benny-Goetz party.

Ernest (Loew's Theatres) Emerging back yesterday (Tues.) from European vacash. Recent returns from abroad are George Marek, RCA Victor's a.s.a. chieftain, and songsmith Harold Arlen who left the Lee Eastman-Edwin H. (Buddy) Morris-Harry Warren party and flew home ahead of them. Latter group also back yesterday.

## Paris

Billy Wilder resting before starting a European trek.

Mezz Mezzrow off to U. S. to round up an outfit for a French tour.

Antonio Petrucci, head of the Venice Film Festival, getting the Legion of Honor.

Jean Chevrier replacing Jean Marais as Neron in "Britannicus" at the Comedie-Francaise.

Francois Perier will direct and star in a new legitier, "The Meeting," written by Jean Pierre Aumont.

New York City Ballet back here for run from June 9 to June 25 after its success during recent cultural fest.

Bateau Mouche being turned into a boat nitery by Gus and Boris Vian with a satirical show, "Gallies," featuring Olga Kent, to open first.

Francoise Arnoul into Henri Decoin pic, "Ghost and the Coffin" which will be made in Spain in English, French, Italian and Spanish versions.

Jean Rapaport, w.k. in International show biz dealings as an attorney, invited by Clark H. Gets lecture bureau in N. Y., for American spelling.

Sidney Bechet to Switzerland, backed by Claude Luter orch, for a series of concerts. Nelson Williams will take over the Vieux Colombier spot until he returns.

## Cleveland

By Glenn C. Pullen

Mindy Carson at Hollenden Vogue Room for fortnight.

Ray Elias quit Play House publicity staff to try luck in New York.

Bud Wendell, WJMO, quitting radio to enter food biz in Chicago.

Bill Farrell, disk crooner, back in hometown at Moe's Main Street Club.

Roxy turned out lights, leaving burg without burlesque for first time in years.

Herbie Miller closed Ritz, nabe pic house owned by family, and trying to sell it.

Skybar, owned by Phil Basch and Aaron Rein, reopened as a black-and-tanner.

"China Doll Revue" playing three weeks at Alpine Village, booked by Frank Sennes.

Both RKO Palace and Hipp charging \$2.40 for special telecasts of June 23. Robinson-Maxim fight.

Russ Carlyle taking family as well as orch to Cal-Vada Lodge at Crystal Bay on Lake Tahoe, Nev., June 19 for two-month engagement.

After current "Call Me Madam," the legit Hanna is renting house to indie group sponsoring "Good Night Ladies" June 25 for three weeks.

## Pittsburgh

By Hal Cohen

Radio editor St. Steinhauer celebrated 35th wedding anni.

Helen Ryman named pub-ad director of Hotel Sheraton.

Florence Fisher Parry will be okay following serious injuries in an auto crackup.

First week of "Three Suns" fortnight engagement at Bill Green's set a record for the room.

Sally Rand headlining at Carusel and Will Mastin Trio starring across the street at Copa.

Polly Rowles will be Melvyn Douglas' leading lady in strawhat tryout of "Season With Ginger."

Tom Bate back as stage production manager for Civic Light Opera after an absence of four years.

"Wonderful Good" closes at Playhouse Saturday (14) but "Happy Time" continues through July 5.

Kerima in town yesterday (Tues.) exploiting "Outcast of the Islands," her last stop before returning to England.

Frankie Tokay, of summer opera company ensemble for six seasons, got her degree from Barnard College in N. Y.

Penn joining the Fulton and Harnes in theatre-televasting Robinson-Maxim fight, making total of nearly 7,500 seats.

## London

Kirsten Flagstad due in from Stockholm.

Bill Batchelor, publicity director for London Films, in hospital for operation.

Barron Polan, here for a week, off to Paris for four days; returns to plane June 13 to N.Y.

Steve Brody and Norton Ritchie, Monogram teppers, due in next week on a routine looksee.

Kenneth Gliner in town on last hop of a European tour contacting all the British publishing houses.

The Leslie Macdonnells off to the south of France on four-week vacation as guests of Ray Ventura.

Celia Johnson talking over the Peggy Ashcroft role in "The Deep Blue Sea" when latter vacations in August.

Sophie Tucker to the Continent for two-week vacation in Paris and Rome before beginning her provincial tour.

Marius Goring, who scored hit in new TV feature, "Solo Performance," is to play quick return on this program.

Yma Sumac's one-night stand at the Albert Hall drew a capacity audience of around 8,000. She follows on with a provincial concert tour.

Richard Altschuler arrived in London for world preem of Republic's "The Quiet Man," which opened simultaneously in London and Dublin.

Canfield Smith and "Snodgrass" here on return visit, opening at Bourne-mouth for Harold Fielding June 2 with his date book full for the whole year.

Elizabeth Taylor who has been in London since her marriage to Michael Wilding returning to Hollywood next week. Wilding expects to follow shortly.

Richard Afton, producer of TV's "Top Hat," is trying to get Saul Grauman and Co. currently featured on the London Palladium bill, as a feature for his next show.

George Formby, who has been on the sick list for the last two months since he quit the lead in "Zip-Goes a Million," intends to retire permanently from the theatre.

Bob Barnett, head of Embassy Club, off to Paris shortly to see the show at the Drap d'Or which stars Elizabeth and Dell Adams so as to book them for the Embassy for opening of season in September.

Abe Aronson, co-director of the Embassy Club and the 400 Club with the Barnett Bros., has delayed his annual visit to London until the end of June because unable to get ship accommodations any earlier.

Harvey Stone, currently at the Palladium, headlines a vaude program at the Bournemouth Pavilion Monday (16) and the Manchester Hippodrome the following week. Further bookings are dependent on the date of his Copacabana opening.

Ernest Brest, general manager of Associated Hotels, India, here on buying spree of bands and cabaret talent. In conjunction with Fosters agency, he has already lined up Eddie Carroll band, Freddie Bamberger and Pam, and Stuhart, among others.

## Portland, Ore.

By Ray Feves

Walter Hoffman, Paramount field man, in town for a day.

Jimmy Dorsey orch at Jantzen Ballroom for a one-niter last Friday (8).

Rival Bros. and Wallace & Carroll in at Clover Club for two frames.

"Ice Follies" in second week at the Portland Arena and biz continues good.

George and Mary Amato back at their nitery after a brief visit to their Cave Club in Vancouver, B. C.

Lowie, Hite & Stanley, Robert O'Leary, and Ruth Kinney in at Amato's Supper Club for two weeks.

Charles Skouras in town for a couple of days to look over his Evergreen Theatres and talk about TV for his houses.

## Philadelphia

By Jerry Gaghan

Larry Wilde, emcee at Chubby's, received his B.A. degree in absentia from U. of Miami.

Agent Joel Charles has finished a third of his book, "Life with the Comedians." John C. Winston is publishing.

John Carradine's recent click at Rendezvous led to rebooking the actor for a new series of readings, Monday (9).

Stan Levy, long a nitery fixture here with his trio, has left to join Stan Kenton's band at the Towne Casino, Cleveland.

Don Luis, of the Embassy Club duo, Don & Terry, will have his

"Piano Sonata" introduced by the Oklahoma Symphony.

Benjamin Franklin Hotel's "Varieties on Ice" in the Garden Terrace Room winds up run at midnight June 26, completing nine-and-a-half straight years of rink revues at the spot.

Gene Baylos and Joel Gray, who open tomorrow (Thurs.) at the Latin Casino, will headline the last show of the season. Casino shutters June 20 to reopen in September. Cocktail lounge will continue operations, however, with musical combos.

## Westport, Conn.

By Humphrey Doulews

Edna Ferber to Europe.

Cheryl Crawford at New Canaan. Victor Borge back at his farm from Denver dates.

Hunt Bros. Circus spending this week in Fairfield County towns and doing well.

Dorle Jarmel and Dario Soria of Cetra-Soria Records have opened their country house.

George Comden, lessee of Fine Arts Theatre (films) withdrawing after 23 years at stand.

Benny Goodman added to list of soloists for Connecticut "Pops" opening at Fairfield, June 20.

Katherine Shea, who books legits into Bridgeport, handling seat sale for Melody Fair this summer.

Kaye Connor, wife of George Britton, current lead in "South Pacific," shares soprano leads with Lois Hunt at Melody Fair this summer.

## Chicago

Ernie Martin drove in to look-see cast of "Guys and Dolls."

Larry Parks & Betty Garrett bring their package to the Chicago Theatre Friday (13).

Lois Andrews stopped by on her way to N. Y. to try out for the Rose Marie part in "Top Banana."

Rock Hudson in to visit friends and do some interviews. Likewise Kerima, starlet of "Outcast of the Islands."

Marshall Migatz, strawhat producer, up to Ann Arbor to see debut of Constance Bennett's new vehicle, "A Date With April," which opens his season tomorrow (Thurs.).

## San Diego

By Donald Freeman

Betty Rowland, peeler, booked at Hollywood Theatre.

Dave McIntyre subbing for Gene Peach, Evening Tribune film critic, on vacation.

Ned Armstrong handling publicity and promotion for La Jolla Summer Playhouse.

Kay Brown and Maynard Ferguson's band drew good crowd in one-nighter Saturday (7) at Trianon Ballroom.

Chief Thundercloud, the Lone Ranger's Tonto, appeared at Midway Drive-In Theatre for three days starting Monday (9).

## Atlantic City

By Joe W. Walker

Yacht Club has Carol Toy Lowe, Toni Adams.

Club 15 displaying Ilona Knight, Shern LaRue, Fran Carol plus line.

Traymore's Submarine Room to feature top society orchs this season, sez owner Larry Tisch.

The 500 Club offering the Harmonicaes, Marilyn Ray, "Pat" Cameron with Lee Henderson girls.

Deems Taylor here Friday night (6) as narrator of 36-man Haddon Hall Symphonette under Harold Ferrin for benefit of Atlantic County Chapter of American Cancer Society.

George A. Hamid, Sr., donated Saturday's Steel Pier proceeds to resort Girl Scouts to augment their camp fund. Joan Edwards is vaude feature with Frankie Carle band in Marine Ballroom.

## Minneapolis

By Les Rees

Edyth Bush Little Theatre holding over "Two Blind Mice."

John Compton pacted to play leads with Old Log strawhatter.

Hotel Minnesotan Panther Room has singing comedienne Wella Gallez.

George Shearing playing third engagement at St. Paul Flame which resumed show policy with George Auld.

Manager Jimmy Nederlander of Lyceum in from Detroit to handle one-night stand of "The Heartless Troll," original opera presented by Carlton College Theatre.

Annual "Christmas in June" stage and screen benefit show scheduled for Radio City June 27 with proceeds used to buy dolls for needy little girls for Christmas.

## Hollywood

Alice Faye to Dallas. Otto Preminger in from N. Y. Bill Thomas laid up with virus.

Jack L. Warner left for Europe. Marilyn Monroe planned to Buffalo.

Frank Lovejoy planned in from Brazil.

Louis B. Mayer, airlined to Cincinnati.

Veronica Lake divorced Andre De Toth.

Bud Abbott laid up with an infected leg.

Teet Carle vacationing in the northwest.

Carl Ravazza bought a cattle ranch near Reno.

Eddie Cantors celebrated their 38th wedding anni.

Hedy Lamarr going to Mexico City for TV shows.

Peggy Lee finalized her divorce from David Barbour.

Beverly Barnes Fix filed suit to divorce Jay Stewart.

Ron Randall in town after a stage tour in "Candida."

Penny Singleton to San Antonio for cerebral palsy show.

Barbara Fuller LaRue won a divorce from Lash LaRue.

Eleanor Parker up and around after a series of illnesses.

Ron Ross in from Indonesia for confabs at Paramount.

John Wayne and Edward Ludwig planned in from Honolulu.

Agnes de Mille awarded honorary degree by Mills College.

Nate Spingold in from N. Y. for huddles with Stanley Kramer.

Raymond Hatton in town after seven weeks of eastern touring.

Joan Crawford in town after three weeks of personal appearance.

Arlene Dahl in town after hosting the auto races in Indianapolis.

Broken bones will keep Alan Ladd's hand in a cast for several weeks.

Mala Powers home after six weeks in the hospital with a blood ailment.

Carey Wilson to Dallas as principal speaker at the Texas COMPO meeting.

Lewis Stone suffered a heart attack and withdrew from Metro's "Sombbrero."

Keenan Wynn lining up a new series of star junkets to entertain servicemen.

Malvina Fox out of the hospital to recuperate at home from a thyroid ailment.

Gene Nelson and Virginia Gibson to Springfield, Mo., for personal appearances.

Paul Small returned from Mexico City where he huddled with Miguel Aleman, Jr.

Roy Rogers and Dale Evans to Houston for appearance at the Billy Graham revival.

Paul Fielding in from Cincinnati to confer with Steve Fisher about his new play, "Cincinnati."

Vittorio Gassman gave a recital from the works of Italian poets at a benefit for Italian war orphans.

Jean Hersholt donating his collection of autographed Sinclair Lewis first editions to the Library of Congress.

Moshe Sharett, Israel's minister of foreign affairs, will be guest of honor at a luncheon sponsored by Samuel Goldwyn at Mike Romanoff's June 13.

## Madrid

By Geene Garr

Legit star Marija Garcia Alonso back in Spain after many seasons in South America.

The Pasapago nightclub using special bills of acts every night to celebrate its 10th anni.

The "Fontoria" has booked the Jaime Pociori and Diaz Cepeda bands for the summer season.

Revue company of Juoquim Gasa touring Spain this month prior to an Italian tour in July and August.

Paquita Rico, dancer and singer who recently scored in pix, formed her own producing company, the Ciro Films.

Dolores Del Rio coming to Spain to star in a pic directed by Antonio Momplet with Antonio Villar as leading man.

"Heart of Stone," an Agfaolor pic produced in Germany by Paul Verhoeven, in its eighth week at the Rialto cinema.

Cast and crew of "Once Upon A Time," directed by Hugo Fregonese, have been in location in Segovia before starting work in a local studio.

Pepe Iglesias, Argentine comedian, under contract to Cesario Gonzales, to star in a film which will be directed by Ramon Torrado.

Raf Vallone, Elena Varzi and Emma Penella, stars of "The Eyes," a pic directed by Saenz de Heredia, now near completion at the Ballestrero Studios, returned to Rome where the film will be finished.

## Europe in 2 Words: Bring Cash

Continued from page 1

and there are more U. S. tourists. Paris has at least two "key club" type "discotheque" parties. These are exclusive intimate bistros where diskophiles of all ages—not just kids—come to hear the latest platitudes (usually of advanced jazz techniques); and dance to them while having a post-theatre snack and drink. Both are in the St. Germain-des-Près sector, and attract a strong, young French film, legit and general lively arts group, hence the pseudo-private admission via a "key club" idea. For the squares there is a theoretical 2,000-franc (\$6) "membership" rap.

The Americans and the American show biz influences are all over the European map. The two production highlights of "Plein Feu" ("Full Fire"), the new Maurice Chevalier revues at the Empire, Paris, are the cascading water and fireworks scenes from Radio City Music Hall, for which the Rockefeller Center showplace sent its production engineers to Paris.

The swank Lido, topflight niter, with its \$6 minimum tab, is the Champs-Élysées counterpart of a combo Latin Quarter-Copacabana (N. Y.) show, with Yank talent, Franco-English dialog and a line of Donn Arden-Ron Fletcher boys. The girls are the traditionally Bluebell Girls (English), the latter-day version of the former Tiller Girls. The new Folies Bergère revue leans more than ever to the Yank idiom, including dual-dialoged sketches (with Andre Randall, a funny Anglo-French comic, who plays his scenes strictly for English-speaking customers).

### Glorifying the Parisian Boys

Incidentally, the new Parisian idiom seems to be glorifying the Parisian boy, rather than the girls—the staging throws plenty of influence on the male striptease aspects, noticeably in the Chevalier and Folies revues, of which more anon.

Where Broadway ends and the West End begins is, of course, a continuing London phenomenon, with Mary Martin continuing her smash at the Drury Lane in "South Pacific," with Wilbur Evans in the Pinza part. Billie Worth is highly creditable in "Call Me Madam" at the Coliseum where, surprisingly, they dig the Eisenhower, Truman and Perle Mesta local jokes. Miss Worth plays the Jack Hilton production with the same bounce as the Merman original, and Anton Walbrook is fine in the Paul Lukas original.

Sophie Tucker killed 'em at the Bagatelle with imitations of Cantor, Richman, Bud Flanagan (local English comic in his standard "Underneath the Arches"); has a rousing "Golden Jubilee" routine, which she'll reprise with Jimmy Durante on his inaugural fall TV show; wows 'em with "Mr. Siegel Make It Legal," gets a strange medley of East-End and West End customers (as was the case years ago at the old Kit-Kat Club, London, where royalty mixed with the Whitechapel patronage, who always turn out for her). Fave band-leader Edmunds Ros goes with the Bagatelle lease, while Ted Shapiro, her longtime accomp, continues at the 88s. Mimic Arthur Blake follows and Julie Wilson, who is leaving "Bet Your Life" as costar with Arthur Askey, because producer Jack Hilton is converting the Hippodrome show into a twice-nightly vaude-revue, may follow. It's for that reason that the Bagatelle impresario, Harry Levene, is leaving for the U. S. soon to scout more Yank names for later this summer. Hildegarde clicked at the class Casino de Paris, being succeeded later this month by Noel Coward. Mary Meade, an American who has long been in Paris, is currently in London's Pigalle.

### French Influence in West End Too

The French influence in the West End is almost as marked as that of the Yankee label. There is always a "Folies Bergère" road company and a "Latin Quarter" revue concurrent, oftentimes with additional companies in the provinces. Val Parnell and Bernard Delfont have the "Folies," by arrangement with Paul Derval, impresario of the Paris original. The latter, incidentally, arrives in New York this week, his first trip to the States in some 20 years, with a view to a Broadway counterpart. The last time it was tried was via the late Clifford C. Fischer, pioneer international showman, and Fischer also made a

musical deal with Joseph M. Schenck, via the old 20th Century Films Co. when he was releasing through United Artists.

The new Folies Bergère show in London this year is titled "Paris to Piccadilly," at the Prince of Wales, presented by Parnell and Delfont, and well-staged by Dick Hurran. Charles Henry did the comedy scenes which give no authors' credits, notably to "Do Not Litter," that excellent scene from Bert Lahr's recent "Two on the Aisle." Norman Wisdom is in his element as the comedy star and will yet click in the States. Ed Sullivan first brought him over for TV, and he also fared only fairly at the RKO Palace on Broadway, but in this revue he is standout, and deservedly, because he's a funny guy. Two behemoth American Negroes, Patterson & Jackson, and (Miss) Baby Scruggs, a Harlem terper, intersperse this Piccadilly idea of a Folies show. There are the usual bare-breasted babes to go with the Folies Bergère billing.

### The Schnoz Molders 'Em

Jimmy (Schnozola) Durante was billed just that way, since they know him best as "Schnoz," and he mopped up at the Palladium, holding down the entire second half with Woolf Phillips' band (The Skyrocks) moved onstage (as with Danny Kaye, et al.), to back the star. Durante, Eddie Jackson, Jack Roth, Jules Buffano, Candy Candido & Co. whammed 'em. Lena Horne is a stopgap until Jack Benny opens June 16 for three weeks, and then Peter Lind Hayes & Mary Healy, whom Parnell is wisely trailering.

The Palladium, or any English music hall for that matter, is an affectionate harkback to when American vaudeville was in full favor. But it is readily apparent that without the socko Yank headlines the house could be in fat trouble, judging by the rest of the supporting bill.

Another harkback to yesteryear Broadway is London's Tin Pan Alley, chiefly focused in Denmark St. There are the same piano rooms, and the same tirelessly rehearsing piano players. Pluggers "land" the acts, and they come into the piano rooms for endless rehearsing.

There are only three disk jockeys on the British Broadcasting Co., and since the plugs are controlled by the state-owned broadcasting system, that's that. At least the songs aren't killed off.

### New London Funny Man

A new funny man hereabouts is Jimmy Edwards, costarring with songstress Vera Lynn and comedy aide Tony Hancock in "London Laughs," presented by Jack Hilton with George and Alfred Black at Hilton's Adelphi Theatre on a twice-nightly basis: 8:10 and 8:45. Alec Shanks and Joan Davis staged this vaude-revue, with comedy directed by Richard Bird. Edwards is a legendary young comic, despite his 28 years, a Cambridge University graduate, active in civic and educational matters, besides having clicked on the BBC in radio and TV, where he made his rep.

Hilton's "Crazy Gang" continued a West End standard at the Victoria Palace, with Nervo & Knox, Bud Flanagan and Naughton & Gold in "Knights of Madness," and over 1,000 performances as a twice-(knightly) mopeup—as Hilton bills it—until closing last week.

The early legit curtains still make supper, instead of dinner, a nocturnal habit. The class niteries have a two-pound minimum or more, meaning \$6 up, for the token supper, with French grape more often consumed than Scotch whiskey.

### Foodies Still

The "groceries" in London, of course, remain as austere if perhaps not as much so as heretofore. There are more and more dining clubs—or foodies, the counterpart of U. S. Prohibition speak-easies, where an unrationed portion of meat may be obtained, but the British genius certainly doesn't extend to preparing it rightly. In truth, it's the reverse.

The fish is prolific, and the smoked salmon, a delicacy in the U. S. and even in France, is abundant in England. So much so, to quote that great epicurean Schnozola Escoffier Giacomo Durante, "It reminds me of the Jemts we used to walk at—whenver

they wuz overboard on somethin' you'd see a sign in the kitchen, 'Push hamburger' or somethin' else, and here it looks like every legit jerk, 'Push the smoked salmon. It's good but it's comin' outta my ears'."

Incidentally, the Williamson Music Co. as "presenters" of "South Pacific" is a curious billing to a Broadwayite. This is the Rodgers & Hammerstein music firm, named for their fathers, whose first names were William, Miss Martin has a partnership interest in "SP" with, along with the heads of Chappell Music in London and New York (Louis and Max Dreyfus).

### Original Folies Bergère

#### Still No. 1 Tourist Lure

It is surprising, of course, that year after year the original Folies Bergère is the No. 1 Paris landmark, as much a highlight as the Eiffel Tower. Air France, which just incepted a new Mexico City Paris run, and all the other airlines with their \$500 round-trip tourist planeboards, find the Folies the No. 1 request. The Mexican brass (ministers, press, etc.) are particularly keen on the revue.

The new Folies Bergère show, "Une Vraie Folie," is one of the best in the series, and a credit to Mr. and Mrs. Paul Derval and stager Michel Gyarmathy. It's a shocker in banality and corn in other respects, but by and large it is socko. Everything on the deep but narrow stage is built to scale, and the manner in which they utilize staircases, side-boxes and the runway is still top standard for U. S. staggers. But they'll go overboard on such tired items as Babe Wallace, an American Negro, who should lose that "Babe" billing by the way, warbling "Sonny Boy," or that "Negro Paradise," a slow production number overdone beyond true worth; or such as spotting a dumb act, a couple of acrobats billed as the Bel Aïrs (brother team) in the next-to-closing.

#### Hottest Nude Terping

Yvonne Menard remains the No. 1 nude, and her work with Frederic Rey and a mixed ballet is the hottest handling of a nude terper

### ITALY FILM BIZ

and the Italian tourist aspects next week.

yet. The opium, undersea ballet, fan and nymphs' bath numbers are standout. And Andre Randall is a funny get, much in the tradition of the late Monsieur Dandy, who went in more for boudoir stuff as against Randall's fracture-English-French sketches.

Chevalier's "Plein Feu" ("Full Fire") at the Empire, the first real competition to the Folies, finds the star doing a second-half concert instead of being integrated into the revue. This is deemed by the locals to be misjudgment. Chevalier, at 62, of course, is the consummate showman but still is best in his old songs, indicating need for better Tin Pan Alley-scouting. Fred Freed, his American accompanist, wrote some of his songs and, incidentally, he also contributed to the competitive Folies score.

### Chevalier Show 'Too American'

Apart from the male strippers, as against the accent on femme s.a. in the Folies, the Chevalier show is little too American. That was a prime intent of producers Pierre Louis-Guerin and Rene Fraday, but the result is that this Parisian show lacks Gallic flavor and, in truth, must suffer comparison to American revue standards.

As already mentioned, the two production highlights are from a film deluxer, Radio City Music Hall. Comedy xylophonist Fred Sanborn, who doubles from the same management's Lido niter, the Ben Yost male quartet, Jane Caples, ex-Copacabana (N. Y.) ballerina specialist; the American line of boys (Donn Arden and Ron Fletcher, who also staged); an Australian comedy act, Warren, Latona & Sparks, who will do OK for Lou Walters when they come to the Latin Quarter, N. Y., in the fall, are certainly un-Gallic. That also goes for Vic & Adio, comedy Spanish acro-team (said to be from Brazil), and the West Indian (Miss) Amru Sami, who reminds strongly of the Yma Sumac technique in voice and style. Even Colette Marchand only recently closed in the Bert Lahr musical, "Two On

(Continued on page 63)

## H'wood, B'way Travel Europe Route, But See Same Old H'wood, B'way Faces

Paris, June 10.

The same faces travel the orbit from the Savoy, London, to the Georges Cinq or Ritz Bar in Paris, to the Carlton, Cannes, to the Excelsior, Rome, per any given period of tourism. And in this semester, for example, here's a typical cast of lammisters from Lindy's and Romanoff's encountered all over the London and Continental European map.

These are names at random, seen in one or more of the capitals, and more often right down the London-Paris-Riviera-Rome axis—and if you went on to Capri and Spain, as most of them did, it would undoubtedly be true also. Here's the list: the William Holdens (Brenda Marshall), Billy Wilders, Charles K. Feldman and his ex-wife, Jean, Jo Stafford and Paul Weston with Mike Nidoff, Gloria de Haven, Dwight Fiske, the Frank Loessers, the Gene Kellys, Yvonne de Carlo, Johnny Green, Sol and Fay Lesser, the Eddie Small's, Phil Reisman, Arthur Freed, Harlan Thompson, Ella Logan, Marc Lawrence, the Nate Goldens, Donald Ogden Stewart, Arthur L. Mayers, Harry Kurnitz, George Raft and Sam Spiegel, latter commuting weekends from London to Paris in between shooting in England, the Mendel Silberbergs, the Elmer G. Letermans, Ted Troy, Sidney Gordon, Estelle Brody (now Mrs. Fenn, recently remarried in London), Lady Helen (Pixie) Hardwicke, who, of course, is more or less a London resident but may visit Sir Cedric, her former husband, in America, Gilbert Miller, George Dembows, Gloria DeHaven, Bill Johnson.

### Clark Gable's Ad Lib

On a night with Clark Gable, the U. S. song-and-dancer, Eileen O'Dare, in the Folies-Bergère show, introduced him from the stage and he got a royal acclaim. "Tell Nick and Dore that I'm still socko b.o.," the Metro star adlibbed to the VARIETY mugg. The autograph pressure at intermission, later at Carroll's and Monseigneur's, was almost frightening. Cuffo drinks were thrust on him; U. S. sailors rushed down the aisle at the Folies with selds of brandy; the peripatetic fiddlers at Monseigneur's did a serenading job at the Gable table, which made the Frank Rosses (Joan Caulfield) and Cy Howard, who also happened to be in the room, look like stowaways. Howard finally grabbed a violin, mixed in with the large roving violin ensemble, and thus got attention. Gable is set to make a picture in London, and Ben Goetz, Metro production head there, came to Paris to huddle with the star (also Gene Kelly, who is also making pix abroad starting with "On With the Dance"), and with Loew's, Inc., veep and general counsel Leopold Friedman. Originally titled "Two If By Sea," Gable was highly pleased at a wire from Culver City that the new tag was "Don't Ever Leave Me," which he deems highly commercial.

### Busy Anita Loos

Since her click adaptation of "Gigi," Anita Loos has more bids for French plays than she can handle. She is interested in doing a musical with Paris songsmith Michel Emer, and has also about decided that her own play, "Montparnasse," will have to be relocated to Saint-Germain-des-Près since the Blvd. Montparnasse scene is now about as dated as Riverside Drive is in relation to Park Ave.

Also seen were George (RCA Victor) Mareks, John Steinbeck, Edna Ferber, John and Marian Byram, Richard Watts, Jr. (latter three en masse to London for a Mary Martin-Dick Halliday shindig), Jean (BMD) Geiringer, Lucille Little, Doris (Mrs. J. C.) Stein (he arrived in London over the weekend), Borrah Minevitch, Orson Welles and Elsa Maxwell, but of course; Peter Ustinov, who came over from London to huddle Billy Wilder on a possible Par pic; Richard Mealand, now permanently in London for Par; the Darryl Zanucks (just returned to U. S. after an extended stay in Paris, huddling with director Frank Ross on "The Robe"); Lorraine Allen Cugat (ex-Mrs.); Jane Morgan, Barron Polan, Anna Senko with Hildegarde, Jimmy Durante, Eddie Jackson, Jack Roth, Jules Buffano, Candy Can-

dido & Co., Lena Horne and Lena Hayton; NBC's Bud Barry with his 76-year-old dad, M. John Barry (avec beret).

### Music Men on the Lam

Flock of music men encountered: Saul H. Bourne in London; the Bernie (Robbins-Felst-Miller) Pragers and Ben Selvin (Southern Music) in Rome; songwriter Harold Arlen; copyright attorney Lee V. Eastman, music pub Edwin H. (Buddy) Morris, and songsmith Harry Warren, with their wives. Warren says he's still holding out for \$75,000 for the biopic rights to his life story, which Warner Bros. wants to make.

Broadway expatriate Tom Van Dycke; Kay (Technicolor) Harrison, who is elated by the first all-French, all-Technicolor production and who doesn't expect the Herbert T. Kahnuses until September; Col. Jock (and Mary) Lawrence, "glad to be reeking of mothballs," packing for a June 15 getaway now that General Eisenhower is back in the States; ex-Broadwayite Saul Coln, who is a quondam literary agent and who has an UNESCO idea for a "confederation" of all the critics of the arts (painting, literature, drama, cinema, etc.); Bob Ritchie; the Irving Netchers (Rosie Dolly), en route to their annual at Cap d'Antibes. Also Felix Maroutani, local agent just back from America (he's the William Morris agency rep here); his nephew, Daniel Maroutani, who lives in Monaco and books the Monte Carlo acts.

MCA's Dave Stein, brother of Jules C. Stein, has taken a small house for agency and living quarters near the Arc, and Doris Stein, wife of the board chairman, is currently redecorating it in between commuting to London for sundry social functions. Stein looks upon Paris as a service station for MCA clients, mentioning Clark Gable, Joan Caulfield, Frank Ross and kindred people whom he's looking after, in part. Stein plans buying out the NICA agency, old established Paris 100%ery operated by three sisters, as a nucleus for his local operation.

Cynda Glenn, Irvin Marks, Erich and Denise Von Stroheim, the Gilbert W. Kahns (he's brother of Roger Wolfe Kahn, ex-band-leader-songsmith now aviation expert), Ben and Goldie Goetz, Jackie Gates, Audrey Hepburn, Richard (Aldrich & Myers, Ken Glinger, Irwin Shaw, Julius Fleischmann.

### Tough on Continental Mgrs.

Prime point of this reprise—and it is still only a percentage of show-wise tourists—is that the American film companies should create a Be Kind to Continental Branch Managers Season. And keep it that way.

Obviously, Paris, London and Rome take the brunt. It's not only the intra-company brass, or even the VIP press which comes over, but from the New York homeoffices to Hollywood there are constant demands made on the pix execs in Europe for (1), hotel reservations which, this or any other postwar season, has been murder; (2), meet 'em at customs (sea or airport); (3), show 'em a good time.

Par for the course for European managers seeing the Folies Bergère, listening to the fiddles at Monseigneur's, dining at La Tour d'Argent, or Maxim's, taking 'in the Lido, La Nouvelle Eve, the old Eve, doing Montmartre, Montparnasse, or St. Germain-des-Près, is countless.

Paradoxically, most branch managers are in a set routine. Naturally they have their favorite spots, and don't dare to stray off the reservation, it seems. As is often the case, in almost any key city, adventurous tourists discover offbeat bistros because they, too, are tired of the traditional luncheons in Armonville or the Cascades in the Bois, the Coq Hardi, Henry IV, the traditional tour eateries, and the traditional revues and niteries.

### Mulls 6,000-Seat Show Biz Spot

Mexico City, June 3. Teatro Margo, local upcoming vaude-revue house, where Nicholas Bros. are current and Josephine Baker played, is to be razed by its owner, Felix Cervantes.

He contemplates a 6,000-seat amusement center on the site, with a theatre focal point.



# OBITUARIES

## GEORGE H. GOERGENS

George H. Goergens, 74, motion picture pioneer for Dept. of Agriculture and inventor of several film processes, died in St. Petersburg, Fla., June 4.

A Washington, D. C., resident for 40 years, Goergens was one of the first film workers in the Dept. of Agriculture, now the top producer of motion pictures in government. He joined the bureau in 1911, working there continuously until his retirement in 1943.

He invented a device to film continuous growth of plants, as well as of slow motion pictures, a medium first used by Allied armies during World War I to discover cause of jamming of machine guns. During World War II, he worked with Hollywood director John Ford in the Office of Strategic Services. Survived by wife and a son.

## BOB GRANT

Bob Grant, 50, orch leader, died of a heart ailment in Washington June 6. He was to wind up a two-year run at the Mayflower Hotel there at the week's end.

Grant, who became a bandleader at the age of 18, had appeared in New York at the Hotel Plaza, Savoy-Plaza Hotel and the Versailles nightery. He also had played at Washington's Hotel Statler. Musically star Mary Martin got her start with his orch.

Survived by wife, a daughter, his parents and a brother.

## HAROLD RODNER

Harold Rodner, 62, v.p. of Warner Bros. Service Corp., died in New York June 3. Rodner, who

show on WEDC, Chicago, for the past 19 years, died in Chicago June 4.

In 1919, Voronko was proclaimed president-premier of the short-lived independent government of the province of White Russia.

## WILLIAM E. HAST

William Edward Hast, co-owner of Hast & Amend, longtime concert bookers and managers of the Civic Concert Series in Columbus, died in that city June 6. Hast and Herman Amend formed the CCS and booking company 20 years ago. Survived by wife, two brothers and two sisters.

## IRVING A. PARKER

Irving A. Parker, 44, orch leader, died of a heart attack June 2 in San Antonio. He had recently formed his own band, the Rhythmaires. His wife, three daughters and two sons survive.

**Madeleine Robinson**, 39, divorced wife of film director Edward Dmytryk, was found dead in her Beverly Hills apartment June 6. Miss Robinson, who divorced Dmytryk in 1947, was presumed to have died of an overdose of sleeping pills.

**Eva Palmer Sikelianos**, 77, credited with having inspired the revival of the Delphic Festival in Greece, died June 4 in Athens. She was the widow of Greek poet Angelos Sikelianos.

**Louis L. Schebe**, 70, stage electrician for 50 years, died in Monticello, N. Y., May 27. Surviving are his wife and daughter, latter

hoodlighting and lighting of sports fields, died June 2 in Cleveland.

**Webb Jay**, 82, founder of WIOD, Miami, and retired automotive engineer, died June 4 in Miami.

**Belle Wilson von der Heide**, 86, former concert pianist, died in Mount Vernon, N. Y., June 3.

**Mabel Colcord**, 80, oldtime stage actress who also worked in pix, died in Los Angeles June 6.

**Raymond Gregory**, 54, motion picture projectionist, died May 30 in Hollywood.

**Hugh Kidder**, 72, stage, screen and radio actor, died June 3 in Hollywood.

## MARRIAGES

Charlotte Barrett to Cedric Francis, Beverly Hills, June 7. He's assistant head of Warners' short subjects department.

Judith Ann Tanney to Lloyd E. Hamburger, New York, June 7. Bride is daughter of Joseph A. Tanney, head of S.O.S. Cinema Supply Corp.

Barbara Ford to Ken Curtis, Las Vegas, May 31. She's daughter of film director John Ford; he's a cowboy singer.

Harriet Talbot to Jerome Hersman, New York, June 8. Bride is in the Broadway cast of "Guys and Dolls."

Brenda Doyle to Vincent Dowling, Dublin, May 29. Both are actors.

Chris Brown to Pierre Kalust, Yuma, Ariz., June 1. She's secretary of the Howard Mayer-Dale O'Brien flackery.

Gall Horner to Jack DeHaven, Pittsburgh, June 7. Groom's a salesman at WWSW there.

Diane Coscia to Jan Andree, Pittsburgh, June 5. Groom's a Pitt disk jockey on WPIT.

Sara Macon to Boris Sagal, Hollywood, June 4. Bride is secretary for comic Jerry Lewis; groom is in Frank Wisbar's story department.

Joan Laurie to Bert Hollman, Leeds, England, May 21. She's daughter of comedienne Gladys Morgan; he's latter's manager.

Jane Seligmann Strauss to Lee Gore, San Antonio, June 6. Groom is an account exec for WOAI-TV there.

Betty Ann Lanin, to Lt. Eugene S. Beckman, Jr., Philadelphia, May 29. Bride is daughter of Howard Lanin, bandsman and package show producer.

Lila Leeds to Irv Rochlin, Chicago, June 8. Bride is former film actress and singer; groom is a pianist.

## BIRTHS

Mr. and Mrs. Burgess Meredith, daughter, New York, June 3. Mother is former dancer Kaja Sundsten; father is actor.

Mr. and Mrs. James Walsh, daughter, June 4, New York. Father is floor manager with ABC-TV in N. Y.

Mr. and Mrs. Steve Brodie, son, Burbank, Cal., May 31. Father is a film actor.

Mr. and Mrs. Paul Mills, daughter, Santa Monica, Cal., May 30. Mother is the former Tansy Chandler, actress; father is with Mills Music.

Mr. and Mrs. Frank Dane, son, June 3, Chicago. Father is a Chi radio-TV actor.

Mr. and Mrs. Philip M. Honey, daughter, New York, June 5. Father is a member of Honey Bros., acro team.

Mr. and Mrs. Morton Meyerson, daughter, Rockville Centre, L. I., June 5. Father is with 20th-Fox homeoffice art department.

Mr. and Mrs. Ted Lydecker, son, Hollywood, June 2. Father is head of Republic's special effects department.

Mr. and Mrs. Tom Dowd, daughter, Boston, June 2. Father is managing director of Beacon Hill Theatre there.

Mr. and Mrs. Harry Feinstein, son, New Haven, June 2. Father is WB zone manager in New England.

Mr. and Mrs. Monty Jacobson, son, Pittsburgh, May 27. Father is manager and part owner of the Carousel there.

Mr. and Mrs. Jack Purcell, son, Pittsburgh, May 29. Father is a bandleader.

Mr. and Mrs. Jim Shannon, son, Pittsburgh, June 1. Father is an announcer at KQV there.

Mr. and Mrs. Edward Blazer, son, Pittsburgh, June 2. Father is of the nitery team of Blizz & Burke.

Mr. and Mrs. John Poole, twin daughters, Hollywood, May 30. Father is head of KFI (radio).

# Europe in 2 Words: Bring Cash

Continued from page 62

the Aisle," on Broadway. Chevalier says he'll stick in the show until October. He is selling his home in Cannes, long a cote d'Azur landmark, and has taken a house near Paris. He is not bitter about the Commie tinge, because of the Stockholm "peace" petition, ascribed to him, and says, "When they want me in America, and they ask me, I'll be glad to come. I am no Communist or Commie sympathizer."

## Those Murderous Prices More Expensive Than N.Y.

Class dining in Paris still brings the average tab into the Colony-21-Pavillon bracket, and Yank tourists don't think they should travel 3,000 miles to pay \$10 and \$15 a head in a Paris eatery. Especially since France is the bread basket of the Continent and its cuisine is so renowned. And shopping is cheaper in New York—ask anybody! Only exception is Italy and its shoes and leather goods.

The niteries are even worse. A \$4 and \$5 minimum at the Copa or Latin Quarter takes in lots of things; here Scotch is 1,200 francs (\$3.60 at the legal rate); dubious vintage wine is over 5,100 francs (over \$15) at the Drap d'Or (where Edith Piaf was caught, and since succeeded by Georges Ulmer), or any of the Franco-Russian fiddle joints (Monseigneur's Scheherazade, Casanova, Chez Florence, Ciro's, Dinarzade, etc.). Suzy Solider is at her Club de l'Opera; there's a new pop show at the Moulin Rouge, now back to a revue policy; the Rose Rouge and the Quatre Saisons are hot spots on the Left Bank; Jimmy's is the combo Stork-Morocco, another un-airconditioned bistro around the corner from Le Dome, on the Blvd. Montparnasse, which catches the late dance crowd; there are the usual cellar joints with their popliteal skits, very Gallic and very inside-stuff; that's true also of Liberty's, in Montmartre. Carroll's has a cute personality, Anabelle, as femme; it's a pop cabaret which is getting away more and more from its original girl-meets-guy influence. The Carousel is the counterpart female-impersonation joint, and there are still other boy-meets-boy bistros of like stature. La Nouvelle Eve, and its companion Eve, also Les Naturalistes, are for the tourists, full of nudes, although the former puts on a good show but charges heavily including a 1,200 francs (\$3.60) admission; and then the \$15 wine starts at the tables on top of it.

There's a tiptop pianologist, Charlie Beal, a lamplighter from Harlem and 52d St., at the Calavados, fave windup spot near the Hotel George V, which is displacing the Club de Paris as the show biz windupery. Beal has been here six months, after two and half years in Italy, and now sings in multi-lings but the accent is still on W. C. Handy and Berlin. Micheline Dax clicks at the College Inn; (Miss) Dany Dauberson is drawing at Chez (Maurice) Carriere, and the latter does a turn-away biz at his roadhouse, of week-ends, when the Paris, boîte is closed. Edith & Joyce Peters, two-thirds of the sister act that clicked in the Folies Bergere show last summer, headline at Dick Edwards' Kingside.

**'J'Aime Ike'**  
New York tycoon Louis Marx, w.k. in show biz, is a personal pal of General Eisenhower, and his "J'Aime Ike" buttons are a big kick to the French as well as the Americans. The Gallics get the idea, and any Yank gal sporting the hybrid Franco-American slogan, "J'Aime Ike," usually stops traffic.

Billy Wilder regaled the Ritz Bar bunch that Mike Romanoff distributes "I Like Mike" buttons; that Jack Benny has one, "Ike Likes Me," etc.

In line with Franco-American relations, the Commie influence has given rise to sensitivities anent the Yanks. One sees signs in charcoal, "Les Americaines en Amerique" and "Americans, Go Home." A film exec recounted that one weekend, when he left his golf club outside of Paris, he saw a visiting American's new car adorned by the Commie legend, "Americans, Go Home."

More or less permanent Americans resident in Paris are taking out French licenses on their cars, and dropping the cryptic (TTX),

which is literally a red spotlight on the fact that you're a stranger.

**Tidbits**  
London flower hucksters' sign: "This business smells." Fleet St. (London newspaper row), which houses most of the top ad agencies, features slogans in its own ads to the effect they are "incorporated practitioners in advertising." It stems from their membership in the Society of Incorporated Advertisers—the British counterpart of our 4A's.

Italians serve no butter in restaurants, except on request, on the theory they put all the butter in their pasta and other foods, hence eat the bread dry. On the other hand, catering to Yank tastes, one boniface saw an American put cream on his fried potatoes, and for a time the former then put cream on everything, including the consomme.

Akin to "George Washington slept here," the Rome bistros and eateries are overboard on press clips and photos of Mary Pickford and Douglas Fairbanks, who enjoy a long memory abroad; Rita and Aly; Orson Welles, Edward G. Robinson, John Garfield.

Jean Hoskins, wife of London Express crime reporter Percy Hoskins (who scripts the NBC Scotland yard radio series, "Whitehall 1212," which is radio-produced abroad for Collier Small and Jack Goldstein), will manage the Celebrity Service in London, which Earl Blackwell is currently setting up. Blackwell plans one for Paris also.

## Riviera Road Company

### Of Las Vegas: Les Craps

It's too early for the Riviera season but a looksee at the Gran Casino de Monte Carlo is sad and almost grim with its cheap admission to one and all, excepting for the "salle privee" for the higher gamblers, and then the admission fee is also commensurately higher. But the main brought-down is (1) the slot-machines (the 20-franc piece, or 6c, is the same size as our nickel), and (2), the dice table—singular. Maybe there are more later in the season.

The croupiers were schooled in the States and this Riviera road company of Las Vegas is funny. The cry of "le point (rhymes with want) sont dix" is interspersed by such Americanisms as "Ber from Decatur." One stickman dug up a new one, "Lena from Pasadena" (av-c Gallic accent). You just about expect 'em to say "Petite Joe" and "Le Grand Dick" after that. The play is in quarters and halves, or the franc counterpart thereof.

The British tourist influence still permeates the Riviera, which was sparked by British capital and originally primed as an inexpensive resort for retired English army officers and their families, and kindred pensioners. The inflationary values have long since obtained there. Right now it's too early for the season, which hits its peak in July and August. Actually the Riviera was a winter resort basically but, like the Florida summer boom, the American influx forced both winter and summer operation.

Juan-les-Pins is the fun factory of the Cannes-Nice-Cap d'Antibes-Monte Carlo belt. Many Paris nitery and revue shows try out therein midsummer, or have Riviera branches. Niteries are given to al fresco entertainment, such as Maxim's with its musical chairs and audience-participation bits, emceed by Rene LeGrand; male stripteasers (comic); mannequins in Bikinis as part of nitery fashion shows; Yank bebop bands (Sidney Bechet last year), etc.

Cagnes-sur-Mer, which divides Nice and Cannes, with sea and mountains on either side, will be the scene of night trotters in September, and this night racing, it is feared, will k.o. Deauville, which gets the summer trade traditionally.

It's a great site for drive-ins, and Harry Buxton, English exhib; is planning to build some ozozers in Cannes and Nice. If he does he'll have to do some juggling with the authorities on billing, as there are no billboards in France, which keeps the countryside more attractive than the prolifically ballyhoosed Italian roads. This hits the tourist once past the Menton border, en route to Genoa, where the Italian publicists are as assertive in plugging vermouth, petrol, Palmolive soap, and dropping the cryptic (TTX),

## IN MEMORY OF

# BOB GRANT

A Dear Friend and Loyal Colleague  
May His Soul Rest in Peace

HILDEGARDE and ANNA

joined WB in 1928, began his pic biz career in 1910 when he launched the first single reel feature exchange.

Rodner subsequently joined Box-office Attractions as Philadelphia manager. In 1915 he became associated with the Alco Film Exchange and had several other sales posts, before going into business for himself in 1922 with the Harold Rodner Film Exchange. He gave this up to join WB.

Surviving are his wife, a brother and two sisters.

## BOBBY 'TABLES' DAVIS

Bobby "Tables" Davis, vaude and nitery performer, died of injuries June 5 as a result of an auto accident near Stroudsburg, Pa. Car in which Davis had been riding on the way to a club date overturned. Agent Bert Jonas, a passenger with Davis, was injured in the crash.

Davis for many years did an "iron jaw" act and played some top theatre and cafe dates. He worked the now defunct Diamond Horseshoe, N. Y., several times.

## JANE FERRELL

Jane Ferrell, 73, former legit actress, died in Newark, N.J., June 3. She began her career about the turn of the century. Among the plays in which she appeared were "Nona," "Fagan Lady" and "Gold Diggers."

She also played supporting roles in many productions which starred Lenore Uric, having previously served as her secretary for a number of years.

## ISABEL T. PELL

Isabel T. Pell, 51, former actress who was an agent in the Free French underground during World War II, died in New York June 5. She made her debut in 1920 and appeared in "Fools Errant" in New York in 1922.

## ROBERT B. MCINTYRE

Robert B. McIntyre, 70, pioneer casting director, died May 31 in Hollywood after a heart attack.

He was associated with Samuel Goldwyn for 34 years as casting chief and production manager, retiring in 1949.

## JOSEPH J. VORONKO

Joseph J. Voronko, 61, director of the "Volga Boatman" radio

being the wife of Irving Tishman, vaude producer.

**Sir Desmond MacCarthy**, 75, British drama, art and literary critic, died in London June 7. His work had been appearing in the London Sunday Times for the past 20 years.

**Widow of Patrick W. Mulderry**, co-developer of Albany's film row, and mother of Francis J. Mulderry, manager of Mulderry Estate exchange properties, died June 8 in Albany.

**Frank Cane**, 47, acting national director of the USO during World War II, died of a heart attack June 7 in Los Angeles. Wife and two daughters survive.

**William G. Blewer**, vet theatre pianist, died June 8 in Elmsmere, N. Y. He had played with pit orchs in several Albany houses. Wife survives.

**Wallace Goodrich**, 81, dean emeritus of the New England Conservatory of Music, died in Boston, June 6. Survived by his wife and son.

**Herbert Voges**, organist who played at the Olympia, Mall, State, Stillman and Allen Theatres in Cleveland, died in that city June 9.

**Robert B. Rowley**, owner of WCIA, Ashtabula, O., and co-publisher of four Ohio newspapers, died June 8 in Ashtabula.

**Charles Drysdale**, cinema manager, died in Edinburgh, Scotland, May 22. He was with the Gaumont group for many years.

**Morris Leshner**, projectionist at the World Theatre, Philadelphia, collapsed and died June 4 while on his way to work.

**Richard Venema**, 41, emcee, known professionally as Dick Vernon, died in Chicago June 3. Wife survives.

**Tom E. Dean**, comedian, died in Manchester, England, May 21. He was known professionally as Cliff Carter.

**John A. Summers**, 73, pioneer in



# Ed Sullivan Cuts 'Toast of the Town's' 4th Birthday Cake

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VARIETY

Wednesday, June 11, 1952



REX HARRISON, AUDREY HEPBURN, GINNY SIMMS, JACK SMITH and the "TOASTETTES" join Producer MARLO LEWIS, Director JOHNNY WRAY and Maestro RAY BLOCK in birthday rehearsal of pioneer CBS-TV Sunday night Coast-to-Coaster. (Sponsors of show, the LINCOLN-MERCURY DEALERS ASSOCIATION, sent 70 birthday cakes from every section of the country). Bookie Mark Lelley, Art Haines, Eddie Brinkman refused to eat cake.

● TUNE IN SUNDAY NIGHT AT 8, FOR "THE STORY OF RICHARD RODGERS" ●

# VARIETY

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## NBC'S 'SAVE RADIO' STRATEGY

### Italian Film Production's Real Strides; Big Eye on That Yank B.O.

By ABEL GREEN

Rome, June 17.

Italian film production is making real strides, its aggressiveness and pitch for Yankee goodwill reminding of the pioneer J. Arthur Rank days, in the early postwar period, when Rank, John Davis, et al., first manifested their ambitious world market ideas.

The Italian Film Export (IFE) is under the savvy direction of Cominr. Eitel Monaco, prez of ANICA (the "Erie Johnston office"). Renato Gualino, president of the International Federation of Film Producers Assns., which embraces everything east and west of Hollywood, is also the managing director of IFE.

Outfit has a good Italo-U. S. approach to merchandising and ballyhoo under William Murray. The entire industry, in fact, has designs on wider American screen time than the casual art house bookings that Arthur L. Mayer-Joseph Burstyn-Edward Kinglesley have achieved with Roberto Rossellini, Vittorio De Sica and kindred imports.

The Italian and French film producers (such as Jean Renoir, now working in Rome) have complete awareness of the Joe Breen code and are gearing their stuff accordingly. Whether the realistic values (Continued on page 22)

### Memo to U.S. Acts Playing Canada: Better Yank Those Politico Jibes and Jeers

Montreal, June 17.

With the heavy interchange of tourists between the U. S. and Canada, the "3,000 miles of unguarded border" and the obvious awareness of all Canadians regarding the American political scene through the medium of radio, TV and the press, the U. S. elections in November are of more than a little interest to Canucks.

Trading on the current prelims and the various personalities involved, many comedians and others who tour the local circuit are using U. S. political figures as targets to pad out routines, with only fair results. Regardless of how cynical the local cafe patrons can get about politics, the business of angling barbs at the head of a country and his family, particularly U. S. and England, is always received—no matter how good the intention—with something near embarrassment and slight distaste.

The innumerable routines and gags about Harry's piano playing and Margaret's singing have been worked to a fare-thee-well, and their obvious cheapness fails to amuse even the greenest of the saloon trade. The Roosevelt saga, when sniped at, and anything regarding Mrs. Roosevelt's present activities or some of the crude impressions (Continued on page 56)

### Just a Freak

Val Irving, personal manager, complained, "I got a singer who stops the show in every joint he works. I think he's the best around but I can't get to first base with him at the record companies."

"Maybe he's too normal," was the explanation.

### Bette Davis As B'way Revue Star

Bette Davis will return to the stage next fall as star of a new revue, "Two's Company," being produced by James Russo and Michael Ellis. The Hollywood dramatic actress will probably, make about eight appearances in the show, including singing and dancing as well as playing leading parts in the sketches. It will be her first major musical assignment, although she sang one song, "They're Either Too Young or Too Old," in the pic, "Thank Your Lucky Stars." Miss Davis played small parts in several Broadway shows before going to Hollywood.

"Two's Company," which may be retitled, will have sketches by Charles Sherman (who will also be the overall stager), with music and lyrics by Vernon Duke and Ogden Nash, and additional lyrics by Bud Burton and Sammy Cahn. Milton Rosenstock will be musical supervisor and Ralph Alsang will design the scenery. A sketch director and choreographer have not been engaged yet.

The revue, expected to be budgeted around \$150,000, is slated to go into rehearsal Sept. 15, play five weeks out of town and open on Broadway in mid-November. Several managements have been negotiating to bring Miss Davis back to Broadway, but the star finally signed the contract Monday (16) with Russo & Ellis. The deal is for two seasons, through May 31, 1954.

### Chi's Act I, Obscene 2

Chicago, June 17.

With the upcoming furniture convention and the two political conclaves, the near north and west side strip and girl joints here are getting a rough going-over from the police in order to present a sapoloid effect to visitors.

Raids were staged at Kitty's Show Lounge and Happy Hour Club last week with eight men and five women arrested on vice charges. Kitty's license had been revoked last fall but reinstated several weeks ago.

### TV TECHNIQUES TO BOLSTER AM

The National Broadcasting Co. yesterday (Tues.) took the first affirmative step toward "saving" radio. In a sweeping top-level reorganization designed to vest radio with the same razzle-dazzle and imaginative techniques that have made TV the "glamor baby" of communications, NBC has installed Sylvester L. (Pat) Weaver as boss veepee over AM and TV as second in command to prexy Joseph H. McConnell.

The NBC move has far-reaching significance which may stem the "anti-radio" tide engulfing the advertising agencies and the sponsors. It comes at a time when network radio has been practically ready to throw in the sponge. For weeks now there have been reports that CBS would take the initiative some time in the near future to reduce nighttime rates by 50%—a move which would reduce radio to an "also ran" status as the TV ascendancy continues. From other sources there have been unconfirmed rumors that CBS might even conceivably drop out of the network radio picture completely, banding the affiliate stations together as a network only for such periods when a client order for a show has been received.

The NBC reorganization as revealed yesterday is the most drastic (Continued on page 63)

### Sugar Ray-Joe In SRO Advance For Theatre TV

Theatre television furnished valid proof this week that it may well provide the stimulus to a currently-faltering film boxoffice. With the Joey Maxim-Ray Robinson light-heavyweight title fight almost a week off, theatres carrying the bout are already reporting SRO business on advance sales—and at the highest admission price ever charged for a big-screen event, ranging up to \$3.60 in some cities.

Philadelphia's Stanley Theatre, for example, already has more than \$10,000 in its till for next Monday night's (23) event, which it raked in during only a few hours' activity at its boxoffice Monday (16). House, with a capacity of more than 3,000, put its tickets on sale at \$3.25 when it opened Monday morning, and by Monday afternoon was completely sold out. Stanley management immediately began selling standing room at \$2.60 and expects to sell out on these tix also by the end of the week.

The \$10,000 the Stanley already has in advance of the fight, it's (Continued on page 61)

### 'Pacific' Nudging 'Okla.' as Top Payoff Show in History; Over \$3,000,000 Net

#### Weddings As B.O. Lure

Minneapolis, June 17.

They're trying everything in the Twin Cities to bolster the weak boxoffice, even resurrecting ancient gimmicks like public weddings.

No less than two houses, the St. Paul independent conventional neighborhood Royal and the Minneapolis ozoner Starlite, held the weddings within a week, advertising them as "added attractions" and inviting the public to "come and have fun." The Starlite's wedding took place atop the concession stand; that of the Royal on the stage.

### Transatlantic TV Via Micro Relay

Television will not have to await the development of some form of Stratovision or the laying of underwater cables in order to go international. Instead, it will be worked via microwave relay transmission, according to Meade Brunet, prez of RCA International.

Just back from a stay in Brazil, where he once-overed RCA's plant facilities there and surveyed Brazil's comparatively new TV broadcast operations, Brunet pointed out that the Atlantic, between the northernmost part of the North American continent and Europe, is dotted with islands which are no more than 250 miles apart, at most. Once a system is found to increase the microwave transmission distance, he said, it will be possible to build towers on these near-Artic circle islands and hop the TV signals from one to another across the ocean.

RCA exec pointed out that the Air Force flew a number of fighter (Continued on page 61)

### R. & H. Charity Fund

Albany, June 17.

The Rodgers & Hammerstein Foundation has been chartered as a non-profit membership corporation, here, with Richard Rodgers and wife Dorothy and Oscar Hammerstein 2d and wife Dorothy among the directors, to collect money and other property for charitable purposes.

Among its aims are to encourage the composition of music, writing of dramatic and musical plays, study of musical and theatrical arts, improvement of choreography and public presentation of such music, plays, arts and choreography.

Foundation won't engage in any venture for profit. It will aid needy students and talent, as well as the ailing.

"South Pacific," now in its fourth year, is currently the top legit grosser and money-maker, apparently destined to overtake "Oklahoma" as the biggest payoff show of modern stage history. It is now over the \$3,000,000 mark in earned profits; has distributed \$2,995,020.93, and in the nine-week period ended May 31 netted \$188,677.22 on a two-production operation.

For the last two weeks the two companies grossed a total of \$230,050. The original production at the Majestic, N. Y., last week (its 165th) drew \$44,587, being topped only by "King and I," which went clean again at over \$51,700. That gave Richard Rodgers and Oscar Hammerstein 2d, the two top grossing shows on Broadway.

The touring "South Pacific" drew \$72,015 last week at the Wisconsin, Milwaukee, having grossed \$72,612 the previous stanza at Keith's, Dayton, for an estimated profit of about \$40,000 on the fortnight's business. The troupe is currently in Omaha, plays next week in Salt Lake City and then goes to the Coast for subscription engagements under Los Angeles and San Francisco Civic Light Opera sponsorship.

**Keeps Rolling Along**  
After that, it plays the northwest, then moves to Denver, Kansas City and the west and midwest, probably playing a return stand at the State Fair Auditorium, Dallas, during the bonanza Christmas-New Year's week. Then it plays through the southwest and south the balance of next winter.

As of May 31, the combined "South Pacific" operation had earned \$2,966,162.09 profit, minus \$22,500 paid to Roger Rico (who was dropped last winter as male lead of the N. Y. production) under (Continued on page 56)

### TV to Bring Politics Into Open, Sez Kefauver; KO 'Smoke-Filled' Era

Columbus, June 17.

Sen. Estes Kefauver, the Presidential candidate who probably owes more to television than any other, had another good word for the medium.

The Democratic aspirant was here Wednesday (11) for a brief visit to help Edward Lamb dedicate his new television centre for WTVN. He held two press conferences, one on video, the other a closed affair for newsmen only, and said in one of them:

"Television may help sound the death knell for political decisions made in smoke-filled rooms." The new medium, he believes, will help bring "politics out in the open."

He also explained some of his difficulties in his try for the nomination. He started with "an idea, an office, one secretary and no money. Now, we have a very good organization, but no money."

## Profs' 5-Branch Merger Blueprint To Get Unveiling by AGVA in 2 Wks.

Hollywood, June 17.

Final blueprint of the five-branch union merger submitted by Dean Edgar L. Warren of University of California at Los Angeles, and Dean M. P. Catherwood, Cornell, leaves multiple problems of many Coast members of the five branches unsolved since it does not involve Screen Actors Guild or Screen Extras Guild. Final draft will be unveiled by the American Guild of Variety Artists' executive board in a fortnight, in advance of the scheduled date for AGVA-Television Authority merger.

Pedagogs frankly admit they are unable to estimate the cost of operating the new organization since it will depend more upon policies than organizational structure. Plan makes no specific dues recommendations since needed data on earnings were not available. Profs studiously avoided commenting on desirability of merger itself, pointing out that they were merely asked to draw up the plan. These are the principal points of the final draft:

### Automatic Membership

(1) All members of the five branches and AGVA will automatically become members of the new union without payment of dues or fees until such dues become payable in the merged organization, save for those now required for reinstatement to good standing.

(2) Biennial convention of about 200 delegates, latter to be elected by the locals, and each local entitled to 10 or more delegates from each of the talent fields. They are to be the highest governing authority of the organization.

(3) Referendum vote of the members to elect proxy, five vice-pres, treasurer, recording secretary, all nominated by members, nominating committee and convention delegates.

(4) Membership elects national exec board of about 100 members in whom are vested management and execution of policies. Board members serve three-year terms with one-third of board elected annually.

(5) Majority vote of exec board, or petition by exec boards of five locals, or petition of any 200 members can initiate referendum of any issue of general concern.

(6) Locals composed of all members (Continued on page 50)

## B'way Theatre Offered Dervals for 'Bergere'

Paul Derval and his wife, operators of the famed Folies Bergere, Paris, for the past 29 years, return next week (26) on the S. S. Liberte after a New York visit, their first in 13 years. Their trip was with a view to doing the Folies in America, akin to the two British road companies currently in London and the provinces, where they produce in association with Val Parnell and Bernard Delfont.

The Warner Theatre on Broadway has been offered them as a site for a Broadway version of the Folies although, of course, this would not be the first time for the Parisian revue in the States. Many years ago it was essayed at the Fulton Theatre, and during the 1930s Clifford C. Fischer produced a "Folies Bergere de Paris," and still later Joseph M. Schenck and Darryl F. Zanuck produced a film-musical of the same name.

## WINCHELL, BACK IN FALL, ALSO GOING TV

When Walter Winchell returns to the airlines next fall, it's likely to be on a two-way AM-TV spread. Several agencies, it's known, have been giving their accounts pitches for a fast linking of the ABC radio and tele package of Winchellcasts.

Winchell will probably be back in September or October. It's not known whether the syndicated columnist of the N. Y. Mirror will do a simulcast or separate AM and TV stanzas, but this is likely to be determined in part by sponsorship preference and the station clearance situation.

ABC currently has Drew Pearson in Winchell's traditional 9 p.m. Sunday berth, the right to which reverts to WW this fall. Pearson was sold in an AM-TV package to Carter Products, which backs him on radio at 9 p.m. Sunday and on TV at 11 p.m. that night.

Winchell, who is under lifetime contract to ABC, has been off the air on medical orders to take it easier. He's doing his column on a four-times-weekly basis instead of his usual six-times-weekly sked.

## Highway Named For Rogers to Bally Film

St. Louis, June 17.

Tying in with Warner Bros. "The Story of Will Rogers," in which Will Rogers, Jr., plays his father, an eight-state, 2,200-mile ceremony dedicating permanently U. S. Highway 66 as Will Rogers Highway gets underway Monday (23) near here.

Governor Forrest Smith of Missouri will unveil the first road marker. Similar ceremonies will be held all along the route, with governors and city officials taking part. Nine-day caravan, with a press and star contingent, starts in St. Louis and ends at the western terminus of the highway at Santa Monica.

## Steel for Amus. Seen Getting Axe by NPA

Washington, June 17.

National Production Authority is about to revoke its recent order easing steel for theatres and other amusement construction, it is reported here. Reason is the steel strike which has now resulted in lost production of over 3,000,000 tons.

Recently NPA announced changes, effective July 1, which would ease steel, copper and aluminum for amusement construction in quantities which would have been particularly helpful for drive-ins. It was indicated that the bans would be further eased in the final quarter of the year.

### 'Carmen' in Color

Maxwell Anderson and Rouben Mamoulian are combining on a new version of "Carmen," based on the Prosper Merimee original and with the original Bizet score, for filming in Technicolor in Spain.

Unlike the Oscar Hammerstein 2d "Carmen Jones" jazz version, idea is to preserve as much of the original libretto as feasible.



**JACK SHAINDLIN**

Musical Director of  
Louis de Rochemont's  
"Walk East on Beacon"

## CNE Pacts Hutton For 50G Plus %

Toronto, June 17.

In at \$50,000 guarantee plus 50% of the gross over \$350,000, Betty Hutton has been inked as headliner of the Canadian National Exhibition 24,000-seat, grandstand show, with 14 night performances at \$3 top. (Gross last season, with Jimmie Durante, was close to \$460,000.) Miss Hutton will include her trapeze act.

Deal had narrowed between Miss Hutton and Red Skelton. With Jack Arthur as producer of the CNE show, he had also been dickering with Judy Garland and Martin & Lewis. Latter preferred a vaude tour of Britain.

## J. Benny Clocks Yocks, Ditto D. Day as J. Ray In L'd'n Palladium Bow

London, June 17.

Jack Benny scored an outstanding hit in his Palladium preem here yesterday (Mon.), filling the entire second half of a laughter-packed show and begging off after 55 minutes. Dennis Day collared an important share of the applause. Day did a half-dozen numbers with a boffo reception for his Johnnie Ray impersonation.

The Charlivels clicked with their fancy acrobatics and hoofing, and Frank Crook received an ovation for his simultaneous guitar and harmonica routine. Latter recently completed two years in the "Crazy Gang" show at the Victoria Palace, London.

Others on this bill include comic Billy Russell; the Maj Britt Trio, working on a portable rink, and the Alfreros, equilibrists.

## CBS WILL SHIFT BERGEN TIME IF HE'S SUSTAINER

CBS Radio has decided to keep Edgar Bergen on as a sustainer this fall, if it does not succeed in lining up a sponsor for him by the start of the new season. But the web has also decided that, if no bankroller is forthcoming by July 1, it will open up the Sunday night at 8 slot, which Bergen has occupied for the last several years, to other shows.

There has been some sponsor interest in the Bergen-McCarthy stanza since Coca-Cola dropped him at the end of this season, but the web is not close to an actual sale yet. In opening up the Sunday night slot to other shows after July 1, CBS emphasized that any show considered for the spot will have to tie in with its regular Sunday lineup, including "My Friend Irma," "Our Miss Brooks," Jack Benny and "Amos 'n' Andy." Web will not permit another sponsor to move a show in there which might disrupt that comedy schedule.

What time period Bergen will take over, if he's not sold by the deadline date, meanwhile, has not been determined. In axing Bergen-McCarthy, Coke is talking a deal with CBS to bankroll Bing Crosby, who's been dropped by Chesterfield, on a combined radio-TV set-up. That deal, however, is also still in the talking stage, according to CBS sales execs.

## Famous First Nights

### 'The Man from Blankleys'

(Criterion, N. Y., Sept. 16, 1908)

Charles Hawtrey, who had scored a hit in "The Earle of Pawtucket," did another topper with an English play and cast. It was an actor's holiday with most of the fat going to the star, and he put it over in a big way.

Most of his company was brought from England, since the play was located there, but they found ready acceptance, though no one had opportunity to gain distinction. Had a sizeable run and later was one of the earliest of the talking pictures.

### 'Christopher Jr.'

(Empire, N. Y., Oct. 7, 1895)

John Drew had been rushed into the Empire to fill a booking gap with "That Imprudent Young Couple" by Henry Guy Carleton, an indifferent play which had met with scant success on the road. It was a failure in New York, but was run for three weeks to give the company a chance to get up in "Christopher, Jr.," a farce by Madeline Lucette, Ryley, the wife of J. H. Ryley, the comedian.

It was a brisk little light comedy which provided Drew with a change of pace from the more romantic plays in which he had been starred. He was a capital light comedian and gave full value to the bright lines. His old Daly supporters were out in force to give him a royal welcome; and he earned it. Still regarded as one of his best comedy efforts.

### 'Hansel and Gretel'

(Daly's, N. Y., Oct. 8, 1895)

Humperdinck's adaptation of the German fairy tale was given its first American presentation by a troupe sent over by Sir Augustus Harris. A large audience listened politely because it had been informed it was a European success, but in spite of the tuneful music it could not overcome the handicap of poor presentation. Only one of the troupe was known on this side, and she as a concert pianist of former seasons.

Now occasionally presented at the Met, but it never was night-after-night material and the imported troupe did not have time to get homesick.

### Now?

Hollywood, June 17.

Jack Warner tells of Mervyn LeRoy who, because he has an interest in Hollywood Park, is chary of any race tips but who broke his personal rule after Warner had had seven losers and wanted "just one winner to bail me out." LeRoy pledged him to secrecy, "don't even tell it to your wife," etc., and gave him the name of a nag. It also lost.

Warner phoned LeRoy the next day, "Now can I tell the name of the horse to my wife?"

## JUDGE'S ILLNESS DEFERS TRIAL OF BUCHMAN

Washington, June 17.

Trial of Columbia producer-writer Sidney Buchman for contempt of Congress, scheduled to start yesterday (Mon.) has been postponed due to the illness of the judge who was to sit in the case. Decision will be made later this week on whether to commence the trial soon or to postpone it until fall. Jurist who was to sit is F. Dickinson Letts. If the case goes on soon it will have to be assigned to another judge.

Indications here are that it will not get under way until some time after Labor Day, because of the abbreviated summer schedule of the Federal Court. Buchman is under indictment because he ignored a subpoena of the House Un-American Activities Committee to appear in Washington last winter. He charged that the committee merely wanted to ask him a second time the same questions put to him in the fall of 1951, when he testified in L. A. He said this was a violation of his constitutional rights and put him under a terrible strain a second time.

Last week the U. S. District Court threw out an action by Buchman to invalidate the subpoena of the Un-American Activities Committee.

### Javits Asks Nat'l Acad

### For Music, Drama, Ballet

Legislation to create an American Academy of Music, Drama and Ballet as a branch of the Smithsonian Institution was introduced yesterday (Mon.) by Rep. Jacob K. Javits (R., N. Y.). The school, which would educate selected pupils, would be part of a national war memorial to include a theatre and an opera house.

At the same time, the National Capital Sesquicentennial Commission has recommended that \$1,100,000 of its surplus be turned back to the Government, with Congress to make the ultimate decision regarding use of the fund. Legislation to use the money to establish a national opera has been introduced by other members of the House, but such an opera house would cost several millions.

## Riviera Eagerly Awaits Influx Of Yankee Visitors

By ED QUINN

Cannes, June 10.

With a basic figure of 750,000 American tourists planning a European looksee this summer, the Riviera amusement caterers are optimistically polishing up for their share of the American buck.

As far as out-and-out nightlife is concerned, Juan-les-Pins will undoubtedly get the biggest share of after-dinner amusement-seekers, and at Maxim's for as low as a buck (official rate) light drinkers can spend an evening. The show here is emceed by slick-talking Rene Legrand, who as organizer of slightly vulgar party games or just plain gag-puller is mainly responsible for the regular household notices from July to September.

Opposition here is provided by the Juan municipal casino, with dinner-dance galas featuring top-line French variety stars, and an after-dinner nightclub, the Hollywood, also managing to achieve a colorful and gay atmosphere and at prices competing with the other Juan nitespots.

In a class of its own and relying more on its orchestras is the Vieux Colombar (last year it featured Sidney Bechet). Here an existentialist atmosphere and a St. Germain des Pres clientele combine to bring a touch of Paris to the Riviera. Their big attraction is the possibility of seeing Ali Khan, Joan Fontaine, Sonny Tufts or Sugar Ray Robinson at an adjoining table.

### Juan-les-Pins

In the daytime Juan-les-Pins provides a couple of miles of sandy beach for good sunbathing and swimming, with many restaurants and snackbars right on the beach. The nearby Hotel Cap d'Antibes and its companion Eden Roc, with its high-class eating and exclusive swimming pool, are still the rendezvous of millionaires and titled playboys, and visiting here any time between 11 a.m. to 8 p.m. one (Continued on page 63)

## Coward's Smash Teeoff At London's Cafe de Paris

London, June 17.

Noel Coward's return yesterday (Mon.) to the Cafe de Paris here was London's biggest cabaret opening since the court mourning period ended.

Audience of celebrities headed by the Duchess of Kent gave Coward a resounding reception and jammed the cafe. Indications point to capacity business during his month's stay.

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## JUNE JITTERS

The picture business is experiencing one of its worst cases of jitters.

For years the March 15-June 15 period has witnessed a seasonal boxoffice downturn. The first call of the outdoors has become as well accepted as turkey on Thanksgiving. But soon the airconditioned theatres become a lure. By July grosses are on the way back and Labor Day frequently has seen seemingly insurmountable records topple.

It can't be New Year's eve every night. Nor is TV taking over to such a degree that the picture business will have to resign from show business. Over in the electronic belt the boys with the iconoscopes and upper high frequencies have a large flash on their own: things aren't so bullish there either.

If customers have gotten out of the habit, the resourceful picture business should know how to get 'em back. If production costs are too high in ratio to the depressed market, look at what Universal and United Artists have done with merchandising low-cost product on a solid bread-and-butter basis. Some of the deluxe operations with their slick standards and top-drawer investments, must now take a leaf out of the U and UA pattern of gearing income (and profit) to investment. If it's to be with us, certainly budgetitis becomes the byword. And if TV is going to be the "monster," the Hollywood tail, because of its production know-how, must wind up wagging the video head.

But right now the current jitters creates a no-nuts reflex right down the line. Even the gloomiest need not gloat any box-office week, regardless of seasonal downturn, to see that nothing can take away the filmgoing habit. It's like taking away the eating habit. True, sooner or later many of us must go on a diet. Maybe, there, too, it's a big plus for the digestion. It usually works out that way.

Abel.

## 'Conservative' Wall St. House Sees Solid Future for Major Companies

In some long-range projecting, which is rare for traditionally conservative Wall St. outfits, Arnold Bernhard & Co., investment advisers and publisher of the Value Line, stock market survey and report, sees a solid future for the principal motion picture companies. Although there may be some stock price irregularities in the interim, prospects of conditions in three to five years for a majority of the film corporations appear "particularly favorable," it's observed.

The upbeat report was seen as especially significant in view of the weakness of most film issues on the N. Y. Stock Exchange and the overall depressing effect of the dividend cutting by Loew's and United Paramount Theatres.

Prognostication of an agreeable 1956 is based on the assumptions that domestic theatre attendance will average about 10% below current levels, foreign revenues will stay at about the same as present or close to it, and either some form of subscription television will reach significant proportions or producers will decide to lease or sell their backlogs of films for use on TV. The tele angle provides the key to the income improvement in the face of the 10% b.o. decline.

### Trust Suit a Factor

Development of the competitive home TV and the Government's antitrust suit against the eight principal film and theatre corporations (Continued on page 17)

## Pic Festivals Would Be Limited to 2-a-Year By McCarthy IFP Resolution

Film festivals will be limited to one or two a year, if John G. McCarthy, American delegate to the International Federation of Producers, is successful in pushing through a resolution which he proposed at the IFP's recent session in Cannes. The two best-established festivals—Venice and Cannes—would be held in alternate years.

Any other country that desired to run one of the fetes would have to make application to the IFP by Oct. 1 of the preceding year. If the request were approved, that would mean two official festivals that year—the Venice or Cannes shindig plus the one additional.

The plethora of international film affairs now has become a headache to most of the participating countries, particularly the U. S. In (Continued on page 20)

## PROMISES TO BE JUST THE START

Reports trickling into New York from the hinterlands disclose the beginnings of a trend toward substantial admission price-cutting. Belief among exhibs in key cities is that this is just the start of what promises to be an onslaught of ticket-fee slashing—and the cuts won't be nickels and dimes.

Knifing of wicket taps is said by theatre men to be a kind of grasping at straws in an endeavor to hypo alling grosses. Premiums have already been tried in many of these houses to no avail, despite their success as business-getters during the depression. Some theatres in predominantly single-feature territories such as Philly have also switched to duals without much improvement in take.

There are many in the trade who view the price-cutting not only without alarm, but with considerable hope. Agreement is pretty general that admish fees have become too high and that a really heavy reduction may be just what the M.D. ordered.

Their philosophy is that the film biz developed and prospered as a low-priced amusement source for the masses. They feel now that tickets have become so costly, theatres have priced themselves out of their normal market and have made their potential audiences overly-selective. They've become easy for TV and other forms of entertainment.

There have been some experiments with price-cutting in the past year or so, but it has generally been something between a nickel (Continued on page 56)

## 20th's Theatre Co., Wesco, Involved In \$88,000,000 Suits, Exceed Co. Assets

### Schreiber on His Way To European Vacation

Lew Schreiber, exec manager of the 20th-Fox studio and assistant to Darryl F. Zanuck, arrives in New York from the Coast by train today (Wed.) on his way to Europe. He'll leave on the Ile de France Friday (20).

Schreiber is accompanied by his family on what is described as a vacation trip. They'll be away six to eight weeks. Zanuck, in announcing last week that Joseph M. Moskowitz, eastern studio rep, will become his exec assistant, said the move would in no way change Schreiber's status.

## C. P. Skouras Top Earner in Pix At 504G Last Year

Charles P. Skouras was the pic industry's highest-paid exec in 1951 and undoubtedly one of the highest-paid businessmen in the nation. He earned \$504,510.60 in salary, profit-participation and retirement fund payments as prexy of 20th-Fox's wholly-owned circuit subsid, National Theatres Corp., and a number of its affiliated companies.

Skouras' remuneration is disclosed in the registration form filed with the Securities & Exchange Commission last week for National Theatres, Inc. It also reveals that attorney Greg Bautzer will be one of six new members added to the board of NTL in August. (Other details of the new NTL setup are on page 5.)

NTL, under the divorcement plan which will separate 20th from its theatres June 28, becomes the new parent company of the theatre interests. It comprises two major subsid, Wesco Theatres Corp., which is a name switch from the former National Theatres Corp., and the Roxy Theatre (N. Y.), Inc. Skouras, the SEC statement dis- (Continued on page 18)

Wesco Theatres Corp. (nee National Theatres) is involved in approximately 35 antitrust suits in which potential damages, when trebled as provided by the monopoly laws, total \$88,000,000. That amount far exceeds the total assets of Wesco.

The antitrust suit figures are disclosed in the registration form filed last week by National Theatres, Inc., for a new stock issue to carry out terms of the 20th-Fox divorcement decree.

"Although the total claimed (in the antitrust suits) is substantial," the NTL statement points out, "experience with respect to the suits which have resulted in final judgment or which have been settled, indicates that the ultimate liability will amount to considerably less than the amount claimed. Moreover, any liability will generally be shared by other defendants."

Twentieth this year has already paid approximately \$268,000 as its share of liability in the Towne case in Milwaukee and \$667,000 in the Brookside case. Towne has a supplemental complaint seeking \$1,563,000 treble damages.

Other suits include that filed by Cinema Amusements in Denver, in which a judgment of \$300,000 treble damages and \$27,000 attorney fees has been entered against three defendants, including 20th.

NTL lists the following pending suits, in which damage claims are (Continued on page 18)

## H'wood Should Make Better Pix, Balto Mayor Sez Nixing Tax Relief

Baltimore, June 17. Pleas of local exhibitors for tax relief at a meeting with Mayor D'Alesandro last week were rebuffed by Hizzoner, who charged the theatremen's dilemma wouldn't be half so serious if producers made better films for the public. Warming to his subject, he pointed out when he himself recently took in a picture, "I'd been away (Continued on page 22)

## Spyros Skouras Looks To Studio Exec Huddles

Spyros P. Skouras, 20th-Fox prexy, heads for the Coast from the homeoffice shortly after the July 4 weekend for a round of studio huddles.

There's a possibility he'll follow this with a hop to Australia, where 20th has large theatre interests. Skouras has been contemplating such a trip for some time.

## Studio Workers Pledge Co-op To Harried Industry

Hollywood, June 17. Full cooperation in aiding the film industry through its current problems has been pledged by studio craft workers after hearing Nicholas M. Schenck and Richard Walsh deliver a picture of the pic industry's current headaches in adjusting itself to divorcement in a market beset by inflation and television competition.

Schenck said that the pic companies are not trying to cut wages or take away advantageous labor conditions. He warned, however, that the days of lush spending are over, that film plants must now get the most for every dollar. He cited similar talks with actors, directors and other talent groups that have also promised full cooperation.

Walsh pledged the support of union members. There was unanimity. (Continued on page 25)

## Wolfe Cohen's Trek

Wolfe Cohen, Warner Bros.' international chief, takes off for Europe on June 25. After a week in London, he will proceed to the Continent and expects to confer with WB reps in the principal countries.

Last week Cohen and foreign veepees Karl Macdonald and John J. Glynn conferred with a trio of WB Latin American division managers. South-of-the-border execs, Ary Lima, Rio de Janeiro; Armando Trucios, Mexico City, and Peter Coll, Havana, returned to their respective posts over the weekend.

## Rackmil to the Coast To Arrange Selling Of U Subsid's Telepix

Telepix being shot on the Universal lot by United World Films, U subsid, are taking Milton R. Rackmil back to the Coast from New York Friday (20). Rackmil heads Decca Records, principal stockholder in U.

Rackmil has been pushing for UWF to become active in the telepix field and has taken a special interest in the films now in production. Trip to the Coast will be (Continued on page 63)

## National Boxoffice Survey Heat Bops Biz; 'About Face' Climbs to 1st Place, 'Skirts' 2d, 'Clash' 3d, 'Beacon' 4th

Sweltering hot weather is melting biz at first-runs generally over the nation this week. New York heat soared to highest point this year. St. Louis went to all-time high for this time of year and many other key cities covered by VARIETY also were clouded by the unseasonably torrid weather. Minneapolis got rain and cooler days, and biz immediately picked up.

"About Face" (WB), aided by some new bookings, gained the national leadership by a small margin. "Skirts Ahoy" (M-G), in first place for three weeks running, slipped to second. Neither leaders showed uniform strength but are best of a spotty field.

"Clash By Night" (RKO), which has been a front-runner since out on general release, is finishing third. "Walk East On Beacon" (Col), also a leader in recent weeks, is taking fourth place. "Girl in White" (M-G) pushed up to fifth position while "Kangaroo" (20th), by dint of numerous bookings and better showings, is taking sixth spot.

"Man In White Suit" (U), fourth last session, is getting seventh money. "Carson City" (WB) is showing enough to land eighth position. "The Fighter" (UA) and "The Sniper" (Col) complete the top 10 list.

Runner-up pix are "Carbine Williams" (M-G), "California Con-

quest" (Col) and "Encore" (Par) in that order.

"Scarlet Angel" (U), due soon in N. Y., is on mild side first week out. "Winning Team" (WB), another newcomer, is good in Omaha, thin in Minneapolis and fair in St. Louis. "Diplomatic Courier" (20th) shapes mild on its preem at N. Y. Roxy.

"Three For Bedroom C" (WB), also new, looms good in K.C., but very dull in L.A. "Just Across Street" (U) is rated good in Washington and Seattle. "Pat and Mike" (M-G), opening this week at N. Y. Capitol, is tall in slow Cleveland, strong in Cincy and good in Buffalo. "No Room For Groom" (U), fair in N. Y., looks so-so in Portland, Ore.

"Lydia Bailey" (20th), passable in Chi, shapes good in Providence. "Outcast of Islands" (UA), fair in Boston, is slim in Detroit. "Paula" (Col) is okay in Philly.

"Marrying Kind" (Col) looks sturdy in Washington. "Glory Alley" (M-G) is nice in Frisco. "Outcasts of Poker Flat" (20th) is tepid in Minneapolis.

"Valley of Eagles" (Lip) shapes good in Boston. "Scaramouche" (M-G) fine in Washington, is rated sock in Philly.

"Tomorrow Is Too Late" (Burstyn), good in Boston, is soft in Buffalo. (Complete Boxoffice Reports on Pages 8-9)

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\$15 a Year. \$20 Foreign

# 'Miracle' Lawyer Asks N.Y. State Adopt Md. Nix Vs. 'Immorality'

Clarification of the New York State statute which permits the prior censorship of films is being sought by Ephraim London, the attorney who successfully argued "The Miracle" case before the U.S. Supreme Court for distributor Joseph Burstyn. Citing last week's ruling by the Attorney General of Maryland cutting down grounds for film censorship to obscenity or indecency, London, in a letter to N. Y. State Attorney General Nathaniel Goldstein, asked the state's chief legal official to issue an opinion to the same effect.

London's action was prompted by another case involving a film which the Board of Regents, the state's censorship body, had turned down on the ground of "immorality." London declined to name the film or the client for whom he is acting. Since the Maryland ruling, handed down Wednesday (11) by Attorney General Hall Hammond, eliminated "immorality" as a cause, London, in effect, is requesting that New York State grant his client's film a seal for general showing of the picture.

The Maryland attorney general apparently was guided in his opinion, which drastically restricts the application of the state's present censorship statute, by the two recent Supreme Court decisions involving the films, "The Miracle" and "Pinky," as well as other rulings of the nation's highest court.

The language of the Maryland censorship law authorizes the board to disapprove films "such as are sacrilegious, obscene, indecent, inhuman or immoral, or such as tend in the judgment of the board to debase or corrupt morals or incite to crimes."

Although the attorney general's opinion limited censorship to "obscenity and indecency," his opinion, directed to Sydney R. Traub, chairman of the State Board of (Continued on page 20)

## Md. Censor Bd. Admits Confusion on Policy; Replace Ohio as Test?

With a legal view by Maryland's Attorney General limiting film censorship in that state only on the grounds of "obscenity and indecency," the state board of censors readily admitted last week that it is currently in confusion as to what policy it should adopt in censoring films.

Sydney R. Traub, prexy of the board, said there was some indication that Maryland would replace Ohio as the testing ground to overthrow prior restraint of films. However, an official of the Motion Picture Assn. of America declared that the "odds favored Ohio at this point," and that the industry was preparing a test of pre-censorship of newsreels there.

Industry can use one of two methods. It can either seek an injunction against prior censorship by citing the recent Supreme Court opinions or it can get a group of Ohio exhibitors to show newsreels without first obtaining the censor board's seal of approval. Latter approach, according to the MPAA exec, appears more likely since it is believed that a more clear-cut view "on the subject of prior restraint could be obtained."

Official admitted that it was quite conceivable that a situation could come up in Maryland whereby pre-censorship would be tested there first. Meanwhile, he said the industry was lining up Buckeye exhibitors to take part in the newsreel test in Ohio.

## Salesmen's Convention Slated for Atlanta

The Colosseum of Motion Picture Salesmen of America will hold its annual convention this year at the Ainsley Hotel, Atlanta, Nov. 22-23, and the executive committee will meet there the day previous, it was decided at an executive session here attended by President Ralph Williams, general counsel David Beznor and seven vice-presidents.

Behind-closed-doors discussions pertained to TV's inroads on exhibition, slackening employment of film salesmen and the future outlook for members of the union.

## Press Hails Decisions

Favorable reaction in newspapers throughout the country greeted the recent Supreme Court decisions which said, in effect, that motion pictures were entitled to the free speech and free press guarantees of the Constitution. The high tribunal's opinions were generally hailed as historic landmarks for freedom of expression.

The Christian Science Monitor, for example, said that the Supreme Court had laid down a broader doctrine: "... That the right of free speech can attach to any method." The Washington Post said that the blow against film censorship reaffirms "the right of the public as a whole to make its own judgment from official censorship. This is a reaffirmation which gives the moving pictures a new birth of freedom."

## 'Miracle' Returns To N.Y.; Biz Solid, No Pickets, 1 Beef

Roberto Rossellini's much-disputed "Miracle" reopened at the Paris, N. Y., Monday (16) to solid biz and no pickets. There were no protesting letters and only one telephone call, according to Lillian Gerard, director of the house. The caller, she said, was a woman who described herself as a Catholic and registered a polite protest.

B.o. at the theatre for the day would indicate an \$11,000 week or more, depending on weather and other factors. If that figure is reached, it will exceed that of the final full week "The Miracle" played there last year. That was Feb. 6, 1951, when the gross was \$10,500.

"Pic, starring Anna Magnani, reopened as a result of a U. S. Supreme Court decision several weeks ago denying the right of New York State censors to ban it on charges that it was "sacrilegious." It was pulled out of the Paris Feb. 12, 1951, when the New York Board of Regents revoked its censorship seal, following protests by the Catholic Church.

All through the original run the house was picketed by Catholic groups and there was some fear that the routine would be repeated with the reopening. "Miracle," which runs about 40 minutes, is again included in a trilogy labeled "Ways Of Love" and including "Jofroi" and "A Day In The Country."

Joseph Burstyn, distributor of the film, will be honored at a luncheon next Wednesday (25) for fighting to the Supreme Court the ban imposed in New York. Court decision has been one of the most important in the history of motion pictures, extending to them the same privileges of freedom granted by the Constitution to the press.

Burstyn will get a scroll from the International Motion Picture Organization, made up of foreign distributors in New York, and the Metropolitan Committee for Religious Liberty.

## BERNSTEIN-HITCHY PIC EYES B'WAY, TV ACTORS

Sidney Bernstein, partner with Alfred Hitchcock in Trans-Atlantic Productions, is in New York this week casting their "I Confess." Montgomery Clift is set for the top role and Bernstein is seeking to cast all other parts with Broadway and TV players who have never before appeared in films. Details are being handled through Music Corp. of America.

Pic starts five weeks of location shooting in Canada in mid-July and then winds up at the Warner Bros. studio on the Coast. Trans-Atlantic releases through WB. Bernstein is expecting to return to Hollywood over the weekend.

## Blau Eyes N.Y. Musical Material for 'Singer'

Victor Blau, v.p. of Warner Bros. Music Publishers Holding Corp., is in New York from the Coast to snare musical material for WB's Danny Thomas, female of "The Jazz Singer." Music exec is also seeking numbers for about 10 forthcoming tuneups on the Burbank lot's slate.

Studio has a hefty sked of musical films in various stages of preparation.

## UPT's B'way Flagship Wins Out on Bids For Martin-Lewis Pic

Capping a wave of highly spirited bidding among numerous New York first-runs, United Paramount Theatres' flagship house, the Paramount on Broadway, closed a deal to play Paramount's "Jumping Jacks," Dean Martin-Jerry Lewis comedy which Hal Wallis produced. Terms were not disclosed but doubtless the pact provides for a hefty guarantee.

Agreement was reached only a couple of days following the announcement that Par's "Greatest Show on Earth," swinging into general release, has been booked for UPT's Brooklyn Par Theatre, opening June 25. The Martin-Lewis pic will play the N. Y. showcase in July.

The two licenses represent a big switch for Par and UPT, being the first contracts entered by the two outfits since they ceased holding hands about a year ago. Last Par pic to play a UPT house in Gotham was "That's My Boy," also Martin & Lewis, last summer.

Since Par is called upon to license on a per-pic basis, that is, no long multiple-pic deals, UPT's inking for "Jacks" and "Greatest Show" is not necessarily an indication that the film company and the chain will be going steady again. But at least the long estrangement is over.

It's presumed the reason for Par's skipping of a first-run in Manhattan for "Greatest Show" is that the Cecil B. DeMille epic already has had a full share of show-casing. It played 11 weeks at the Radio City Music Hall on its first time out as a "pre-release." A run at another Gotham first-run, it's believed, could seriously detract from subsequent-run revenue.

## 10-THEATRE BIG-SCREEN TV ON CIVIL DEFENSE

Theatres in 10 cities will be linked together via big-screen video June 26 for an hour-long demonstration of civil defense being conducted by the CD department from Washington. It's expected that more than 32,000 civil defense workers, as well as auxiliary and regular police, will attend the sessions in the 10-city network.

"Show," originating from D. C., will be aired on a closed-circuit basis. It's to be held at 10 a.m. prior to the theatres' regular opening time, although the houses are cooperating with the CD department on a non-profit basis. At the end of the session, there will be a live question-and-answer period, during which those attending in Chicago, Detroit, Pittsburgh and Boston will be able to ask questions from the floor and, via a two-way audio hookup, get immediate answers.

In addition to theatres in those cities, others linked are New York, Baltimore, Philadelphia, Cleveland, Toledo and Milwaukee. Circuits represented in the cooperative venture include United-Paramount, RKO, Loew's, Warner Bros. and Skirball.

## N. Y. to L. A.

John Beal  
O. O. Bottorf  
Betty Caulfield  
Joan Caulfield  
Sidney Caverson  
Harry Cohn  
John Erickson  
William Gass  
Walter Hampden  
Evie Hayes  
Arthur Hornblow, Jr.  
Frances Inglis  
Nat Kahn  
Joseph Mankiewicz  
Mack Miller  
Hope Miller  
Arnold Moss  
Howard St. John  
Elizabeth Taylor

# Invasion of Privacy Concept Seen Changing Via High Court Verdict

## Ed Kingsley to Huddle

A. L. Mayer in London  
Foreign film distrib Edward L. Kingsley is slated to leave New York Saturday (21) for London, where he'll huddle with Arthur L. Mayer. They are partners in Mayer-Kingsley distribution outfit.

Confabs are for the purpose of deciding on new product for U. S. release. Mayer, who recently resigned as exec v.p. of the Council of Motion Picture Organizations, has been abroad about six weeks, during which time he has lined up a number of films for possible distribution.

Mayer will return during the first week in July and Kingsley may stay a few weeks longer.

## Chi Exhib Tells Of B-K Subsid's Coercion in '25

Washington, June 17.  
A top motion picture industry lawyer subjected a Chicago exhibitor, who is suing the majors for nearly \$2,000,000, to intensive examination before Federal Communications Commission Examiner Leo Resnick last week at hearings on Paramount antitrust issues.

Par attorney Louis Phillips of New York devoted two days to questioning of Arthur Sass, who recently testified before the Commission that he was forced into a deal by a Par affiliate (Lubliner & Trinz) in 1925 to surrender a 25% interest in his Alamo Theatre in order to get fresh product. Sass insisted the "main reason" he went into the deal was to keep L & T (Balaban & Katz subsid) from carrying out its threat of building a competitive house and squeezing him out of first-run film.

Sass admitted "with a very large if" that he would have been affected by any other competition but maintained that no one else had "threatened" to put up a competitive house.

Phillips put Sass through the wringer on his assertions that the late Andrew Ryan told a group of exhibitors that B & K was in violation of the antitrust laws. After establishing that Ryan was a highly reputable lawyer, Phillips asked: "Do you want this examiner to believe that Mr. Ryan participated in and advised an agreement that was in violation of antitrust?"

Sass replied: "I regarded Mr. Ryan as I would any qualified lawyer or doctor, and I accepted his advice. ... He told me to go into the deal."

Phillips also questioned Sass on his testimony that B & K counseled against his putting in air-conditioning in the Alamo, and Sass admitted they could not prevent him from doing so. Sass previously testified that cooling boosted revenues substantially when he regained full (Continued on page 22)

## N. Y. to Europe

Eddie Albert  
Anthony Bartley  
Joe Clair  
Alfred W. Crown  
Arthur Davis  
Yolanda Donlon  
Judith Evelyn  
Jose Ferrer  
Kurt Frings  
Val Guest  
Mrs. Gus Kahn  
Mrs. Jack Kapp  
Deborah Kerr  
Edward L. Kingsley  
Sidney Myers  
John B. Nathan  
Mary Pickford  
Buddy Rogers  
Emmett Rogers  
Marie Shoud  
Blanche Thebom  
Joseph Vogel  
I. A. R. Wylie

## Europe to N. Y.

Alan Badell  
Morris Helprin  
Frank Loesser  
Maynard Morris  
Basil Sydney  
Elizabeth Taylor

Concept of the term "invasion of privacy," especially as it applies to the portrayal of the dead in pictures, is seen undergoing some changes in court interpretation in the wake of the Supreme Court decisions in "The Miracle" and "Pinky" cases.

Adverse ruling received early this year by Warner Bros. in Federal Court involving the right-of-privacy statute of Utah, it is contended, would not have been likely if the WB attorneys had had the high court decisions to back them up at that time. Case concerned the suit of Alice M. Donahue, widow of Jack Donahue, who was portrayed in the WB picture, "Look For the Silver Lining."

"Instead of the 3-2 ruling against us," declared Warner attorney Morris Ebenstein, "I believe it is more likely that we would have won by 5-0 if 'The Miracle' and 'Pinky' decisions had come down sooner."

Decision against the film company was in the Federal Circuit Court. This ruling is not binding on the state court, WB attorneys point out, because it is an attempt by a Federal court to interpret state law. State courts of Utah have the power to interpret the statute differently, and WB lawyers feel that it is conceivable that they could obtain a favorable ruling in the state court. Accordingly, the case has been removed from the Federal to the state court, where it is now pending.

Feeling at Warners is that the state court will agree with the (Continued on page 18)

## 'La Ronde' Quickly Moves to State Ct. Of Appeals on Ban

Albany, June 17.  
A further onslaught against censorship was made this week by Commercial Pictures Corp., distributor of the controversial film, "La Ronde." Company swiftly moved to take its legal battle to the Court of Appeals, N. Y. State's highest tribunal, after the Appellate Division of the State Supreme Court upheld a ban on exhibition of the picture within the state.

Distrib's haste in making an appeal was prompted by the Appellate Division's 3-2 split decision in affirming that "La Ronde" could not be licensed because the film is "immoral and tends to corrupt morals." Court's sharp division was seen by Commercial prexy Raymond Hakim as an "encouraging" sign. He expressed confidence that the Anton Walbrook-Danielle Darrieux starrer will ultimately win a permit.

Presiding Justice Sydney F. Foster, in the minority opinion, said he was "constrained to hold that the statute providing for cen- (Continued on page 24)

## L. A. to N. Y.

Eddie Albert  
Fred Allen  
William Asher  
Anthony Bartley  
Ray Bolger  
Clarence Brown  
Marge & Gower Champion  
Arlene Dahl  
Mack David  
Robert Doland  
Louis Epstein  
Glenda Farrell  
Kurt Frings  
Paulette Goddard  
Ruth Gordon  
Mishel Green  
Richard Haydn  
Betty Hutton  
Dorothy Jarnac  
Dr. Herbert T. Kalmus  
Garson Kanin  
Leo Katcher  
Arthur Krim  
Lew Landers  
Jerry Livingston  
Ronald Miller  
Henry Morgan  
Lindsay Parsons  
Mary Pickford  
Robert Rowson  
Harry Ruby  
Barbara Ruick  
Lew Schreiber  
David O. Selznick  
Mark Stevens  
Spencer Tracy  
Albert Villandy  
Danny Winkler  
Jane Wyman

# FRENCH BLOC VS. U. S. SUBSIDY

## NT's \$30,000,000 '47-'51 Decline

Gross revenue of National Theatres, 20th-Fox's wholly-owned circuit-operating subsid, and the Roxy, N. Y., which it also owns, declined by \$30,000,000 in the five years from 1947 to 1951. Net income dropped during the same period from about \$10,000,000 to \$2,000,000. The figures are disclosed in a Securities & Exchange Commission registration form filed last week in connection with divorcement of the chain from 20th. Part of the decline in revenue was due to reduction by about 100 in the number of houses during the period, NT winding up with 521 as of last April 1.

The decline was laid otherwise to "the combined effect of a number of factors." In later years, it is ascribed probably to TV to a great extent, "however, to what extent cannot be estimated." It is further pointed out that the earnings shown in the summary "have resulted from operations that were part of an integrated enterprise consisting of production, distribution and exhibition. It is impossible to state how earnings will be affected by divorcement of the domestic exhibition interests from production, and distribution."

Earnings by National Theatres and the Roxy from Dec. 29, 1946, to Dec. 29, 1951, are reported as follows:

	Theatre Admissions, Candy Sales, Etc.	Net After Taxes and Other Deductions
1947 .....	\$93,684,896	\$10,351,953
1948 .....	85,165,134	8,756,674
1949 .....	81,504,888	8,531,357
1950 .....	65,731,252	5,250,147
1951 .....	63,963,291	2,195,830

## 20th's Divorce Mechanics Set; 'Wesco' as New NT Operating Unit

Stockholders of 20th-Fox will receive in August an equal number of shares in a new corporation, National Theatres, Inc. That was disclosed last week in a Securities & Exchange Commission registration form detailing the mechanics by which 20th will divorce its theatre circuit from its production-distribution activities, as called for under the anti-trust decree.

Divorcement will become effective June 28. In preparation for that there was set up last May 1 a Delaware corporation, National Theatres, Inc. It will be the parent company of two wholly-owned subsid, now both similarly wholly-owned by 20th-Fox.

They are Wesco Theatres Corp., which is a name switch (made May 1) from National Theatres Corp., that heretofore has been the principal holding company for 20th's theatre interests; and Roxy Theatre, Inc., owner of the Roxy, N. Y.

20th on June 28 will hand over to NTI all the common stock of Wesco and Roxy. NTI, in turn, about July 18 will hand over to 20th 2,769,486 shares of its common. 20th will distribute this to its shareholders in August on the basis of one share of NTI for each share of 20th owned.

NTI will get all of the capital stock of Wesco, consisting of 1,000 shares of common without par value, and all of the common of (Continued on page 20)

## D.C. Trans-Lux Bldg. Sold to N.Y. Group For \$1,800,000 as Cap Gain

Washington, June 17. Ownership of the Trans-Lux Theatre Bldg. here has been sold to a New York group for \$1,800,000. A group of industry execs who have owned the building as an investment for many years made a hefty capital gains profit on the sale.

Trans-Lux, as part of the deal, entered into a new long-term lease with the new owners and will continue to operate the house as heretofore. Property, in addition to the theatre, includes stores and space occupied by NBC and the ABC affiliate, station WMAL. Altogether it brings a rental of \$175,000 annually.

New ownership group is headed by Robert J. Marony. Syndicate acquired the property through purchase of all of the stock of a corporation, the entire assets of which consisted of the T-L building. Half of this stock had been owned by the parent Trans-Lux Corp. and half by a syndicate that included RKO prexy Ned E. Depinet, Universal prexy Nate J. Blumberg, RKO exec Major L. E. Thompson and producers' rep Sam Dembow, Jr.

## 'UNLIMITED' PIX IMPORTS NIXED

Paris, June 17.

Contrary to an apparently widely-held opinion in America, there is a substantial segment of the French film industry which is much opposed to accepting a subsidy from Yank distrib. One important reason is resentment against the implication of a handout.

Another significant factor is that Eric Johnston, Motion Picture Assoc. of America prez, in working out proposals for a new U. S. French film accord last month, attempted to tie the subsidy offer to unlimited importation of American pix. Most of the French industry is unalterably opposed to any deal that doesn't put a ceiling on the number of imports, feeling that the market otherwise will be flooded and native product won't have a chance.

As a result of the subsidy offer made by Johnston last month, Yanks will probably be at some disadvantage in the renewal of negotiations, which starts here Thursday (19). While the MPAA top-per's opening proffer of a gift of 12½% of U. S. earnings here had some psychological advantages in throwing the French negotiating team off balance by its generosity, the Paris group has regained its balance in plenty of time to make hay of the situation.

They were prepared, when talks began with the Johnston-headed (Continued on page 20)

## Myers Asks Industry Get Outsider As COMPO Prez; Urges New Tax Fight

Washington, June 17.

### 20th Sales Execs Huddle

20th-Fox will unveil its Eldophor system of color theatre television to its seven divisional sales managers at a two-day homeoffice meet June 26-27. Sales chief Al Lichtman will also discuss with the division execs the distribution plans for 20th's product during the remainder of the year.

Assistant general sales chief W. C. Gehring will help Lichtman conduct the huddles, along with assistants Edwin W. Aaron and Arthur Silverstone.

## New M-G Policy Seen Precluding Personnel Cuts

Hollywood, June 17.

Reports seeping out of the Metro top brass meetings at Culver City indicate that policy changes in the offing exclude any wholesale personnel letouts, of the type which had been feared. Obvious fact that M-G's finances are on the downbeat and some remedial measures are called for had been widely interpreted as portending a significant reduction in the payroll.

Nicholas M. Schenck, Loew's-M-G prexy, and Charles C. Moskowitz, v.p.-treasurer, are expected to continue their stay west for at least through the balance of this week. Conjecture in studio circles is that the production sked is being subjected to intense study with the view of concentrating on a fewer number of pix and with these to be endowed with hefty production values. Reasoning here is that, for the most part, only the epics and topflight musicals are scoring at the b.o.

This leads to further speculation that M-G may also have in mind some television activity. TV, it's figured, could be used as a showcase for some of the lesser-known names under M-G contract, for whom there would be few assignments under the newly reported lensing policy.

## NATHAN BACK TO PARIS, WELTNER'S EUROPE O.O.

Paramount's Continental manager, John B. Nathan, files back today (Wed.) to his Paris headquarters after three weeks of homeoffice huddles with Far International prexy George Weltner. Later, in turns, sails on the Queen Elizabeth the same day on a six-week European o.o. starting in Britain, thence Belgium, France, Germany and Italy. Weltner only recently returned to N. Y. from a Far East survey.

Nathan brought his two children over with him to summer with their mother in California.

## Asks 75G Vs. Distribs, Circuits Over K.C. Nabe

Kansas City, June 17.

A damage suit for \$75,000 against 10 distributors and circuits was filed in Federal Court here last week. It seeks damages retroactive to a period of 1936 to 1943 on the grounds of monopolistic practices.

Frank T. Mountjoy, formerly operator of the Circle Theatre, a southeast subsequent, entered the suit against the several corporations. They include 20th-Fox, Warner Bros., Loew's, Paramount, Columbia, United Artists, Universal, RKO, Fox Midwest Amus. and Fox Midwest Theatres.

## Limit Wesco '52 Div

Dividends payable by Wesco Theatres Corp. (nee National Theatres) will be limited to about 41c a share for 1952, according to the registration statement filed with the Securities & Exchange Commission last week. Maximum amount available for dividends under varied loan restrictions, it is pointed out, is \$1,150,000.

There will be 2,769,486 shares of common outstanding under the reorganization plan. This will be stock of National Theatres, Inc., assets of which are complete ownership of Wesco and the Roxy Theatre, N. Y., shares.

## N. Y. Arbitration Talks Progress At Turtle Pace

Exhib-distrib conference in New York looking to establish an industry arbitration system goes into its third day today (Wed.) with progress so far limited to a few non-controversial subjects. By late yesterday, as the conclave adjourned for dinner, only the subject of pic availabilities had been unanimously accepted as arbitrable. Clearances were largely okayed as arbitrable but with a few details still to be resolved as the discussion veered into runs.

Meeting is to cover a 29-page draft of proposals for the overall system. Only five pages had been cleared by late yesterday.

Participants at the conference, about 30 in all, include officials of the Motion Picture Assn. of America, all member companies of MPAA, United Artists, Allied (Continued on page 17)

## Craddock Exits Goldwyn To Partner With Weshner

Gordon C. Craddock, assistant to Alfred W. Crown, sales chief for Samuel Goldwyn Productions, has resigned to become a partner in David Weshner Enterprises, producers' rep outfit. Craddock has been with the Goldwyn organization since 1950 and before that was with Universal and Eagle Lion.

Association with Weshner will start June 30. Outfit handles "African Queen" for Sam Spiegel, "The River" for Ken McDowd, "Park Row" for Samuel Fuller, and other product being released through United Artists.

## Chi Bidding Eased By Court OK for B-K To Play 2 Long-Runs

Chicago, June 17.

Chicago bidding setup, now more complicated than ever due to the shuttering of the Oriental Theatre, was eased a bit last week with the decision of Federal Judge Michael Igoe who ruled that Balaban & Katz could play two pictures for long-run engagements.

Ruling is unique in that, while it permits the circuit to bid on four releases, it can only play two of the pictures if it is top bidder and must drop the other two. B&K is trying to get "Jumping Jacks," "Ivanhoe," "Lovely to Look At" and "Because You're Mine." Runs will be limited to eight weeks with immediate sub-showings, or if showing is less than the eight weeks, product must not be held back more than two weeks to the nabes.

Circuit attorneys also promised that the firm would not come into court until mid-September to ask for any more extensions for pictures. Meantime, closings in the Chicago area continue, with Warners shuttering the Stradford on the southside and contemplating others. Anderson circuit closed the Times, Morris, Ill., and Arcadia, St. Charles, Ill. Charm and Calo Theatres have gone to week-end operation.

## Budd Rogers Leaves Realart, Pact Expiring

Budd Rogers leaves Realart Pictures as exec v.p. and general manager with expiration of his five-year pact tomorrow (Thurs.). A director of Universal, he joined Realart as part of the deal by which the outfit acquired reissue rights to U films.

Jack Broder, principal stockholder in Realart and Jack Broder Productions, Inc., is personally assuming exec duties handled by Rogers. Latter will continue his producer rep biz, Rogers & Unger Associates, in which he is associated with Joe Unger, former United Artists sales chief.

Rogers will also, of course, continue as a director of U. Period during which Realart has been receiving additional pix from U is about to expire, but it will continue to handle those already in release.

## Theatres Can Be Saved

On the subject of the 20% tax, Myers recalled that a repeal campaign, of which he was chairman, was making considerable progress about two years ago, but its efforts came to an end when the Korean war broke out.

"Thousands of theatres which are losing money today and soon (Continued on page 18)

## O'Donnell Cautioned By Medicos, Bows Out Of COMPO Tax Push

Robert J. O'Donnell, general manager of the Texas Interstate Theatres, and key figure in the affairs of the Council of Motion Picture Organizations and Theatre Owners of America, has been cautioned by medicos to take life easy. He's in good shape but if he takes on an unnecessarily heavy work sked it would be at the risk of impairing his health, doctors declare.

That's the explanation given in New York this week for O'Donnell's bowout as co-chairman of the COMPO committee at work on reducing or eliminating the Federal 20% amusement tax. It seemed further to rule out the possibility of his taking the COMPO presidency at some future date. He had been offered the job and nixed it for the present, but with the indication that he might be available for the spot in six months or a year.

Appointed to succeed O'Donnell as co-topper of the tax group is (Continued on page 20)

## Harry Cohn Wings Back To Coast After H.O. Visit

Columbia prexy Harry Cohn winged back to the Coast Monday (16) night after a four-day visit to New York. It is understood there was no special reason for the trip beyond the fact that Cohn had not been east in about two years, and was anxious to have a look-in on the homeoffice.

Col topper had avoided New York because of danger of service of a subpoena in a minority stockholders' action growing out of an employment contract he entered into with the company several years ago. Suit is now close to settlement, so Cohn was free to come east.

He attended a regular board meeting on Monday. Session was said to be concerned with purely routine problems.



The World In His Arms (COLOR)

Top-notch sea-action adventure film based on Rex Beach novel. Hearty b.o.

Hollywood, June 17. Universal release of Aaron Rosenberg production. Stars Gregory Peck, Ann Blythe; features Anthony Quinn, John McIntire, Carl Esmond, Andréa King, Eugene Leontovich, Hays Conried. Directed by Raoul Walsh. Screenplay, Borden Chase; added dialog, Horace McCoy; based on novel by Rex Beach; camera, (Technicolor), Russell Metty; editor, Frank Gross; music, Frank Skinner. Previewed June 12, '52. Running time, 144 mins.

Jonathan Clark.....Gregory Peck  
Countess Marina.....Ann Blythe  
Capt. Anthony Quinn.....Anthony Quinn  
Deacon Greathouse.....John McIntire  
Prince Semyon.....Carl Esmond  
Mamie.....Andréa King  
Mme. Selma.....Eugene Leontovich  
Eustace.....Hans Conried  
Eben Clegg.....Rhys Williams  
General.....Gregory Gay  
Paul Shushaldin.....Gregory Gay  
Ogechuk.....Bill Radovich  
William Clegg.....Bryan Forbes  
Peter.....Henry Kulky

Rex Beach's novel of romance and adventure in early-day Alaska comes to the screen as a hearty, salty action film loaded with swashbuckling b.o. entertainment. The solid outdoor story is well-trodden by a good cast headed by Gregory Peck, and the production values take advantage of the Technicolor lensing to make the presentation a visual, as well as entertaining, treat for ticket-buyers.

While the title is at odds with the screen story, suggesting more of a modern-day drama than a rugged adventure film, strong exploitation and word-of-mouth should take care of this. Beach and his novel's aren't likely to mean much to today's younger filmgoers, but the Aaron Rosenberg production is crammed with the type of entertainment that can be sold to any age.

Raoul Walsh, one of the better action directors, keeps the 104 minutes of running time alive with movement. So swiftly does he run it off that, at times, the pace becomes almost too hurried, particularly in earlier scenes. Capping the numerous action sequences is the race in near-gale winds between two sealing schooners. It is some of the best sea footage ever put on film.

Action spills over into mob fights, good-humored tests of strength between male principals, and even winds up with a finale horse chase, hand-to-hand duel and the explosion of a Russian gunboat for good measure. Film has the good taste to restrain itself in the sealing sequences on the Pribilof Islands, so the squeamish will not be bothered.

Peck, as daring sea captain, sails his ship into San Francisco Harbor with a load of seal pelts taken in the waters off Russian owned Alaska. He and his crew then settle down for some salty celebrating, but the fun is halted when he meets Ann Blythe, a Russian countess fleeing from a Czar-arranged marriage and trying to get to her uncle in Sitka. Love blooms quickly between the two, but on the day they are to be married the pursuing Russian prince arrives, carts her off on his gunboat and leaves Peck believing he has been jilted.

The sailing race takes place when Peck wagers his ship against one owned by Anthony Quinn, a seal-poaching rival. When the ships arrive at the Pribilofs, the crews are captured by the Russians, but they are freed on Miss Blythe's promise to marry Carl Esmond, the prince. On the eve of the wedding, however, Peck and Quinn join forces to rescue her and all sail back to San Francisco after the mission is successfully completed.

Peck socks his role in rugged, two-fisted style, doing well by the character as drawn in Borden Chase's screenplay. Miss Blythe is a beautiful countess. Quinn is among the standouts as the colorful Portuguese, as is John McIntire, Peck's mate; Hays Conried, a supercilious hotel manager; Esmond and Bill Radovich, a fish-smuggling Eskimo. Andrea King, Eugene Leontovich, Rhys Williams and Sig Ruman are among others showing up well.

Russell Metty used his Technicolor cameras well in bringing the action to the screen, and the unit lensing on the seascapes is particularly outstanding. Film editing is good, as is the Frank Skinner music score.

Tors' Solo Indie

Hollywood, June 17. Ivan Tors, who recently produced "The Glass Wall" in partnership with Maxwell Shane, is going in for solo production while Shane is writing a play.

Tors bought "A-Men" authored by Curt Siodmak, and will make it as an indie with Richard Carlson.

Francis Goes to West Point

Third entry in Universal's "talking mule" comedy series with Donald O'Connor; average b.o.

Hollywood, June 13. Universal release of Leonard Goldstein production. Stars Donald O'Connor; features Lori Nelson, Alice Kelley, Palmer Lee, William Reynolds, Francis, directed by Philip Ford. Screenplay, Oscar Brodney; added dialog, Dorothy Reid; based on "Francis" character created by David Irving; camera, Les Tremayne; editor, Milton Catrath. Previewed June 10, '52. Running time, 81 mins.

Peter Stirling.....Donald O'Connor  
Cora.....Lori Nelson  
Cynthia Daniels.....Alice Kelley  
William Norton.....Palmer Lee  
Willbur Van Allen.....William Reynolds  
Colonel Daniels.....Les Tremayne  
Chad Chadwick.....Otto Hultbert  
Corporal Thomas.....Dave Jameson  
Corporal Ransom.....Janet Best

The third time around for Universal's "talking mule," Francis, finds the comedy gimmick that initially sparked the series beginning to thin with familiarity. However, "Francis Goes to West Point" manages to be fairly amusing most of the time and should have no trouble reaching average business in these situations. The previous visits of the loquacious hybrid and his partner, Donald O'Connor, have been welcome.

Principal impediment to the comedy is the load of words tossed in. Except when concerned with meetings between Francis and the humans, the talk frequently halts the humor. Nor do the production values help to bridge the gaps, the former-cutting often being evident during the 81 minutes of running time.

Francis' earthiness as voiced by Chill Will, adds a snap to his asides while tutoring O'Connor through the tough West Point curriculum, advising the lovelorn and helping Army win its football games with sage directions. The Oscar Brodney script in sary finds O'Connor appointing himself to a sabotage plot. O'Connor is just about to be kicked out for failure to maintain the academy's tough standards when Francis shows up and soon has him at the top of his class.

Yarn brings in the usual amount of sequences showing drilling, post walking and the hazing by upper classmen, enlivening the proceedings on occasion with chuckles. Finale finds O'Connor expelled when he refuses to talk after the school suspects one of his roommates is married, but Francis manages to get this straightened out in time for Army to win the big game with Navy.

O'Connor's talent for comedy provides the picture with a strong assist, as does the gravelly Will voice that speaks for the mule. Lori Nelson and Alice Kelley carry off the femme spots nicely. Palmer Lee and William Reynolds, as O'Connor's room-mates and football players, do okay. Les Tremayne, the commandant, and Otto Hultbert, the football coach who gratefully, but bewilderedly, accepts Francis' gridiron advice, help the laughs.

Arthur Lubin directed the Leonard Goldstein production, doing well in scenes involving the two principals but letting others lie static. Technical contributions are standard.

Bal Tabarin (SONGS)

Meller with Paris background; modest programmer.

Republic release of Herman Mullakowsky production. Stars Muriel Lawrence, William Ching; features Claire Carleton, Steve Brodie. Directed by Philip Ford. Screenplay, Houston Branch; camera, Reggie Lanning; Michael Kelber; music, R. Dale Bute; songs, Jack Elliott, Tom Nack; editor, Tony Martinelli. Trade-shown N. Y., June 17, '52. Running time, 84 mins.

Judy Allen.....Muriel Lawrence  
Stella Barlow.....William Ching  
Stella Barlow.....William Ching  
Joe Goheen.....Steve Brodie  
Inspector Manet.....Steven Geray  
Lili Augle.....Carl Lillenhall  
Violinist.....Jan Rubin  
Eddie Mendies.....Tom Powers  
Madam Stime.....Gregory Gay  
Inspector Llewelyn.....Herbert Deans  
And the French Can-Can Dancers

"Bal Tabarin" is a modest programmer which combines some routine melodrama with scenes of Paris and the niterly bearing the title of this Republic release. While the film's story and marquee values are weak, exhibitors may find the Tabarin sequences exploitable, especially shots of "the famous" French Can-Can dancers.

Written by Houston Branch, the screenplay appears primarily to be a device in which to weave in the Bal Tabarin. Muriel Lawrence plays a social secretary to a jewel fencer (Tom Powers). She takes it on the lam to Paris after her boss is rubbed out on the theory she'd be implicated in the murder.

Having arrived in the French

capital, Miss Lawrence hides out in the apartment of a girl friend (Claire Carleton). Circumstances introduce her to songwriter William Ching, and the couple are hired to appear at the Tabarin. But their success is somewhat dampened inasmuch as mobster Steve Brodie is tailing her to recover Powers' jewel cache. However, this dilemma is neatly resolved by the French police in time for the finale.

Scenes of several production numbers at the Tabarin are well done. Shots are mainly of scantily clad girls. Miss Lawrence has a batch of vocal chores in these sequences and she warbles three fairish tunes by Jack Elliott and Tom Mack to advantage. They're "Now and Forevermore," "You've Never Been in Love" and "My Heart Says Yes."

Performances are mechanical. Miss Lawrence tries futilely to make her role believable. Ching is fairly good as the songwriter who finds both romance and a market for his tunes. Miss Carleton has the stereotypical part of a protective gal friend who knows all the answers. Brodie is adequate as the gunman as is the balance of the supporting players.

Physical mantling, save for the Tabarin interiors, appears to have been laid out with an eye to economy by associate producer Herman Millakowsky. Philip Ford's direction tends to be too leisurely. Camerawork of Reggie Lanning is competent while lensing of French unit cameraman Michael Kelber is also okay. Running time of 84 minutes seems overlong for twin-bill requirements.

Wagons West (COLOR)

Routine wagon-train western with Rod Cameron; average returns.

Hollywood, June 13. Monogram release of Vincent M. Fennelly production. Stars Rod Cameron; features Noah Beery, Jr., Peggie Castle, Ben Wilkins, Michael Chapin, Sara Hayden, Frank Ferguson. Directed by Ford Beebe. Screenplay, Dan Ullman; camera, Glenn Strang; music, Walter Hannemann; music, Martin Skiles. Previewed June 13, '52. Running time, 76 mins.

Jane Curtis.....Rod Cameron  
Arch Lawrence.....Noah Beery, Jr.  
Ann Wilkins.....Peggie Castle  
Ben Wilkins.....Michael Chapin  
Clay Cook.....Henry Brandon  
Mrs. Cook.....Sarah Hayden  
Cyrus Cook.....Frank Ferguson  
Alice Lawrence.....Anne Kimbell  
Sam Wilkins.....Wheaton Chambers  
Gaylord Cook.....Riley Hill  
Old Maid.....Edie Laird  
Slocum.....I. Stanford Jolley  
Old Maid.....Almira Sessions  
Old Man.....Harry Tyler  
Joelin Marsha.....Glenn Strang  
Territorial Marshal.....Harry Strang  
Chief Black Kettle.....John Parlish  
Kaw Chief.....Charles Stevens

A wagon-train, pushing westward through Indian territory, backgrounds this routine Rod Cameron starrer with b.o. prospects no more than average. Film is benefited by color photography which limns some interesting landscape, but story seldom departs from expected action. Certain excitement is generated in the Indian attack sequence.

Dan Ullman script casts Cameron as wagonmaster of a train heading for California in the '70s. Warned before his takeoff that the Cheyennes are arming themselves with rifles smuggled in by unscrupulous gun-runners, it develops that the organizer of Cameron's train, Frank Ferguson, and his two nephews, Henry Brandon and Riley Hill, are the culprits. Cameron has his hands full, between countering with this trio and defending the train against the Indians. Peggie Castle provides a slight romantic note.

Cameron puts over his characterization satisfactorily in a persuasive performance, and has the benefit of a good cast. Brandon in particular stands out as a heavy. Noah Beery, Jr., is in all too briefly as a prospective father, and Anne Kimbell scores brightly in her few scenes as his wife. Michael Chapin makes the most of a moppet role, and Ferguson conveys as the gun-runner.

Film generally is a credit to Vincent M. Fennelly, who produced, and Ford Beebe's direction takes as much advantage as possible of the script. Harry Newman's color photography is excellent.

Telepix Reviews

Effective with this issue, VARIETY inaugurates a separate department—Telepix Reviews—in keeping with the constantly expanding vidpix activity.

Reviews are to be found on Page 26, in the TV-Film section, along with VARIETY expanded coverage of all facets of the growing telefilm operations.

Gold Raiders

Lower case enter for juveniles.

United Artists release of Jack Schwartz (Bernard Glasser) production. Stars George O'Brien and the Three Stooges; features Clem Bevans, Lyle Talbot, Sheila Ryan, Monte Blue, Fuzzy Knight. Directed by Edward Bernds. Screenplay, Elwood Hillman and William Lively; camera, Paul Ivano; editor, Fred Allen; music, Alexander Starr. At the New York, N. Y., Minsk of June 3, '52. Running time, 56 mins.

George O'Brien.....George O'Brien  
Moe Howard.....Moe Howard  
Three Stooges.....The Three Stooges  
Laura.....Sheila Ryan  
Doc.....Clem Bevans  
Monte Blue.....Monte Blue  
Lyle Talbot.....Lyle Talbot  
Fuzzy Knight.....Fuzzy Knight  
Bill Ward.....Bill Ward  
Sheriff.....Fuzzy Knight  
Slim.....Roy Canada

"Gold Raiders" is grooved for the Saturday matinee market. Antics of the Three Stooges are strictly on a juvenile level and the plot is pretty much spelled out in words of one syllable. It's a mediocre low-budgeter.

George O'Brien, who hasn't been too active of recent years, plays an insurance agent, and the yarn revolves around the introduction of the insurance system to the west. O'Brien, as a gang-busting ex-marshall, ties up with the Three Stooges, gentle-grafting peddlers, in his campaign to clean up the area from raiders hijacking mine shipments. He has a tough job, since the Stooges are irresponsible and another of his helpers is an alcoholic medico (Clem Bevans). Latter unwittingly tips O'Brien's plans when, drunk in the saloon, he drops the map detailing the insurance agent's tactics. Plot leads to the inevitable conclusion, O'Brien's killing and/or capturing the badmen, with the old doc's loyalty being proven.

O'Brien is somewhat stiff as the gun-toting agent, but casting him as insurance man makes it easier to accept. Three Stooges take a lot of slopping around, both from the raiders and from Sheila Ryan, who plays the old physician's granddaughter. Slapstick stuff is purely for the elementary school set. Monte Blue, as a mineowner, and Lyle Talbot, as a heavy, register strongly, while Miss Ryan handles the solo femme role acceptably. Fuzzy Knight does a stammering sheriff characterization, which also is aimed at young audiences. Bevans makes an okay doc. Lensing and production trappings are par for this kind of item.

Importance of Being Earnest (BRITISH-COLOR)

Name British cast in Oscar Wilde comedy; big for U.S. art houses.

London, June 4. GFD release of Anthony Asquith British Technicolor production. Stars Michael Wilding, Edith Evans, Joan Greenwood, Miles Malleon, Michael Redgrave, Margaret Rutherford and Dorothy Tutin. Directed by Anthony Asquith. Adapted from Oscar Wilde's play by Anthony Asquith; camera, Desmond Dickinson; editor, Edie Wood; music, Benjamin Frankel. At Odéon, N.Y., June 2, '52. Running time, 92 mins.

Gwendolen Fairfax.....Joan Greenwood  
Jock Worthington.....Michael Redgrave  
Cecily Cardew.....Dorothy Tutin  
Algernon Moncrieff.....Michael Wilding  
Lady Bracknell.....Miles Malleon  
Miss Prism.....Margaret Rutherford

All the charm and glossy humor of Oscar Wilde's classic comedy emerges faithfully in this Anthony Asquith's British Technicolor production. Picture has a grade "A" cast with British names in plenty for the exploitation angle. As a drawingroom comedy, given a somewhat broader canvas by its transference to the screen, it should prove to be a big winner here and most major cities, but some of its humor may be lost on audiences in rural areas. In America it should do particularly well in art houses, with long runs a strong possibility.

Apart from a few minor cuts, Asquith has taken few liberties with the original. His skilful direction extracts all the polish of Wilde's brilliant dialog, and he has fashioned a pic which, while not setting new standards in filmcraft, is an important contribution from British studios. Under his direction all the technical qualities are standout. First-rate color lensing by Desmond Dickinson is one of the plus factors.

The piquant comedy situations are handled in a light frothy style by one of the more distinguished casts used in a British production. Michael Redgrave's performance of Earnest Worthing is in keeping with his high standing. He brings a wealth of sincerity to the role of the earnest young man, without knowledge of his origin, whose invention of a fictitious brother leads to romantic complications.

Michael Denison plays the debauchered Algernon Moncrieff in a gay lighthearted style, and makes his characterization the pivot for much of the comedy.

The two romantic femme roles are adroitly played by Joan Greenwood and Dorothy Tutin. The former, with her own blend of charm, makes a delightful contribution, as Gwendolen, the girl who attaches as much importance to the name as to the man. Miss Tutin, a newcomer having her first big chance, displays a marked degree of talent in the role of Cecily Cardew, playing it with all the requisite naive pertness. Edith Evans, as the forbidding Lady Bracknell, and Margaret Rutherford, as Miss Prism, the governess, also offer distinguished performances. Miles Malleon's portrayal of the vicar is a faultless cameo.

By following the original, there is little scope for action but the film has been edited down to a running time of 92 minutes which eliminates most of the chance for dragging. Indeed the yarn rolls at a steady pace.

Black Hills Ambush

Stock Allan "Rocky" Lane western for program market.

Hollywood, June 11. Republic release of Harry Keller production. Stars Allan "Rocky" Lane; features Eddy Waller, Lesley Banning, Roy Barcroft, Michael Wilding, John Vesper, Edward Cassidy, John Carson, Wesley Hudman, Michael Barrett. Directed by Keller. Written by Ronald Davidson, M. Coates. Camera, Bud Thackeray; editor, Tony Martinelli. Previewed June 8, '52. Running time, 53 mins.

Allan "Rocky" Lane.....Allan "Rocky" Lane  
Eddy Waller.....Eddy Waller  
Lesley Banning.....Lesley Banning  
Roy Barcroft.....Roy Barcroft  
Lark Stewart.....John Vesper  
Gainer.....Edward Cassidy  
Jack.....John Carson  
Buck.....Wesley Hudman  
Clay Stewart.....Michael Barton

Presence of Allan "Rocky" Lane and such familiar oater ingredients as fights and chases make "Black Hills Ambush" acceptable fare for the western programmer market. There's a slow start during which plot is established but after premise is fixed the pace is all that's required to satisfy fans of this type action.

Lane, handling himself with his usual rugged efficiency, again plays a U.S. marshal. This time Eddy Waller, an old friend, calls on him for aid to break up an outlaw gang that is plundering his freight line and forcing him into bankruptcy. Behind the skulduggery is Roy Barcroft. Lane settles down to wipe out the gang and in battling the heavy to a finish he also is able to reform Michael Hall, a young member of the outlaw crew. Players go through familiar characters acceptably. The slight distaff interest is furnished by Lesley Banning.

Harry Keller produced and directed the screen story by Ronald Davidson and M. Coates Webster with suitable emphasis on action. Technical work is average for the budget series.

Derby Day (BRITISH)

Anna Neagle, Michael Wilding in comedy-drama; modest U.S. entry.

London, June 11. British Lion release of Wilcox-Neagle British production. Stars Anna Neagle, Michael Wilding, Googie Withers, John McCallum. Directed by Herbert Wilcox. Screenplay, John Baines; camera, Max Greene; editor, Bill Batty. At the Warner, London, June 8, '52. Running time, 84 mins.

Anna Neagle.....Anna Neagle  
Michael Wilding.....Michael Wilding  
Googie Withers.....Googie Withers  
Tommy Dillon.....John McCallum  
Gerald Benon.....Gerald Benon  
Michel Jolyet.....Suzanne Cloutier  
Joe Jenkins.....Gordon Harker  
Bill Haddock.....Gladys Henson  
Sir George.....Alfie Bass  
Commentator.....Raymond Glendenning

Three cameos embracing half a dozen people, who spend a day at the Derby, merge moderately well into a composite whole. Plots are quite distinctive and are designed to pinpoint the experiences and emotions of a handful of characters who witness the year's most popular racing event. Treatment is fairly commonplace. Although the pic should rate fair biz at home it is a modest entry for U.S. stakes.

Entire action spans only a few hours. But in that short period the script traces a murder and arrest of a couple while collecting their winnings; a servant girl who gets a day at the races with her favorite film star; and Michael Wilding and Anna Neagle, both of whom are bereaved in a recent plane crash, finding solace in each other. Contrasting plots provide opportunity for variations in the writing with comedy and drama blend.

(Continued on page 20)

# LONG-RANGE PLAN TO CUT PROD.

## Fewer Pix a Stimulus?

With major studios definitely into a policy of cutting back production quantity—which is bound to be reflected in trimmed release schedules in a year or so—the big question is what it will do to theatres. Many houses, already hard-hit, have found that the only way they can pump any life at all into grosses is by two or three or even more changes per week. Slash in quantity of product available is going to make this impossible—or provide a field-day for the shoestring quickie-makers.

Most observers feel that the result of a slash in major release skeds may well mean an upturn in the number of houses closing. However, that's not viewed as a catastrophe, any more—except, of course, by the exhibs affected. Belief is that fewer houses will mean more healthy ones by the elimination of competition that only served to weaken all theatres. Distributors hope that a reduced number of strong, well-patronized houses will mean increased income and make it profitable for the houses to hold 'pix' longer. With fewer running through the mill, each pic will have a chance at better income.

## UPT's 3 Philly Folds Mean 130G Loss, Keeping 'Em Open Would Lose 200G

Philadelphia, June 17.

United Paramount Theatres, in shuttering its three Philly houses recently, is said to have made the choice between losing \$200,000 a year by keeping them open or \$130,000 a year by closing them. Theatres are the Tower, Nixon and Roosevelt, all important key nabes. Aside from the direct financial loss in keeping the houses afloat, UPT is said to have been influenced to shutter by a battle with the International Alliance of Theatrical Stage Employees on two fronts, the union's stagehands and projectionists locals.

Tower, which once had vaude, is reportedly forced to employ three stagehands for which UPT claims it no longer has use. House also is understood to employ five operators as a result of an old agreement. It wants to cut down, along with a move by all Philly theatres to get rid of the old two-men-in-a-booth contracts. Claim is that with safety film now in universal use, (Continued on page 25)

## Kelly Seeks to Clarify His Status With Chaplin As 'Limelight' Rep

Arthur W. Kelly, former exec-v.p. of United Artists, and for years sales rep for Charles Chaplin's personal productions, will leave New York for Hollywood on Friday (20) to seek out clarification of his status on Chaplin's newest, "Limelight." Film will be completed with about 10 more days of recording.

Chaplin so far hasn't closed any deals concerning distribution of the pic. He's had some talks with Arthur B. Krim, president of UA, on a releasing pact but these have yet to reach the contract stage. Chaplin owns 25% of the UA stock, and the management is hopeful of an agreement.

Kelly simply doesn't know one way or the other whether he'll rep Chaplin on the pic. Since the comedian-producer may want a late summer release for "Limelight," obviously he'll have to decide on distributor and sales rep shortly.

## U to Stress Shorts With Sochin Appt.

Greater stress by Universal on its shorts subjects and newsreel program appears in the office as a result of the naming of Irving Sochin to post of shorts subjects sales manager. Sochin for some time has been operating without an established head for this department, and two-reeler sales were handled as part of the domestic division's duties. Sochin, assistant to domestic sales topper Charles J. Feldman since May, 1951, takes over his new duties immediately.

A veteran of 15 years in the distrib end of film biz, Sochin joined U's homeoffice sales cabinet in 1949 as head of the company's special films division. Prior to that he was the company's branch manager in Cincinnati.

## PATTERN GROWS AMONG MAJORS

Exhibitors, who have habitually screamed for more product, might as well get set for less. Hollywood is definitely on the way in a long-range program of trimming the quantity of production.

Darryl F. Zanuck and Jack L. Warner sounded the word last week that both 20th-Fox and Warner Bros. are going to slash the number of pix turned out. They are following a pattern previously announced by Paramount and already being carried out by RKO and Columbia since the beginning of the year.

Only major from which exhibs have a prospect of getting added product is United Artists. That outfit faces an entirely different set of circumstances in distributing indie product than do the lots which provide their own production.

Reasoning among 20th, WB and Par—possibly to be followed by a similar move at Metro as the result of present conclaves on the Coast—is identical. They've all come to (Continued on page 17)

## Big-Budget Pix Slated for WB

London, June 17.

Announcement that Warner Bros. would make only big budget pix was made by Jack L. Warner, v.p. and production topper of Warner Bros. Company's policy was revealed in an address to the London Cinema Luncheon Club, the second of two addresses Warner made here.

Earlier the Warner production chief told the British Film Producers Assn. that television was beginning to settle down and level off. "We learned that, like radio, it has a place in entertainment. We also learned that it has weakness as well," Warner declared.

Warner Bros., the exec asserted, would prefer to make one picture costing \$3,000,000 than three at \$1,000,000. The latter, he said, automatically went into the double-feature bracket. In addition, he rapped dual bills as "a menace to the industry," causing, he said, the making of too many bad pictures in Hollywood because there isn't (Continued on page 22)

## 19 PIX SLATED FOR COL BETWEEN NOW AND OCT.

Hollywood, June 17.

Although the studio will take its annual two-week production hiatus the last week in July and first in August, Columbia will put 19 films before the cameras between now and Oct. 15.

Heavy program starts tomorrow (Wed.) with Stanley Kramer's "Member of the Wedding," directed by Fred Zinnemann. It's one of the firm's top pix of year. Rita Hayworth's "Salome, -Dance of Seven Veils," starts late this week or early next. Kramer's "Juggler," starring Kirk Douglas, rolls in August. His "Liberty," starring Mary Pickford, is due in early October.

Studio's own untitled Jane Wyman starrer is on the summer slate in addition to usual run of programmers.

## Sid Myers Back to Eng.

Sidney A. Myers, assistant managing director of British Lion, which distributes Sir Alexander Korda's product, returns to London today (Wed.) on the Queen Elizabeth after completing his annual visit to New York and Hollywood.

Myers, who arrived in the U. S. June 5, looked over several independently made films with a view to distributing them in the United Kingdom. However, no deals were finalized.

## Reade Doesn't Think Exhibs Should Be Alarmed at Col's Ford TV Deal

### No Happy Medium

Max E. Youngstein, United Artists v.p., this week gave another airing to a complaint which has been heard in ad-pub circles since the first poster went up in the nickelodeon era:

"When a picture goes big at the boxoffice, everyone says it was a great picture. But when a picture dies at the b.o., everyone says the campaign killed it."

## Youngstein Maps Ad-Pub Seminar To Nip 'Problems'

Proposal to call an industry seminar concentrating solely on the trade's advertising - publicity operations will be advanced shortly by Max E. Youngstein, United Artists v.p. He wants to acquaint industrites outside the ad-pub craft with its problems, the reasoning behind present promotional approaches and techniques, and generally engage in a joint investigation of new ad media for use by films, particularly television.

Youngstein intends to pass along the seminar idea to H. A. Cole and Robert J. O'Donnell, who hosted last week's Texas COMPO conclave, at which present ad copy came under unexpected attack. Actor Ronald Reagan, at the COMPO session, particularly burned Youngstein and others of the ad-pub fraternity with his blast at "lying" ad copy.

Youngstein commented in New York this week that fully one-third of the abundance of chin music heard at the COMPO meet concerned film advertising. Yet, he observed, ad-pub departments (Continued on page 15)

## TECHNI MAY CUT DIV TO FINANCE EXPANSION

Technicolor appears as next in line to reduce its dividend rate, according to some Wall St. professionals. Opinion in some New York financial circles is that Techni will require "heavy coin" to finance its big expansion program and the excess profits tax will prevent earnings from rising much above the current level despite the upbeat in business volume.

Techni board consequently is faced with a decision to either negotiate a loan for the expansion work or retain a greater part of the earnings via the divvy cut, say the observers. They feel that the directorate will choose the reduction on payoff to investors.

Techni has been sending checks to stockholders at the rate of \$2 per common share annually since 1949. This is up from the \$1 total in dividends for 1948.

## Bosustow's Europe Look

Stephen Bosustow, prexy of United Productions of America, cartoonery which releases through Columbia, leaves today (Wed.) for a four-week European jaunt. He'll visit London, Paris and Copenhagen.

While abroad, Bosustow will line up deals for the company's training and educational animated films division. He arrived in New York last week accompanied by Charles Daggett, company's publicity topper. Pair held confabs with Col homeoffice execs. Daggett will remain in New York for about a month before returning to the Coast.

While some exhibitors in the New York metropolitan area are firmly opposed to the deal Columbia Pictures inked with the Ford Motor Co. last week calling for production of 39 half-hour telepix, Walter Reade, Jr., on Monday (16) declared that he sees "no cause for alarm," for the arrangement is similar to dozens of others in which Hollywood studios are turning out films for TV.

[Details of the Columbia-Ford deal in the TV-Films section.]

President of a 35-house chain, Reade opined that it's much better for Columbia to make pictures for TV than fly-by-nights, since the company may develop new faces, which eventually will help exhibitors. "Though I am not a Columbia stockholder," he added, "Ralph Cohn and Jules Bricken are to be congratulated in landing Ford."

Cohn heads Screen Gems, Columbia's TV subsidiary, which will lens the films for Ford. Bricken will handle the production reins. Contract with the auto firm is regarded as a precedential one, inasmuch as it's the first ever to be signed between a national advertiser and a major Hollywood studio. With top players starred, the series starts Oct. 2 on some 51 NBC-TV stations. Profit participation will be offered talent, directors and writers working on pix.

Taking a dim view of the pact is David Weinstein, who heads the 17-theatre Raybond circuit with houses in N. Y., New Jersey and (Continued on page 24)

## N. Y. Exhib, Aide to Be Arraigned Charged With 203G Amus. Tax Evasion

Jeanne Ansell, prez of Ansell Theatres, and Irving A. Rosenblum, said to be her accountant and business adviser, are scheduled to be arraigned Friday (20) before Federal Judge John F. X. McGohey in N. Y. Federal Court on charges of attempted evasion of \$203,677 in admission taxes from 1946 to 1949. Arraignment grows out of their indictment last week by a Federal grand jury on 210 counts of tax evasion.

Ansell circuit is a chain of 10 houses in Manhattan, Brooklyn and the Bronx which screen Spanish-language films. Indictments resulted from a Bureau of Internal Revenue investigation following receipt of an anonymous tip. Defendants, according to Asst. U. S. Attorney Richard P. Donovan, filed 210 money tax returns in which the amount due was frequently under-reported by 50% or more.

Donovan said the alleged tax-chiseling of Miss Ansell and Rosenblum actually began in 1944. But a six-year statute of limitations prevents the indictment from extending farther back than 1946. If convicted, the pair is liable to a \$10,000 fine and five years' imprisonment on each count.

## U Warms Up Press For Alaska Preem

A group of newspaper, mag and syndicate reps set off on a 12,791-mile journey Sunday (15) to see a picture. Press contingent, numbering about 35, headed for Elmendorf Air Force Base, Anchorage, Alaska, for the world preem of Universal's "The World in His Arms" tomorrow (Thurs.).

Junket, arranged by U in conjunction with the Department of Defense, will include a 12-day tour of military installations in Alaska. Correspondents were picked up by two military transports in Washington, Chicago, Los Angeles and Seattle.

Group of Hollywood personalities, led by Ann Blyth, who stars in "World" with Gregory Peck, is accompanying the press party and will put on special "in person" shows for servicemen at bases in Alaska and the Aleutians.



# L.A. Limping; 'Beacon' Lofty \$20,000, 'Bedroom' Dull 13G, 'Atomic' NG 7G, 'Clash' Big 21G, 'Queen' 20G, Both 2d

Los Angeles, June 17.

Boxoffice pace has slowed up considerably this frame despite four new bills, with only one shaping up on profitable side. "Walk East on Beacon," well exploited, is heading for nice \$20,000 in two theatres. Combo of "Scarlet Angel" and "Just Across Street" opened fairly mild in three spots.

Very dull \$13,000 shapes for "3 for Bedroom C" in three sites while "Atomic City," plugged here as "19 Elevated Street," looks thin \$7,000 in two houses although rated okay in Hollywood.

Holdovers generally are off although "Clash By Night" continues in the money on its second week with fast \$21,000 in two locations. Other exceptions include the sure-seater runs of "Man in White Suit," smart \$3,000 in third week, and "Encore," good \$3,000 in seventh frame.

## Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10)—"African Queen" (UA) and "Royal Journey" (UA) (2d wk). Okay \$20,000. Last week, excellent \$30,500.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"3 for Bedroom C" (WB). Very dull \$13,000. Last week, "Carson City" (WB) (8 days) \$16,000.

Loew's State, Egyptian (UATC) (2,404; 1,838; 70-\$1.10)—"Skirts Ahoy" (M-G) and "Glory Alley" (M-G) (2d wk). Oke \$18,000. Last week, best \$23,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1.10)—"Clash By Night" (RKO) and "Leave to Marines" (Lip) (2d wk). Fast \$21,000. Last week, \$32,300.

Los Angeles Paramount, Hawaii (UPT-G&S) (3,300; 1,108; 65-\$1.20)—"Walk East on Beacon" (Col) and "Montana Territory" (Col). Fine \$20,000. Last week, "Red Mountain" (Par) and "African Treasure" (Mono) (L. A. Par) only (2d wk), \$9,200.

United Artists, Hollywood Paramount, Ritz (UATC-F&M-FWC) (2,100; 1,430; 1,370; 70-\$1.10)—"Scarlet Angel" (U) and "Just Across the Street" (U). Opened Sunday. Last week, "Paula" (Col) and "California Conquest" (Col) at UA and Hollywood Par, \$4,500 in 4 days after slow \$12,000 on first full week.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10)—"Atomic City" (Par) and "Gold Raiders" (UA). Thin \$7,000. Last week, Orpheum and Beverly Hills, closed out long run with \$7,500 for large \$330,500 total on engagement. Fine Arts (FWC) (678; 80-\$1.20)—"Man White Suit" (U) (3d wk). Smart \$5,000. Last week, nifty \$5,900.

Wilshire (FWC) (2,296; 80-\$1.50)—"Ivory Hunter" (U) (4th wk). Fair \$2,000. Last week, \$2,500.

Four Star (UATC) (900; 85-\$1.20)—"Encore" (Par) (7th wk). Steady \$3,000. Last week, \$2,900.

Canon (ABC) (520; 1.20)—"Prize" (Indie) (4th wk). Small \$1,200. Last week, \$1,600.

## 'Carbine' Fair \$12,000 In Prov.; 'Bailey' Mild 7½G, 'Shark' Slight 6G

Providence, June 17.

Loew's State is leading the city with "Carbine Williams" but even this is only fair. Nice weekend again kept patrons away from theatres. Majestic is next on list with "Lydia Bailey."

## Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Loan Shark" (Lip) and "Valley of Eagles" (Lip). Slow \$6,000. Last week, "Models, Inc." (FC) and "Sins of Madeleine" (Indie) (re-issue), weak \$4,500.

Majestic (Fay) (2,200; 44-65)—"Lydia Bailey" (20th) and "Gobs and Gals" (Rep). Fairish \$7,500. Last week, "Kangaroo" (20th) and "Bowery Boys" (Mono), \$4,000.

State (Loew) (3,200; 44-65)—"Carbine Williams" (M-G) and "Hoodlum Empire" (Rep). Fair \$12,000. Last week, "Skirts Ahoy" (M-G) and "Glory Alley" (M-G) (2d wk), oke \$9,000.

Strand (Silverman) (2,200; 44-65)—"Anything Can Happen" (Par). Opened Monday (16). Last week, "Sound Off" (Col) and "Thief of Damascus" (Col), fairish \$4,500.

## Broadway Grosses

Estimated Total Gross  
This Week .....\$392,200  
(Based on 19 theatres)  
Last Year .....\$421,500  
(Based on 17 theatres)

# 'Girl' Modest 10G Tops Dull L'ville

Louisville, June 17.

"Carson City" at Mary Anderson is making a fairly good showing, action pics finding favor with patrons in hot weather just beginning. Strand with "Chained for Life," plus in-person appearances of the Hilton Sisters for okay week. "Girl in White" is getting top coin, but only light at State. Outdoor events are pulling crowds, and hurting pic houses.

## Estimates for This Week

Kentucky (Swiftow) (1,000; 54-75)—"Outcasts of Poker Flat" (20th) and "Five" (Col). Fairish \$3,000. Last week, "Okinawa" (Col) and "Tougher They Come" (Col), same. Mary Anderson (People's) (1,200; 54-75)—"Carson City" (WB). Fair \$5,000. Last week, "High Sierra" (WB) (reissue), \$4,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Kangaroo" (20th) and "Here Comes Marines" (Mono). Dull \$8,500. Last week, "I Dream of Jeanie" (Rep) and "Gobs and Gals" (Rep), regional preem got Stephen Foster film off to big start, \$14,000.

State (Loew's) (3,000; 54-75)—"Girl in White" (M-G) and "When in Rome" (M-G). Light \$10,000. Last week, "Love Better Ever" (M-G) and "Young Man With Ideas" (M-G), about same.

Strand (FA) (1,200; 54-75)—"Chained for Life" (Indie) and "Secret Flight" (Indie) plus Hilton Sisters onstage. Satisfactory \$5,000. Last week, "Mutiny" (UA) and "One Big Affair" (UA), \$4,000.

## 'FACE' BRISK \$10,000, PORT.; 'CARSON' DITTO

Portland, Ore., June 17.

City is packed with visitors for the Annual Rose Festival. All first-runs have new product but few are doing very big. "About Face" shapes big at Broadway. "The Sniper" at Paramount, is rated good while "Carson City" is nice in two spots.

## Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"About Face" (WB) and "Bal Tabarin" (Rep). Big \$10,000. Last week, "Ivory Hunter" (U) and "Square Dance Katy" (Rep), \$6,200.

Guild (Parker) (400; 65-90)—"Encore" (Par). Okay \$3,500. Last week, second-run.

Liberty (Hamrick) (1,850; 65-90)—"Girl in White" (M-G) and "Oklahoma Annie" (Rep). Good \$9,000. Last week, "Wild North" (M-G) and "Sellout" (M-G) (3d wk), \$4,300 in 5 days.

Mayfair (Parker) (1,500; 65-90)—"Strange World" (UA) and "Law" (Continued on page 56)

# 'Clash' Lively \$11,000, Buff; 'Pat' Good 11½G

Buffalo, June 17.

Biz is only moderate in most first-runs this week. "Clash By Night" is rated good at Century while "Pat and Mike" are about same at the Buffalo. "Tomorrow is Too Late" looks rather soft at Center, with "Kangaroo" mild at Paramount.

## Estimates for This Week

Buffalo (Loews) (3,000; 40-70)—"Pat and Mike" (M-G) and "Dancing Years" (Indie). Good \$11,500. Last week, "Carbine Williams" (M-G) and "When in Rome" (M-G), \$10,000.

Paramount (Par) (3,000; 40-70)—"Kangaroo" (20th) and "Big Night" (UA). Mild \$9,000 or under. Last week, "Carson City" (WB) and "One Big Affair" (UA), \$8,000.

Center (Par) (2,100; 40-70)—"Tomorrow Too Late" (Burstyn). Soft \$6,000. Last week, "Encore" (Par) and "Train of Events" (Indie), \$5,000.

Lafayette (Basil) (3,000; 40-70)—"Bronco Buster" (U) and "No Room for Groom" (U). Moderate \$7,500 or better. Last week, "Walk East on Beacon" (Col) and "Konga" (Indie) (reissue), \$7,000.

Century (20th Cent.) (3,000; 40-70)—"Clash By Night" (RKO) and "Bal Tabarin" (Indie). Good \$11,000 in 9 days. Last week, "Champion" (UA) and "Body and Soul" (UA) (reissues), \$6,000.

# Cool Weather Boosting Mpls.; 'Sniper' Bangup \$8,000, 'Team' Light 7G

Minneapolis, June 17.

Helped by some cool and rainy weather and a lineup that, with a single exception, comprises all newcomers, grosses size up a bit healthier than in most recent stanzas. "The Sniper" is giving the boxoffice a shot in the arm at Orpheum. Other pacesetters include "The Winning Team" and "The Wild North." Also-rans are "Anything Can Happen" and "Outcasts of Poker Flat."

## Estimates for This Week

Century (Par) (1,600; 50-76)—"Anything Can Happen" (Par). Slow \$4,000. Last week, "Man in White Suit" (U) (2d wk), \$3,500.

Gopher (Berger) (1,000; 50-76)—"Wild North" (M-G). Good \$7,000. Last week, "Carbine Williams" (M-G) (2d wk), \$3,600.

Lyric (Par) (1,000; 50-76)—"Rose of Cimarron" (20th) and "Journey into Light" (20th). Light \$3,500. Last week, "Love Better Ever" (M-G) and "F.B.I. Girl" (Lip), \$4,000.

Radio City (Par) (4,000; 50-76)—"Winning Team" (WB). Interest in the diamond sport very low here. Picture favorably received, but only moderate \$7,000 looms. Last week, "Pat and Mike" (M-G), \$10,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"The Sniper" (Col). Very good \$8,000. Last week, "Carson City" (WB), \$5,000.

RKO-Par (RKO) (1,600; 40-76)—"Canyon Passage" (Indie) and "Frontier Girl" (Indie) (reissues). Oldies not so strong at \$4,000. Last week, "Lion and Horse" (WB) and "Face That Thrills" (RKO), \$4,000.

State (Par) (2,300; 50-76)—"Outcasts of Poker Flat" (20th). Tepid \$5,000. Last week, "Denver Rio Grande" (Par), \$3,700.

World (Mann) (400; 85-\$1.25)—"La Ronde" (Indie) (4th wk). Winds up profitable but disappointing run with thin \$1,500. Last week, \$2,500.

# 'Pat' Strong \$15,500 in Trim Cincy; 'Kangaroo' OK 6G, 'Conquest' Hep 10G

Cincinnati, June 17.

A generous assortment of new bills, sans duds, has downtown biz on the rise this week. "Pat and Mike" looms strong at the flagship Albee, to lead the pack with one of the burg's liveliest starters in some time. "California Conquest" looks like an okay marker for the Palace. "Kangaroo," "Girl in White" and "Denver & Rio Grande" are bunched at moderate gaits.

## Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Pat and Mike" (M-G). Strong \$15,500. Last week, "Clash By Night" (RKO), \$12,000.

Capitol (Mid-States) (2,000; 55-75)—"Denver Rio Grande" (Par). Moderate \$8,000. Last week, "Flesh

and Fury" (U) and "Treasure of Lost Canyon" (U), ditto. Grand (RKO) (1,400; 55-75)—"Girl in White" (M-G) and "Glory Alley" (M-G). Okay \$7,000. Last week, "Loan Shark" (Lip) and "Valley of Eagles" (Lip), \$6,000.

Kelth's (Mid-States) (1,542; 55-75)—"Kangaroo" (20th). Oke \$6,000 or near. Last week, "Atomic City" (Par), \$5,000.

Lyric (RKO) (1,400; 55-75)—"Clash By Night" (RKO) (m.o.) Favorable \$5,500. Last week, "Asphalt Jungle" (M-G) and "Battleground" (M-G) (reissues), split with "Dallas" (WB) and "San Quentin" (WB) (reissues), \$4,500.

Palace (RKO) (2,600; 55-75)—"California Conquest" (Col). All right \$10,000. Last week, "About Face" (WB), \$10,500.

# Steel Strike Bops Det.; 'Beacon' NG \$12,000, 'Fighter' Dim 18G, 'Outcast' 6G

Detroit, June 17.

## Key City Grosses

Estimated Total Gross  
This Week .....\$1,732,106  
(Based on 24 cities, 200 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year .....\$2,619,900  
(Based on 24 cities, and 198 theatres.)

# 'Scaramouche' 15G Socko Philly Ace

Philadelphia, June 17.

High temperatures sent prospective patrons hurrying to the shore, and grosses are way off here currently. "Scaramouche" looms as standout with sock total at Arcadia, with overflow seeming to help nearby houses. Earle is doing poorly with "Tank in Indo-China" and stagelike headed by Dizzy Gillespie and Savannah Churchill. "Clash By Night" is holding at good figure in second round at the Goldman.

## Estimates for This Week

Arcadia (S&S) (625; 85-\$1.20)—"Scaramouche" (M-G). Sock \$15,000. Last week, second-run.

Boyd (WB) (2,360; 50-99)—"Wild Heart" (RKO) (2d wk). Off to \$6,500. Last week, faint \$10,000.

Earle (WB) (2,700; 50-99)—"Yank in Indo-China" (Col) plus Dizzy Gillespie, Savannah Churchill on stage. Sad \$9,000. Last week, "Stolen Face" (Lip) plus Count Basie orch, Moke Poke on stage, \$10,000.

Fox (20th) (2,250; 50-99)—"Kangaroo" (20th) (3d wk). Thin \$6,000 in 5 days. Last week, \$12,000.

Goldman (Goldman) (1,200; 50-99)—"Clash By Night" (RKO) (2d wk). Good \$15,000 or near. Last week, \$23,000.

Maibum (WB) (4,360; 50-99)—"Ivory Hunter" (U). Pale \$11,000. Last week, "Red Mountain" (Par) (2d wk), \$9,000.

Midtown (Goldman) (1,200; 50-99)—"Scarlet Angel" (U). Mild \$6,000 or near. Last week, "Glory Alley" (M-G), same.

Randolph (Goldman) (2,500; 50-99)—"Paula" (Col). Oke \$13,000. Last week, "Skirts Ahoy" (M-G) (3d wk), \$9,000.

Stanley (WB) (2,900; 50-99)—"California Conquest" (Col). So-so \$10,000. Last week, "Carson City" (WB), \$8,000.

Stanton (WB) (1,473; 50-99)—"Denver and Rio Grande" (Par). Slow \$7,000. Last week, "High Sierra" (WB) and "To Have, Have Not" (WB) (reissues), \$6,000.

Studio (Goldberg) (500; 55-99)—"Man in White Suit" (U) (6th wk). Big \$3,000. Last week, \$3,500.

Trans-Lux (RKO) (500; 85-\$1.20)—"My Son John" (Par) (7th wk). Fair \$2,500. Last week, \$3,200.

# 'TEAM' FAIR \$11,000, ST. LOO; 'SUIT' FINE 8G

St. Louis, June 17.

Trade at first-runs melted rapidly over the weekend as the mercury hit a new five-year high of 101 last Sunday (15) to climax 11 days of 90 or above or higher. "Winning Team" looks fair at the mid-town Missouri. "When in Rome" looks only just good. "Man in White Suit" is rated fine in two houses.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Walk East on Beacon" (Col) and "Paula" (Col). Fair \$9,000. Last week, "Red Mountain" (Par) and "Mara Maru" (WB), good \$11,000.

Fox (F&M) (5,000; 60-75)—"Carson City" (WB) and "Okinawa" (Col). Opened today (Tues.). Last week, "Kangaroo" (20th) and "Montana Territory" (Col), neat \$12,000.

Loew's (Loew) (3,172; 50-75)—"When in Rome" (M-G) and "Young Man With Ideas" (M-G). Good \$11,500. Last week, "Skirts Ahoy" (M-G) (2d wk), \$11,000.

Missouri (F&M) (3,500; 60-75)—"Winning Team" (WB) and "Gobs and Gals" (Rep). Fair \$11,000 or less. Last week, "Paula" (Col) and "Bronco Buster" (Col), \$11,000.

Picant (St. L. Amus.) (1,000; 75-90)—"Man in White Suit" (U). Good \$4,000 or near. Last week, "Encore" (Par) (2d wk), \$3,000.

Shady Oak (St. L. Amus.) (800; 75-90)—"Man in White Suit" (U). Fine \$4,000. Last week, "Encore" (Par) (2d wk), \$3,500.

The steel strike is putting a further pinch on biz here which has been off badly for the last month. "Fighter" looks slow at the Fox. "Walk East on Beacon" at the Michigan shapes up dull. "Carson City" looks fairish at the Palms. "Outcast of Islands" is being treated like one at the Adams. "Girl in White" looms lonely at the United Artists.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Fighter" (UA) and "Red Planet Mars" (UA). Slow \$18,000. Last week, "Deadline U.S.A." (20th) and "Inheritance" (U), same.

Michigan (United Detroit) (4,000; 70-95)—"Walk East on Beacon" (Col) and "Brave Warrior" (Col). Dull \$12,000. Last week, "My Son John" (Par) and "Clouded Yellow" (Col), \$19,000.

Palms (UD) (2,900; 70-95)—"Carson City" (WB) and "Here Come Marines" (Mono). Fairish \$11,000. Last week, "The River" (UA) and "One Big Affair" (UA), about same.

Madison (UD) (1,900; 70-95)—"To Have, Have Not" (WB) and "High Sierra" (WB) (reissues). Poor \$6,000. Last week, "Sinners" (Indie) and "Secret Flight" (Indie) (2d wk), \$7,000.

United Artists (UA) (1,900; 70-95)—"Girl in White" (M-G) and "Talk About Stranger" (M-G). Lonely \$10,000. Last week, "Skirts Ahoy" (M-G) and "Young Man With Ideas" (M-G) (3d wk), \$7,500.

Adams (Balaban) (1,700; 70-95)—"Outcast of Islands" (UA). Slim \$6,000. Last week, "Wild North" (M-G), \$5,000.

# Heat Hits K.C. Trade; 'Bedroom' NSG at \$9,000, 'Carbine' Average 11G

Kansas City, June 17.

First-run biz is more than holding its own for current session. Word preem of "Three of Bedroom C" with personals by Gloria Swanson opening day and Lillyhoop by Santa Fe Railroad is getting the Paramount only an okay. "Kangaroo" in four Fox-Midwest theatres is topping the average as is "Carbine Williams" at the Midland. "Half Breed" at the Missouri is modest. Continued heat wave is not helping.

## Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Tight Little Island" (U). Second time at house for moderate \$1,500. Last week, "Hashmon" (RKO) (4th wk), \$1,200.

Midland (Loew's) (3,500; 50-69)—"Carbine Williams" (M-G) and "Long Dark Hall" (Indie). About average \$11,000. Last week, "When in Rome" (M-G) and "Young Man With Ideas" (M-G), \$9,000.

Missouri (RKO) (2,650; 50-75)—"Half-Breed" (RKO) and "Young Scarface" (Indie). Moderate \$6,000. Last week, "Carson City" (WB) and "Bushwhackers" (Indie), \$5,000.

Paramount (Tri-States) (1,900; 50-69)—"Three of Bedroom C" (WB) and "Try and Get Me" (WB). Opening day hoopla and personal by Gloria Swanson, but only okay \$9,000 looms. Last week, "San Francisco Story" (WB) and "St. Benny the Dip" (UA), \$7,500 in 6 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Kangaroo" (20th) with "Jet Job" (Mono) added at Tower and Granada. Topping average at \$14,000. Last week, "Red Ball Express" (U) and "No Room for Groom" (U) at Tower and Granada only, \$13,000.

Vogue (Golden) (550; 50-85)—"Man in White Suit" (U) (10th wk). Held at pleasing \$1,400. Last week, same.

Warwick (Fox Midwest) (900; 50-85)—"Encore" (Par) (3d wk). Steady \$1,800, and likely will hold again. Last week, good \$2,200.

# 'About Face' Fast 14½G, Denver; 'Bronco' \$11,000

Denver, June 17.

First-run biz is down this session with no theatres doing above average. Hottest weather of year is putting a crimp in the boxoffice. "About Face" looms as best bet with fairly good takings in two theatres. "Bronco Buster" also is fairly nice at Paramount.

## Estimates for This Week

Alladdin (Fox) (1,400; 40-55)—"Brave Warrior" (Col) and "Thief of Damascus" (Col), day-date with Tabor, Webber. Fair \$6,000. Last week, "San Francisco Story" (WB) (Continued on page 56)



# Chi Biz Murky; 'About Face' Plus Garrett-Parks OK \$40,000, 'Forget' Sluggish 8G, 'Bailey' Moderate 16G

Chicago, June 17.  
Loop boxoffice continues murky, with nothing much in the way of new product offering much hope for boosting biz. Best of the lot appears the Chicago with "About Face" and personal appearance of Betty Garrett and Larry Parks with okay \$40,000 likely. The Grand, with "Til Never Forget You," and "Purple Diary" is only slim \$8,000. "Lydia Bailey" and "First Time" at the State-Lake is moderate \$16,000.

Woods seems below par at \$16,000 with "Belles on Toes." "I Dream of Jeanie" and "Lady Possessed" is headed for minor \$9,000. Surf is bright with \$4,000 for "Never Take No For An Answer."

Best of holdovers is "Anything Can Happen" at the Ziegfeld which is staunch for second frame. "San Francisco Story" and "Loan Shark" at Roosevelt loom weak, also on second week. "Greatest Show" at the Palace is off a bit but still good in sixth session.

**Estimates for This Week**  
Chicago (B&K) (3,900; 55-98)—"About Face" (WB) and Larry Parks and Betty Garrett in person. Oke \$40,000. Last week, "Skirts Ahoy" (M-G) plus Mary Kaye Trio (2d wk), \$23,000.

Grand (RKO) (1,500; 55-98)—"Never Forget You" (20th) and "Purple Heart Diary" (Rep). Using science fiction hoopla ads for okay \$8,000. Last week, "High Sierra" (WB) and "To Have, Have Not" (WB) (reissues), \$7,000.

Palace (Eitel) (2,500; 98-\$1.25)—"Greatest Show" (Par) (6th wk). This isn't holding as well as hoped but still good at \$13,000. Last week, \$15,000.

Roosevelt (B&K) (1,500; 55-98)—"San Francisco Story" (WB) and "Loan Shark" (Lip) (2d wk). Muddy \$7,000. Last week, \$11,000. State-Lake (B&K) (2,700; 55-98)—"Lydia Bailey" (20th) and "First Time" (Col). Passable \$16,000. Last week, "Red Mountain" (Par) and "Flaming Feather" (Par) (2d wk), \$8,000.

Surf (H&E Balaban) (685; 98)—"Never Take No For Answer" (Indie). Fine \$5,500. Last week, "Man in White Suit" (U) (8th wk), \$3,000. United Artists (B&K) (1,700; 55-98)—"I Dream of Jeanie" (Rep) and "Lady Possessed" (Rep). Minor \$9,000. Last week, "Valley of Eagles" (Lip) and "Montana Territory" (Col) (2d wk), \$6,000.

Woods (Essanay) (1,075; 98)—"Belles on Toes" (20th). Wk \$18,000. Last week, "Marrying Kind" (Col) (4th wk), \$10,000. World (Indie) (587; 98)—"Navajo" (Lip). Lukewarm \$3,000. Last week, "Pennywhistle Blues" (Indie) and "Big Day" (Indie) (2d wk), \$2,300.

Ziegfeld (Lopert) (485; 98)—"Anything Can Happen" (Par) (2d wk). Holding well with \$3,500. Last week, \$3,700.

## 'Team' Wins Good \$9,000, Omaha; 'Sniper' Hep 51G

Omaha, June 17.  
The boxoffice here got a lift from an unexpected source over the last weekend. The intense heat literally drove them into the theatre when the temperature went over 100 degrees for four straight days. The mercury remained high. Another surprise was the revived afternoon boxoffice on the hottest days.

"The Sniper" at the Brandeis looked nice. "The Winning Team" at the Orpheum is only just good. "Denver and Rio Grande" plus "The Atomic City" at the Omaha is rated okay \$7,500.

**Estimates for This Week**  
Brandeis (RKO) (1,500; 16-70)—"The Sniper" (Col) and "Yank in Indo China" (Col). Good \$5,500. Last week, "About Face" (WB), \$5,000.

Omaha (Tristates) (2,100; 16-70)—"Denver and Rio Grande" (Par) and "Atomic City" (Par). Oke \$6,500. Last week, "My Son, John" (Par) and "Flaming Feather" (Par), \$6,000.

Orpheum (Tristates) (3,000; 16-70)—"Winning Team" (WB) and "Long Dark Hall" (UA). Good \$9,000. Last week, "Carson City" (WB) and "On Loose" (RKO), \$8,500. State (Goldberg) (865; 25-75)—"Wild North" (M-G). Trim \$5,000. Last week, "Singin' in Rain" (M-G) (3d wk), \$3,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Pat' Tall \$14,000 Paces Drab Cleve.

Cleveland, June 17.  
Nearly everything is in the summer doldrums here this stanza. Top item is "Pat and Mike," rousing at Loew's State. Allen's "Carson City" looms okay.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80)—"Carson City" (WB). Okay \$10,000. Last week, "High Sierra" (WB) and "To Have, Have Not" (WB) (reissues), same.

Hipp (Scheffel-Burger) (3,700; 55-80)—"California Conquest" (Col). Fair \$10,000. Last week, "Laura" (20th) and "This Above All" (20th) (reissues), \$8,500.

Lower Mail (Community) (585)—"Bitter Rice" (Indie). Fairly spicy \$4,000. Last week, "Isle of Sinners" (Indie), \$2,500.

Ohio (Loew's) (1,305; 55-80)—"Skirts Ahoy" (M-G) (m.o.). Smart \$6,000 on third downtown lap. Last week, "Flaming Feather" (Par), \$5,500.

Palace (RKO) (3,300; 55-80)—"Ranchero Notorious" (RKO). Light \$8,500. Last week, "Clash By Night" (RKO), \$12,000.

State (Loew's) (3,450; 55-80)—"Pat and Mike" (M-G). Tall \$14,000. Last week, "Skirts Ahoy" (M-G) (2d wk), \$9,000.

Stillman (Loew's) (2,700; 55-80)—"Denver Rio Grande" (Par). Dull \$5,000. Last week, "My Son, John" (Par), \$4,000.

Tower (Scheffel-Burger) (500; 55-80)—"Nightmare Alley" (Indie) and "Dark Corner" (Indie) (reissues). So-so \$2,400. Last week, "Kangaroo" (20th) (m.o.), \$2,200.

## D.C. on Downbeat Albeit 'Carson' OK at \$10,000; 'Street' 8G, 'Jeanie' 5G

Washington, June 17.  
Main stem biz is on the downbeat along the line. Town's first intensive heat wave plus mild newcomers account for the low fakes. There is no standout, and even the current h.o. leader, "Girl in White" plus vaude, at Loew's Capitol, is only fairish. "Carson City" at the Warner is okay. "Just Across Street" shapes trim at Keith's.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"Girl in White" (M-G) plus vaude. Okay \$18,000. Last week, "Young Man With Ideas" (M-G) and vaude, so-so \$18,000 despite brisk opening. Dupont (Lopert) (372; 50-85)—"Navajo" (Lip). Fair at \$3,000. Last week, "Pictura" (Indie), \$2,500.

Keith's (RKO) (1,939; 50-85)—"Just Across Street" (U). Trim \$8,000. Last week, "Clash by Night" (RKO) (2d wk), \$6,500.

Metropolitan (Warner) (1,200; 50-80)—"Dream of Jeanie" (Rep). Sluggish \$5,000 or near for first-run. Last week, "Valley of Eagles" (Lip), \$3,500.

Ontario (K-B) (1,424; 44-74)—"The River" (UA) (2d wk). Okay \$5,000 for first-run nabe, in day-and-date with another K-B nabe. Last week, \$7,000.

Palace (Loew's) (2,370; 50-80)—"Scaramouche" (M-G) (2d wk). Nosived to okay \$12,000 after \$20,000 last week.

Playhouse (Lopert) (485; 50-\$1)—"Marrying Kind" (Col) (2d wk). Steady \$6,000 after sock \$7,500 last week. Holds.

Warner (WB) (2,174; 50-80)—"Carson City" (WB). Okay \$10,000. Last week, "Have and Have Not" (WB) and "High Sierra" (WB) (reissues), record low at \$6,400.

Trans-Lux (T-L) (654; 60-\$1)—"Encore" (Par) (5th wk). Fine \$5,000. Last week, \$7,000.

## 'NELLIE' FAT \$11,000, TORONTO; 'THIEF' 15G

Toronto, June 17.  
On warm weather competit plus light product, biz is way off here this session. "Sun Shines Nellie" and "Walk East on Beacon" are topping the town with only normal returns.

**Estimates for This Week**  
Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Thief of Damascus" (Col) and "Jet Job" (Mono). Nice 15,000 or near. Last week, "First Time" (Col) and "Son of Fury" (20th) (re-issue), \$13,500.

Eglinton (FP) (1,080; 40-80)—"Sniper" (Col) (2d wk). Slow \$5,000. Last week, \$6,000.

Imperial (FP) (3,373; 40-80)—"Walk East on Beacon" (Col). Fair \$10,500. Last week, "Aaron Slick" (Par) and "Denver Rio Grande" (Par), \$9,000.

Loew's (Loew) (2,743; 40-80)—"Singin' in Rain" (M-G) (4th wk). Tapering to \$8,500. Last week, nice \$10,000.

Odeon (Rank) (2,390; 50-90)—"Sun Shines Nellie" (20th). Neat \$11,000. Last week, "Paula" (Col), ditto.

Shea's (FP) (2,386; 40-80)—"Clash By Night" (RKO) (2d wk). Off to \$7,000. Last week, trim \$11,000.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"Ranchero Notorious" (RKO). Slim \$3,000. Last week, "Something to Live For" (Par), \$9,000.

Uptown (Loew) (2,743; 40-80)—"Scarlet Angel" (U). Weak \$6,000. Last week, "Red Ball Express" (U), \$5,500.

## 'Skirts' Sturdy \$14,000 in Pitt

Pittsburgh, June 17.  
"Skirts Ahoy" looks like week's best bet by a wide margin at the Penn, and will hold. "Kangaroo" picking the Harris up for okay stanzas. "Something to Live For" and "The Sellout" shaping up as best twinner the Warner has had in some time. "Encore" is doing okay in holdover at Squirrel Hill.

**Estimates for This Week**  
Frontier (Shea) (1,700; 50-85)—"Frontier" (U) and "Canyon Passage" (U) (reissues). Not too much at \$3,000. Last week, "I Dream of Jeanie" (Rep), a disappointment at \$4,000.

Harris (Harris) (2,200; 50-85)—"Kangaroo" (20th). Picking up a bit here to okay \$6,000, ahead of what house has been doing lately. Last week, "Valley of Eagles" (Lip), \$3,000 in 5 days.

Penn (Loew's) (3,300; 50-85)—"Skirts Ahoy" (M-G). Running in the money at \$14,000; Stays an extra six to get house back to a Thursday (26) opening with "Pat and Mike" (M-G). Last week, stage show of Margaret Whiting-Aces with "Young Man With Ideas" (M-G) \$18,000 washout, producing plenty of red.

Squirrel Hill (WB) (900; 50-85)—"Encore" (Par) (2d wk). Holding up well considering state of biz at around \$2,000. First week, nice \$2,500.

Stanley (WB) (3,800; 50-85)—"Carson City" (WB). Dull \$7,000. Last week, "Clash By Night" (RKO), \$8,000.

Warner (WB) (2,000; 50-85)—"Something Live For" (Par) and "Sellout" (M-G). Above average for usual double-bill biz here at \$6,000 or over. Last week, "Atomic City" (Par), \$4,000.

## Hub Still Slow Albeit 'Outcast' Fairish \$8,000; 'Jeanie' 13G, 'Eagles' 12G

Boston, June 17.  
Biz at downtown majors continues at sluggish pace this stanza with newcomers not much competition to baseball, race tracks and beaches. "Outcast of Island," at Astor opened fair with "Valley of Eagles" slow at Met. "Green Glove" at RKO Boston is fairish but "I Dream of Jeanie" at Paramount and Fenway looms slow.

**Estimates for This Week**  
Astor (B&O) (1,500; 59-95)—"Outcast of Island" (UA). Fair \$8,000. Last week, "Paula" (Col) (2d wk), \$3,800.

Beacon Hill (Beacon Hill) (682; 50-\$1.20)—"Tomorrow Too Late" (Burstyn) (4th wk). Near \$5,000 following good \$5,800 for third round.

Boston (RKO) (3,000; 40-85)—"Green Glove" (UA) and "Lady

# Heat Wilts B'way; 'Courier'-Vaude Tops Newcomers at Mild \$58,000, 'Lovely' 120G, Ray-'Heart' 92G, 3d

Hottest weather of the year, combined with the second clear weekend in succession, is taking a healthy bite out of Broadway first-run business this week. Absence of many strong, new, bills also is a handicap. On the credit side is the fact that the session is getting the benefit of regents exams in N. Y. City schools starting Monday (16) which is helping several spots. Strike of Long Island railroad engineers beginning Monday had little or no effect on trade at deluxes although obviously some L. I. residents took hotel rooms in the city rather than hazard makeshift transportation home and back daily.

Biggest newcomer from coin standpoint is "Diplomatic Courier," with stagershow headed by Kathy Barr, Helen Wood and Jay Marshall on stage. Initial round ending tomorrow (Thurs.) looks like mild \$58,000. Holds. Last week, "Lydia Bailey" (20th) plus stagershow headed by Alan Dale, Florian ZaBach, Dunhills (2d wk), mild \$44,000.

State (Loew's) (3,450; 55-\$1.80)—"Postman Always Rings Twice" (M-G) and "Woman's Face" (M-G) (reissues). Opened yesterday (Tues.) Last week, "Girl in White" (M-G) (3d wk-4 days), slow \$4,500 after \$7,500 for full second session.

Sutton (R & B) (561; 90-\$1.50)—"Man in White Suit" (U) (12th wk). The 11th round ended Monday (16) still was big \$10,200 after \$11,000 for 10th week. Stays indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Narrow Margin" (RKO) (7th wk). Held at \$3,400 in current round after okay \$3,600 in previous week. "White Corridors" (U) comes in soon.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"High Treason" (Indie) (5th wk). Fourth stanza ended Monday (16) continued very big at \$6,500 after \$7,500 for third week. Victoria (City Inv.) (1,060; 70-\$1.80)—"Walk East on Beacon" (Col) (4th wk). Third session ended last night (Tues.) held in fine style at stout \$16,000 after \$22,000 for second week. Continues indef.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 70-\$1.80)—"Outcast of Island" (UA) (5th wk). Light \$5,500 after only \$7,000 last week.

Beckman (R & B) (550; 85-\$1.50)—"Never Take No for Answer" (Indie) (8th wk). Seventh stanza ended Monday (16) held at \$4,500 after nice \$4,700 for sixth week.

Capitol (Loew's) (4,320; 70-\$1.80)—"Pat and Mike" (M-G). Opens today (Wed.). Last week, "Skirts Ahoy" (M-G) (3d wk) fell to \$8,000 or less after mild \$11,000 for second week.

Criterion (Moss) (1,700; 50-\$1.80)—"Red Planet Mars" (UA). Initial week ending Friday (20) shapes to hit modest \$10,000 or close. In ahead, "Red Ball Express" (U) (2d wk-9 days), \$15,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Outcast of Island" (UA) (5th wk). Current round looks like \$4,000 after fair \$4,500 for fourth week, below hopes.

Globe (Brandt) (1,500; 50-\$1.80)—"Carson City" (WB). First week ending tomorrow (Thurs.) is heading for slow \$7,000 or under. Last week, "Young Man With Ideas" (M-G), lean \$7,800.

Mayfair (Brandt) (1,736; 50-\$1.80)—"The Fighter" (UA) (3d final wk). Current frame ending tomorrow (Thurs.) looks like \$7,000 after slow \$7,200 for second week. "Winning Team" (WB) opens Friday (20).

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Encore" (Par) (12th wk). The 11th session ended last night (Tues.) continued in chips with \$7,500 after fine \$8,000 for 10th week.

Palace (RKO) (1,700; 75-\$1.40)—"No Room for Groom" (U) with eight acts of vaude. Current week ending tomorrow (Thurs.) looks fair \$15,000. Last week, "California Conquest" (Col) with same vaude policy, \$14,500, over hopes.

Paramount (Par) (3,664; 80-\$1.80)—"Clash by Night" (RKO), with stagershow headed by Les Paul and Mary Ford, Joey Bishop, Ralph Marterie orch, opens today (Wed.). Last week, "Wild Heart" (RKO) plus Johnnie Ray, Gary Morton, Billy May orch heading stage bill (3d wk), held to big \$92,000 in week ended last night (Tues.) after smash \$124,000, not quite up to expectancy, in second stanza but still terrific. Makes total of huge \$358,000 for run, unusually great for season of year.

Park Ave. (Reade) (593; 90-\$1.50)—"Actors and Sin" (UA) (3d wk). Present frame ending tomorrow

(Thurs.) is holding in great shape with \$7,600 after \$8,800 for second week. Stays on.

Paris (Indie) (568; \$1.25-\$1.80)—"Ways of Love" (Burstyn). Opened Monday (16). In ahead, "Under Paris Skies" (Discina) (6th wk) dipped to \$5,300 after good \$6,200 for fifth week.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Lovely to Look At" (M-G) with stagershow (3d wk). Holding at fine \$120,000 after \$121,000 for second week. Holds a fourth, with "Where's Charley?" (WB) and holiday stage-show opening June 26.

Roxy (20th) (5,886; 80-\$2.20)—"Diplomatic Courier" (20th) with Kathy Barr, Helen Wood, Jay Marshall on stage. Initial round ending tomorrow (Thurs.) looks like mild \$58,000. Holds. Last week, "Lydia Bailey" (20th) plus stagershow headed by Alan Dale, Florian ZaBach, Dunhills (2d wk), mild \$44,000.

State (Loew's) (3,450; 55-\$1.80)—"Postman Always Rings Twice" (M-G) and "Woman's Face" (M-G) (reissues). Opened yesterday (Tues.) Last week, "Girl in White" (M-G) (3d wk-4 days), slow \$4,500 after \$7,500 for full second session.

Sutton (R & B) (561; 90-\$1.50)—"Man in White Suit" (U) (12th wk). The 11th round ended Monday (16) still was big \$10,200 after \$11,000 for 10th week. Stays indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Narrow Margin" (RKO) (7th wk). Held at \$3,400 in current round after okay \$3,600 in previous week. "White Corridors" (U) comes in soon.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"High Treason" (Indie) (5th wk). Fourth stanza ended Monday (16) continued very big at \$6,500 after \$7,500 for third week.

Victoria (City Inv.) (1,060; 70-\$1.80)—"Walk East on Beacon" (Col) (4th wk). Third session ended last night (Tues.) held in fine style at stout \$16,000 after \$22,000 for second week. Continues indef.

## 'Fighter' Fancy \$10,000, Frisco

San Francisco, June 17.  
First-run trade is only average here this week. "Glory Alley" at St. Francis and "The Fighter" at United Artists are making best showings, both doing fancy biz. "Fighter" is particularly strong, being helped by personals by Richard Conte opening day. "About Face" looms fairly good at Paramount while "Kangaroo" shapes slow at the huge Fox.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95)—"Red River" (UA) and "Tulsa" (UA). Fair \$10,000. Last week, "Clash By Night" (RKO) (2d wk), \$10,500.

Fox (FWC) (4,651; 65-95)—"Kangaroo" (20th) and "Rodeo" (Mono). Slow \$12,500. Last week, "Dream of Jeanie" (Rep) and "Bal Tabarin" (Rep), 6 days, \$7,000.

Warfield (Loew's) (2,656; 65-95)—"Skirts Ahoy" (M-G) (2d wk). Off to \$14,500. Last week, solid \$22,000.

Paramount (Par) (2,646; 65-95)—"About Face" (WB) and "Cage of Gold" (Indie). Good \$12,000 or near. Last week, "Red Mountain" (Par) and "Fighting" (Rats of Tobruk" (Indie) (2d wk-5 days), \$8,500.

St. Francis (Par) (1,400; 65-95)—"Glory Alley" (M-G). Nice \$10,000. Last week, "Walk East on Beacon" (Col) (2d wk), \$7,500.

Orpheum (No. Coast) (2,448; 65-95)—"Scarlet Angel" (U) and "Maytime in Mayfair" (Indie). Slim \$7,000. Last week, "California Conquest" (Col) and "Black-mailed" (Indie), \$9,500.

United Artists (No. Coast) (1,207; 65-95)—"The Fighter" (UA) and "Red Planet Mars" (UA). Fancy \$10,000. Last week, "Without Warning" (UA) and "Confidence Girl" (UA), \$6,000.

Stagedoor (A-R) (370; 85-\$1)—"Man in White Suit" (U) (6th wk). Fine \$3,300. Last week, \$8,600.

Clay (Rosenberg) (400; 65-85)—"Mr. Lord Sait No" (Indie) (8d wk). Held at \$2,300. Last week, a nice \$2,600.

## Hawaii, Now Nearer to U.S. by Air, Becoming Pop Booking for Vauders

Honolulu, June 10.

This self-styled Paradise of the Pacific is rapidly becoming an ideal spot for show biz. Before the last war, few top acts would take the time for a five-day steamer trip to fill a booking in Hawaii. Moreover, the coin paid was not great.

A combination of factors has changed the picture. For one thing, Hawaii today is closer to California than an overnight train trip between L. A. and Frisco, thanks to modern air travel. It is a 9½-hour hop by luxury double-decked Stratocruisers and DC-6s, and only an hour or so longer by economy non-sked coach planes.

The salaries are a lot more lucrative today, too. Plantations have raised wages considerably. Hawaii's plantation workers, incidentally, are no fruit tramps. In Hawaii, field and cannery workers have money to spend, and spend it.

There has been a substantial population influx, both civilian and military, latter group being more nightclub minded. Even newcomer (Malihini) civilian residents tire of going to beaches, and also are in receptive mood for good entertainment. Islanders crave top-bracket entertainment and resent being considered hicks.

Hulans don't run around in malos (Hawaiian-style supporters), but wear the typical American sports-wear, including dinner jackets. Royal Hawaiian Hotel has "coats and ties must" policy at nights, even banning aloha shirts from the dining room at night.

The city's as American as San Francisco or Chicago. Consolidated Amus. Co. has 15 theatres in Honolulu alone, including one drive-in. Royal Amusement has five. A couple of indies play Japanese, Filipino and Chinese films almost exclusively. Plantations and suburban communities have their own theatres, and there are a few outlying ozoners.

Honolulu's emergence as a thriving, prosperous city of 250,000 population points out the potentialities of live entertainment.

Present show biz boom was launched in 1946. A couple of horrible fiascos almost overshadowed the successful imports. The past year has brought a bona fide boom. Promoters are gauging potentials pretty accurately. Visitors Bureau promotion indirectly is helping impress Mainland names with the idea that a Hawaii engagement can combine business with pleasure.

Attractions range from the Andrews Sisters, Frank Sinatra, Yehudi Menuhin and Tennessee Ernie right on through the name combos and burlesque strippers. Plane fare from Coast is \$288 round-trip on luxury airliners, plus tax. Non-sked flights are even cheaper.

If a big enough name, he'll be smothered with Hawaiian hospitality. If not, he can still share the year-around sunshine and acquire a terrific beach tan. And Hawaiian payoff is in good old U. S. dollars.

## SPAIN SEES 735,000 MORE TOURISTS IN '52

Madrid, June 10.

Spain, which has been exerting every effort to attract additional tourist biz, is looking for 2,000,000 visitors this year. Drive to draw new tourists apparently is meeting success because such a total would represent an increase of 735,000 people, since 1,265,000 tourists entered the country in 1951.

French, English and Latin-Americans top the list. North American visitors rate tops at all the big hotels.

## Julie Wilson's Brit. Fare

London, June 17.

Julie Wilson, who returned to London last fall to play the femme lead in Jack Kilyton's British musical, "Bet Your Life," will be making her farewell London appearance in cabaret commencing June 30. She left the "Life" cast when it switched to twice nightly presentations.

She was signed last week for a fo. night's engagement at the Bagatelle. She will be following U. S. songstress Hadda Brooks, who opened Monday (16). Harry Levene, operator of Bagatelle, plans an early trip to N. Y. to get name talent.

## Churchill's in Dutch With Liquor Officials

London, June 10.

Churchill's Club in New Bond Street has been struck off the register following fines for supplying drinks after hours. At an earlier hearing, police evidence was given that champagne had been served in water jugs after 2 o'clock in the morning. The club was on probation when this incident was reported.

Sir Laurence Dunne, the Bow Street magistrate, in giving his judgment, said he was not going to disqualify the premises. This implies that the club may be reopened but possibly with a different management. Churchill's Club, which was one of the ultra late night spots in London, was operated by Harry Meadows, with Bruce Brace as his principal aide. Arthur Blake recently wound up a cabaret season there. The two bands employed were the Johnnie Gray orch and the Condi-Tyree rumba band.

## 'Fanfan' Paces French Cinemas; 'Streetcar' 2d, 'Leathernose' Also Big

Paris, June 17.

Big money here per usual has been going to the top films. French still prefer their own fare when offered quality pix of various countries. The result is that the top grosser is the Christian-Jaque costumer, "Fanfan La Tulipe," starring Gerard Philippe. Playing six weeks in three big houses here, the film has grossed a smash \$375,000. Film is now on the nabe circuits and still big.

Next biggest money here has gone to a "Streetcar Named Desire" (WB), which day-dated at the Normandie and Rex for a good \$141,000. Third biggest grosser is Yves Allegret's "Leathernose," romantic costumer which garnered \$105,000 at the Marignan and Marivaux. Next best coin went to a comic private-eye mellet, "Massacre in Lace." This took in \$102,000 at four medium-sized theatres. Fifth best was "Happy Go Lucky" (20th), which landed \$45,000.

In the provinces, top money is going to "Fanfan," followed by "Great Caruso" (MG). "The River" (UA) is big in Marseilles, with the next best grosser, "Leathernose."

## Filmsonor Winding Up Clouzot's Stalled Film

Paris, June 10.

H. G. Clouzot film, "The Wages of Fear," started last year on location outside of Nimes, is finally going to be completed. Film production was interrupted because of bad weather and financial difficulties. Half of the pic had been finished down there on a costly replica of a South American town. Clouzot was dogged by bad luck and nearly was laid up with a bad leg during the shooting. There is a mixture of nationalities, which will make the pic multilingual, with Yves Montand, Charles Vanel as the French contingent, William Tubbs and Pat Hurst as Americans and Jo Dest and Peter Van Eyck as Germans.

Film, which is half finished, has been taken over by Filmsonor. Two units now are trying to bring in the pic with one group shooting only backgrounds for later studio transparency work. Clouzot has been responsible for such hard-boiled pix as "The Raven," "Jenny Lamour" and "Manon."

## Susskind to Quit Scot Orch

Glasgow, June 10.

Walter Susskind will resign as principal conductor of the Scottish National Orch late in September. He will be succeeded by Austrian-born Dr. Karl Rankl.

Susskind has decided to become a free-lance. He conducted the Scottish and Scottish National orchs for six years. Rankl was musical director of the German Opera House in Prague when the Nazis marched into Czechoslovakia, and had a narrow escape to England.

## Blake Into Stockholm Show

London, June 17.

Arthur Blake, who last weekend wound up a run at the Palladium and the Bagatelle, planes today (Tues.) to Stockholm, where he has been signed to play the Olympia Review for six weeks beginning June 19. This date will be followed by a two-week tour of British and American army camps in Germany. Blake is scheduled to return here the middle of August for a short provincial tour before going back to America.

## Scots' Strawhat Season Looks Big

Glasgow, June 10.

Despite continued shortage of coin, theatre promoters here are preparing for one of their busiest strawhat seasons. High quality of shows will be used to fight declining boxoffice in some spots. Howard & Wyndham will go out to make its Glasgow "Half-Past Eight" revue a bigger success than before. They have teamed new comic Stanley Baxter with comedian George Lacy, and will include Andrew Macpherson, operatic baritone, in a large company.

Settings will be even more luxurious than in previous summer stints. Howard & Wyndham have bought up scenery from the former Metro stagelights at the Empire in London.

The strawhat revue in Edinburgh will be headed by Scot comedian Harry Gordon. It also is a Howard & Wyndham production.

The Pavilion here, which is managed by wealthy Scot operator George Urie Scott, this summer has one of the brightest Tommy Morgan shows yet produced. It has received raves from the crit.

Coast spots are also proving ambitious. A Fred Collins production at the Cragburn Pavilion, Gourcock, will star comic Jack Anthony, and a company which includes the Scottish comedy couple of Gracie Clark and Colin Murray. Ayre Galety Theatre, another Clyde haunt, also tees off with a new luxury revue.

All this effort by resident productions will hit touring vaudeville, although this should be buttressed this month and in July by visiting Americans. Sophie Tucker, Lena Horne and Jack Benny are names counted on to pull in the biz here.

## UNION OF EXHIBITORS TO SEEK YANK TIEUP

London, June 17.

As a result of the European Union Congress of exhibitors held during the Cannes film festival last month, direct contact is to be established with the American theatre owner to explore possibilities of forming an international federation of exhibs. This was reported by the British delegation to last week's meeting of the general council of the Cinematograph Exhibitors Assn. in London.

The Cannes convention was attended by theatre operators from 11 countries, representing some 29,500 theatres. Main problem discussed at Cannes was the encroachment of TV with particular reference to the likelihood of foreign programs being beamed to Britain and other countries.

## Zahl on U.S. Talent Prowl

London, June 17.

Hyman Zahl, executive of the Fosters' agency, planes to N. Y. July 26 on a talent hunt. Object is to seek novelties for vaudeville here which will now include the various cinema circuits which intend to play several vaudeville names. Zahl is also interested in big concert attractions.

Zahl, too, is taking along the biggest list of European novelty acts he has unearthed during his many trips to European cities in the last six months. Zahl plans to visit Toronto where he will confer with Ernest Rawley on the possibility of importing two complete English units for fall and early next year. During his six-week stay he expects to book plenty of talent for London niteries for next year, Coronation year.

## Portugal Distribs Worrying Over High Cost of Handling Yank Pix

Lisbon, June 10.

## Kaye to Open Scotland One-Nighters in July

Glasgow, June 10.

Danny Kaye is set to play one-night concerts in Scotland, at Dundee, Edinburgh and Glasgow, opening here at the 2300-seater St. Andrews Hall July 8. One-nighters are under the banner of impresario Harold Fielding. Kaye is currently touring U. S. Army bases in Germany, France and North Africa, and will follow with a vaude engagement at Theatre Royal, Dublin, early in July.

St. Andrews Hall here is generally regarded as unsuited to creating any proper vaude atmosphere, with bare sets and cold background. Many stars have failed to click here.

## N. Y. City Ballet Scores Sharply With Tough Swiss; Troupe Returns to Paris

Zurich, June 10.

Now on its first European tour the N. Y. City Ballet made its Zurich bow June 6-7 at the Stadttheatre during the Zurich June Festival.

Troupe was accorded one of the most enthusiastic receptions ever given a ballet here. At end of the second evening, there were more than 15 curtain calls, cheers and applause, and a general wave of enthusiasm rarely observed with Swiss audiences, which usually are rather conservative and pretty tough to win over. Most applauded were "Serenade," "Swan Lake," "Pas de Trois" and, topping them all, "Bourree Fantasque," which brought a storm of cheers. The more modern ballets, such as "The Cage," "La Valse" and "Lilac Garden," were more moderately received.

Dancers Andre Eglevsky, Maria Tallchief, Melissa Hayden and Patricia Wilde scored personal triumphs, and Director George Balanchine himself was cheered in an unheard-of manner for this country.

## Paris Reprise

Paris, June 10.

New York City Ballet, after a rousing success at the recent Cultural Festival here, is back at the Theatre Des Champs Elysees for a two-week engagement, to run to June 23. Public acclaim was tops, with crit admitting the troupe's brilliance, but keeping their hide-bound classical views, and finding the only fault of troupe to be that it was too precise. Company is doing SRO.

Gala opening night found the crowd a bit subdued, without the frenzied palm-pounding that greeted troupe's earlier appearance here. Group is in fine form, though doing a gruelling schedule in hopping all over Europe with stops at the various festivals. They go to Holland after the Paris stint.

## Templeton in Aussie For Three-Month Tour

Melbourne, June 17.

Alec Templeton arrived in Sydney Saturday (14) for a three-month tour of Australia and New Zealand, under auspices of J. C. Williamson Theatres (J. & N. Tait concert division). His wife, and personal manager Stanley North, accompanied. First concert will be held at Melbourne Town Hall tomorrow (Wed.).

Pianist gave a concert in Honolulu June 10 en route from the States, under management of Mr. and Mrs. George Oakley. He'll do 20 to 30 dates in his Down Under trek.

## Columbia's London Conclave

London, June 17.

Joseph A. McConville, Columbia International proxy, arrived last week to attend the British organization's annual convention over the weekend.

Other Col execs who made the trip from New York for the convention are Harry Kosner, Herman J. Golden and Lawrence H. Lipskin. After the convention, they left for Rome to attend European confabs there.

The 30 film distributors in Portugal are worried at the growing cost of prepping American and other foreign pictures for the local market in the face of the pix playing less time with diminishing reasonable profit chances. Distributors here give cinemas a complete program consisting of a feature and several shorts. In the case of an average Hollywood pic, they are 95% of the films presented here, the cost of such program, including custom duties, taxes, and price paid for buying the film, is about \$4,500. To this must be added part of the office overhead.

Until four years ago such program could play a first-run three to four weeks and then would slowly tour the country. Not many films and always the top ones were imported then. Now the situation has been radically changed. In a couple of months, when the reconstructed Condes will be ready, there will be four big first-run cinemas here. This gives Lisbon three times the seating capacity of four years ago.

The result is that more films have to be imported, and not always the best ones. The larger number of pix, however, cannot subsequently be absorbed by the provincial market which has not changed much. Hence, when a pic doesn't pay its way in a week or two showing in Lisbon and Oporto finds it increasingly difficult to pay off in the remainder of the country.

For the season 1952-1953, distributors are preparing to handle 30 to 40 pix when before 12 was the average.

Two first-run houses have closed down and it is uncertain if and when they will reopen. They are the Ginasio and Trindade, which the Mundial Filmes have been running for the last nine years. Manager Simoes de Sousa claims that in the last seven years the company has lost about \$60,000 because of the compulsory legit seasons which the theatres were compelled to run in order to get the permission to use them also as cinemas.

## PICKLES' 'GAY DOG' MAY WAG A WHILE IN LONDON

London, June 17.

"Gay Dog," which opened at the Piccadilly June 11, stars Wilfred Pickles, radio personality, in his West End legit debut. It is a disarmingly naive domestic comedy which may have a long run on the star's popularity. It's being presented by H. M. Tennent with a good supporting cast, headed by Megs Jenkins.

Comedy is an undistinguished bit of writing, but apparently is adequate for the yarn.

## London Film Total Loss \$2,677,000 for 1950-51

London, June 10.

An accumulated loss of \$2,677,000 is shown in the latest available balance sheet for London Film Productions. Figures are for the period of 1950-51. As the company is a private one, the accounts are not circulated in the normal way.

Of the total deficit, \$1,112,000 is accounted for by provision against diminution in value of trade investments. This, it is understood, represents the writing off of almost the total original cost of the company's investment in British Lion Film Corp. Original cost of this holding was \$1,289,000. Its stock exchange value last year was \$219,000.

According to a statement of accounts, gross arrears of dividends on preference and ordinary stock amounts to \$961,000. After provision for taxation the company showed a loss of \$30,203. In the previous year, there was a profit of \$24,514.

## Dymtryk to Israel on Pic

Tel-Aviv, June 10.

Edward Dymtryk, Hollywood director, has arrived here to prepare the production of Stanley Kramer's "The Juggler" in Israel. The film will star Kirk Douglas while the screenplay is by Michael Blankfort.



# Upped Scale Enables Brit. Cinemas To Gross \$8,722,000 More Than 1950

London, June 17. Although boxoffice grosses dipped in the fourth quarter of 1951, the overall total for the year showed an improvement over 1950. This was revealed in an official survey published by the Board of Trade in its official journal last Saturday (14). Cinemas throughout Great Britain grossed a total of \$303,228,800, an advance of \$8,722,000 over the previous year's \$294,506,800. Final quarter of 1951 earnings were \$75,922,000 compared with \$78,150,800 in corresponding period of previous year. The improved 1951 total was due mainly to a general increase in admission prices as the total number of admissions had dropped by 2.2%. In 1951, the number of paid admissions was 1,385,038,000 compared with 1,395,828,000. In most regions throughout the country the decline in paid admissions was general, but in the northern, eastern and southern areas the number showed slight improvement over the previous year.

The fourth quarter net takings decreased from approximately \$49,000,000 to \$47,250,000 and the proportion paid for film hire at 34.4% was the lowest recorded since the Board of Trade began its surveys. For 1951, payments to the Eady fund and to the Treasury for entertainments duty amounted to approximately \$111,000,000, an increase of nearly \$6,000,000 over 1950. Net takings for the year, at around \$190,000,000, showed an improvement of 1.4%. Amount retained by exhibitors at approximately \$121,000,000 was 1.7% up on the previous year.

**Prod. Setup Slightly Better**  
Report reveals a slight improvement in the British production scene. Total number of technicians employed in the first quarter of 1952 at 1,041 was an improvement of 166 over the last quarter of 1951. More construction, maintenance and administrative staff also were employed. At the end of the quarter only 27% of available studio floor space was idle, compared with 41% at the end of last year.

The number of first features on the floor at the end of the quarter was 10 which is double the figure for the previous three months. There were other films off the floor, and a further 15 had been completed but not yet trade shown.

## Opposition to Filming Coronation Hinted But '37 May Act as Precedent

London, June 17. There is a possibility that British and foreign film units may encounter difficulties in filming next year's coronation of Queen Elizabeth. First hint of any trouble was given by Lord Strabolgi when speaking at the luncheon in honor of Jack L. Warner. Warner had mentioned that the event was to be filmed in Warnercolor.

Subsequently, Lord Strabolgi told VARIETY that there was opposition to the filming of the coronation in certain quarters, and there were also some religious objections. He felt, however, that the modern trend would prevail, but the main trouble would be to get good vantage points for the cameras.

The coronation of George VI in 1937 was the first occasion on which cameras were permitted inside Westminster Abbey, but one or two vital scenes were prohibited. If film units encounter serious objections, it is likely that Lord Strabolgi will raise the matter in the House of Lords.

### Priest Nixes Legit 'Priest'

Dublin, June 10. Booking of Abbey Hall in Roscrea, County Tipperary, by Irish Players, the touring outfit headed by Mrs. Louis D'Alton, was nixed by local priest, Rev. Thomas Daffy, who administers premises, when he heard the company had skedged presentation of "A Priest in the Family." This play by Kieran Tunney and John Synge, premed in London few months back but has not been staged in Dublin. Father Daffy refused to discuss ban on the production.

## Quits Aussie Equity Alleging Commie Setup

Sydney, June 10. Gene Detroy, owner of the Marquis animal act currently appearing at the Royal in David N. Martin's "Peep Show" revue, created a stir in local show biz circles by resigning from membership of Australian Actors Equity on allegation that the setup was Red-minded.

Detroy claimed that a nine-page booklet published by Equity contained no less than five pages of political matter. "Also, that Equity devoted too much time to political plays rather than aiding the actor in general. Detroy returns to England late this month.

In the absence of secretary Hal Alexander on annual vacation, his assistant, Bob Alexander, declared that "Detroy's allegations are unfounded. Our reply speaks for itself." Last named refers to letter sent: Detroy taking up various points to prove Equity isn't radical.

## Mex City Closes Tivoli, Top Vaude-Revue House, 'Til Show Is Sapolioed

Mexico City, June 10. City government here got tough in its drive to clean up vaude-revue theatres by closing a top house, the Teatro Tivoli, because of alleged-fragrant presentations of peepers, exotic dancers, blue comics and general offcolor material. Mayor Fernando Casas Aleman ordered the closure upon recommendation of Luis Spota; chief of the city government's amusements department. Tivoli impresarios and employees, plus some effected performers made Spota the target of scathing criticism in placards all over the city. He was accused of being a tyrant and a dictator, and his resignation was demanded. Spota announced that he won't resign.

When Tivoli management promised to clean up shows and continue them clean, Mayor Casas Aleman okayed theatre's reopening on June 7. House played to still bigger biz on reopening. Closure was unanimously approved by vaude-revue crits. "One remarked "those who call performances at the Tivoli just like Paris have never been in Paris. There, this kind of entertainment is perhaps risqué, but it is always in good taste. Performances at the Tivoli utterly lacked good taste of any kind. It is gratifying that the city government has at last acted to stop that sort of thing."

## 2D WEST BERLIN FILM FEST TEES WITH 'WELL'

Berlin, June 17. West Berlin's second annual Film Festival premed last Thursday (12) with the screening of "The Well," United Artist release. There are 26 feature pix, representing 19 countries and including some films that won prizes at the Cannes and Venice film meets, entered in the festival this year. Any film that is new to Germany is eligible to compete.

The lone prize to be officially awarded went to "Heart of the World," this being the David O. Selznick award for the best German film of the year. Pic depicts the abortive peace move sponsored by Bertha Suttner before the start of the first World War. Major-General C. F. C. Coleman awarded this prize.

Among the guests opening day were William Holden, Brenda Marshall and Billy Wilder.

### Group 3 Shoots in Scotland

Applecross, W. Scotland, June 10. A film unit from London is set to start location shooting here early this month on new Group 3 film, "Laxdale Hall," based on an Eric Linklater novel.

Scots players in cast are Andrew Keir, Eric Woodburn, Jameson Clark and Jack Stewart. Pic will have six weeks of outdoor lensing before studio work at Southall, Middlesex.

## Welles Winding Last 10 '3d Man' Transcriptions

Paris, June 17. Orson Welles is canning the last 10 half-hour transcriptions of "The Harry Lime Show" here scheduled for English and U.S. radio. Major part of the series was made in London. Harry Towers is producing, with Welles and Towers doing the scripting. Anton Karas is doing the background zithering with Hilda Simms, Jacqueline Porel, Dick Angarola and Frederic O'Brady completing the cast.

Castling switcheroo has been done here with Jacqueline Porel, a French actress, playing an American girl, and Hilda Simms, American thesp, playing a French girl.

## Mull 55 Quota Default Trials

London, June 17. There were at least 55 potential cases for prosecution on quota default for first features in the quota year 1950-51, and Board of Trade prexy Peter Thorneycroft stated in the House of Commons that he was now considering what action should be taken. Statement was made in reply to a group of questions by Labor M. P. T. S. Swingle, who has quizzed the government on this subject for the last few months.

Thorneycroft said 105 cases of first feature defaults had been examined by the Films Council and it had advised him that exemption under the protection clause of the 1948 Films Act could not be extended to 55 cases.

He added that investigations into supporting defaults were now proceeding but he declined to make further comment, even though pressed to organize a speed-up in the matter. He also bypassed the suggestion that he should "look carefully" into the Film Council's recommendations "in view of the fact that the most notorious defaulters are represented on this Council and are sitting in judgment on themselves."

Woodrow Wyatt was told by Thorneycroft to give proper notice when he raised again the default by the Empire, Leicester Square, a theatre "which had shown only one British film during the past two years."

## COLD, RAIN SLOUGHING OZONERS IN GREECE

Athens, June 10. With cold and rain prevailing here for the last month, all open-air cinemas suffered badly at the boxoffice. All theatres in Greece close their doors at the end of May because none is air-conditioned. Instead, open-air theatres operate during summer season through to the end of October.

There are about 100 open-air houses or ozoners in Athens, Piraeus and the suburbs with another 150 in other cities. These show three different programs, doing unusually well and with Sunday drawing lines. Only five of them are first-runs. Others show films released during the previous winter season.

The exceptionally hot weather in April caused an early shuttering of all winter cinemas and launching of the ozoners ahead of schedule. However, the bad weather during the past month hardly made the earlier start profitable.

## Nicholas Bros. Sock In Mex TV, Vaude, Nitery

Mexico City, June 10. Nicholas Bros. act is a triple smash here. The dance team is continuing to sell out at the Teatro Margo where they opened. They are equally big at the Rumba Casino, swanky nitery where Josephine Baker opened in March. And now the pair is clicking on TV, a special Sunday show, top spot in the revue Miguel Aleman, Jr., the president's son, presents on station XEWTV.

The three spots reportedly gross the team \$2,500 weekly.

### Other Foreign News

On Page 14

# Opposition to Better Break for U.S. Distribs Grows as Pact Talks Near

## Leeds Exhibs to Fight Distrib Sales to TV

Leeds, June 10. Cinema exhibs here have declared war on TV. Leeds branch of the Cinematograph Exhibs Assn. has recommended a boycott of film distributors who handled a film released to television. They want all exhibs to discontinue trading with distribs who allow their pix to be televised.

Jack Prendergast, northern England exhib, said it was not sufficient just to refuse to book films that had been televised. They must also refuse to do biz with the companies which allowed their films to go on TV. They should make it clear to the British Broadcasting Corp. that they were not to use for TV films any pix that were made for the cinemas. He warned against the seriousness of the film trade letting go of its cinema interests to TV.

Other exhibs demanded 100% opposition to tele, and said they should fight it from all angles. Without the pix industry and its films, television would "go broke," they claimed.

## British Banking Bids for Control Of Keith-Prowse

London, June 17. London City financing group, headed by Ronald Cornwall, is bidding for control of Keith-Prowse, biggest British ticket brokers, whose organization includes music interests with a valuable catalog. Deal will include the entire K-P interests.

Understood that Cornwall Monday (16) submitted a formal offer to buy the entire 6,000 ordinary shares for \$294,000. Shares have a par value of \$2.80, but because privately held are not quoted on the stock exchange. Capital setup also includes 80,000 preferred shares at \$2.80, which currently are quoted at par, but for which no bid is being made.

Associated with Cornwall in the deal is Clifford Whitley. He expects to sail for the U. S. in August.

Whitley formerly operated the old Metropole Hotel, first cabaret here, and brought over Sophie Tucker from America, among others. Newcomers intend to concentrate on helping finance American producers here in presenting Broadway hits in the West End. The active part of the business will be in the hands of Whitley, with Cornwall in the background as financial man.

Ordinary stock is held exclusively by relatives and friends of the late Herbert Smith, former K-P boss, whose son, Campbell Williams, now is in control.

## LUCERNE MUSIC-LEGIT FEST SET FOR AUGUST

Zurich, June 10. This year's Lucerne Festival has just been set for Aug. 9-31. It will include six symphony concerts with maestros John Barbirolli, Wilhelm Furtwaengler, Herbert von Karajan, Andre Cluytens and Eugene Ormandy, and soloists Clara Haskil, Wolfgang Schneiderhan, Robert Casadesu, Kirsten Flagstad, Isaac Stern and Solomon. Also skedged are several concerts of chamber music, as well as two performances of Handel's "The Messiah," conducted by Robert F. Denzler, with soloists Elisabeth Schwarzkopf, Lore Fischer, Ernst Haefliger and Josef Greindl.

Also included in the festival will be, as usual, four legit performances at the Lucerne Stadttheater. Play will be Paul Claudel's "Partage de Midi," written in 1906. It will be directed by Albert Wiesner, assisted by Max Permettinger, with sets by Andre Permettinger-van Laban. It will star Agnes Fink, Will Quadflieg, Paul Hoffmann and Curt Juergens. Play presented at last year's festival was Tennessee Williams' "Glass Menagerie."

London, June 17. As the date for the forthcoming Anglo-American monetary talks draws nearer, the prospects of an improved pact for the U. S. become more remote. Political pressure opposing the virtual free spending of dollars on films is hardening, while Britain's internal financial situation is becoming increasingly critical.

After an early improvement, when the Conservative Government first came to power, the value of sterling in the world finance markets is weakening. Agitation to free the pound and permit unrestricted convertibility into dollars, now being advocated, has to be resisted by the government.

Gold and dollar reserves have dropped drastically. Boyd-Carpenter, financial secretary to the Treasury, said that current reserves of \$1,680,000,000 represented the total cost of British imports for about eight weeks. Before the war, Britain's reserves were adequate to cover imports for at least eight months.

By March 31 last, gold and dollar reserves had been halved in six months and since then more than \$140,000,000 in gold had been paid to the European Payments Union. In addition there had been heavy payments to Canada for wheat and timber.

With the new cuts imposed on importation of food and fruit to supplement the basic rations being stringently observed, there will inevitably be a strong political campaign to limit Britain's dollar payments to Hollywood. The 1947-48 cry of "Bacon Vs. Bogart" will be raised again, particularly by Left Wingers in the Labor movement who are supporting the leftist trade union campaign that imports should be cut and a quota imposed on foreign imports. And that finally the gap should be filled by increasing the British film quota.

There is, of course, no sign that the campaign will extend to a repetition of the Dalton ad valorem duty, but the anti-Hollywood elements in Parliament and in the unions are stirring up agitation in the public and political spheres. They are even contemplating a mass demonstration in Trafalgar Square.

## U.S. Traveling Theatre Opens 2d Year of Free Army Shows in Austria

Vienna, June 10. The U. S. Information Service (State Department) Traveling Theatre has embarked on its second season of free shows throughout western occupied provinces of Austria. Traveling by bus, truck and jeep the group, which includes 32 people, is slated for 125 performances in 601 days in 58 towns and villages, many of which have never seen legit productions. Three plays and a marionette show are on this year's repertoire.

Plays include a new script, "The Road to Cavarcere," by 29-year-old Austrian Harald Zusanek which recently won an American sponsored newspaper contest for new scripts. This will be directed by Ernest Hausserman, USIS theatre officer, with Max Reinhardt's widow, Helene Thimig, in the lead. "Sister Eileen" and Gian-Carlo Menotti's "The Telephone" complete the live show roster.

The puppet show is "Adventures of Tom Sawyer" with members of the acting troupe doubling as manipulators. Last year's bill, received with considerable success, consisted of "Our Town" and "Voice of the Turtle."

In addition to Miss Thimig the troupe includes Geradine Katt, Philip Zeska, Martin Costa and Doris Kirchner.

### Brit. Magico in Japan

Tokyo, June 10. Cavalcade of Mystery, magic show headed by The Great Lytle, British magico, opens Japan tour at Ernie Pyle Theatre here this month. Fifteen-act show comes to Japan from Hong Kong and Manila. "Cavalcade" was booked by U. S. Army Special Services. Show will play at other Army installations in Japan, and possibly Korea and Okinawa.



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ATLANTA	Garden Hills	2835 Peachtree Rd. N.E.	7/2	8:30 P.M.
BOSTON	Fine Arts	Norway Street	6/30	8:30 P.M.
BUFFALO	Shea's Elmwood	539 Elmwood Avenue	7/2	8:30 P.M.
CHARLOTTE	Plaza	1610 Central Avenue	6/30	8:30 P.M.
CHICAGO	Adelphi	7074 N. Clark Street	7/2	8:30 P.M.
CINCINNATI	Guild	782 E. McMillan (Peebles Corner)	7/1	8:30 P.M.
CLEVELAND	Heights	Euclid Hgts. Blvd. & Coventry Rd.	7/1	8:30 P.M.
DALLAS		(Previously Tradeshow)		
DENVER	Federal	3830 Federal Blvd.	7/1	8:30 P.M.
DES MOINES	Uptown	4115 University Avenue	7/2	8:30 P.M.
DETROIT	Globe	3520 Grand River Avenue	7/1	8:30 P.M.
INDIANAPOLIS	Uptown	4215 College Avenue	7/1	8:30 P.M.
JACKSONVILLE	San Marco	San Marco Boulevard	6/30	8:30 P.M.
KANSAS CITY	Vogue	3444 Broadway	7/2	8:30 P.M.
*LOS ANGELES	*Four Star	5112 Wilshire Boulevard	6/30	8:30 P.M.
MEMPHIS	Hollywood	2469 Chelsea Avenue	7/1	8:30 P.M.
MILWAUKEE	Century	2342 North Third Street	6/30	8:30 P.M.
MINNEAPOLIS	Granada	3022 Hennepin Ave. South	7/2	8:30 P.M.
NEW HAVEN	Loew-Poli Bijou	Church Street	7/2	8:30 P.M.
NEW ORLEANS	Imperial	814 N. Hagan Avenue	7/1	8:00 P.M.
NEW YORK	Loew's Lexington	571 Lexington Avenue	7/1	8:30 P.M.
OKLAHOMA CITY	Will Rogers	4322 North Western	6/30	8:30 P.M.
OMAHA	Dundee	4952 Dodge Street	6/30	8:30 P.M.
PHILADELPHIA	M-G-M Sc. Rm.	1233 Summer Street	6/30	2:30 P.M.
PITTSBURGH	Shadyside	5520 Walnut Street	7/1	8:30 P.M.
PORTLAND	30th Ave.	30th and Alberta	7/1	8:30 P.M.
ST. LOUIS	Apollo	323 De Balivre	7/1	8:00 P.M.
SALT LAKE CITY	Southeast	2121 South Eleventh East	6/30	8:00 P.M.
SAN FRANCISCO	El Presidio	2340 Chestnut Street	7/1	8:30 P.M.
SEATTLE	Green Lake	7107 Woodlawn Avenue	7/1	8:30 P.M.
WASHINGTON	Apex	4813 Massachusetts Ave. N.W.	6/30	8:30 P.M.

\*Admission by ticket only at Los Angeles.

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Produced by **PANDRO S. BERMAN**

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## 2 Definition Systems, Costly Sets Keep French TV From Expanding

London, June 10.

There are 30,000 television sets in France with virtually all of them in the Paris area, although there is a handful in Lille, which has the only link with Paris to date. There are plans for the gradual network linking of Paris, Lille, Strasbourg, Marseille, Nice, Toulouse and Bordeaux, but that is far in the offing. TV comes under the federal Radio-Television Francaise.

The basis of the transmission is located at Rue Cognac-Jay which houses the only two live video stations here. These are relayed to the transmitter atop the Eiffel Tower for transmission. There are also mobile units for sports, special events and man-in-street programs. The present setup on the reception lines was set at 819 in 1949. However, the 441 line sets were not declared obsolete and there is still transmission in both definitions. The 441 line sets are expected to be all replaced by January, 1958, which will then put France on the 819 basis. There are still difficulties to be ironed out in setting relays with other countries that have conflicting definitions. England has 405 lines, Belgium 819, Denmark 625, Luxembourg 625 and Holland 625.

Of the two studios at Cognac-Jay, one is equipped for 441 transmission only and the other for 441 and 819 transmission. There are only two cameras in use here which cuts down on panning, movements and deft changeovers. Most live programs are still on an experimental level with technical perfection a long ways off. The mobile units transmit directly to the Eiffel Tower, from where they are retransmitted for home sets. A daily newsreel is made every day on 16mm film, and then rapidly edited to be shown on film the same day.

TV is still a great public curiosity here, but prices of sets are still too high, being way beyond the means of the average family. The difficulty of the two-line system also is keeping many from buying. Large screen TV has been shown here at various theatres but always passed as a scientific curiosity rather than a commercial asset. There are only a handful of bars that have TV, with the Frenchman more prone to use his cafe time for palaver rather than looking at video.

## Carol Reed 1st Brit. Pix Director to Be Knighted

London, June 10.

By receiving the accolade in the Queen's first birthday honors list published in London last Thursday (5) to commemorate her official birthday, Carol Reed becomes the first British film director to receive a knighthood. The honor was one of several collected by show biz personalities.

Michael Redgrave currently starring in "Winter Journey," Clifford Odets' play which ran on Broadway as "Country Girl," is made a Commander of the British Empire. Castleton Knight, producer of Gaumont British and Universal newsreels and William Slesser of the Colonial Film Unit, both received the Order of the British Empire.

Leslie Knopp, technical adviser of Cinematograph Exhibitors' Assn. was made a Member of the British Empire. H. Bruce Wolfe, former topper of Gaumont British Instructional Films who retired from active production recently, also received the honor of OBE. John Anthony Quayle, director of Stratford-on-Avon Memorial Theatre, also received the OBE as did Paul Beard and Ian Whyte for their services to music.

## Flynn Can't Make Palladium

London, June 17.

Errol Flynn, who arrived in London last week to take up his starring role in the WB British production of "Master of Ballantrae," has abandoned his projected Palladium stint. It was set for early September with his wife Patrice Wymore.

Because of the extended lensing schedule, Flynn is unable to fit this into his existing commitments. He hopes it may be possible for them to fix a firm date at the Palladium next season.

## Claims Only 2 of 17

### Brit. Pix Showed Profit

Manchester, June 10.

J. Dawson, vice proxy of the South-Lancashire Cinema Exhibitors Assn., said here that his public doesn't want British pix. He added he had played 17 British films in the last quarter and had lost \$660. Only two of these had realized a profit.

Another member, J. Killea, proxy of the branch, said that one exhibitor had showed 23 British pix last year and lost more than \$1,800. He had made a profit with six, and 60% of that was made by one pic, done in England by Americans.

## Brit. Shorts Get Slow Handclap Protests Vs. Dull Pix in Scot Houses

Glasgow, June 10.

Audiences in some Scot cinemas are giving the slow handclap treatment to certain British short pix and lesser films. This derisive mitting is worrying exhibitors. George Gilchrist, eastern Scotland exhib, reported the matter to the Scottish branch of the Cinematograph Exhibitors Assn. of Great Britain here, adding: "We would prefer if people walked out rather than do this."

Exhibs complained of British quota regulations and of having to take British films which were of no interest to patrons. They said they wanted to show local product which the average man will look at. Meanwhile, in London, William MacQuitty, British film producer, complained that cinema audiences are not sufficiently demonstrative. A producer's job would be easier, he said, if they would clap their approval like legit theatre audiences or at least give their opinion of the film to the cinema manager.

## Govt. Suspends Exotic Dancers in Mex City

Mexico City, June 10.

Performing permits in local theatres and nighteries for foreign exotic dancers have been suspended by the Ministry of the Interior, which indicates that it is reconsidering whether or not to allow these near-naked hoovers to work in Mexico. Ministry is irked because affected exotics when granted work permits described themselves as "artists." Then the Ministry inspectors discover they are mere exhibitionists au naturel.

Toppers thus affected are Estela Maria, Argentinian; Isidora del Carmen (Dorothy Arlette), Chilean; and Emmy Turret, Anna Fougre and Eloise Pulido, French. La Pulido, the Ministry announced, was deported because she allegedly sought Mexican citizenship by trying to marry a Mexican.

## London Film Notes

London, June 10.

Ben Shipman, Laurel and Hardy's lawyer, planned here to discuss with Michael Balcon terms for picture he wants L & H to star in, with film to be made at Ealing Studios. Shipman will also finalize deal for Hollywood film stars to play in London Palladium Christmas pantomime, "Dick Whittington," for Val Parnell. William Keighley here to direct "The Master of Ballantrae" for ABPC which goes into production June 25, with Moira Lister being dickered for one of the leads.

Karel Stepanek, back from Hollywood after nine months, already has three offers to play films here. They are Robert and William Wyler's "Roman Holiday," for Paramount, "Never Let Me Go," for the Clark Gable star for Metro, and 20th-Fox's "His Majesty O'Keefe," which stars Burt Lancaster. Monarch Films switching its "Hindle Wakes" film from Manchester film studio to Merton Park. Pic goes into production June 16 with Lisa Danily starred. It is skedded to take seven weeks. Claude Rains having completed Raymond Stross's picture, "Man Who Watched the Trains Go By," made in association with the Hyams Bros., planned to N. Y. June 8 to appear in TV.

## Globetrotters Gross Over \$17,000 on Paris Date

Paris, June 17.

On the second leg of their round-the-world tour, the Harlem Globetrotters, Negro basketballers, racked up more than \$17,000 (six million francs) at the Palais des Sports here June 13.

Globetrotters opened tour June 2 at Wembley Stadium, London, pulling in 8,600 payees for an \$8,600 gross.

## British Admission Tax Receipts in First 9 Mos. Short of Budget Hopes

London, June 10.

Receipts for admission tax for the first nine months of the 1951-52 fiscal year are falling short of budget expectations. Revenue collected by the Treasury up to April 30 last amounted to \$84,456,000 as against \$77,800,000 in the previous year.

When computing his revenue, the Chancellor of the Exchequer last year estimated that income from the admission duty would rise by at least \$18,200,000. It is estimated now that his forecast will be \$6,000,000 less than expected.

Admission tax in March last yielded around \$9,300,000, which was below the two previous years. April figure at more than \$9,200,000 shows an advance over previous years.

## ROSSELLINI, ZAVATTINI TEAM FOR NEXT FILM

Rome, June 10.

Director Roberto Rossellini and Cesare Zavattini, screen writer, are currently huddling on the story for the next Rossellini opus, "My Italy," intended to be started late this summer. Zavattini formerly was associated with Vittorio DeSica as writer and scenarist on such DeSica films as "Miracle in Milan" and "Bicycle Thief."

Rossellini intends to tell the story of present-day Italy in somewhat the same episodic manner "Paisan" gave the story of Italy in 1945. The Italian director recently finished cutting and dubbing "Europe 1951," starring Ingrid Bergman and "Where Is Freedom," with comic Toto. In the meantime, he has been supervising the direction of a picture in Leghorn.

## Young U.S. Opera Troupe Catching Eye of Paris

Paris, June 10.

Newly organized Compagnie Lyrique opera troupe made an excellent debut at Theatre Babylone on Paris' left bank, with presentation of two one-act operas, Kurt Weill's "Down in the Valley" and Gian-Carlo Menotti's "Amelia Goes to the Ball."

Troupe consists of 25 young Americans, organized by Victor Delafosse, to try their luck at opera in Europe. Patricia Brinton, Nina de Courson, Sadako Mitamura, Helen Bokina, Delafosse and Mathias Polakovsky turn in fine performances both as actors and warblers. On June 19, the Lyriquiers will present Menotti's "Medium," with Marie Powers in the part she created on Broadway. After that come three short operas by Darius Milhaud, "The Abduction of Europa," "Abandonment of Ariane" and "Deliverance of Theuses."

Compagnie will lay off for the summer months, reopening at a larger theatre if one is available, and then present "The Struggle of Tenacred" by Monteverdi, "Venus and Adonis" by John Blow, "Don Pasquale" by Donizetti and "The Devil and Daniel Webster" by Douglas Moore.

## Vet Scot Comic Retires at 57

Glasgow, June 10.

Dave Willis, Scotch comic, is to retire from show biz. Now 57, he will devote himself to running his hotel at Rothesay, popular Clyde coast resort. He owns the Bute Arms Hotel there. Willis rose from the tenements here to be one of the best-paid performers in Britain. He excels mainly as a clown and in miming. He has been dubbed the "Chaplin of the Scots comedians." Following his medico's advice, Willis has cancelled his current contracts for straw hat revue in Aberdeen as well as for pantomime in Edinburgh.

## Italo, Gallic Legiters in Big Upbeat In Arg.; Comedie Francaise Set

Buenos Aires, June 10.

## Less Coin for Mex Pix From 2 Industry Banks

Mexico City, June 10.

Pic trade is getting much less coin from its two banks, the May 31 balance sheets show. Industry's own bank, the semi-official Banco Nacional Cinematografico, announced loans, credits and discounts totaling \$1,400,269 and \$2,100,000 worth of its bonds circulating. Credito Cinematografico, a specialized bank, reported loans, credits and discounts totaling \$583,689.

The semi-official bank indicates that it will increase financing of producers; but only for those who make really good pix from the standpoints of morality, art and boxoffice.

## India Censors Issue Yardstick of Morals To Keep Screen Clean

Washington, June 17.

Yardstick of proper morals features the new code just issued by the Central Board of Film Censors in India to govern exhibition of pix. Highlights of the code, as given by the U. S. Department of Commerce film division, are:

"No picture shall be certified for public exhibition which will lower the morals standards of those who see it. The sympathy of the audience shall not be thrown on the side of crime, wrong-doing evil or sin. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation."

"In order that there shall be a uniform standard for determining whether a film is suitable or not for unrestricted public exhibition or for public exhibition restricted to adults, the Board prescribes a set of rules for the guidance of its committees, covering such subjects as crime and criminal acts, immorality and vice, relations between the sexes, exhibition of the human form, respect for religious, governmental and other public officials and scenes that are likely to wound the susceptibilities of any nation or religion, or foment social unrest or discontent."

## London Legit Bits

London, June 10.

The Lawrence Langers to Scotland to see the Katharine Hepburn opening of "The Millionaire," after which they go to Cardiff to catch the opening of "Oklahoma" there. Frances Rowe, who costarred with Maurice Evans in "Man and Superman" on Broadway, to be featured in new play, "The Happy Marriage," with Kay Hammond and John Clements, with latter also staging. Show opens in Leeds July 8.

Rachael Gurney replacing Hermione Hanzen in Harry Sherek's new play, "The Trap," which comes to the Duke of York's Theatre in early July after tryout in the provinces. The Henry Casses have a baby daughter. Fortune Press to publish Robert Munro's new farce, "Pardon My Claws," Hugh Hastings' "Inner Circle," and Patrick Cargill's "Cry in the Night." Death reported from Paris of Bert Howell, aged 85, who was associated with Baud for many years as play and producer agent.

Management of the Stratford Festival has closed deal with Michael Redgrave and Peggy Ashcroft to be their stars next year. Anthony Quayle resigned as producer and will be replaced by Glen Byam Shaw.

Margaret Rutherford stars in Frank Baker's new play, "Miss Hargreaves," which reopens the Royal Court Theatre, Sloane Square, which has been taken over by Alfred Esdaile. It's a members subscription club, trying out new plays. Show has a provincial tryout set, and comes to the Court July 29. If a hit, it will come to the West End. Former actress and music hall star Muriel George is writing her memoirs, titled "I Was a Folly." John Hanau has acquired the Italian rights of the English comedy, "The White Sheep of the Family."

The management of the Odeon Theatre here has completed arrangement for a two-week run of a French Comedie Francaise legit company, opening there July 10. Advance seat sale already has started with a sellout in sight, although the cheapest seat is \$12.

There will be only about 12 performances, divided between matinee and evening shows. Plays scheduled are Moliere's "Le Bourgeois Gentilhomme," Beaumarchais' "Le Mariage de Figaro," Bourdette's "Les Temps Difficiles," "La Reine Mortie" by Montherland, Salacrou's "Les Fiances du Havre" and Alfred de Musset's "On ne Saurait Penser a Tout."

French and Italian legit company visits are a tradition annually in Buenos Aires. In the past such figures as Sarah Bernhardt, Eleonora Duse, La Rejanne, Andre Brule, Vera Sergine, Louis Jouvet and Jean-Louis Barrault have visited the city on these tours. Advance booking customarily sells out the theatres chosen before the arrival of the companies. The French legiters are especially popular with the carriage trade whereas the Italian thespians have a wider and more popular appeal.

This year, French and Italian-speaking audiences here are also each being catered to by local French and Italian legit groups, comprising players who are resident here. The French group is known as Les Comediens de l'Etoile, directed by Roland Martin. The players are headed by Madeleine Rigaud, with Denise Lafitte, Vincent Thomas, Florian Michel, Jean Dauby and Maurice Jouvet. The shows produced so far include "Monsieur de Fainador" by Armand Verheyne and "Dans sa Candeur Naive" by Jacques Deval.

The Italian group, Il Teatro Italiano della Citta di Buenos Aires, takes over the Empire Theatre on the Monday "rest" nights while the French players use the Malpo Theatre. Because of the high rent demanded by theatre owners, the groups only just manage to cover expenses although well supported by the French and Italian colonies.

Legit business has tapered off slightly this winter, but is still very satisfactory. Narciso Ibanez Menta's production of "F.B." by Enrique Suarez de Deza, which was last year's sensation, has just passed its 250th performance at the El Nacional.

The management of the Nacional de Cervantes, which is State-operated, is preparing a production of Shakespeare's "As You Like It" which Luigi Mortura will direct from an adaptation by Xavier Boveda. Although the Entertainment Board's regulations, designed to protect local playwrights, preclude any other legit company from opening with a translated play, these rules do not seem to apply to the State Theatre. In previous year the Nacional cast comprised all the best legit talent, but now its members are mostly recruited from film and radio circles, having had relatively little experience on the stage.

## Brit. Overseas Troops

### To Get More Live Talent

London, June 10.

With a view to paving the way for improved entertainment facilities for British troops overseas, the War Secretary, Anthony Head, has set up an Entertainment Advisory Committee, including toppers of all sections of show biz.

On the new panel, S. E. Linnit will represent the Associated and West End Theatre Managers. David O'Gorman will speak for the Variety Artists Federation, and Percival M. Selby for the Theatre Managers Assn. Panel also includes Val Parnell, Hugh Beaumont, Tom Arnold and Prince Littler.

## Mackenzie's 'Glen' for Films

Edinburgh, June 10.

New film production group, Albyn Films, plans to make its first feature pic this summer. It will be "Monarch of the Glen," based on Compton Mackenzie's novel.

Before that, it will turn out a documentary, "History of Tartan."



# 31-City Rundown of Spending

Rundown of annual coin spent on filmgoing in 31 cities and adjacent areas listed by the U. S. Census of Business along with their data. It dates back several years.

City	Theatres	Seats	Receipts (Taxes included)
Baltimore	151	112,710	\$13,801,000
Birmingham	116	69,649	6,466,000
Boston	226	246,543	31,723,000
Charlotte	139	69,408	6,338,000
Chicago	421	434,725	67,857,000
Cincinnati	151	102,140	11,167,000
Cleveland	175	184,277	20,066,000
Dallas	193	114,202	10,845,000
Des Moines	219	92,873	7,920,000
Detroit	244	248,253	43,196,000
Houston	142	91,353	9,892,000
Indianapolis	114	78,642	9,005,000
Jacksonville	64	40,186	4,753,000
Los Angeles	392	359,561	54,247,000
Memphis	163	85,289	6,967,000
Miami	68	56,195	5,517,000
Milwaukee	146	124,672	13,399,000
Minneapolis	204	115,321	11,325,000
New Orleans	161	111,477	9,527,000
New York	1,047	1,193,372	200,904,000
Philadelphia	401	376,612	45,343,000
Phoenix	54	32,437	4,252,000
Pittsburgh	278	186,664	20,753,000
Portland (Ore.)	106	68,876	7,255,000
Providence	87	91,739	11,221,000
Rochester	75	62,958	6,676,000
St. Louis	194	153,017	15,406,000
Salt Lake	61	38,198	5,035,000
San Francisco	254	242,862	36,340,000
Spokane	80	37,394	3,888,000
Washington	111	86,216	15,922,000
Totals	6,240	5,312,830	\$721,906,000

## New Yorkers Spend \$200,904,000

### Every Year for Film Entertainment

New Yorkers spend at the rate of \$200,904,000 annually for their film entertainment at theatres. Chicago is next at \$67,857,000. In show position is Los Angeles, \$54,247,000. N. Y., Chi and L. A. top 31 cities listed by the U. S. Census of Business, which supplies the number of theatres in each, number of seats and yearly receipts, including various taxes. C. of B. dug the data for this Week, newspaper supplement which is using it in a sales presentation piece.

While the figures, as in the case of most census-taking, date back a couple of seasons, the listings serve to mirror the relative importance of each area. Census covers each city plus its "retail trading zone," that is, territory which immediately surrounds it or the entire county. The 31 towns on the roster have a total of 6,240 theatres, which seat 5,312,830, and draw receipts of \$721,006,000.

Limiting the tabulations to the bounds of each city, excluding adjacent terrain, N. Y.'s five boroughs lead with 533 theatres, seating 709,776 with yearly receipts at \$138,040,000. Chi: 285 houses, 319,901 seats, \$53,123,000. L. A.: 212 theatres, 199,618 seats, \$31,153,000. (City by city totals are listed in adjoining box).

## 'RHAPSODY' 1ST OF 3 PIX FOR CHAS. VIDOR AT PAR

Director Charles Vidor's first project when he returns to Hollywood in August from a European jaunt will be "Rhapsody," first picture he will make under a three-picture deal with Paramount. Before taking off for Europe Saturday (14), he conferred with Ruth and Augustus Goetz, who authored the screenplay.

Second project under his Par deal will be a film based on an original yarn by James Michener. Third story property has not yet been selected. Exteriors for "Rhapsody," Vidor revealed, will be shot in Switzerland and interiors in Hollywood. The Michener film, he said, would be shot on location in the South Seas. Director also reported that he had a one-pic arrangement with Metro.

Among Vidor's plans is an indie effort, the filmization of the Paul Bonner novel, "S.P.Q.R.," which he intends to film in Italy and England. Pic will be made in cooperation with an English outfit, he revealed, and as a consequence Vidor will confer on the possibility with Sir Alexander Korda, who originally brought him to Hollywood as his assistant. Director said he would talk to Robert E. Sherwood in London about the latter doing the screenplay of "S.P.Q.R."

Before coming east, Vidor completed "Hans Christian Andersen" for Samuel Goldwyn.

## Youngstein Maps

Continued from page 7

often are regarded as the trade's stepchildren.

"Before going into the validity of Reagan's argument," said Youngstein, "he was in the wrong direction right at the start. The (COMPO) meeting was called in part to achieve industry unity. His attack upon us under the circumstances was the sort of outburst which leads to disunity."

### Blasts All Rappers

The UA exec thereupon lambasted all critics of the industry's ad-pub men. "We're a hard-working group eager to do a job, and with the same motives and objectives as any other branch," Youngstein declared. "Tirades against us, especially by actors and others not savvy to our problems, our experiences and the results which we achieve are basically unsound and can impair the whole industry's welfare," he stated.

Youngstein continued: "As for lying in copy, we're in a hoopla business and must operate in a hoopla way. If we talk in whispers the public won't listen, so we must shout. We don't lie, as such, but we shade meanings sometimes. A picture whose characters are strictly on the sordid side, such as the filmization of James M. Cain's "The Postman Always Rings Twice," just can't be sold that way. The public won't come to see people on the sordid row of morality, such as a pair of illicit lovers plotting the murder of the girl's husband."

"And the complaints against so-called sameness in layouts are off base. The typical ads today are no great departure from the typical ads of 10 and 15 years ago, I admit. But they stimulated interest in films then, and still do. Circus advertising hasn't changed at all over the years. Even the same basic colors—red, black and yellow—are used in the posters. And circus ballyhoo is the granddaddy of all ballyhoo."

"Other methods have been tried and scrapped. I know of some instances recently where classy and offbeat copy was inserted, and the theatre business was dismal. The whole campaign had to be changed to standard film stuff."

"Also, I don't see how our blurbs can be branded as lying more than those of any other industry. Chrysler insists it has the best car. The cosmetic lines don't seem to pull any punches. Everybody boasts of having superior product. So why should we be quiet about our pictures?"

"As for the payoff, the big box-office pictures today wouldn't be nearly so great commercially if it weren't for great campaigns. Look at the job done on 'Greatest Show on Earth.' And 'African Queen.' And when we finished with the buildup on 'Fabiola' the picture took in over \$1,000,000 in distribution money. And that was a picture lying around New York for three years begging for a distributor to handle. We took it out of desperation."

## Youngstein 'Captains'

### Sales Drive at UA

United Artists v.p. Max E. Youngstein's expanding role in UA distribution matters was seen reflected this week in his appointment as "captain" of the distrib's 25-week sales drive, which was launched Sunday (15). It's billed as the "Bill Heinemann Drive," in honor of UA's distribution v.p.

In his drive role, Youngstein will hold numerous meetings with personnel at the various UA branches and generally beat the drums for more vigorous sales effort. He has been taking on more and more administrative and general distribution assignments since he relinquished the reins on the ad-pub department a few months ago. Francis Winikus succeeded Youngstein as ad-pub department head, stepping up from second in command.

### Jersey Allied's July 2 Meet

Allied Theatre Owners of New Jersey has set July 2 as the date for its annual meeting and outing in Asbury Park.

Numerous prominent distribution reps and exhibs in the eastern area traditionally attend.

## Small Indie Exhibs Map N.Y. Return

### Of Bingo, Etc., Despite Legal Question

### H. M. Warner Donates

#### 1,900 Shares to Charity

Harry M. Warner, prexy of Warner Bros., made a gift to charity of 1,900 shares of the company's stock, it's disclosed in a report to the Securities Exchange Commission for May.

He retains 245,400 shares in his own name and 16,000 in a trust of which he is beneficiary.

## Texas COMPOites

### Stir Up Plenty Of

### B.O. Optimism

Easterners who have been hearing nothing but complaints about business conditions, and doing plenty of moaning themselves, related that they listened to some refreshingly upbeat conversation at last week's Texas COMPO conclave in Dallas.

Phil Isley, circuit op and head of Allied Theatre Owners of Texas, told New Yorkers that his situation is holding up nicely and, in anticipation of a strong future, he's expanding. Isley plans to erect four new conventional houses and one drive-in, he revealed.

Robert J. O'Donnell, general manager of Interstate Theatres, also was bullish on the theatre outlook. It was relayed. O'Donnell observed that hundreds of new houses have been constructed in recent years and, of course, this cut the take for the older spots. But there's still sufficient revenue for exhibs, he said.

## MPIC MEETS ON FATE OF 'LOYALTY BOARD'

Hollywood, June 17. Exec board huddle today (Tues.) and Motion Picture Industry Council session tomorrow may determine fate of the proposed "loyalty board" initiated as a clearing house for industry-labeled subversive. Results of meetings, at which clarification of the board's aims and methods will be aired, will be passed on to MPIC members for ratification.

Meanwhile, a majority of the Screen Writers Guild exec board frown on the proposed "loyalty board" despite MPIC exec secretary Art Arthur's assurances that such a board would not be a court of judgment but simply a clearing house. Arthur emphasized he was speaking for himself, not for the MPIC. One SWG exec commented that "if Roy Brewer wants to make a court of inquisition of it, we don't want any part of it." Brewer, IATSE rep here, has often lashed the industry for "not cleaning its own house" of Communists.

SWG execs said the matter will be turned over to the full membership, since "this concerns the economic welfare of the membership." If the MPIC comes through with a clarification of its plan, SWG exec board will attach its recommendations to a ballot given the members.

Screen Actors Guild members split over the plan, with Prexy Ronald Reagan spearheading the drive for the "Loyalty Board." Some members are skeptical such a board can do any good in the long run, while freelancers, worried about their position in the overall picture, believe it would help them since the studios are now policing contracts but none is doing anything for the freelance thespians.

### 'Show's' 350G L.A. Take

Los Angeles, June 17. Cecil B. DeMille's "The Greatest Show on Earth" wound up runs of 16 weeks each at the Downtown Orpheum and Warners Beverly theatres, the picture's longest engagement to date. The combined gross was \$350,000.

Film goes into general release next month. Paramount is currently considering a number of bids for regular first runs.

Move is reportedly afoot to revive Bingo, Screeno, Banko and other gimmicks employed to lure customers to theatres during the depression years. Supposedly propounding the idea is a group of small, unaffiliated indie exhibs in New York City who operate nabe houses seating 600 or less. Because of the questionable legality of the plan, exhibs wish to remain anonymous.

These giveaways pulled many small exhibs through the depression years, often boosting their take from 40 to 50%. In the light of the precarious condition these exhibs now find themselves due to the inroads of tele and other economic factors, some of them feel that a revival of these coin comers might again be their salvation.

Greatest stumbling block, however, is the opposition of the N. Y. City License Department. It was during the administration of the late Mayor LaGuardia that the License Department brought to an end the giveaway gimmicks used by many theatres.

An attorney, who represented several indie theatreowners during the Bingo era, contends that there is no city law which prohibits running of the games provided the state law pertaining to lotteries is upheld. Method used to get around the state law was not to require the purchase of a ticket as a condition for taking part in the contests. Contestants could play, if they so desired, free of charge if they remained in the lobbies or in the back of the theatres. Those that paid, of course, were entitled to see the picture. According to the attorney, who asked that his name be withheld, LaGuardia frowned on the entire practice and was able to use the city's licensing power as a means for discontinuing the games.

### O'Dwyer Regime Warning

An attempt, he said, was made during the O'Dwyer regime to obtain a new ruling, but the city fathers again warned the exhibs that they would be stopped if they tried to revive the games. A similar appeal to the Impellitteri administration is reportedly being weighed. Exhibs are thinking of pointing out the current adverse biz situation and citing the number of theatres going out of biz. Indies contemplating the move say they are currently operating at a 40% deficit. Another argument they intend to use is that churches have been operating Bingo, charging admission and for each game, for many years without harassment from city authorities.

## Showmen Point To

### Texas Unit as Key To Successful COMPO

Regardless of what twists and turns are taken by the Council of Motion Picture Organizations, there will always be a Texas COMPO. That's the impression which New Yorkers brought back with them from the Dallas convention sponsored by the Texas outfit last week. Unit operates on its own, that is, beyond the framework of COMPO although its activities often are coordinated with the national association.

Showmen comprising the membership of the Lone Star State outfit, including theatremen identified with Allied States, Theatre Owners of America and distribution reps in the area, are on the go constantly with a program of activities, necessitating the employment of an organizational secretary.

Their cooperative efforts include speaking engagements by prominent Texans in behalf of the industry, joint institutional campaign via newspapers, billboards, etc., continuing contact with legislators and inducement to exhib members themselves to keep their houses in good physical shape. As a result of their enterprise, it's evident that a majority of newspapers in the state have been won over to the side of exhibition, being more inclined to publish material which figures to contribute to the welfare of the trade.

Texas COMPO functions on its own bankroll, with the exhib and distrib members alike contributing to the operating fund.



*every  
inch  
a woman...*

*every  
inch  
an actress...*

*Marilyn  
Monroe in*

## **Don't Bother to Knock**

starring

**Richard  
Widmark**

**Marilyn  
Monroe**

with Anne Bancroft • Donna Corcoran  
Jeanne Cagney • Lurene Tuttle

Produced by JULIAN BLAUSTEIN

Directed by ROY BAKER

Screen Play by DANIEL TARADASH

 *soon from  
20th Century-Fox...*

## Inside Stuff—Pictures

Rather than risk an argument with Universal-International, editors at 20th-Fox eliminated the Hope Emerson-Walter Brennan sequence from "We're Not Married," recently completed. Characters looked and sounded too much like Marjorie Main and Percy Kilbride in the "Kettle" series. Remaining episodes pair Fred Allen and Ginger Rogers, Marilyn Monroe and David Wayne, Louis Calhern and Zsa Zsa Gabor, Eddie Bracken and Mitzi Gaynor and Paul Douglas and Eve Arden.

Film Council of America, which is sifting American entries to the Edinburgh and Venice Film Festivals, reportedly has had an "overwhelming response" from U. S. producers. Some 60 films are said to have arrived at FCA for selection and forwarding. Organization, incidentally, recently moved its offices from Chicago to larger quarters in Evanston, Ill. Switch was in line with expansion plans.

An apparent studio error in announcing last week that Greer Garson and Walter Pidgeon will work together for the sixth time in a forthcoming film at Metro was caught by VARIETY reader Michael Karvelas of Sumter, S. C. "If memory serves," he writes, "these two stars have appeared together in eight pictures. In addition to the five listed... Miss Garson and Pidgeon were teamed in 'Julia Misbehaves' and 'That Forsyte Woman'."

Appraisal of ozoners, pegged an integral part of U. S. life, is featured in the film section of Holiday mag's July issue, "Travel, U.S.A." "From an almost comical rural relative, drive-ins have become a potent force in the picture business," states the mag. "In an issue devoted largely to America on the road they deserve special attention and examination."

## Briefs From the Lots

Hollywood, June 17.

David Brian obtained released from his Warners contract, which had three years and a half to go. Nigel Bruce will costar with Robert Stack in Arch Oboler's three-dimensional picture, "The Lions of Gulu." Robert Douglas joined the "Fair Wind to Java" cast at Republic. "The Golden Condor" is new tag on "Treasure of the Golden Condor" at 20th-Fox. Same studio changed "I Don't Care" back to its original title, "The I Don't Care Girl." Elliott Murphy's Aquashow will be used in Jerry Wald's forthcoming RKO musical, "All the Beautiful Girls." Rudy Kallman produces and Phil Ford directs the Rocky Lane oater, "Desperadoes Outpost" at Republic.

Frank Lovejoy will costar with Edmond O'Brien and William Tallman in Warners' "The Difference." Joe Newman replaced Otto Preminger as director on 20th-Fox's "The Number," with Preminger switching to RKO to direct "The Murder." Metro started three productions, "The Desperate Search," "Small Town Girl" and "Equilibrium," third episode of "The Story of Three Loves."

Metro assigned John Gielgud as Cassius and Marlon Brando as Mark Antony in "Julius Caesar." Paramount bought "Angels' Cooking," a French play with a Devil's Island background. Warners signed Andy Jones and his Polynesians for "Big Jim McLain."

Warners assigned Louis Seiler to direct "The Cantor Story," with Keefe Brasselle in the title role and Sidney Skolsky producing. Jesse White plays the comedy lead in U's "Roughshod." Margaret Dumont drew a featured role in Warners' "Stop, You're Killing Me." Phyllis Coates gets the femme lead opposite Whip Wilson in "Hired Guns" at Monogram. Arnold Moss plays a heavy in Columbia's "Salome, the Dance of the Seven Veils." Linda Christian will costar with John Hodiak in "Battle Zone" for Allied Artists. Hal Wallis signed Chester Clute for "Scared Stiff." Fay Roope plays a father role in Columbia's "All Ashore," starring Mickey Rooney.

John Hodiak will star in "Battle Zone" for Allied Artists, replacing Edmond O'Brien who had a prior commitment in RKO's "Split Second." Russell Hicks plays a colonel in Monogram's "Gun Smoke Range," his 14th portrayal of an Army officer. Marlene Dietrich goes to England next fall to star in "The Widow" for John Nash. Allied Artists signed Bill Williams to costar with Mark Stevens and Dorothy Malone in "Down Periscope." Lloyd Bacon is reactivating "Over the High Board Fence," baseball yarn, for indie production with Mark Stevens as star. Henry Koster will direct "My Cousin Rachel," with Nunnally Johnson producing, at 20th-Fox.

Torin Thatcher planned in from London for a top role in Edmund Grainger's "Blackbeard the Pirate" at RKO. Richard Thorpe will direct "The Girl Who Had Everything" at Metro.

Columbia bought "Wood Hawk," cavalry tale by Leo Katcher. First picture for Dennis Morgan under his revised contract at Warners is "Cattle Town," a Bryan Foy production. Richard Wid-

mark will costar with Shelley Winters in "The Number," at 20th-Fox, with Jules Schermer producing.

## Arbitration

Continued from page 5

States Assn., Theatre Owners of America, Metropolitan Motion Picture Theatres Assn. and the Independent Theatre Owners Assn. They went into their first session shortly after noon on Monday, were handed copies of the draft and the reps of each group thereupon convened separately for study and caucuses.

Draft is an enlarged version, in legal terminology, of the subjects voted as arbitrable at the first industry meet on the subject in N. Y. last April. Group of lawyers headed by TOA counsel Herman M. Levy did the job of putting the script in legal terminology.

Late consensus, based on experience so far, is that an all-around arbitration program can be worked out, but there are a couple of important "ifs."

Time, for one, is obviously an important factor. Some delegates have other commitments and will be unable to sit in after tonight. It's for this reason that the huddle was extended to the late hours yesterday and probably will be again today. In the event there's no finalization by the end of today's get-together, much time may be lost before all representative groups can be reconvened.

On another count, Allied counsel Abram F. Myers has yet to bring up the subject of rentals, an item which he wants subject to arbitration, in opposition to other groups. Myers' persistence in this request could lead to serious hassling.

Further, the major companies have yet to elaborate on their briefly-stated willingness to give exhibits in financial distress an opportunity to "conciliate" differences (over rentals, it appears) with local exchange men or even salesmen.

Major part of the ya-ta-fa so far has centered on fine detail. In the light of this, much prolonged discussion may be expected when the ticklish subject of monetary awards for aggrieved exhibits comes up. However, there's some opinion that in the handling of exhibit-distrib complaints the local arbiters panels, as called for under the projected system, will be given reasonably wide leeway in their judgments and awards.

## Breakston to Africa

Hollywood, June 17. George Breakston, co-producer of "The Scarlet Spear," leaves Thursday (19) for Nairobi, Kenya Colony, Africa, to establish headquarters for shooting the jungle tale to be released by United Artists.

His co-producer, Ray Stahl, will join him in N. Y. In the troupe are Irene Breakston, associate producer; Herman Schopp, cameraman, and Martha Hyar, femme lead.

## 4,950,600 WB Common Listed on Exchange

Warner Bros. this week reported a new total of 4,950,600 common stock shares listed with the New York Stock Exchange.

Total of 669,185 shares were removed from the trading, these representing the stock which the corporation bought back from investors in line with its capitalization shrinkage program.

## Quick Playoffs Held Big Factor In Boxoffice Dip

Wall St. investment advisers have taken sides with numerous film industry execs who insist that the current quick payoff of pix is a significant factor behind the continuing boxoffice weakness. Arnold Bernhard & Co., in a market analysis which appears in its Value Line publications, sums up the situation this way:

"One result of the antitrust action against the industry has been a change in distribution practices which has worked to the detriment of both producers and exhibitors. Formerly, pictures were released on a gradual scale, playing in a given community over a period of months and thus creating word-of-mouth advertising. Under the current competitive bidding system, it is now common for a picture to play first-run and almost immediately thereafter to play simultaneously in a much larger number of theatres with the result that the whole release period in major communities is compressed to six weeks or two months.

"Thus, a picture disappears from a community before all those desiring to see it have had an opportunity to do so. It appears to be only a matter of time before a substitute method for this rapid release system will be developed."

## Wall St. House

Continued from page 3

tions combined to cause the trade's present difficulties, notes Value Line. Government action led to changes in distribution procedures which have worked to the detriment of both film-makers and exhibitors, states Bernhard.

For the immediate future, stabilization of theatre attendance at near current levels is seen. Upcoming product is viewed as improving, there's an increase of color pix on the future lineup and there will be more consumer money available for amusement purposes, it's figured.

Value Line offers a rundown on the finances of various companies, gifts of which follow:

Columbia—Biggest foreign earnings in the corporation's history are more than compensating for losses domestically. Earnings should reach \$1.85 for the current fiscal year on total revenue of \$57,000,000.

Loew's—Apparently the need for heavy capital to finance its production program caused the recent quarterly divvy cut from 37½c. to 20c. per share. Looking ahead, earnings should be about \$2 per share in 1954-56 and divvies will be back at the \$1.50 annual rate.

Paramount—Gross revenues and earnings for 1952 are estimated to be slightly above the 1951 level.

20th-Fox—Despite extremely poor showing in the first quarter, earnings for the full current year expectedly will exceed slightly the 1951 take for the organization as it is presently constituted.

United Paramount Theatres—It's estimated that 1952 earnings will total about \$2.35 per share, allowing for a year-end extra dividend of 25c or 50c. UPT shares are "especially recommended" for substantial appreciation over both short and long terms.

Universal—Decca's big investment in U. S. stock is "amply justified." Over a three-to-five-year pull, U will do better than the industry in general, promising \$73,000,000 in gross revenue, \$3.40 per share in earnings and \$2 per share in dividends.

Warners—Management is showing ability to maintain earning power on the greatly decreased capitalization. WB issue is "especially recommended."

## Reveal Col's 500G Capital Bank Loan; U Reduces Debentures by \$165,000

### Can't Give 'Em Away, Frank Pard Decries

Minneapolis, June 17. Commenting on the statement of his partner, W. R. Frank, film and TV producer, in Hollywood, that he has put their 21 theatres on the block, Oscar Woempner says, "What good does it do to offer theatres for sale when nobody wants to buy a showhouse nowadays?"

Frank explained the reason he wants to quit exhibition is because the circuit's grosses are dropping while costs rise.

### Dismiss F&M, Par Corp. Suit Vs. Par Pix, UPT Over H'wood Theatre

An antitrust suit brought by Fanchon & Marco and Paramount Hollywood Theatre Corp. against Paramount Pictures and United Paramount Theatres was dismissed by N. Y. Federal Court Judge Vincent L. Leibell last week. Three-year-old action sought damages in excess of \$700,000. "It seems to me," the court opined, "that Fanchon & Marco could have better asserted its claims against the defendants in an action not based upon Federal antitrust laws."

Leibell tossed out F. & M.'s suit in which it sued as a stockholder in PHTC, but where it sued on its own behalf he permitted it to file an amended complaint. Jurist also granted the defendants' motion to dismiss the action brought by PHTC because the suit "wasn't properly authorized by the corporation's board."

Case involves the Paramount Theatre, Hollywood, where F. & M. was originally partnered with Par on a 50-50 stock ownership basis. The complaint charged that both F. & M. and PHTC were unlawfully deprived of films because of Par's conspiracy to restrain trade. In addition, it's claimed that Par required the theatre to pay excessive amounts for product, namely \$628,000 for features and \$41,506 for shorts and newsreels. Papers also asserted that Par prevented construction of another theatre on Wilshire Blvd. owned by PHTC. This, it's alleged, resulted in accumulated taxes, etc., amounting to damages of \$200,000.

Explaining its March 1947, notice to PHTC that it couldn't supply product, Par argued that it was merely complying with provisions of the Government's antitrust decree. Leibell agreed with Par's contention that any relief to the theatre "would run counter to the Government's antitrust suit."

Court ruled that Par's conduct in refusing to vote for a resolution to build a film theatre on the Wilshire Blvd. property wasn't "arbitrary." Par didn't prevent PHTC from disposing of the property, it held. Moreover, "correspondence shows that both sides thought the property valuable. Indeed, increase in the value of the property since 1946 may have offset all carrying charges."

Summing up a 40-page opinion, Judge Leibell pointed out that if F. & M. amends its complaint to eliminate its claims for treble damages under the antitrust laws and sues only for breach-of-contract to furnish films, arbitration may then be considered by the court upon application for a stay.

UPT last October was granted the right to intervene as a defendant since it had inherited Par's 50% stock interest in PHTC under the consent decree. UPT at that time claimed its interest in the case stemmed from a desire to force F. & M. to provide financial reports and reasonable access to the theatre's books and records.

### 'Ivanhoe' Exhib Pitch

Following through on its "Seeing Is Believing" idea, that of getting a maximum number of exhibits to see its product, Metro this week announced plans to hold special night screenings of "Ivanhoe" in theatres across the country solely for theatremen.

Showings begin June 30 in one theatre in each exchange city in addition to 59 other spots where branch offices are not located.

Columbia and Universal both have been involved in financing moves during the past few months, their reports to the Securities & Exchange Commission disclosed last week. Col has added \$500,000 to its working capital via borrowing from banks, while U during the 60-day period ending May 31 has reduced its outstanding sinking fund debentures by \$165,000.

Col got its additional money by exercising rights under an agreement with three banks, dating back to November, 1950. Through this pact, the First National of Boston, the Bank of America in Los Angeles and the Bank of the Manhattan Co. in New York made available to Col a maximum of \$12,000,000, decreasing by \$1,200,000 annually until maturity, July 31, 1956.

At the time of Col's latest semi-annual SEC report, it had outstanding \$7,200,000 on the loan. On May 7, it took the additional \$500,000, bringing the total at the time of the report to \$7,700,000.

Universal's maneuver is part of a program in which it has been engaged for several years. Its aim is to reduce its outstanding indebtedness as rapidly as earnings make it possible and thus save coin by prepayments.

Company paid only \$162,460 for the \$165,000 of 3 3/4% 1959 debentures it retired between March 31 and May 31. This cut down the amount outstanding to \$2,874,000.

## Cut Prod. Planned

Continued from page 7

the conclusion that there's no percentage in turning out a lot of pictures merely to spread studio overhead out over a broader base, only to find the pix lose money.

The market has so receded that the ratio of financially-successful pix—which normally has run only from 40% to 60% (except in the flush war years)—is too low to make quantity production worth taking the chance. The middle grade of pic is almost a sure loser now, with only the real cheapie or the real biggie offering a chance for ripe pickings.

Since the majors aren't ready to go in yet for the real low-budgeters, their concentration is turning to shows heavily-larded with cast and production values. Zanuck put his finger on it at an interview in New York last week when he said of his announced intention to make only important subjects:

"There is nothing startlingly new about that except that we mean it."

### Production Cuts

The cuts in production were originally aimed at reducing heavy inventories. Thus, while studios are turning out fewer pix, there's no diminution in release slates. However, that obviously can't go on for more than a year. With inventories down to a comfortable point, companies must either increase production or cut the number of releases and the philosophy now is definitely aimed at the latter alternative.

Inventory-reduction program partially as a matter of prudence and partially at the insistence of bankers—that's been virtually the entire reason for the recent shutdown at RKO—since an uncertain future seems to be no time to be caught with a heavystockpile of expensive pix.

Columbia's cutback has resulted mostly from prexy Harry Cohn's reduction in his own work schedule and the fact that a number of producers are off the lot for one reason or another. These include Sidney Buchman and Robert Rosen. Heavy production responsibility has fallen, in turn, on the shoulders of Stanley Kramer.

Universal, having found a formula for making medium-budgeters that come up with consistent profits, shows no sign of trimming its production sked. It also has a healthy backlog of the "Ma and Pa Kettle" type of product, so exhibs seem fairly certain of getting as much product from this source for the next few years as in the past few.

On the matter of release schedules, most companies are playing by ear. They are being set for three or four months at a time, hinging on what the market will bear and consistent with the inventory-reduction policy.



# European Exhibs Far Ahead of U.S. In Exploiting Pix for B.O.-Reisman

European countries are currently far ahead of the U. S. in exploitation of pictures, especially on the theatre level, according to Phil Reisman, RKO International chief. Foreign head, who returned recently from a six-week tour of RKO's European offices, said that theatremen abroad are displaying more ingenuity and showmanship than exhibs in the U. S. And as a result, Reisman said, biz abroad has been good, with pix getting longer runs in most cities although the populations are less than many U. S. municipalities.

Although acknowledging that video had made great inroads on film biz, Reisman rapped U. S. exhibs for their general apathy and for not actively fighting the competition. "Domestically we're not getting enough out of big pix," he declared. "And the fault lies largely with the theatremen. They are taking it easy and have forgotten how to exploit a picture."

Reisman said that unless a distributor spent money, little effort was exerted by an exhib to help promote pictures. "Theatres that hustle are doing okay," foreign exec said. "You can't get money in the boxoffice if you don't excite people."

European theatres, Reisman noted, are mostly controlled by indie owners and as a result the exhibs have a greater chance to express themselves and have come up with exciting exploitation campaigns.

RKO exec pointed out that many U. S. theatres have no budgets for advertising, being satisfied just to put up the name of a picture on the marquee. "And when things get tough, the first thing to be cut is the exploitation budgets," he added.

Reisman also roasted U. S. exhibs for not giving a picture a chance to catch on. A day or two of more playing time, he said, could make the difference on profit or loss. He noted the fast play-offs plus the lack of proper advertising and promotion hardly gave the public a chance to learn that a particular picture exists.

## Exhibs Oppose 75c N. Y. State Minimum Pay as 'New Burden'

Albany, June 17.

Opposition to a proposed bill for a 75c hourly minimum rate covering all workers in New York State, except apprentices and the physically handicapped, was voiced today (Tues.) by exhibitor spokesmen at a hearing before The Mailer Committee on industrial and labor conditions. Committee is studying the matter, for the purpose of making recommendations to the legislature in 1953.

Harry Lamont, president of Albany's Theatre Owners of America unit, and owner of a smalltown theatre, stressed exhibitors' increased costs—a major part of which arises from the recently enacted minimum scales—resulting in shuttered theatres. Stressing the community nature of film theatres and the inexpensive entertainment they provide for "family trade," Lamont pleaded with the committee to permit present rates to prevail.

Charles A. Smakwitz, Warner zone manager, said "from 40 to 45 theatres have closed in Albany and Buffalo territories during the past year, and more will close. We are considered today as a distressed business, one that needs help, rather than one that needs more burdens to be thrust upon us."

Howard M. Antevil, representing the Schine circuit, declared it is "just as much hurt by the drop in business as the smaller fellow." Schine has or will close within several weeks "approximately 13 theatres" upstate; some of them may go part-time, he explained. If income did not meet outgo, Antevil added, 17 additional Schine houses might be darkened. Increased operating costs, including those which would flow from a 75c hourly minimum, could be a factor in the decision to close them, he added.

## Fox's Chandler Lapse

Hollywood, June 17.

Jeff Chandler is no longer under contract to 20th-Fox, although that studio had no intention of turning him loose.

Actor, a UI contractee, had a deal with the Westwood lot calling for one film a year for seven years, but somebody forgot to pick up his option. Now he belongs exclusively to UI.

## Metro, 20th Lone U. S. Cos. Facing Spain Permit Snag

Metro and 20th-Fox are the only two majors facing trouble in getting import permits from Spain under the agreement worked out last fall between the U. S. industry and the Madrid government. Paramount last week became the first company actually to receive a permit, marking the start of operation of the long-stalled agreement.

Warner Bros., Columbia, Universal and RKO are all expected to get permits with a minimum of further negotiation. That is likewise true of United Artists and Republic, which have had special problems because they don't maintain offices in Spain and must work through local distributors.

Metro's and 20th's problem is their allocation of costs and income in Spain between their local companies there and the parent companies in New York. That has been the issue pertaining to all companies, as a matter of fact, in holding up operation of the new agreement, but the Spanish feel it is most flagrant in the case of Metro and 20th.

By allocating most charges to the domestic subsid in Spain and most earnings to the American parent, Metro and 20th pay relatively little in taxes to the Madrid government. Spaniards want the allocation adjusted so that local companies pay what Madrid feels is a fairer amount of tax.

It is expected that there may have to be considerably more palaver before the Metro and 20th situations are worked out by M. A. J. Healy, rep of the Motion Picture Assn. of America in Madrid. Other companies' problems were successfully negotiated by John G. McCarthy, MPAA international division chief, in a short visit to Spain several weeks ago.

Unlike Paramount, most of the other distributors are not in any particular rush for permits. They still have enough to carry them over to fall as a result of deals made last year. Far, on the other hand, had none and was desperate for licenses in order to continue operation in Spain.

## WB Absorbs Some of Its B'way Theatre Aides

Attempt is being made by Warner Bros. to absorb the exec personnel of the shuttered Warner Theatre, company's New York flagship, into the organization.

Irving Windisch, publicity director of the theatre, has been assigned to the homeoffice flackery headed by Larry Golob. He is serving as a New York newspaper contact. Assistant managers Joe Schwamm and George Green have been placed at Warner theatres in New Jersey. Status of Zeb Epstein, managing director of the theatre, and Manny Myers, another assistant manager, has not yet been determined. It's anticipated that a post in the company will be found for Epstein.

Company still has made no official announcement regarding the theatre. Although officially shuttered for the summer, WB is reportedly seeking a deal whereby it can sublease the theatre and property, which it has been operating for years under a long-term arrangement.

## 'Privacy Invasion'

Continued from page 4

argument that films are entitled to freedom of the press and that it would not be necessary to take the case to the U. S. Supreme Court. Should such action be necessary, it's felt a favorable ruling could be obtained from the high tribunal in the light of "The Miracle" and "Pinky" decisions.

### WB Defense

In the Donahue case, WB attorneys had argued unsuccessfully that the Utah statute constitutes "an unreasonable restraint upon the guaranteed freedoms of speech and press." Utah law prohibits the use for "advertising purposes or for purposes of trade the name, portrait or picture of a person, if such person is living, without having first obtained the written consent of such person, or, if such person is dead, without the written consent of his heirs, or personal representatives.

Warner attorneys, in an effort to uphold a summary judgment, contended that Donahue was a public figure, and as such his career could be dramatized in a film based on both fact and fiction and that the picture could be exhibited in Utah without violating the state's right-of-privacy statute, either in its penal or civil aspects.

Film company argued that "dealing fictionally with deceased public figures is an important part of our culture, and the right to do so is one which is necessary for the survival of our culture; that, in modern times the portraying of deceased public figures fictionally is one of the most common forms of artistic creation in the novel, drama and motion picture; that motion picture fictionizing of historical characters and events are common media of communicating ideas; and that to interpret the statute in such manner as to prevent fictionizing of a deceased public figure would constitute a restraint upon the freedom of that mode of expression, in violation of the constitutional guaranty of freedom of speech and press."

Majority of the court held that "Silver Lining," being a picture "based primarily upon fiction and designed to entertain and amuse an audience," did not enjoy the protection of the First Amendment with regard to freedom of the press. Court's minority, however, felt that films enjoy the same constitutional freedom as the press in general, and that they are entitled to this freedom not only when they inform but also when they entertain.

As a result of the recent Supreme Court rulings, WB attorneys are now confident that the minority view will become the prevailing one.

## Wesco Suits

Continued from page 3

in excess of 15% of current assets of Wesco and its subsid, including the Roxy, N. Y.

Samuel Goldwyn Productions vs. Fox West Coast—\$6,750,000 in treble damages asked.

Cabart Theatres Corp. (Long Beach, Cal.) vs. Warner Bros. et al—\$5,277,354.

McLean, et al (Embassy Theatre, San Francisco) vs. Paramount, et al—\$6,000,000.

Edwards Theatre Circuit (Alhambra and Garfield Theatres, Alhambra, Cal.) et al, vs. 20th-Fox et al—\$6,200,000.

Hawaii Theatres (Hawaii Theatre, Los Angeles) et al vs. Loew's et al—\$5,200,000.

Skyline Drive-In (14th drive-ins in Southern California) et al vs. Paramount et al—\$11,550,000.

Bertha Building Corp. (Tower Theatre, L. A.) vs. National Theatres—\$13,200,000.

Durwood (Kansas City, Mo.) vs. 20th-Fox et al—\$3,000,000.

Gumbiner Theatrical Enterprises (Los Angeles Theatre, L. A.) vs. National Theatres—No damages specified, but could be considerable.

Vogue Theatre Co. (Vogue Theatre, L. A.) vs. 20th-Fox, et al—\$4,500,000.

It is also noted that a Wesco subsid which brought a suit in L. A. some years ago to compel dissolution of an operating arrangement is faced with a counterclaim seeking treble damages of \$3,000,000.

## Amusement Stock Quotations

(For the Week Ending Tuesday (17))

	Weekly Vol. in 100s	High	Low	Tues. Close	Net. Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	20	9 3/4	9	9 1/4	— 1/4
CBS, "A".....	50	35	34	34 1/4	— 3/4
CBS, "B".....	31	34 1/2	33 3/4	34 3/4	— 3/4
Col. Pic.....	26	12 3/4	11 1/2	12 1/4	+ 1/2
Decca.....	18	8 3/4	8	8 1/4	— 1/4
Eastman Kodak.....	241	42 3/4	42	42 3/4	+ 1/4
Loew's.....	296	13 1/4	12 1/2	13	— 1/4
Paramount.....	72	24 1/2	23 3/4	24 1/4	+ 1/4
Phileo.....	134	31 3/4	30	31 3/4	+ 1 1/2
RCA.....	233	26 3/4	25 5/8	25 3/4	+ 1/4
RKO Pictures.....	175	4 1/4	4	4 1/4	—
RKO Theatres.....	62	3 3/4	3 1/4	3 3/4	—
Republic.....	60	4 1/4	3 3/4	3 3/4	— 1/4
Rep. pfd.....	4	10 1/4	9 7/8	9 7/8	+ 1 1/2
20th-Fox.....	108	16 3/4	15 3/4	16	—
Un. Par. Th.....	124	14 1/4	14 1/4	14 1/4	— 1/4
Univ.....	207	13 3/4	13 1/4	13 1/4	+ 1 1/2
Univ. pfd.....	2.1	59 1/2	57 5/8	59 1/2	+ 1 1/2
Warner Bros.....	77	12 5/8	12 1/4	12 1/4	+ 1/4
Zenith.....	44	77 1/2	75 1/2	76 3/4	+ 1 1/2
<b>N. Y. Curb Exchange</b>					
Du Mont.....	68	15 1/2	15 1/4	15 1/2	+ 1/4
Monogram.....	17	3 1/4	3 1/4	3 1/4	—
Technicolor.....	31	22	21 3/4	21 3/4	+ 1/4
<b>Over-the-Counter Securities</b>					
Cinecolor.....			Bid	Ask	
			1	1 1/2	
Chesapeake Industries (Pathe).....			3 3/4	4 1/4	— 1/4
U. A. Theatres.....			49 1/2	54	
Walt Disney.....			6 7/8	7 1/2	

(Quotations furnished by Dreyfus & Co.)

## C. P. Skouras

Continued from page 3

closes, will continue as proxy of NTI—which was wholly expected. Other officers will be Henry C. Cox, v.p. and treasurer; Elmer C. Rhoden, v.p.; Frank H. Ricketson, Jr., v.p.; John B. Bertero, v.p. and attorney; George Bowser, v.p.; T. H. Sword, secretary; Alan May, assistant secretary and assistant treasurer; O. A. Collins, assistant treasurer; Laurence A. Peters, assistant secretary, and E. E. Cobb, assistant secretary.

Skouras has been a principal exec of the chain for more than 20 years. Cox has been v.p. and treasurer for more than 15 years, while for the same amount of time Rhoden has been prez of NTI's wholly-owned subsid, Fox Midwest Theatres, and Ricketson has been prez of the similarly-owned Fox Inter-Mountain Theatres. Bertero and Bowser have likewise long been important cogs in the setup.

Directors of NTI named to start serving when the reorg plan becomes effective June 28 are Skouras, Sword, Peters and May. However, the report to the SEC states that prior to Aug. 15 the board will be revised to comprise the following:

Skouras, Cox, Rhoden, Ricketson, Bertero, Bautzer, James L. Beebe, Los Angeles attorney; Peter Colefax, prez of the American Potash & Chemical Corp.; General B. F. Giles, U. S. Army, Retired; Willard W. Keith, president of Cosgrove & Co., Los Angeles insurance brokers, and Richard W. Millar, partner in William R. Staats & Co., L. A. investment bankers.

Contracts of the execs with National Theatres Corp. are being transferred to Wesco, its successor, so similar deals will apply as in the past. Skouras' 1951 remuneration is disclosed to have consisted of \$130,325 in salary, \$360,000 in profit-participation, and \$14,185.60 in retirement fund payments.

Remuneration of other officers is listed as follows: Ricketson, \$52,000 salary, \$45,209 profits participation and \$10,249 retirement; Bowser, \$94,500 salary and \$10,249 retirement; Rhoden, \$39,000 salary, \$33,892 profit participation and \$9,373 retirement; Cox, \$54,025 salary and \$12,995 retirement; and Bertero, \$54,000 salary and \$80,070 retirement.

All officers and directors of National Theatres as a group received \$499,575 in salary, \$439,101 in profit participation and \$76,807 in retirement fund payments.

Skouras' contract, dated July 10, 1944, and subsequently amended, runs until Dec. 31, 1961. He gets a weekly salary of \$2,500, plus additional compensation of 5% of the first \$4,000,000 and 6 1/2% of anything over that of profits of Wesco, provided that cumulative annual additional compensation won't exceed \$360,000 per year. If this amount doesn't equal \$360,000 in any one year, it can be balanced against other years between 1948 and 1961 when the earnings exceeded that.

In the event of Skouras' death

during the period of the contract his wife or his estate will get \$50,000 a year for five years. If he is incapacitated, he has the option for the remainder of the period until 1961 to render part-time advisory service on a non-exclusive basis at a salary of \$2,500 weekly.

Rhoden's contract, dated Dec. 29, 1940, runs until Dec. 31, 1954. He receives a weekly salary of \$750 and additional compensation of 2 1/2% of "the amount by which the sum of the net theatres operating profits, as defined, of Fox Midwest, and its proportionate share of the net theatre operating profits of its subsidiaries for each fiscal year exceeds the sum of \$900,000, except that the additional compensation for the fiscal years 1946 through 1950 is limited to the excess of over \$198,000 of the aggregate additional compensation for those years calculated as provided above." Rhoden also received \$150 a week expenses.

Ricketson's contract likewise began in 1940 and runs until 1954. He gets \$1,000 a week plus "additional compensation of 5% of the amount by which the 'contract profits' for each fiscal year exceeds the sum of \$375,000, except that additional compensation for the fiscal years 1946 through 1950 is limited to the excess over \$198,000 of the aggregate additional compensation for those years." He also receives \$100 per week expenses.

The officers and directors as a group own 5,210 shares of 20th-Fox, representing .081% of the outstanding common. Families own an additional 3,725 shares. They will receive the same number of shares in NTI following the reorganization.

## Myers-COMPO

Continued from page 3

must close can be saved by the elimination of this tax," he declared. "This statement is not confined to the so-called marginal theatres. It applies to the large and erstwhile prosperous theatres as well. There probably is not a theatre in America today whose net earnings even approximate the sum of the admission taxes remitted to the government by it."

Allied topper called attention to the 1950 tax bill which exempted so-called cultural activities, such as operas and symphony orchs. These groups, he noted, did not reduce their prices but maintained the same b.o. charge and pocketed the 20% for themselves. Theatres, Myers emphasized, are in the same spot, perhaps in a worse one. They need the extra 20% and should tell Congress so, he declared.

Myers said it was too late to do much with the present Congress, which will adjourn for the conventions. However, he asserted that the industry should get organized now to launch a tax repeal drive in January, when the new Congress meets.

# Big winnings for "The Winning Team"



Hats off to them-THEY'RE  
THE WINNING TEAM!

**DORIS  
DAY  
AND  
RONALD  
REAGAN**

ALSO STARRING

**FRANK  
LOVEJOY**

WITH  
EVE MILLER • JAMES MILLICAN  
RUSTY TAMBLYN • HUGH SANDERS  
GORDON JONES • FRANK FERGUSON  
WALTER BALDWIN • DOROTHY ADAMS

SCREEN PLAY BY  
TED SHERDEMAN and SEELEG LESTER  
& MERWIN GERARD

PRODUCED BY DIRECTED BY  
BRYAN FOY • LEWIS SEILER

**WARNERS' 150-THEATRE SEND-OFF STARTED**

**THE BIG DOUGH ROLLING! NOW WATCH IT**

**GO AND WATCH IT HOLD!**



## Continued from page 3

Continued from page 5

### First Formal Dickers

Continued from page 5

Continued from page 4

### Constitutionality Test

## Ban on 'The Miracle'

Continued from page 6

**(Carrot Top)**

## The Fall of Berlin

(In Russian: English Titles)

**Agence Matrimoniale**  
(Marriage Agency)  
(FRENCH)

## Pic Festivals

Another session of the IFP is expected to be held at the Venice festival later this year. At the Cannes session, McCarthy, who is director of the international division of the Motion Picture Assn. of America, was named a v.p. Renato Gualino, of Italy, was reelected prexy. Other v.p.s were reelected repping France, Spain and England.



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THE **FUN** OF  
"MIRACLE ON 34th ST."...

THE **HAPPINESS** OF  
"GOING MY WAY"...

THE **HILARITY** OF  
"YOU CAN'T TAKE IT WITH YOU"...

then this one's for *YOUR* Box-Office!



THE WONDERFUL  
STORY of a  
MIRACULOUSLY  
FUNNY FAMILY  
... and a  
gorgeous gal  
who had a  
personal "pull"  
with a Saint!



UNIVERSAL-INTERNATIONAL presents

## SALLY and SAINT ANNE



Starring **ANN BLYTH · EDMUND GWENN**

with **JOHN MCINTIRE · PALMER LEE · HUGH O'BRIAN · KATHLEEN HUGHES**

Directed by **RUDOLPH MATÉ** • Screenplay by **JAMES O'HANLON** and **HERB MEADOW** • Produced by **LEONARD GOLDSTEIN**



**U-I** MAKES THE PICTURES WITH THE **BUILT-IN** PROFIT!

## Italian Film Prod.

Continued from page 1

that distinguished the Italo brand of film may be dissipated is something for the future.

William Wyler is also currently in Rome on Paramount's "Roman Holiday" picture, working in Cine Citta, which is an amazingly impressive lot, as efficient as any Hollywood plant. Henry Henigson, who was production manager on Metro's "Quo Vadis?" along with Lester Koenig, aides Wyler. Laffer is a bit nonplussed by the wealth of natural background here. "Sez Wyler: 'You find a natural garden, a fountain or picturesque background; then you turn the corner and there's another square with a still more beautiful natural setting. I almost feel like shooting the sets and the heck with the script.'"

The "Quo Vadis?" sets were struck pronto by Metro to circumvent bootleg background-shooting. The local industry expects M-G to do its "Julius Caesar" epic here shortly.

### German and Italian Inroads

The Italian film grosses are big, as they are all over the foreign markets. Yank top film brass visiting here, or Paris, London or Berlin, look more and more to the foreign grosses to "bail us out," in light of the TV inroads back home. The Continental managers aren't squawking but, realistically, they see signs already of the inroads that local production are making and must continue to make on American films. It's particularly true in Germany and Italy.

Italy is not unaware of Radio Corp. of America's ambitions in local TV and the general merchandising of RCA electronics. G. A. Biondo, longtime RCA chief here, has been huddling with George Marek, chief of RCA Victor's artist & repertoire department, on talent, programming and pressing here on a general survey from New York.

RCA board chairman General David Sarnoff sails from New York next month on the new S. S. United States' maiden voyage and will o.o. Italy as a hub for RCA merchandising, not only for the Italian but the Spanish, Israeli and general Middle East markets. RCA prexy Frank M. Folsom is due over in September when RCA is expected to tee off its video and diskery activities.

The Italians are hep to all these things. They know that a giant electronic corporation like RCA will scale its marketing potential to the current standards, and the film industry wants to insure its economic future by extending its international marketing scope.

Young Bill Murray, who works with Jonas Rosenfeld, Jr., the IFE chieftain in New York, does a good bally job in that connection. He is American; his mother is Italian and translates European plays for Broadway and vice versa. His father was William Murray, late head of the William Morris agency's radio-TV activities, a post to which Wally Jordan succeeded upon his death.

### Hollywood Pinkos Abroad

The same general awareness of Yank standards embraces also the many expatriate Hollywood pinkos now here. There are an inordinate number of suspected fellow-travelers, House un-American Activities Committee witnesses, et al., shuttling between London, Paris and Rome. Some head their own film units, or are identified with indie units working in Rome. Some of these already have U. S. distribution. The economics, of course, favor Rome production, where ambitious young actresses, of multi-lingual capabilities, have lines and get paid only at the rate of \$5 a day and for limitless hours. (There are no such things as 100ers; the "in" agents usually have some political, social or ex-royalty ties. When Charles K. Feldman, the Hollywood agent and indie packager, was here en route to Spain and last week back to Paris huddling with Di Sica, it was an intra-trade gag that "they pay off in fetucini.")

### Pitch for Foreign Market

The press matter and promotion mags are all keyed to the foreign markets, not only translated into English but also French and German. The National Union for the Diffusion of Italian Films Abroad has published an impressive global survey, with reports from New York, London, Paris, etc., on the impact of and reaction to Italian film productions in these markets.

Commr. Monaco, who, as headman of the Italian film industry,

operates behind the impressive title of the Associazione Nazionale Industrie Cinematografiche ed Affini (ANICA), has the plus of having quasi-official state backing which the Motion Picture Assn. of America doesn't quite enjoy to the same degree. Nicola De Piro is g.m. of the Italian government's Directorate of Entertainment.

The long-range showmanship of the local film industry is exemplified by the "Italian Film Week" slated for Oct. 5-12, in New York, with a committee of "cultural as well as celluloid names journeying from Rome to Gotham for the international ballyhoo. A cavalcade of the top Italo pic product, capped by a Waldorf-Astoria dinner-dance, is part of the international planning. Italian undersecretary Giulio Andreotti, as the official government rep, will head up the visiting contingent which, besides Messrs. Monaco, Gualino and De Piro, would also include Italo Gemini, prez of the Associazione Generale dello Spettacolo, and Francesco Penotti, prez of the national distributions association.

### Unusual Training School

Rome also has an unusual Experimental Films Centre, hard by Cine-Citta, which trains filmsters in all the arts, issuing diplomas to graduate lensers, directors, play-

ers, et al. Several big name Italian cameramen came from there, and a new film that Bernard Vorhaus is shooting there (for UA release) has a lot of kids who graduated from the Centre. They're young and talented actresses, who do walkons and bits in a multi-lingual Swiss boarding school story Vorhaus is doing (Mickey Knox, dialog director), and they're paid \$5 a day for a long, arduous day. It's an Anglo-Italo co-production titled "Finishing School."

A common production technique is shooting silent and dubbing dialog in later.

Italy's No. 1 comic, Tito, has just completed his first comedy starring role for Roberto Rossellini, "Where Is Freedom?" The Italians have been given more to sombre subjects, but have been broadening the canvas in recent months with musicals and comedy subjects.

Anna Magnani, said to be getting \$100,000 to \$150,000 a picture, has been ill during the shooting of "The Golden Coach," which Jean Renoir, the French director, is doing. It's the first all-Italian-produced Technicolor film (as against Metro's "Quo Vadis?" and other non-Italo interests). INCOM, the largest Italo newsreel, produces a once-a-month newsreel feature in color, the only regular tinted color newsreel anywhere. It uses Farinacolor, local process based on the AGFA system. (The first all-French film in Technicolor is also being shot now in Paris, "Cherie de Caroline," from the current bestseller.)

## Do As the Romans Do

The Italians like the Americans and vice versa—in everything excepting the food department. The Romans, unlike the Parisians, have little conception of cuisine. They're passionate pasta addicts—period. Everything seems to be spaghetti, fettucini, lasagna, with the accent still on pasta. There isn't one good French-style eatery in Rome; somebody tried it and flopped; only one Chinese, two Viennese, and one magyar (Hungarian cuisine and gypsy music) restaurant. Americans who send Italian friends canned goods may be shocked to know that the diehard Italos sell these exported items to adhere to their native brand of cuisine. It's for that reason largely that Rome, despite its less-cost (although now pretty much on a par with Paris) and general historic appeal becomes a four-day stand to the average tourist.

Highlight eatery-nitery in Rome is the Ostella ria del Orso, a converted villa with a cocktailery downstairs and a pianist, Mario, tickling the ivories; dining-dancing on the second floor; and an attractive nightclub of unusual decor, called La Cabala, on the top floor, with two hybrid bands, both good, including the samba combo and the small "le jazz hot" for the straight dnasation. Vittoria Mongardi and the Orchestra Ferranti is the billing.

Georgio's, Caccipio's, Alfredo's, Fagianno's, Nino's (steak), the magnificent view from the Hassler Hotel Roof (luncheon and tea), Casino Valadier, former home of Pauline Bonaparte, Nap's sister, for lunch; Open Gate Club, swank Italo boite which occasionally brings in Suzy Solidor, Dany Dauberson, Georges Ulmer, Bill Johnson, Greta Keller, et al.; Rupea Tarpea & Jickey, a oncer because of its locale in the old catacombs, but talent nsg; Place Pigalle, for the stags; Klt Kat Club, another also-ran; the Whip Club are some of the other tourist traps.

It's an open secret that there are "meatleggers" who bring steaks to beef-starved Romans (and tourists) in suitcases from Tuscany in the north. Only family-trusted kin are entrusted with the chore of toting those steaks and lifting those beefs in handbags on a regular railroad commutation schedule into Rome.

### Italo Olsen & Johnson

Caught in Rome also was a typical vaude-revue, "Alta Tensione" ("High Tension"), starring Riccardo Billi & Mario Riva, a sort of Italo Olsen & Johnson. They're a couple of funny-gents, and some of their business doesn't need an interpreter. Monique Thibault was the soubret, and a colored couple, Marie Jean Francois & Benjamin Turpin, did plenty OK in the terp stuff, usually in Montmartre (Paris) scenes. Mel Martin, ex-Ben Yoster, who is American, did the blue leads but only adequately. Les Bluebell Girls (12), Anglo-Conti-

nental group captained by Joyce Dare, did the usual line specialties. Many are blonde, since the Italos are partial to the lighter hues. There was one censorship scene, involving Duilio Po Provvedi, Renata Negri, Qualiero Rizzi and Flora Medini in one of those triangle and quadrangle scenes, wherein the censored portions were indicated by the players hopping up and down in hopscotch fashion. It looked good enough for a Yank show.

The carabinieri are the most genial cops in the world. As in prewar Paris, when the fics and gendarmes wore bands marked "English," to assist British and American tourists, every key city has the Italian cops at strategic tourist corners marked "Francese," "Deutsch" and "English" to help foreign visitors.

American gals are tops with the Romans. One actress was followed for blocks by three bucks, and when she complained to the carabinieri, the smiling cop gallantly observed, "Signorina, if I wasn't in this uniform I would be doing the same."

The jaywalkers are as screwball as the drivers—and the Latins seem to be tops in both departments. The old Italians are the worst. It's an axiom that they must say a prayer before taking off in the face of the tide of onrushing traffic. They don't look right or left and woo disaster. Somehow, few get hit. The Italo drivers, as their brakes shriek, shout at the ofttimes doddering old ladies and gents, "Courage!"—a local sarcasm which completely escapes them.

### Si Si Siesta

Shops close from 1-4 or 4:30 p.m., because the summer heat makes a mid-day siesta compulsory. Workers leave their offices at 7 or 7:30 p.m. The cocktail hour is at 8 or 9; hardly anybody dines before 10 or 11 p.m. The long day, broken up by the siesta, has the effect of two days in one—at least that's the Roman's interpretation.

Since you do as the Romans do, when in Rome the tourist finds himself loading up on vino and pasta and the siesta becomes a must.

The top restaurants have a like pattern of cheesecake—Mary Pickford and Douglas Fairbanks, Sr., are still the tops in such landmarks as Alfredo's, of which there are now three spots called Alfredo's. In fact, every successful restaurant winds up having two or three road companies. Besides the yesteryear "America's sweetheart" and her husband, photos of Aly and Rita, Edward G. Robinson, John Garfield and assorted British, French and Hollywood starlets adorn the walls. All eateries have elaborate guest books in which gushing guests (usually Americans) elaborately attest to the ultra-quality of the cuisine which, realistically, is given a commercial beyond standard. Socially there is an air that the

Americans had better cling to each other, or else. Even the Embassy crowd likes to rub more, than is the case elsewhere, with the picture bunch. The ex-Italo royalists also find the film people "very amusing." The fugitives from Hollywood and Broadway, along with the Yank distrib reps, maintain a fraternal cohesion of almost-elanish or clique-loyalties. It's chiefly a case of who else would dig our stuff? A visiting American becomes a personality if only because he's a new face. The cohesiveness rivals the house-guesting standards of Beverly Hills and Hawaii.

### Disa and Data

Sol Lesser scouting the Italian film market, aiming to "pick up another lit thing like 'Kon-Tiki'" (some lit thing; big grosses on the Continent as in the U.S.). Eddie Small has the same idea. Small states he's off giving an more pix to TV. Jules ("Fabiola") Levy due over, on the same mission.

Stuart Schulberg and Billy Goldschmidt-Rothschild (of the banking clan) huddling with Helen and N. Peter Rathvon, who have a flat in Paris, preparatory to indie producing in France. Young Schulberg greeted his ailing dad, B. P. Schulberg, onetime production boss of Paramount.

Local jokes interpolated into the "Call Me Madam" London company, but Irving Berlin should update the "I Like Ike" intro lyric (something about "comes 1952"). Seemingly producer Jack Hyllton can take liberties with the script (unless that was updated and localized by librettists Lindsay & Crouse), but nobody fools around with Berlin's wordage.

Muriel and George Marek (he's the RCA Victor top a. & r. man in N. Y.) know their Rome like an ASCAper knows Lindy's, and their Cook's tour of the ancient capital beats any Baedeker.

The airlines are doing a canny job, especially in catering to show biz personalities. BOAC has Hilary Wilson meeting all show biz VIPs in London. Pan-Am Air France's Mme. Coutrot ditto in Paris, on cue from Frank Hefter in N. Y. Pan Am's Willis Player in N. Y. has Clint Sewell and Mme. Bertie Pourrier in Nice for the Riviera VIPs, and Peter Wentzel and Alec Manson (latter was the late Sinclair Lewis' last secretary, and plans to write a book on him) in Rome; and Mike Flynn, Clem Brown and Julie Smith in Paris.

## Over 4,000,000 Tourists

### Seen in France This Yr.

Paris, June 17. Bureau of Tourism statistics here show that about 270,000 American tourists visited France during 1951, leaving behind \$80,000,000 to help the French dollar balance. Tourists of all nationalities totalled about 4,000,000 leaving \$200,000,000 in the Gallic coffers. A far greater influx is predicted for this year. Aside from the pleasures of Paris with its cuisine, night life, haute couture, cultural stature and general beauty, there will be many festivals and other manifestations to attract the tourist.

Already under the bridge is the Cannes Film Fest, held in April and May, and the Twentieth Century Masterpieces Fest in Paris last month. Coming will be music, drama and art fests, plus the off-beat appeal of industrial fairs, folklore fests, religious manifestations, sporting events and various types of expositions.

## Big Budget Pix

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sufficient talent to turn out so many good ones.

In his address to the producers group, Warner touched on the soundness of the film industry and the assurance of its continued leadership in the entertainment field. He announced continued production of Warner pictures in England, including "The Master of Ballantrae," starring Errol Flynn, to be produced in Technicolor, starting shortly at the Elstree studios.

The predominance of color films in the future also was stressed by Warner. Reaffirming a recent statement that 82% of the company's product would be in color, he pointed out that Sir Philip Warton of Associated British has sent technicians to the Burbank studio to study the new Warnercolor process.

## Join TV and See The World; Hefty U.S. Vidpix Push

London, June 17.

Europe is loaded with "television producers," chiefly Americans.

Everybody has a TV package deal; is scouting for TV; is looking around for vidpix production hookups.

The Continentals look knowingly and wonder if the pyramiding local costs are worthwhile, although the auspices are important. John L. Sinn, prez of Frederic W. Ziv, and Herb Gordon did the Paris-London o.o. Charles C. (Bud) Barry, NBC program boss, did a little video scouting for Pat Weaver, the NBC-TV chieftain, in Rome, in addition to his own radio ideas. Signe Hasso plans doing a pilot vidpic in Capri for Jeff Jones. Mary Sinclair, ex-Mrs. George Abbott and ex-CBS, is on this side for Martin Stone Productions (Lehman Bros. bought out the outfit), and is scouting whether to make vidpix in Paris or Rome. Harlan Thompson is in Rome for ditto reasons. Borrah Minevitch is vidpix producing in Paris.

One who has made a real impression on the foreign production TV market is 27-year-old Sheldon Reynolds. (Just returned to the States), who produces the "Foreign Intrigue" vidpix series at a studio in Sundberg, just outside of Stockholm. Thus, the U. S. vidpix impresarios are scouting locations from the Norse countries to the Lowlands, from Germany and Austria to Paris, Rome and Capri. Anyway, that's as good an excuse for a Cook's tour as any. Join TV and see the world.

## Francis Stumps for U

### At the Chi Conventions

"Francis Goes to the Conventions" may well be the title of Universal's next opus for its celebrated mule hero. As part of the bally for "Francis Goes to West Point," the four-legged film star will be in Chicago at the Democratic and Republican palavers.

While it's conceded that Francis, who is of the same family as the emblematic Democratic donkey, will be welcomed at the Dem sessions, the reaction of the G.O.P. has not been obtained. At any rate, Eisenhower and Taft are too busy battling for delegates.

## Chi Exhib

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ownership of the theatre after Par went into bankruptcy. Sass admitted there was approval of a \$6,500 "arctic new air" installation which the Alamo advertised as "fresh as a sea breeze" but "I never fooled me," he said. "I knew it was a big fan."

Under further questioning, Phillips brought out that under another agreement with B. & K. involving the Milford Theatre, Sass was to receive \$5,400 a year for a long period of years before any dividends could go to B. & K. He also got the witness to admit that when L. & T. surrendered the lease on the Alamo in 1932, Sass got back the theatre "lock, stock and barrel," plus \$50,000.

Sass maintained, however, as he previously testified, that the theatre was in bad shape.

## Balto Mayor

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so long that I genuflected when I went in."

Session also brought forth the disclosure that in the past three years some 23 Baltimore theatres have closed. This figure, according to an official of the Motion Picture Theatre Owners Assn. of Maryland, represents 20% of the city's total film houses in 1950. Of the 119 theatres currently operating, two may fold soon and a number of others are considering such a step.

A Personal Letter -  
from *Wilbur Snaper* President  
**ALLIED STATES ASSOCIATION  
OF MOTION PICTURE EXHIBITORS**

Mr. Herman Robbins  
National Screen Service Corp.  
1600 Broadway  
New York, New York

Dear Herman:

I have been reading with great interest the reports on the anti-trust suit brought against National Screen Service by the Department of Justice. This action by the Department of Justice, I personally believe, will be beneficial to no one in the long run.

I am writing purely as an exhibitor and business man with the thought that perhaps the Department will reconsider its actions. My appraisal of National Screen is as follows: the company has never, to the best of my knowledge, abused its position in the business. I also believe that it services the exhibitors at fair rentals and, in general, serves the industry with efficiency at all times.

Naturally, there have been incidents that have come to my attention but, in most every case, we have straightened the matter out. As to specific costs to the exhibitor, there are, in the course of business, certain minor frictions that will always arise, but on the whole the exhibitors of the country, I believe, have complete confidence in National Screen Service.

Frankly, I can see no benefit arising from this action for either the public or the people within our industry. I regret that, at this time, when the industry, as a whole, is struggling to maintain its equilibrium, further legal problems will complicate the general outlook.

I sincerely hope the Department of Justice will examine the situation closely and keep National Screen as an entity through discussions rather than through the courts.

If I can be of service, please call upon me.

Sincerely,

*Wilbur Snaper*  
Wilbur Snaper



**Roxy, N. Y.**

Jay Marshall, Kathy Barr, Helen Wood, Felo & Bruno, Rockettes, Paul Ash House Orch.; "Diplomatic Courier" (20th), reviewed in VARIETY June 11, '52.

With this bill, the huge Roxy stage goes into its annual revamp. The band that has been moved into the pit so that the ice tank can be installed on the stage in time for the next show. Although this gives the layout a status similar to that of the orthodox vaude show, production values aren't negated. The show plays smoothly despite the absence of top names. There's good continuity because of the line work and the various turns are set off to advantage.

Roxy booker Sammy Rauch has taken a chance on some talent new to this house, although they've been seen in the N. Y. environs. Of the four acts, three are new here, although the sole New Act is Helen Wood, who recently left the legit, "Pal Joey," where she excited considerable attention.

The sole vet at this theatre is Jay Marshall, with a line of ingratiating chatter and pseudo-magic. Marshall hits a nice stride early in his turn and maintains a good laugh quota that comes off well and gives the proceedings the necessary yock content.

Kathy Barr, who's previously appeared in cafes, shows a bravura style of song. She has a big voice and shows skill at the coloratura cadenzas. Miss Barr's major fault is that she sings most of her numbers with the same intensity and loses most of the inherent color. Her projection of personality isn't sufficient for this large seater. Her best tune, the "Bell Song" from "Lakme," gives her a chance to show some shading. Miss Barr has the basics, including a good voice and a classy chassis, and should pick up the other acoutrements.

Felo & Bruno are recent Cuban imports who are expert at the two-plantos chores. Curiously enough, they register best in the classics, which they perform with a good deal of charm. The mambo music, performed with a lot of meanness, isn't so effective at this house. Latinizing the classics goes over well. Team makes a good overall impression.

The line is neat with costumes colorful and routines slick. Paul Ash showbacks in his usual accomplished manner. **Jose.**

**Chicago, Chi.**

Chicago, June 13.  
Betty Garrett & Larry Parks, George Hall, Rudenko Bros. (2), Paula Bane, Louis Basil Orch.; "About Face" (WB).

This one-weeker has a lot more to offer than the usual Hollywood name headliner. There's been a good deal of time and money spent on the stars' end, and the results show it. While it doesn't have the frenzy of the Desi Arnaz-Lucille Ball package of last summer, there is a delightful potpourri of tunes and comedy in the last half-hour. However, it still could be punched up more with some broader comedy, because the audience is with Betty Garrett & Larry Parks right along, and there's some heavy laughter at the corner quips of the Mr. and Mrs. team.

Parks comes out with some jokes on the local scene and then brings out Miss Garrett, who gives forth with the same routine, but all mixed up. There is a real funny bit of pitching woo a la balcony seatholders, which leads into first duet, "Reckon I'm in Love." Gentle spoofing of Hollywood preems follows, with Miss Garrett singing as a slightly tipsy southern belle and ex-burgess queen. Pair knocks around "Down by the Old Mill Stream" with Parks interpolating fast patter which gets a strong mitt. Team comes back to get off well via "It's a Crazy, Lazy, Lackerdaisy Day," which Miss Garrett penned, with duo doing some hoofing in seats.

George Hall makes his first Windy City visit a pleasing one with some out of the ordinary offerings. His panto of types of people raises laughs. His romance to John Philip Sousa music background could be stronger with some slicing as it drags, but it's an unusual piece. His preacher take-off doing "Old Mother Hubbard" a la Richard Haydn is rib-tickling also, but falters at the end.

Rudenko Bros. start off the package with some finely paced juggling of balls and hoops. There's fancy work with sphere and wands and especially staunch is routine of having the seatholders toss objects back on the stage with one of the freres catching 'em via a mouth stick. Stint closes strongly with lighted sticks being tossed around a darkened stage.

Paula Bane starts rather slowly

but gets into her medium with her sopranino of old standards. She ties them together neatly with a little preface about the composers. Louis Basil does his usual good job at double post as emcee and arch leader. **Zabe.**

**Palomar, Seattle**

Seattle, June 12.  
Sportsmen's Quartet (with Charles Bagby), Rochester, Barr & Essex, Jack Ladelle, Russell Evans, Ray Watkins House Orch (5); "Rose of Cimarron" (20th).

Topped by the Sportsmen's Quartet and Rochester, both of whom play up their Jack Benny and LS/MPT association to the hilt, this shapes as a strong bill. Benny's voice is used frequently via the recording to point up jokes. The Sportsmen sock over a group of songs with vigor and Rochester, teamed with Russell Evans, does a nifty job of soft-shoe dancing.

Barr & Essex open, with Barr doing fine job in eccentric dance and hilarious panto of sculptor modeling statue of Venus de Milo. Burlesque of an Apache dance with femme (Estes), a looker, is a crowd-pleaser.

Jack Ladelle, who acts as emcee, plays a number of instruments well, doing "Flying Home" on guitar, "Rose Room" on Clarinet, and "Steel Guitar Rag" on Hawaiian guitar. Vocal on "There's No Tomorrow" gets a big mitt.

Sportsmen, ably backed by Charles Bagby at the piano on stage, smash over some clowning stuff, Lucky Strike commercials, with use of Benny's comments via recording. "You Only Want It When You Haven't Got It" gets good treatment, as does a corned-up "A Dobe Hacienda" that earns a big response. Further repartee with Benny over prop phone cues rendition of Benny's song, "When You Say I Beg Your Pardon, Then I'll Come Back to You." Group bows off with "Good Night, Ladies" for strong mitt.

Rochester opens with gravel-voiced "Blue Heaven," with "Benny" lyrics, followed by expert soft-shoe dancing with Russell Evans leads to dance routine by duo, with Evans carrying on via impressions of Eddie Leonard, Bill Robinson, and Rochester. Latter comes back in tramp costume and big shoes for socko comic dance, and he and Evans team up again for stepping to "See You In My Dreams" for howoff. **Reed.**

**Apollo, N. Y.**

Erroll Garner Trio, Jimmy Tyler Orch. (11), Chubby Newsum, Bernie George, Austin Powell & James Boys (6), Tip, Tap & Toe; "Jet Job" (Mand).

Erroll Garner, a clicko manipulator of the 88, is back at this Harlem vaude showcase heading a layout that's weighted on the musical side. In addition to Garner, there's the Jimmy Tyler band (three rhythm, four brass, four reed) and Austin Powell & the James Boys, a sextet of electric guitarists.

Garner, also a fave with Birdland and Embers clientele downtown, is over solidly with his rhythmic renditions of "Music, Maestro, Please," "From Out of Nowhere," "Love For Sale" and "Honeysuckle Rose." Backed by bass and drum, Garner handles the ivories masterfully, achieving a tantalizing tonal quality as well as a bouncy beat. Easily rates a beg-off, but fades nicely into a jam sesh with the musical cohorts on the bill.

Tyler crew rates palmings for its instrumental on "Flying Saucer," Tyler's Boogie" and "Bottoms Up." Maestro hits hard on the sax and gets nice backing from a couple reed and brass men. Chubby Newsum, a blues and rhythmic thrush, displays some amazing derrier gyrations between choruses of "Blue Alone" and "Lonely," "Every Day" and "Money Honey."

Powell & James Boys offer their guitar instrumentalizations with Powell on vocal melodies and the Boys backings. At show caught, outfit apparently had the sound turned up too high for the instrumental drowned out the vocal. Group, however, shows nice rhythmic sense and earns a fair mitt.

In next to closing are Tip, Tap & Toe, trio of veteran tapsters. Working first from a raised platform, lads are neat in unison routines and then, very singly to display individual specialties. They earn a good mitt.

Bernie George, an ofay mimic, is okay with impressions of Ronald Colman, Fred Allen, Winston Churchill and Mrs. Eleanor Roosevelt. He's particularly effective in a fight broadcast featuring Bill Cozum and Don Dunphy at the mike. **Holl.**

**Palace, N. Y.**

Karpis Trio, Tanya, Buddy Clayton, Trio Rexford, Charles "Slim" Timblin (3), Cass Franklin & Monica Lane, Wally Brown, Les Oriol (2), Jo Lombardi's House Orch.; "No Room for the Groom" (52), reviewed in VARIETY May 7, '52.

Vaude continues to get a good ride via the Palace's nicely paced and well balanced eight-act setup. With four turns not heretofore encased in VARIETY's New Act files, it's surprising how neatly the bill plays off, without a clinker in the lot. Stubholders respond with appreciation for all hands.

Layout unfolds via nifty combo risley and ladder work of Karpis Trio and moves quickly into the saucy fiddling of Tanya (both New Acts). The No. 3 is particularly strong with the Godfrey Talent Scouts takeoffs by Buddy Clayton, who knows his way around an impression. He boffs over Kay Starr, Eddie Fisher, Jimmy Stewart, Pinza, George Sanders, Rose Murray, Martin & Lewis, Lanza and Johnnie Ray, with only weakie being his Luigi (J. Carrol Nash). Overall, he earns a top score in both portraiture and vocal departments. Fourth niche spots ballroomology and Apache of Trio Rexford (New Acts), followed by the ultra-standard act of Charles "Slim" Timblin & Co., in their laugh-raising blackface shenanigans.

Toward the homestretch, Cass Franklin & Monica Lane, one of the handsomest and most talented duetters in the business, cannily avoid the current pops for their socko schmaltzy standards, ditties, ballads and novelties in a bellinging stint that shows off the big soprano of blonde Miss Lane to his complementary baritone. Their harmonies are of the easygoing type and they mop up with closer, waltz from "La Boheme."

Next-to-closing is slick Wally Brown with his dangle sentences that hit on speed and savvy timing, plus song bits with some tascos trimmings. Les Oriol (New Acts), high-bar duo, close show clicko in their U. S. debut. Jo Lombardi orch backs the layout like all the acts are pet relatives. **Trau.**

**Capitol, Wash.**

Washington, June 13.  
Chaz Chase, Sunny Gale, Bobby Wayne, Max Mos (4); "Girl In White" (M-G).

Current Capitol layout is unusually strong in the music department, obviously catering to the taste of the jukebox crowd. Both featured singers, Sunny Gale and Bobby Wayne, are comparative newcomers to the hit parade, and therefore have to sell themselves. On the whole, reaction to the bill is enthusiastic.

Headliner Chaz Chase, that baggy pants master of pantomime, goes through his cigar-chewing paces and striptease routine with virtually no changes. His act is so solid, and still so rib-tickling, that there's merit in repeating the old stuff. His costume seems zanier than ever, with more effort toward a pseudo-elegant effect. From the minute he bounds on stage, a vision of bright red and yellow, with his rubber gloves, his gray topper and his air of good-natured slyness, the house roars with laughter.

After the clown chews and ostensibly swallows everything in sight, including the sheet music he uses as a guide for his terping, he segues into his howlingly zany take-off on Gypsy Rose Lee. Complete with fan, sequin shorts and rhinestone-studded undershirt, and winding up with a mangy fur coat for his bow, this is one of the funniest turns in vaude. Customers give him a near showstopping response.

Chantosee Gale has plenty of visual appeal with her blonde forcefulness and handsome gown. It takes a few minutes for her highly stylized stuff and hefty pipes to register. When she finally gets across the footlights, she does fine with galleries. She has plenty of bounce and a big voice with a great deal of warmth and emotion. Gal has a habit of hugging the mike, whereas with her range she could move around the big stage to better advantage.

Best bet is her "Wheel of Fortune," which comes across with less mysticism than on wax but is nonetheless sock. Opens with "Please Don't Talk About Me When I'm Gone" and goes on to "Out In the Cold." Her breathless version of "Them There Eyes" wins easily, and she socks right in with "A Kiss to Build a Dream On," saying "Wheel" to wrap it all up. Walks off to fine mitt.

Bobby Wayne, a recent disk click, makes a pleasant impression with a clear, strong baritone and

a happy way of enunciating lyrics. Handles tunes straight, with a minimum of patter, and a boyish awkwardness that stands him in good stead. Routine includes "Shanghai," "Be Mine," "Anytime," "I'm Sorry" and an offbeat tune from "Songs for Sale," a moving spiritual type tearjerker called "Glory Road I Anal For." Latter has surprising appeal for audience. Response is fine throughout.

Mellos comedy act team of two gals and two men, do their usual hep job in the No. 1 spot. Their tumbling and balancing feats are tops, and their audience participation gimmick garners hefty response. Though latter is on the rough side, "volunteers" are so obviously plants that it's all chalked up to fun and team gets a sock sendoff. **Lowe.**

**Empire, Glasgow**

Glasgow, June 10.  
Sophie Tucker (with Ted Shapiro), Gurzon Trio, Alan Clive, Syd & Max Harrison, Topsy & Brown, Olga Varona, Ossie Noble, Bill Matthew Orch; twice nightly.

There's poor support for Sophie Tucker in her second week's stint here. Stereotyped comedy and act turns are becoming too common on the British vaude circuit. There is little by way of originality to buttress the Tucker marquee value here, which probably accounts for the smaller patronage a first house.

Nevertheless, one or two acts do well, and the rest their familiar best. Standout is Alan Olive, a tall, dark-haired lad who does impressions uncommonly well. He has the assets of a gangling gait and valuable height, which make his takeoff on James Stewart the more lifelike. From this, Olive switches to an imitation of Gary Cooper, then into Humphrey Bogart doing his baby-sitter chores in gangster style. Performer's impersonation of George Sanders is also okay. He makes his otherwise clever act by sawditching in some stories in doubtful taste.

Ossie Noble is clever in the clowning tradition, being a practically silent act and attired in baggy pants, tight-fitting jacket and red nose. He talks a lot of mumbo-jumbo that conveys impressionistically what he's getting at. Curtains parts, and he takes his seat at the drums, inscribed "Ossie Noble, the Clown Prince." Here again the act is spoiled by suggestive behavior, performer using drumsticks to tap out a tune over the nude body of a femme statue. Act is also overlong.

Syd & Max Harrison, slapstick comics who hail from Belfast, make two separate entrances on the bill, before and after the interval. At show caught, their turns met with little audience receptiveness and few laffs, despite hard-working efforts of the duo in zany comedy. They're probably using routines too familiar to stubholders and they are onstage too long, padding out a vaude bill that has only Miss Tucker for star value.

Tipsey & Brown, mixed duo, offer old-fashioned comedy in amusing style, the distaff half standing on the male's head in clever acrobatics. Olga Varona swings ballet fashion on the trapeze to music from the orch.

Miss Tucker makes her entrance to warm applause, having altered her act from opening week to cater to repeat patrons. She's differently gowned and chants out her homely philosophy to socko effect, having particular appeal to the oldsters. She aims at the moppets, however, by selecting some oldie tunes and showing how identical they are with current hits. Star then swings into her w.k. "Life Begins at 40," and concludes on a saucy note by advising all wives to make their husbands say "Please." Ted Shapiro genially accompans at the piano and acts as foil. **Gord.**

**Casino, Toronto**

Toronto, June 13.  
Don Cornell, Yvonne Moray, Don Parry Trio, Burton & Janet, DeRay & Young, Jimmy Cameron, Archie Stone House Orch.; "Mutiny" (King).

A refresher to the season's slackness, Don Cornell is packing them into the Casino on a five-day schedule that sees daily lineups and plenty of standees. Terrific reception is giving this house its best returns in many weeks. Strong on virility and delivery, Cornell is in on \$2,750 plus 50% over \$12,000 and, on early indications, should make himself a healthy packet.

The robust raconteur in song and balladeering expression is packing in the jean-teens down front, plus the adults who like this lad's type of masculine song styling.

With all the attendant squealing of the repeaters who bring their sandwiches, plus hundreds of teen-

age babes who are thronging the theatre alley, Cornell opens with "My Blue Heaven" and his trademarked "I'll Walk Alone." For tempo change, he does his "Marie" and a whammo "This Is the Beginning of the End," a neat comedy novelty switch to "It's a Lie" and a sock dramatic song-recitative of "I'm Yours." Throughout, Cornell holds his audience on honest and lusty singing that has plenty of calculated tricks but really depends upon a man who stands up and sings and doesn't need a mike.

Rest of the bill lends staunch support to the headliner. DeRay & Young are of top calibre in their two serious East India and Balinese dances that are authentic in origin and strike a class note that is heightened by their restrained Egyptian motif. Here is a pair who can dance straight or in comedy form.

Burton & Janet, with their uncanny impersonations, play to a begoff response, the male for his Duranite, Chaplin and Groucho Marx; the girl for her Garbo, Hepburn and Mae West. Ditto begoff goes to Yvonne Moray for her shouting song-style in a miniature Hutton jump routine, complete with baby talk and shadow-boxing for a wham response. Also over big is the Don Parry Trio, two men and a girl, for their trampoline act, complete with clever two-man mounts and triple catches. **McStay.**

**Col's TV Deal**

Continued from page 7

Connecticut. He feels that the agreement won't help the exhibitor by publicizing stars on the series, for a half-hour picture isn't conducive to building a star's potential.

"If top players appear in the films," said Weinstein, "they'll merely be injuring themselves because a studio couldn't possibly allot sufficient time to story, direction, casting, etc., to make a quality picture every week. The result would be a poor film and would reflect upon the star."

"These stars," Weinstein declared, "would fall down in the estimation of the public, just as some comics who already have worn out their material on weekly TV shows." Moreover, he added, "you can't turn out pictures on an assembly line like frankfurters and maintain uniform quality. A good short or featurette is the exception."

Weinstein minimized competition from such a TV series to the exhibitor. "There's no substitute," he said, "for a good picture." He conceded that business is off at the b.o., but pointed out that so is the general trend of department store sales, textiles and in a number of other fields.

Among others polled on their reaction were Sol Straussberg, pres of the Interboro Circuit, operators of some 36 theatres in Manhattan, Brooklyn, Queens and Long Island. "Just another thing to keep people home," he said.

A bit more conservative was Wilbur Snapper, who heads the Allied States Assn. of Motion Picture Exhibitors. "I wouldn't presume to guess the effect of the deal," he observed, "... I don't know whether it would help or hinder the exhibitor."

**'La Rondo'**

Continued from page 4

sorship is unconstitutional, but in any event that the film in question is not so immoral as to justify censorship."

Justice Foster held that "freedom of expression is the rule, not the exception. It is difficult to see how a statute can be drawn, providing for previous restraint, that would be consistent with such views (expressed by the Supreme Court). Either motion pictures may be censored or they cannot be. I can see no practical middle ground." Other dissenter was Justice O. Byron Brewster.

Handing down the majority opinion, Justice Francis Borgan said that he and concurring Justices Christopher J. Heffernan and William H. Coon had no doubt that the State Board of Regents' licensing powers remains valid despite the Supreme Court "Miracle" decision. "Even if we had very strong and favorable impressions of the artistic acceptability and dramatic of the film," Judge Borgan wrote, "... we would feel an absence of judicial power to impose these views on the Regents..."

## Clips From Film Row

### NEW YORK

R. M. Savini, prez of Astor Pictures Corp., inked deal with Schroeder Associates whereby latter firm takes over foreign representation of all Astor product, and becomes exclusive foreign sales rep.

Nat Beier, formerly with Film Classics and Screen Guild, joined Classic Pictures as sales rep in New England territory; left N. Y. over weekend for Boston to open district office there.

Seymour Peyser, United Artists counsel, to the Coast June 30 to put finishing touches to assorted UA distribution deals.

### PHILADELPHIA

Henry Friedman, indie chain operator, is recovering at home after several weeks hospitalization. "The Winning Team," booked at the Stanley for July 2.

"Man in White Suit," now in sixth week at the Studio, has set long-run record for the season at this house. "Encore" is slated to follow.

Despite a smash first week at the Stanton, UA yanked "The Fighter" to take advantage of 20-day clearance and break in 23 key nabs on July 4 weekend. Holdover week would have forced "Fighter" to compete with "Skirts Ahoy" for nabe play.

Stanley Warner's New Palace, Keystone and Liberty (Tacony) are closing.

### MINNEAPOLIS

Mainly derived from film theatres, May federal admission taxes in Minnesota declined \$16,000 from the corresponding 1951 month, totaling \$371,000, compared to \$387,000. This reflects the continued downward box-office trend.

Both the RKO-Orpheum and Paramount State here had special midnight horror shows Friday June 13, the former presenting the oldie "The Thing" and the latter a twin bill of reissues, "House of Dracula" and "Hold That Ghost."

North Dakota exhibitors worried because of protracted drought which threatens to bring crop failures in its wake. With all lines of business

mainly dependent upon agriculture's welfare for their prosperity, boxoffice prospects would be bleak if normal grain yields do not.

Rod Cameron, Ruth Hussey and materialize.

Jim Davis, members of Republic's "Minnesota" cast, here for film's world prems in Duluth and Minneapolis. Rep is aiming for 200 saturation bookings in the territory.

Minneapolis girl chosen "Safari Girl" by local Sportsman's club, a promotion stunt engineered by Minnesota Amus. Co. for current "Ivory Hunter" picture at State.

Retail sales as well as theatre grosses, baseball games attendance and fight crowds off here, the last three named categories being near record lows, according to Minneapolis Federal Reserve bank report.

100-Twin City drive-ins are boosting attendance by getting up parties of non-auto owners or those who don't wish to drive themselves and bringing them in by large bus.

Nearby towns are being worked. A Twin City neighborhood theatre, the Independent St. Paul Dale, is going to "first-run" policy.

It marks the first time that such a development has occurred in Minneapolis or St. Paul, although during the past year a few of the independent uptown houses and drive-ins occasionally have offered a first-run and the several arty neighborhood theatres present the initial local showings of foreign films.

In the case of the Dale, which tees off with a twin bill of RKO first-runs, "Drums in the Deep South" and "Hard, Fast and Beautiful," the policy is made possible by virtue of the fact that two downtown first-run houses, the Strand and Tower, are boarded up and distributors have been finding considerable of their product piling up.

### INDIANAPOLIS

Directors of C. J. Wolf Foundation for Medical Research will hold annual meeting at Y & W offices here June 18.

Gene Nelson and Virginia Gibson slated to day here to plug "She's Working Her Way Through College" on June 25.

Affiliated Circuit has added the Weil and Riley in Greenfield.

Ralph Fisher has redecorated the Maumee at Fort Wayne.

Annette Kuebler has installed new booth equipment in the Astra at Jasper.

Forrest Tucker back to coast after spending two weeks here on personal appearances in small town and drive-in theatres.

Manny Marcus discontinued his art film policy at the Ritz for the summer, reverting to regular nabe scheduling.

George Landis closed the Strand, local nabe, June 1.

Earl Cunningham, general manager of Fountain Square group, is back at work after recuperating from heart attack while vacationing in Florida.

Allied Theatre Owners of Indiana planning series of one-day regional meetings for groups of 35 or 40, within an hour's drive of any exhibitor's home town.

### CHICAGO

Variety Club of Illinois will hold its annual outing June 20 at Langford Links.

Charm and Calo theatres have gone to operating only on week-ends.

S. J. Gregory, Alliance Theatres general manager, left for a survey of European circuit operations.

"Greatest Show" goes into outlying runs July 10.

"Quo Vadis" goes into 28 "B" houses this stanza for a week.

Irving Davis sold Plaza to Dave Gold, former manager of the Bugge, which shuttered last week.

Morris Kahn, formerly assistant manager of Oriental, named manager of the Indiana Theatre, Kokomo, Ind.

James Harris, formerly with the Balaban & Katz public relations department, now with Arnolds, Cleveland.

State, Sterling, Ill., which was on parttime operation, back to full time.

Anse Ball, owner of the Byron Theatre, Byron, Ill., took over the operation of the Peck, Pecatonica, Ill.

### ST. LOUIS

The State, operated by Edward Rudolph, Columbia, Ill., and Lincoln, Kinloch, Mo., run by Charles Goldman and Jules Leventhal, have shuttered.

A. B. Jeffers, owner of the Jeffers, Piedmont, Mo., mulling plans for a new ozoner near there. The Shady Oak, St. Louis county,

under lease to the St. Louis Amus. Co., for 15 years, sold for a reported price of \$150,000. An investment group made purchase from Shady Oak Theatre, Inc., headed by Edward C. Blischoff.

Lee Norton, lighted his new 400-car ozoner near Sullivan, Ill. He also operates the Grand, a 564-seater in Sullivan.

Tom Bloomer, owner of Sky Hall Walsh, Prairie district manager for Warners, convalescing from illness that bedded him for several weeks.

### LOS ANGELES

Pacific Drive-In Theatres assigned Dick Pritchard to manage the Century, Nathan Gould the Vermont and Boyd Lowe the Studio.

Unable to obtain regular product on reasonable terms, Metzger-Srere's 575-seat Coronado switched to an art policy with "Lavender Hill Mob" as the first pic.

Fox-West Coast reopened its 1,144-seat Crest Theatre, formerly the United Artists, in El Centro after a \$100,000 renovation. Reopening featured preem of "Diplomatic Courier" (20th).

Jack Broder Productions announced bonuses will be handed to franchise holders, bookers and salesmen in Jack Schlaifer Drive, running from May 31 to Sept. 6.

Bidding deadlines for "Son of Paleface" have been extended to July 7 to permit exhibitors to view the picture before offering terms. Exhibit screening is set for July 7.

Robert L. Lippert closed deal for the American release of "Secret People," produced in Europe by J. Arthur Rank with Audrey Hepburn, Valentina Cortese and Serge Reggiani as toppers.

### DALLAS

Mr. and Mrs. C. R. Stevens have opened their new Drive-In 84 at Sudan.

C. C. Ham purchased the Rogue at Matador from Amos Page. Ham owns and operates a situation at Quitaque.

The Palace at Breckenridge sold by Seibert Worley to John Ed Douglas and Associates. Worley will continue to operate the Majestic and Lyric at Eastland.

S. T. Smith and Callie B. Robinson are the new owners and operators of the Fox at Timpson; purchased house from H. L. Hillin, retiring because of his health.

Mr. and Mrs. Ed Duke opened the new Duke Theatre at Gustine.

### UPT's Folds

Continued from page 1

one man can easily handle projection chores.

Tower, Roosevelt and Nixon have also suffered from other ills, including lack of adequate parking space and moveup of runs of competing houses to deprive the big UPT showspots of their clearance advantage. Instead of the exclusive nabe runs they formerly had 28 days after downtown, they each now have about half-a-dozen other houses playing day-and-date with them.

Nixon, in an effort to beat this, recently went to double features in this predominantly single-feature territory. Unable to get sufficient new product, it had been playing one new film and one reissue. William Goldman's State, in competition with the Nixon, is also said to be having heavy going.

Group from which UPT leases the Tower, Nixon and Roosevelt, reportedly headed by realtor Lionel Friedman and attorney Morris Wolf, is understood to have considered attempting a suit to force UPT to keep the houses open, but has abandoned the idea as impractical. As against the \$130,000 minimum rent guaranteed for the trio of theatres, UPT reportedly claimed it was losing \$4,000 a week on operation.

Warner Bros.' Earle Theatre in Philly has also closed, although the shuttering is said to be seasonal only. Full story in Vaude Section.

### Studio Workers

Continued from page 3

mous feeling among the craft representatives that serious problems can be met by joint action.

The special meeting of the AFL Film Council was switched from its usual Tuesday session to take advantage of the presence in town of Schenck and Walsh. Latter later met with IA studio local business agents. Principally to go over accounting changes that will switch present fiscal year to coincide with calendar year. He heads east today (Tues.).

## Boom in Drive-Ins Attributed To Entry of Seasoned Exhibs

Ostrich-like attitude of conventional theatreowners toward drive-ins is rapidly disappearing, and the boom in ozoner construction and biz is attributed to the entrance of seasoned showmen into the industry. Opinion was offered by Jack H. Levin, head of the national theatre checking and survey outfit of the same name, whose firm recently completed a comprehensive survey of the potentials of the outdoor theatres.

Levin observed that prior to the war ozoner biz was run by men who had little if any knowledge of the amusement industry. They were, he said, really men, builders and individuals who had made coin in other industries and who invested in the drive-ins on a speculative basis. Although ozoners have spotted the country for more than 13 years, Levin noted that it was only recently that they achieved a degree of importance in the film biz. This occurred, he asserted, when the oldtime exhibs became interested in the operation and brought with them, tested showmanship tactics.

Levin survey disclosed that there are 3,835 ozoners (including those earmarked for construction), representing an increase of 25 times the total immediately after V-J Day. Although the increase has

been great, Levin believes that only the surface has been scratched.

A factor influencing the entry of conventional theatre men into the ozoner biz, Levin feels, is the wide divergence in construction and maintenance costs. The cost of putting up a conventional theatre in today's market is astronomical, he declared. Survey chief believes that both types of theatres can live side by side and that both would obtain its share of biz. He is also of the opinion that the drive-ins can complement the conventional theatres and help them build an audience.

### RKO Favors TV Bally For 'King Kong' Revival

Cincinnati, June 17.

"King Kong" revival in Cincinnati, Dayton and Columbus is fronted by a five-figure radio-TV exploitation expenditure. Terry Turner, RKO Pictures promotion chief, is using CBS affiliates in the three Ohio cities for a two-week spread of spot announcements and sponsorship of western and feature films and evening newscasts. Cost division is 75 to 25% in favor of video.

Picture, dualed with "Leopard Man," has simultaneous showings in the three spots starting tomorrow (17).

# HEY, YOU!

## YOU SHOULD KNOW THAT:

There is one veteran's organization which, though anti-communist, deploras the use of totalitarian methods to fight communism. Specifically, it stands against the boycotts and blacklists that the industry is now being subjected to.

There is one veteran's organization which remembers the splendid services of the motion picture industry throughout World War II—and resents attacks upon its patriotism by self-appointed super-patriots.

There is one veteran's organization which still has faith in the power and ability of our law enforcement agencies to discover, prosecute and halt subversive activities—and holds that democracy demands the respect of individual rights by other individuals.

The motion picture chapter of the American Veterans Committee urges its industry colleagues to resist the threats and pressures of those who seem to have lost faith in the democratic way of life in the United States. It especially urges the industry to reject the efforts of pressure groups to impose their will upon the producers and craftsmen of our country's screen.

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# Seaboard Studio Prexy in Defense Of Manhattan-Made Film Comml's

Denying reports that agencies and their clients are burned at the high cost of filming television commercials in the east, Sanford Johnson, prez of Manhattan's Seaboard Studios, disclosed this week that his outfit has turned out more than 400 film spots for some of the top-spending video advertisers during the last three years at an average cost for a one-minute film of only \$1,400.

Some agencies and clients, peeved at costs they were being hit with by some companies in the east, said they were planning to move production of their film commercials to the Coast. According to Johnson, it will be virtually impossible for Coast producers to match the price of the N. Y. studios and achieve comparative quality, both because of union regulations and the tremendous studio overheads in Hollywood.

Seaboard, for example, pays the same union scales as Coast producers but is not forced to use so many men on each job. As for the problem of studio overhead, he cited the case of Metro, which wanted some TV trailers shot for its current Gene Kelly musical, "Singin' in the Rain." Donahue & Coe, M-G's agency, at first wanted to have the trailers lensed at Metro's Culver City lot, where the film was shot. It discovered, though, that the charge for overhead would have made the cost prohibitive, so brought the project back to N. Y. for Seaboard to do.

Among the clients for whom Seaboard has produced TV film commercials, Johnson said, are U. S. Rubber, Block Drugs, Talon Zippers, Sinclair Refining, NBC, J. Walter Thompson, Young & Rubicam, etc. As an indication of the low costs at which the work can be done in the east, he pointed to an 80-second spot turned out for Schlitz Beer on an \$1,800 budget, and a two-minute, 10-second fully animated commercial for Amm-i-dent produced at \$4,500. Seaboard is now working on a number of others, he said, which will cost the clients an average of \$1,500 each.

Johnson said his studios, which were formerly used by Jerry Fairbanks Productions, are the second largest in Manhattan, with only the Fox Movietone setup providing more space. Outfit has three sound stages. Largest is 50x50 feet, with a 35-foot ceiling. Second measures 50x25 feet, while the third is somewhat smaller but equipped with a permanent functional kitchen for use in lensing spots for food and appliance advertisers.

## CEA to Boycott Pix Selling to TV

London, June 17.

British exhibitors are extending their war against film companies whose product finds its way on to TV screens. The Cinematograph Exhibitors Assn. has accepted the principle to boycott product of distributors who make films available for video.

This is the latest move in a campaign which has been waged over the years. First step, taken some two years back, was a decision to bar product that had a TV airing. The latest ruling may easily eliminate all motion pictures, however out of date they may be, from video screenings. The newly constituted bookers committee of the CEA is being asked to examine the situation in the hope that more drastic action may not become necessary.

At the CEA general council meeting last week, Jack X. Prendergast, prominent northern exhibitor, asserted that producers and distributors must decide on which side they would be—TV or cinema. If sanctions were to be introduced the CEA, he urged, should warn American producers, that if they yielded film rights to TV, there was a likelihood of that company's product being boycotted. There must be no compromise if exhibitor investments in property is to be safeguarded.

## Vidpix Chatter

### New York

New series of 13 half-hour vid-films starring Sigmund Spaeth and titled "Music for Everybody" was put in production last week by Sterling TV, with a national release date set for the fall. Singer Russ Landi set to star in a special TV film, "Hot Licks," based on the jazz ages of the 20s. Film is being produced by J. Londauer, an indie outfit in Chicago. Herbert Swope, Jr., producer of the new "Fu Manchu" series, has assigned Charlie Curran of Times Square Productions, to handle final work on the initial stanza. First show, being lensed in N. Y., stars Sir Cedric Hardwicke, John Carradine and Collin Kelly-Johnson, and was directed by William Cameron Menzies. "Thrill of a Lifetime," a new quarter-hour vidpix series starring Quentin Reynolds, has gone into production under the aegis of Lifetime Productions. Telenews-INS has boosted the "hard news" footage on its daily newsreel from eight to 12 minutes. Increase is designed to permit client TV stations greater flexibility in their news programming.

### Hollywood

United World, telefilm subsid of Universal International, bought "The Spot," an original by CBS-TV news commentator Dan Lundberg. William Asher optioned to direct "I Love Lucy" for next season. (Continued on page 40)

## NSTP Re-Names Snader

Hollywood, June 17.

National Society of Television Producers nominated Louis D. Snader to succeed himself as prexy for the next year.

Other nominees are: David Chudnow and Murray Lerner for vicepre; Gladys Rubens for secretary, and Malesse Black and Frank Danzig for treasurer.

## Feature Films Proving Top Chi Rating Winners

Chicago, June 17.

Although fresh product is becoming increasingly difficult to latch onto, feature films riding the video channels are still proving rating circle winners. At WGN-TV, for example, it's the numerous pic showings that grab off the station's top audiences, exceeded only by the weekend baseball viewership.

The latest Telepulse roundup shows WGN-TV with five weekly features hitting a 15 or above mark for average quarter-hour segments. The Monday night at 10 "Motion Picture Academy," bankrolled by the Evans Fur Co., led the parade with a 20.6 average. As WGN-TV sales manager Ted Weber points out, these ratings compare very favorably with the average high-budgeted network shows.

It's also pointed out that with the pic screenings bulwarking the station's overall rating picture, the (Continued on page 34)

## Telepix Reviews

### MY LITTLE MARGIE

With Charles Farrell, Gale Storm, Hillary Brooke, Don Hayden, Clarence Kolb, others

Producer: Hal Roach, Jr.

Director: Hal Yates

Writers: Frank Fox, George Carleton Brown

30 Mins.; Mon., 9 p.m.

PHILIP MORRIS

CBS-TV, from N. Y. (film)

(Biow)

As summer replacement for the top-rated "I Love Lucy," Philip Morris has bought a new Hal Roach vidpix series, which is purportedly a situation comedy titled "My Little Margie." But, judging from the initialer last Monday night (16), the show will gain nowhere near the record audience that "Lucy" drew consistently during the regular season. It has one-time film star Charles Farrell and actress Gale Storm for marquee bait and, as produced by Hal Roach, Jr., is a good, qualitative job but it suffers from contrived situations and overly-coy dialog which never rang true on the preem.

Farrell, who has operated Palm Springs Racquet Club since bowing out of films, plays a 50-year-old widower who still has an eye for the ladies but who devotes most of his interest to his 21-year-old daughter, Miss Storm. She, in turn, worries that her father is too old for his post-midnight meanderings with his girl-friends. And that's the situation on which the series presumably will be based. On the initialer, both of them attempted some "reverse psychology" to break up the supposed love interests of the other and, after some

phony antics, it all turned out well.

Long period during which Farrell has been absent from the film studios was apparent in his thesping. He's still a handsome, personable guy but, perhaps because of the lines and situations fed him, he failed to register with much impact. Miss Storm impressed as an okay looker but she too didn't stand much of a chance because of the scripting. Supporting players on the other hand, emerged much better. These included Hillary Brooke, as Farrell's flame; Don Hayden, as Miss Storm's boyfriend, and Clarence Kolb as Farrell's boss.

Blurbs for Philip Morris were standard, pitching up the ciggie firm's new campaign of three reasons for smoking the brand.

Stal.

### FEARLESS FOSDICK

("The Haunted House")

With Mary Chase Marionettes

Writer: Everett Crosby

Producer: Charles Guggenheim

30 Mins.; Sun., 4 p.m.

Sustaining

NBC-TV, from N. Y.

"Fearless Fostick," which premeed on NBC-TV Sunday (15), is a film series based upon the character created by Al Capp. For the initialer the half-hour entry had the Mary Chase marionettes involved in a short meller tagged "The Haunted House." There's nothing extraordinary about the series—at least the kickoff show gave no such indication.

Stanza's format appears to be geared mainly to juvenile audiences with a lantern-jawed puppet, sporting a black derby, handling the title role. Other characters are in a similar, exaggerated vein. Preem saw detective Fosdick smashing a counterfeit ring which headquartered in a "haunted" house.

Sets were done realistically, but the strings which animate the marionettes were visible to the point where the illusion of movement was somewhat destroyed. Solution to this, of course, calls for use of different type string or wire while the camera won't pick up so readily.

"Fearless Fosdick" at this point, primarily adds up to something to help keep the kids quiet on Sunday afternoon. But that, in itself, is an accomplishment.

Gilb.

### DRESS IN THE WINDOW

(Playhouse of Stars)

With Irene Dunne; Teresa Wright, others

Producer: Edward Lewis

Director: Lew Landers

Writer: Zachary Gold

30 Mins.; Fri., 9 p.m.

SCHLITZ

CBS-TV, from Hollywood (film)

(Lennen & Mitchell)

"Dress in the Window" is the third in the new series of half-hour vidpix sponsored by Schlitz on CBS-TV. As in the case of the initial episode, it provokes anew the question of what benefits are to be derived in switching from live dramatic fare to celluloid.

When Schlitz abandoned live presentations, it also sacrificed a certain vibrancy and spontaneity inherent in most live fare as opposed to film. On the other hand, there are obvious plusses in the form of added dimensions, scope of presentation and, perhaps most important of all, Hollywood-birthed personalities... with marquee

(Continued on page 40)

## B-M's Sports Film Gets Spot Booking

Bristol-Myers this week became

the newest national advertiser to buy a television film series on a selective spot-booking basis. Drug

firm signed with United Artists TV to bankroll a weekly 15-minute sports digest, titled "Sports Parade," in 22 markets chosen by the sponsor. Deal, for five years, was

handed through Doherty, Clifford & Shenfield.

Series is produced by Tel-Ra Productions, an indie Philadelphia firm. Bob Wilson will be commentator. Vidpix will cover the top sports events each week, including major league baseball, college and pro football, this year's Olympics, etc. Under the deal, UA-TV has the right to sell the show in the markets not covered by B-M but to a non-competing sponsor only.

## TV Films in Production

as of Friday, June 13

### ARROW PRODUCTIONS

KITV Studios, Hollywood  
"RAMAR OF THE JUNGLE," 26 half-hour jungle adventure telepix series now shooting. Producers: Harry S. Rothchild, Leon Tomkowiak  
Film Producer: Rudolph Flathow  
Director: Wally Fox

### ATHENA PRODUCTIONS, INC.

California Studios, Hollywood  
Three series of 13 chapter plays each  
"SON OF ROBIN HOOD," sketched to be shot during start of June  
Producer-director: Clifford Sanforth  
Associate producer: Al Western  
Assistant director: Nate Barrager  
Writer: Howard Laurence Field

### BREAKSTON-STAHLL PRODS.

General Service Studios, Hollywood  
"SAFARI BILL," series of 26 half-hour telepix to begin shooting July 1. Location shots to be filmed in British East Africa.  
Martha Hyer heads cast, parts to fill.  
Producer-director: Breakston-Stahll  
Associate producer: Irene Breakston  
Technical executive: John R. Carter

### WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood  
"The Phantom Pirate" series of half-hour adventure telepix now shooting.  
Robert Stack heads cast with parts to fill.  
Executive producer: William F. Broidy  
Producer: Wesley Barry  
Associate producers: Bob Bailey, Hugh King  
Director: Frank McDonald

### JACK CHERTOK PRODS.

General Service Studios, Hollywood  
"LONE RANGER," half hour series of 52 vid-pixes now shooting. John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate Producer: Harry Poppe

### COURNEYA PRODUCTIONS

United Artists Studios  
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.  
Cast: Noah Beery, Jr., Ann-Saville, Jack Harlan, Norma Benton  
Producer-director: Jerry Courneya  
Supervising film editor: Jimmy Moore

### BING CROSBY ENTERPRISES

RKO-Pathé, Culver City  
Shooting "REBOUND" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Producer: Bernard Girard  
Director: B. Girard  
A half-hour of comedy-drama for "A CHAIR ON THE BOULEVARD."  
Producer: John Nashit  
A half-hour of adult drama films for "CROWN THEATRE" shooting.  
Producers: Richard Dorso, Bernard Girard

### FRANK FERRIN PRODUCTIONS

6525 Sunset Blvd., Hollywood  
Producing "MAD MEN," series of 39 half-hour comedies.  
"SMILIN' ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.  
Producer-director: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

### FILMCRAFT PRODS.

2451 Melrose, Hollywood  
GROUCHO MARX series of half-hour audience participation film productions, to be made once a week for NBC. DeSoto Playhouse.  
"THE RICKERS" series of 39 half-hour comedy telepix now shooting. Phil Rapp is writer-director.  
Producer: William J. McDonnet  
Film producer: I. Lindenberg  
Directors: Bob Dwan, Bernie Smith

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

"ANNIE OAKLEY" new series of 52 half-hour vid-pixes now shooting. Gail Davis, Billy Gray head cast. Paris to fill.  
Second series of 52 half-hour Gene Autry, Pat Buttram set leads.  
"RANGE RIDER" shooting second series of 52 half-hour vid-pixes. Jack Mahoney, Dick Jones head cast.  
Producer: Louis Gray  
Directors: Wallace Fox, Geo. Archambaud  
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

### GROSS-KRASNE, INC.

General Service Studios, Hollywood  
New shooting "HUGO TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.  
Producers: Jack J. Gross and Philip N. Krasne  
Director: E. A. Dupont

### JOHN GUELFE PRODS.

600 Taft Bldg., Hollywood  
Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkins

### HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood  
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour science-fiction telepix now shooting.  
Judd Hirsch, Alvin Towne head cast with William Schallert in support.  
Producer: Franklin Adreon  
Director: Fred Brannon

### HOOR GLASS PRODS.

810 N. Highland, Hollywood  
Shooting "MAN OF TOMORROW" series of 15-minute telepix.  
Producer: Wanda Tuckoch  
Director: George DeNormand

### INTERSTATE TELEVISION

Monogram Studios, Hollywood  
"DAUGHTERS OF MARS," starring Ethel Barrymore, sketched for June 20 start in "ETHEL BARRYMORE TELEVISION THEATRE" series.  
Producer: Lee Savitt  
Directors: Lewis Allan, Will Jason

### LANCER PRODUCTIONS

RKO-Pathé, Culver City  
"THOSE WERE THE DAYS" half-hour telepix series now shooting. Producers: Edward G. Robinson, Richard Dorso  
"CORY JOHNSON" series of half-hour comedy pic now shooting.  
Producer-director: Bernard Girard

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood  
Series of 13 half-hour telepix featuring Irene Dunne as fencee now shooting.  
Producer: Edward Lewis  
Production manager: William Stevens

### PHILLIPS LORD PRODS.

Visual Drama Studios, Hollywood  
"ANGUSTY" series of 13 half-hour TV, sponsored by Chesterfield, now shooting.  
Producer: Phillips Lord  
Director: Lew Landers

### MARCH OF TIME

309 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour telepix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.  
Producer: Mark Goodson  
Directors: Fred Stepanli

### ROLAND REED PRODS.

Hal Roach Studios, Culver City

Now shooting "MYSTERY THEATRE" series of 30-minute situation comedies.  
Producer: J. Donald Wilson  
Director: Howard Bretherton  
"MYSTERY THEATRE" series of half-hour comedy telepix now shooting. Charles Farrell and Gale Storm head cast.  
Producers: Hal Roach, Jr.  
Director: Hal Yates

### REVUE PRODUCTIONS

Lion Studios, Hollywood  
Half-hour series of adult drama telepix now shooting for Revue Prods.  
Producer: Revue Productions  
Director: Richard Irving, Norman Lloyd

### HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City  
"AACE" series of half-hour character comedy telepix now shooting. Sponsored by Blatt Beer for CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.  
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Norden  
Producer: Charles Barton  
Production executive: James Fonda  
Assistant director: Emmett Emerson

### ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood  
ROY ROGERS now shooting 15 oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Gribble, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

### SCREEN GEMS

1301 N. Hollywood  
"JEFFERSON DAVIS" half-hour drama shooting for DuPont's "CAVALCADE OF AMERICA" series.  
Producer-director: Jules Bricken  
Assistant director: Eddie Seaton

### SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
"CAVALCADE OF AMERICA" series of half-hour drama telepix shooting.  
Producers: Gil Ralston, Jacques Braunstein

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"RACKET SQUAD" series resume shooting in August, half-hour telepix series.  
Producer: Hal Roach, Jr. J. Carroll Case  
Director: Jim Tinsling

### SNADER TELEPRODUCTIONS

177 S. Beverly Dr., Beverly Hills  
Resume shooting teleproductions featuring different artists each week June.  
Producer: Louis D. Snader

### FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood  
"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

### WRATHTELEVISION PRODS., INC.

California Studios, Hollywood  
"BOSS LADY" series of half-hour sophisticated comedies now shooting.  
Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lee Patrick, Charley Smith, Nicholas Joy.  
Producers: Jack Wrathte, Robert Mann  
Associate producer: Sherman A. Harris

### ZIV TV

5235 Clinton St., Hollywood  
Four in "UNEXPECTED" series of half-hour telepix shot in June. Four "ROSTON BLACKIE" series of half-hour telepix scheduled for June shooting.  
Directors: Eddie Davis, Sobey Martin, Geo. M. Cahan.



# NBC FILMING ACTS IN EUROPE

## Major Studio Reps Meeting With Petrillo on Royalty Payments

Hollywood, June 17.

First step in a new move by majors into vidfilm production will be taken on Thursday when reps of the major firms meet with James C. Petrillo and the American Federation of Musicians exec board at secret session to explore ways and means of handling the royalty payment setup when big studios start elefilmimg.

Studio toppers may be accompanied by homeoffice execs in some cases but in any event it's understood firms will be repped at meeting by men in a position to make deal if discussions proceed that far. Film firms recently advised union it didn't want to delay too much longer on a get-together for which secret overtures were made some time ago.

As result, Petrillo and the board came here after the AFM convention in Santa Barbara instead of returning to their respective offices. Whether the filmites will offer an alternative to present 5% fee is unknown but the exec board deliberations on possible revision of formula on spot commercials is seen as a possible indication of changes in the royalty structure which would make vidfilming more attractive to majors.

## CBS-TV Vidfilms In Foreign Marts

Forging another link in the international TV film chain, the CBS-TV film sales department this week wrapped up sales on three of its half-hour vidfilm properties to the Italian broadcasting system. Shows include Gene Autry and "Range Rider," both produced by Autry's Flying A Enterprises, and "Files of Jeffrey Jones," a CBS-TV package.

Deal was set with Franco Pasigli, of the Societa Radio Audizioni Italia, who is now in N. Y. to purchase films for the broadcast service, which is slated to launch operations in the fall. He said two stations have been built and plans are in the works for an Italian network. Contract calls for the properties to take the air in Italy in January, 1953.

CBS-TV previously had sold its Dolores Gray vidfilm series, "Holiday in Paris," to Radio Televisao Paulista, in Sao Paulo, Brazil, and that web, together with DuMont and NBC-TV, have been selling vidfilm properties to Mexican and Cuban networks.

## 100 EDUC'L PIX READY IN BRITANNICA SUBSID

First catalog of Encyclopedia Britannica Films, released this week, offers a library arrangement whereby over 100 of the educational pix would be leased to stations for unlimited use on an annual basis for flat rates. Three other plans are also available, including a special plan for TV applicants.

Distribution is being handled by Associated Program Service, a Musik subsid. Sen. William Benton owns the whole setup. APS has just sold EBP's "Great Americans" series, 26 quarter-hour biopix, to Southwestern Bell for WDAF-TV, Kansas City, and to North Pole Ice cream for WDTV, Pittsburgh.

## Ed Gruskin's Own Setup

Ed Gruskin is checking out of Official Films to set up his own organization which will involve a N. Y.-to-Europe shuttling operation.

Gruskin joined Official about nine months ago. Prior to that he was with the Economic Cooperation Administration, with headquarters in Paris.

## PLANS 30-HOUR LIBRARY AT 500G

NBC embarks on an unusual video venture next week, when camera crews start grinding away in the various European capitals. The network has negotiated a deal for the initial filming of 30 hours of the top variety and novelty acts to be found on the Continent and in England.

The NBC-backed production unit will steer clear of the comics or other major personalities. Rather, the emphasis will be on trapeze acts, bicycle stunt riders, acrobats or the many other types of novelty acts found in niteries and variety spots for which the Continent is famous.

Several members of the producing unit left for Europe last week and the others shove off this week. NBC is investing upwards of \$500,000 in the project in a bid to bring some fresh programming elements into American video.

With NBC's Tom McAvity masterminding the acquisition of the new film library, the web meanwhile is blueprinting methods of integrating the projected 30 hours of entertainment footage into the programming pattern. For example, the acts could be put to multiple uses and for reprises in different formulas. Not only will the filmed acts be integrated into live shows, but they can be split up for 15-minute and 30-minute syndicated shows for sale to local stations, or processed as vidpix series. With an availability of 30 hours of acts, it would make possible a minimum of 60 half-hour shows, and an unlimited number through a re-editing and shuffling of the various segments.

Since no such extensive library currently exists in this country, NBC would even be in a position to reap a rental service harvest.

## Runyon, Liberty Mag Files Stripped Clean In Mass Buys for Vidpix

Hollywood, June 17.

Two mass literary purchases for telepix production were reported the past week, with Howard Welsh buying 8,000 yarns and articles penned by Damon Runyon for King Features Syndicate, and Lew Kerner nabbing more than 22,000 articles, short stories and serials published in Liberty magazine from 1924 to 1950.

Welsh plans "The Damon Runyon Playhouse," to begin rolling in August, and has earmarked \$250,000 for first 13 of 39 vidpix planned for this year. He estimates \$7,000,000 is involved in deal, if all options are picked up. Harold Breacher, of William Morris agency closed deal, and top freelance pix stars from agency will appear in series of half-hour telepix. Welsh will begin shooting hour-long film in 1953.

Kerner, who obtained properties from Network Story Sales, will make them available for TV and pix. He's Coast rep for Motion Pictures for Television, but deal is on his own.

## Joe Clair to Europe As Emissary on Vidpix

Martin Stone productions (Kagran Corp.), making a major bid for TV film production business, will send Joe Clair, Stone's chief assistant, to Europe this week to line up production facilities. With several package ideas in the works, Clair will remain abroad as long as it takes him to set production plans for each of the shows. He flies over, with Paris scheduled as his first stopover.

Stone now produces "Howdy Doody" and the Gabby Hayes show, both aired on NBC-TV, and "Author Meets the Critics" on DuMont. Clair has been producing the Hayes show.

## New Financing Pattern Evolved In Ford's Deal for Col Telepix

### Reynolds Returning To Europe for 'Intrigue'

Writer-producer-director Sheldon Reynolds and co-stars Jerome Thor and Sydna Scott (Mrs. Thor) leave for Europe Thursday (19) to start work on another series of "Foreign Intrigue" vidpix.

The second bundle of 39 half-hour films to be lensed in Continental locals has again been optioned by Ballantine Ale, which is currently sponsoring the reels in its distribution area and handling the sales in other markets.

## CBS Scouts N.Y. Scene as Major TV Film Centre

CBS-TV may soon give eastern film production its biggest hypo to date. Web, which recently shut down all film production activities on the Coast because of the high costs involved, has several projected dramatic shows in the works which it would like to produce on film and is now seeking estimates from several N. Y. vidfilm producers to determine how film production costs would stack up against live presentation.

Web execs said the idea at this time is still in an exploratory stage and does not mean that CBS-TV plans a wholesale shift of its live dramatic properties to film production. But, they pointed out, there are certain shows which lend themselves to film on the basis that they might need more exterior sets than it's possible to provide for a live show.

Among the properties on which the web is seeking estimates from eastern vidfilm producers is "Trouble in Tangiers" (tentative title), a half-hour mystery adventure series which is being primed for a fall teeoff. It's also been reported that sponsors of some of the web's currently-running half-hour shows would be eager to make the shift to film, if CBS-TV proves that it can bring the packages in on film at a cost no higher than the live show.

CBS-TV probably has more situation comedies on film than any of its competitors, but within the last few months has been farming out production on even those it owns outright to indie producers on the Coast. Among these is "Amos 'n' Andy," "Our Miss Brooks," also a CBS house package, which General Foods has bought for the fall, will be done on the outside, along with "Life with Luigi" and other prospective shows which CBS plans to present on film.

## New DF&S System To Cut Film Com'l Costs

New system of trimming production costs on TV film commercials was achieved this week by the Dancer, Fitzgerald & Sample agency for Falstaff Beer, via reversing the usual process of synchronizing the audio portions of the film with the video. Under the new setup, the filming was not done until all the audio had been recorded, making it possible to virtually edit the film in the camera and keep the lensing down to the exact time of the spot—58 seconds. System was worked out by DF&S producer Frank Woodruff; Phil Davis, prez of Davis Musical Enterprises, and Martin Henry, producer of the Falstaff TV film spots for Video Varieties. New process, according to the trio, completely eliminated the time-consuming laboratory editing and made it possible to cut the cost for the spots in half.

Deal inked by Columbia Pictures last week for production of a series of 30 half-hour telefilms for Ford Motor Co. further establishes a developing financing policy in this new industry. Pact reportedly calls for Ford to pay Col 75% of the production cost of the pix in return for first-run rights in each market and an option for further runs.

Budget for each pic is understood to be set at around \$25,000. Col will own the negatives and is anticipating getting the remaining 25% of its production cost, plus a profit, from sales to other advertisers (or to Ford on the options) after the initial payoff.

Studio also has the prospect of subsidiary rights. This includes the possibility of distribution abroad either in 35m for theatres or in 16m for jackrabbit exhibition. Col deal, set by the J. Walter Thompson ad agency, which has the Ford account, is in contrast to Lever Bros. recent move. Latter has decided to finance its own vidpix and in that way retain ownership of negatives. Production will be let out merely on a contract basis.

Lever Bros. in that way will not only have the choice of continued use of the films at no further cost to itself, but can sell them to other sponsors if it desires. In some cases the outside sales may be made in markets where Lever Bros. has limited distribution of its products or they may be made for subsequent showings after Lever's first-run.

Both the Lever and the Ford schemes have their good and bad points: as far as sponsors are concerned. In the former case, the advertiser gets an additional 25% tied up in film product (and this can run into a lot of money after a couple years of production). Also, it puts the advertiser into a new and subsidiary business. That means headaches and problems, of which many businessmen feel they have enough already in their own line.

On the other hand, under the Ford-Col plan 75% as much money is spent and the advertiser has no residual rights after his first payoff. On that basis, if the sponsor wants to undertake the responsibility of becoming a pic producer, the Lever scheme is obviously more economical.

## No Features On Col's TV-Pix Sked

Hollywood, June 17.

Report that Columbia intended to make features for television was denied by Irving Briskin, studio executive, who declared the company does not contemplate such action at the present time or in the near future.

Briskin said Columbia's TV plans are limited to the production of telepix less than 30 minutes long. Company's recent deal with the Ford Motor Co. calls for 39 half-hour telepix, with profit participation offered to outside players, writers and directors. None of Columbia's contract personalities will be used.

## Boston Bank's Vidpix Series for WBZ-TV

Boston, June 17.

The First National Bank of Boston has concluded a deal with Snader Films for a series of Korda English pix for telecasting over WBZ-TV.

Pix, which will be shown Sunday nights starting next September, include two features which have not been previously released in New England, "Wonder Boy" and "The Courtney Affair." Also included in the package are "Bonnie Prince Charlie," "Seven Days to Noon" and "Wooden Horse."

# Madden Sees Cutback in Defense Spending Boon to TV as Ad Medium

Cincinnati, June 17.

Nation's economic setup by 1954 will provide television with its greatest opportunity as an advertising medium, when an anticipated cutback of \$20,000,000,000 in Government defense spending will force the need for increased consumer sales. That fact was graphically illustrated to members of the American Marketing Assn. here today (Tues.) by Edward D. Madden, NBC-TV sales and operations vicepres.

In the first address he has made before the AMA, Madden also: (1) Declared that new TV selling concepts, such as multiple participating sponsorship, while important at this stage of TV's development, will be "absolutely essential" when networks expand further; (2) cited the steady decrease in TV's cost-per-thousand, compared with an increase for both magazines and newspapers; (3) emphasized the generally-overlooked but highly important factor of TV's cumulative audience, or audience turnover; (4) asserted that the "best unduplicated media buy" an advertiser can make is the combination of radio and TV, and (5) argued that the accepted research method of comparing sales in TV areas with non-TV areas now provides fallacious comparisons. NBC, for example, has switched to matching viewers against non-viewers in the same area.

Citing the fact that the Government is expected to trim its defense spending from \$60,000,000,000 in 1953 to \$40,000,000,000 in 1954, Madden said that American salesmen must sell 25% above present quotas to fill the breach effected in the nation's economy. At the same time, he said, while industrial capacity to produce the goods will be available, there will be a marked shortage of salesmen. In addition, because most families are now sinking their extra funds into savings accounts, rather than buying goods, marketing men will be up against an even more severe challenge. In view of these factors, Madden said, TV's ability to manufacture sales in high volume and at low unit cost has appeared as if "in direct answer" to the marketers' most pressing problems.

NBC vicepres predicted that by 1955 the country will have 600 stations operating in 315 markets and reaching 32,000,000 homes. NBC, he said, realized several years ago that as TV circulation increased, costs would also increase, and so introduced the idea of selling segments of one show to various advertisers. Today, he said, 36 of the 50 leading advertisers are using some form of participating sponsorship, and 19 of the next 50 are ditto. He cited various NBC video shows, such as the Kate Smith day-

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## Coy's Solo Status

When, on July 1, the TV cable links the southwest with the remainder of the video network circuits, there will only be one non-interconnected station left in the entire country. That will be the Wayne Coy-Time operated KOB-TV in Albuquerque, New Mexico.

With KOB-TV lined up as one of the NBC entries for the Philco-sponsored political convention coverage, the network is doing a special kine job for Coy. These kine editions will be flown out from Chicago daily. NBC is having recording equipment at the Chi meets (so that the conventions can be preserved for the future), hence the one-station programming job won't entail too much of an outlay for the web.

## 'Stork Club' as Sustainer

CBS-TV's "Stork Club," which is being cancelled by Fatima cigarettes, will be retained by the web as a half-hour Saturday evening entry. Show will move into the 7 to 7:30 p.m. Saturday slot starting July 26, on a sustaining basis unless the web succeeds in snaring another bankroller before that time.

## No More Jock Know-It-Alls Here

Cleveland, June 17.

Feeling disk jockeys have saturated the air waves, WJMO has dropped its diskers for a policy of music, news and special events. "It got to the point where if you gave an announcer five records to play, he became an expert on everything," said general manager Dave Baylor of the Cleveland indie.

The new station policy calls for at least four records to be played every 15 minutes, with announcers introducing the records with a minimum of gab. Commercials, too, are being cut to meet the station's new policy of "more music, less talk."

In the changeover, the station dropped announcers Moon Mullins and George Gothberg. Joe Berg moves to the sales department. Paul Nagel continues with his polka program, and also remaining are announcers Harley Lucas and Teddy Blackmon.

"All stations have now begun to sound alike, as far as their presentation of music is concerned," said Baylor. He added that the announcers will never mention a record label; they'll never "pitch" for any one artist, and they'll pick their disks from a weekly tabulation of top recordings. The week's list will include 50 top selections, which "will have to be played" regardless of the artist. The station's news-on-the-hour policy also will be carried through.

## Miami Dailies In Fight Vs. B'casts Over TV Channel

Miami, June 17.

Filing of applications by two of the top local AM stations for television permits this week with the FCC may spark a bitter contest between newspaper-owned operations involved for channel 7. Applicants were WQOA (ABC) owned by the Miami Herald and WKAT (MBS) owned by Col. Frank Katzenstein, who applied for a channel 10 okay. Rival of the Herald group is the Miami Daily News owned WIOD (NBC), which applied previously.

With Channel 2 assigned for educational purposes and Channel 4 already being utilized by WTVJ, the three commercial frequencies for the area look to be heavily fought over with other applications coming up from other AM station owners in the Miamis. Probably leading the late bidders will be WGBS (CBS), the George B. Storer-owned 50,000 watt.

Katzenstein has his studios almost ready and plans expansion to an account running over \$1,000,000. He also revealed that he is set to begin shooting films designed for TV, joining Ball Television Films and Van Ness Productions in that growing branch of video here, with other outfits also on the scene, and looking around for lively locations for studios.

The Herald station revealed plans for construction of studios and facilities at a cost of \$1,500,000. WIOD in a previous statement, had quoted \$11,250,000 as their figured expenditures.

All of it amounts to a glowing future for TV in the area, what with the forementioned studio-film operations and the four channels to be commercially run, as well as the two UHF channels for usage later on. Meantime WTVJ, Womeco theatre owned, has expanded studios with taking over of the old Capitol Theatre, and currently is raking in the sponsor's coin, thanks to only-one-around-factor, for at least the next year.

## Sterling Raps Lift-Freeze Critics; Sees Small Towns Safe, UHF a Buy

Ocean City, Md., June 13.

In a vigorous attack on critics of the lift-freeze TV allocation plan, FCC Commissioner George E. Sterling told the Maryland-D.C. Broadcasters Assn. here last week there's no sound basis for the complaints.

While he didn't mention his fellow commissioner, Robert Jones, who has charged the plan favors large metropolitan areas at the expense of the small communities, Sterling said he was "frankly perplexed" at such a criticism. "If there is any one aspect of the decision which is not subject to criticism," he said, "it is the Commission's express recognition of the interests of smaller cities. The television assignment plan spans the length and breadth of the nation, reaching into small and remote communities to provide them with the potentiality for their own local service."

Sterling pointed out that under the plan, TV service is made possible at 1,274 cities and towns, 892 of which are assigned one channel and 176 are provided two channels. "Compare this record," he said, "to the AM broadcast service" in 1,359 cities, of which 971 have but one station and 199 have two stations.

Regarding criticism that mileage separations in the VHF band are too wide, Sterling said, it would have been necessary to reduce the separations "substantially" in order to pick more than a few additional VHF stations. "And if we did take such action," he said, "we would be employing separations below those necessary to insure interference-free service. We would be right back in the ice age, flirting with another freeze. The memory of some men is, indeed, short."

The fact that criticism of the

(Continued on page 34)

## 'Snooks' Rights To NBC for AM & TV

NBC has negotiated a deal with the estate of the late Fannie Brice for acquisition of the rights to the Baby Snooks characterization for both radio and television.

The network plans to restore the Snooks show as a half-hour radio entry and as a 15-minute TV program five times a week. NBC is currently on the prowl for a lead, with a strong possibility that Audrey Meadows, who has been on the "Bob and Ray" video show, will inherit the Snooks role.

NBC hopes to have the AM and TV entries ready by the fall.

## P&G Exits 'Egg & I'

Procter & Gamble notified CBS-TV this week that it is checking off the web's daytime soap opera, "Egg and I," after the June 26 broadcast. Show is aired cross-the-board from 12 noon to 12:15 p.m., with P&G, as the only sponsor, bankrolling on Tuesdays and Thursdays only.

Cancellation order comes as a surprise, since the soap has been hitting ratings in the 14s and 15s, which put it high on the list of the top 10 daytime shows. It's expected that CBS will keep the show on the air in hopes of snaring new participating sponsors.

## Old Gold's 25G For Fred Allen Quizzer

Old Gold has just finalized its deal for sponsorship in the fall of the new Fred Allen radio and TV quizzer, "Two for the Money," packaged by Mark Goodson and Bill Todman. It represents an approximate \$25,000 weekly talent-production tab for OG, with \$10,000 going into the filming of the series. Taping and filming will be done simultaneously, though not aired as a simulcast.

With NBC-TV getting the nod for the series (in view of Allen's exclusive commitment to the network), there's a strong possibility that the TV show will go into the Tuesday night at 10 slot. That would mean finding a new period for the Old Gold-sponsored "Original Amateur Hour" (which now occupies the 10 to 10:45 segment) and at the same time permit for restoration of "Amateur Hour" back to its original full-hour format.

Allen series will be filmed in New York, before studio audiences, same as applies to the Groucho Marx show on the Coast. Since Fire Dept. regulations forbid filming in N. Y. theatres, it creates a "housing" situation which Goodson-Todman and NBC are still trying to hurdle.

## Foundation Sponsors Philbrick-Vogeler Anti-Commie Spots

Hartford, June 17.

American Heritage Foundation is to press and release a series of eight WCCC spots by Herbert Philbrick and Robert Vogeler. The spots are currently being used in a get out and vote educational campaign by the local indie. They are anti-Commie spots and will be released to the nation's radio stations in early fall as part of a campaign to arouse nationwide voting. Cost to the foundation will be in the area of \$10,000.

In a letter to Paul Martin, skipper of the station, John Arch Carter, director of radio and TV for the organization, said the spots will be retailored to one and one half and two minutes duration. WCCC is planning to use a series of spots by local d.j.'s, in the Vogeler-Philbrick vein, to bolster its vote campaign.

## BLATZ IN ALTERNATE 'AMOS 'N' ANDY' PICKUP

Blatz Beer this week notified CBS-TV that, with the start of the second 26-week cycle of films on "Amos 'n' Andy" June 26, it will sponsor the show on alternate weeks only. During the season just ending, Blatz was on weekly, bankrolling a repeat run of the first series of 26 films to round out the year. Weintraub agency handles the account.

Move reportedly does not constitute a budget trimming on the part of the brewery. Blatz is said to have been willing to continue on a firm 52-week basis, if CBS could provide it with 52 new films a year in the "A&A" setup. Since the web found it impossible to turn out that many, Blatz cut back on the time and is now looking for a second video package to bankroll. "A&A" is aired Thursday nights at 8:30 on CBS-TV, and CBS claims it experienced no adverse viewer reaction on the repeat runs.

## NCAA GRID'S 92% COLLEGE BACKING

Chicago, June 17.

Just for the record, member institutions of the National Collegiate Athletic Assn. are practically unanimously rubberstamping the football video plan for the coming season. With some schools still to be heard from, the vote in the NCAA referendum, at 185 for the plan and 15 against represents a 92% endorsement.

In view of the general increase in TV rates over a year ago, it's considered likely the organization may readjust the fee formula for the 12-game package. Last season telecasts rights were figured at two and a half times the highest daytime hourly rate of the stations carrying the Westinghouse-sponsored NBC-TV college grid schedule. According to Walter Byers, of the Chi NCAA office, the fee setup is being worked out by a steering committee.

## KOIN Buys Midtown Site For Portland TV Centre

Portland, Ore., June 17.

Harry H. Buckendahl, vicepres and general manager of KOIN here, announced purchase of a half-block of downtown Portland property to further plans for the establishment of a television centre for KOIN-TV.

Announcement follows earlier information that KOIN is filing for Portland TV Channel 6 this month.

## Ken Murray, CBS Settle TV Dispute

Ken Murray has settled his differences with CBS-TV, with a compromise reached on his contractual obligations to the network. As a result Murray is slated to return to his Saturday night at 8 berth the first week in September (still fighting it out with NBC's "All-Star Revue").

Murray's return, however, will be under somewhat different circumstances. First off, NBC-TV succeeded in grabbing off some of Columbia's major markets for its "All Star" showcase. Sponsorship of the Murray entry is also in a state of flux, with Budweiser having cancelled out in the wake of the Murray-CBS fracas. Columbia execs, however, are hopeful that the beer company will return, despite the fact that it took a \$2,000,000 financial rap because of the funds strike.

It's not definite, either, whether Murray returns as a half-hour or full-hour, CBS having won the right to sell the show as either a 30-minute or full hour attraction. (Murray originally balked at any sale less than the full 60 minutes.)

Although CBS-TV wanted to pin Murray down to a 10-year deal, he insisted on a five-year arrangement on the basis that he didn't want to commit himself on program budgets so far ahead. A six-year compromise was agreed upon.

## CBS-TV's 7 Out Of 10; Ratings Dip

In one of the hottest rating pay-offs yet snared by CBS-TV in the battle against the rival NBC video web's heavy emphasis on top-budgeted comedy shows, the latest Trendex (for the first week in June) gives CBS seven of the Top 10 positions. NBC's "Show of Shows," usually high among the Top 10, was already off for the summer, but the lineup shows both "Colgate Comedy Hour" and "All Star Revue" falling to crack through, while such comparatively modest-budgeters as CBS' "What's My Line" topped fifth position.

That the seasonal dip in viewing has already begun to make itself felt is indicated in the lower overall ratings achieved by the 10 best. Following is the lineup, based on the Trendex "popularity poll" in the 10 multiple-station markets surveyed by the rating service:

I Love Lucy (CBS) . . . . .	49.6
Talent Scouts (CBS) . . . . .	38.1
Godfrey & Friends (CBS) . . . .	32.1
Red Skelton (NBC) . . . . .	31.8
What's My Line (CBS) . . . . .	31.0
Gangbusters (NBC) . . . . .	29.7
Texaco Theatre (NBC) . . . . .	28.0
Big Town (CBS) . . . . .	27.8
The Web (CBS) . . . . .	27.7
Strike It Rich (CBS) . . . . .	27.1

## ROBERT HALL'S \$75,000 WMAQ, CHI, SPLURGE

Chicago, June 17.

Robert Hall Stores are embracing another NBC o.k.o. with a heavy-budgeted saturation campaign. Details were worked out here last week for a program and spot purchase on WMAQ, the Chi NBC station, which will run between \$75-100,000 and is similar to Hall's schedule on WNBC, the web's Gotham anchor.

Project, involving two 15-minute strips and the balance in spot announcements, is set for a Sept. 1 start. Taking part in the wrapup besides Harry Kopf, Chi NBC vicepres and Rudi Neubauer, WMAQ sales manager, were Ted Cott, WNBC vicepres, and Jerry Bess and Frank Sawdon, Robert Hall vicepres. Sawdon also heads up the agency on the account.

Neubauer also peddled WMAQ's football schedule for the upcoming season to Miles Labs which bankrolled the games last year. The lineup of 10 top midwest games will be gabbed by Tom Dugan.

# -SO BANNISTER HIT THE ROAD

## Open Season on Bing Bidding

This is open season on the Bing Crosby TV sweepstakes, with practically everybody with a stake in video jockeying for his services, now that the Groaner has indicated that he "wants in." It's likely that whoever buys Crosby for radio (he's been dropped by Chesterfield) will also get the TV commitment. Coca-Cola seems to be in the favored spot at the moment for the two-way spread.

However, General Foods has entered the picture on behalf of its Jell-O product and is willing to splurge heavily on a major TV Crosby production to parallel in video its onetime radio identity with Jack Benny. Jell-O is lacking a TV showcase for the fall, but Young & Rubicam has indicated that the company will be back under "impressive auspices."

Meanwhile, the agency-network-overall trade contingents are awaiting the Crosby TV "premiere" Saturday night (21), when he does a 14½-hour telethon with Bob Hope from the Coast on behalf of American Olympic Committee fund-raising.

## ABC-Admiral's 'Deep in the Heart Of Texas' Convention Cable Lament

With the southwest "going cable" and joining the rest of the video nation on July 1, the allocations picture once more accents the plight of ABC during its "marking time" period. Meanwhile the web waits and hopes that the FCC will speed up the United Paramount Theatres merger and thus give network a new lease on life.

The southwest cable allocations, which are made on a quarterly basis, came through last week, giving Houston, Dallas, Fort Worth, Tulsa, Oklahoma City and San Antonio an "interconnected network" status. ABC told its primary stations in the southwest that it wanted no part of it on a live basis for the third quarter—July through September. It cost considerable coin to grab off the cable facilities, and CBS and NBC are better equipped with commercial rosters. ABC settled for one hour and 15 minutes, including a half-hour Saturday morning commercial and the three 15-minute segments of the Kellogg-sponsored "Space Cadets." (ABC loses the latter show to NBC in the fall.)

To make matters tougher, ABC was rebuffed in its efforts to persuade NBC and CBS to provide a pooled pickup of the Chicago conventions for the southwest markets, with the individual webs filling in their commercials. This would have permitted ABC to get its convention sponsor—Admiral—into Dallas. NBC and CBS nixed the request, feeling it would be a disservice to saddle their affiliates with a pooled feed since only about 60% of what takes place on the convention floor is worth picking up (with the networks themselves programming the remainder with outside pickups).

## Celanese Cancels ABC-TV Series

Celanese Corp. has cancelled out on "Celanese Theatre," the \$35,000 stanza on ABC-TV which drew top critical plaudits and an impressive list of awards. The acetate outfit had practically given ABC-TV, the Ellington agency and the William Morris office, which packaged it, the go-ahead sign, but the board of directors turned down the appropriation. Show exits after the June 25 telecast.

Ellington, which considers the series one of the hottest properties around, continues to hold an option on it. "Pulitzer Prize Playhouse," which Frigidaire had bankrolled on alternate Wednesdays in the 10-11 p. m. slot, is also a William Morris property, and ABC-TV has held on to the option for this hour-long dramatic show, following Frigidaire's cancellation.

While "Celanese" didn't rack up as potent a rating history as other hour-long dramas, it had a good impact from a prestige and merchandising point of view. However, Celanese probably will stay out of TV completely next season.

NBC's Sylvester L.

(Pat) Weaver

and

CBS' Hubbell

Robinson, Jr.

expound on Future Video

Horizons

in the upcoming

7th Annual

VARIETY

Radio-Television Review

and Preview

## Gen. Mills Deal Irks Some ABC Outlets, Reps

ABC Radio's upcoming programs for General Mills, with the skein setting up "patchwork networks" with regional feeds, split networks and local cut-ins, is drawing fire from some station operators and station reps, who charge that it is cutting into their spot business. One rep estimated that "stations will lose about \$2,000,000 on this deal."

Those-gripping raise three objections: (1) that the stations aren't getting paid for local cut-ins; (2) that one of the airters is in station time, rather than network option time; and (3) that GM's "Betty Crocker Show" when it returns from hiatus in the fall, will be in three five-minute strips but paid for at the lower 15-minute rate.

On the local cut-in question, ABC some time ago got many of its affiliates to agree to forego payment for cut-in announcements. This was done to enable the web to get business of this kind, where a bankroller is plugging different

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## CBS Fishes for New Clients, Comes Up With Tuna Outfit for Godfrey

In another illustration of the new sponsor blood being attracted to television, CBS this week sold two quarter-hours of the Arthur Godfrey morning show for both AM and TV to the French Sardine Co., for its Starkist Tuna. Outfit will take over the 10:15 to 10:30 segment of the show on a simulcast basis two days a week, starting Sept. 2.

With the top-spending video advertisers, such as Procter & Gamble, Colgate, Lever Bros., the ciggie firms, etc., already committed to spending as much as they probably can in TV at this time, the net-

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## 'TOUGH BOYS' 1ST ON AGENDA

By GEORGE ROSEN

Harry Bannister "hit the road" last week—his first time out since moving into NBC as boss man of the radio-television station relations setup.

The story he'll have to tell to proxy Joseph H. McConnell and exec veepee Charles R. Denny, upon his homecoming, should probably make for "good listening," for Bannister isn't cutting corners in his initial swing around major affiliates. He's getting right to the "core" of matters, which means bull sessions with Walter J. Damm, of WTMJ, Milwaukee; P. A. Suggs, of WKY in Oklahoma City; Dean Fitzer, of WDAF in Kansas City; George Burbach, of KSD, St. Louis, and Hugh Hough, of WOAI, San Antonio.

Numbered among these are the so-called "astute" operators within the NBC affiliate fraternity. It's been axiomatic around NBC that once you hurdle the Damm-Suggs-Burbach triumvirate and reconcile them to NBC's thinking, both radio and TV-wise, it represents a major stride toward crystallizing the future happiness of the NBC affiliate family.

The triumvirate was once a quartet—when Bannister was still flying the affiliate colors as general manager of WWJ (AM & TV) in Detroit and he, along with the Damm, Suggs and Burbachs, was telling NBC where to get off. But now the shoe's on the other foot, so far as Bannister is concerned, and that's what makes his current safari so intriguing. How the key affiliate boys react to the ex-station-man-turned-network-exec will have a bearing on the immediate future, with so many crucial issues at stake, both from the standpoint of radio and television alike.

Within the next couple of months the NBC radio affiliates will be asked to fall in with CBS' projected lead in effecting a drastic downward revision of the nighttime rate structure (best guess is that it'll be 40 to 50%). Twice before NBC initiated overtures toward a "reappraisal of radio," and on both occasions the network was rebuffed by the affiliates. Still licking its wounds, NBC is now letting CBS chart the way—and will fall in line.

It's the Damm, the Suggs, the Burbachs, et al., who represent the TV affiliate backbone of NBC's facility-happy video empire. These are the boys who must be whipped into line in the radio rate slash crisis. What Damm, Suggs, Burbach & Co. say about radio is of vital concern to NBC and its future stake in the TV sweepstakes. To antagonize them on the AM side is to court the ill favor of three of the juiciest affiliate TV plums among the nation's one-station markets. These are the kind of stations that gave NBC its enviable and unmatched status in broadcasting. NBC needs them even more than it cares to admit.

By bringing in Bannister to mastermind the web's future stations relations, NBC hopes that, by virtue of the fact that Bannister speaks and understands the language of the affiliate station operators, the road ahead will be a less bumpy one. It's no longer a secret, however, that some of these key affiliate members are resentful of this NBC strategy. Some even feel that Bannister in changing allegiance has sold them down the river. As one of them put it: "The fun is just beginning."

## WABD's 2436 Billings

WABD, DuMont's N. Y. flagship, wrapped up \$243,600 in annual billings during the last week in May for a new single week's record.

According to station manager Richard E. Jones, the contracts represent all new business and range from single announcements to 52-week schedules on spots and participations.

## Radio-TV Directors Win Some Key Demands, But Yield on Others; Gain National Recognition; End 'Kickbacks'

Symposium On  
TV's Most Controversial  
Subject

Live Vs. Film  
Programming

another feature  
of the 7th Annual  
VARIETY

Radio-Television Review  
and Preview

New 14-21% pay hike contract set by the Radio-Television Directors Guild and the AM and TV networks (ABC, NBC, CBS, DuMont and Mutual) gives the union some longstanding key demands, although not all that the meggers had been fighting for. Chief among the RTDG gains are national recognition, specific job definitions, the eight-hour day for associate directors and floor managers, and elimination of the "kickback."

"Kickback" was the practice of reducing a staff director's salary when he also got fees from a commercial show. However, the webs continue to have the right to take a director off staff if his income from commercial shows exceeds his staff salary.

Although the guild had been demanding a national contract, which would mean that what was won for N. Y. meggers would also go for the webs' other owned-and-operated outlets, it got "national recognition and a national guild shop." This means that the RTDG will be able to bargain for the other o-and-o stations when it is certified as bargaining agent for each by the NLRB.

Granting of the eight-hour day for associates and floor managers in TV permits them to make overtime extras, not after putting in a 40-hour week (as in the past), but after working eight hours in any one day. This ends the situation of an associate director working 12 or more hours without collecting overtime if his total for the week was under 40.

Specific job definitions were written for each category. Floor managers are now to be called floor directors. Operations directors, who are employed at NBC-TV and CBS-TV (the category doesn't exist now at DuMont and ABC-TV) will be interchangeable with

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## GF's 'Who's On First?' Lament In Show Shifts

Confusion which had been tying up the General Foods sponsorship picture on CBS-TV for the last month or so was straightened out this week, with a switch of "Our Miss Brooks" from the originally-planned Monday night period in the fall to Friday nights, and the probability that a video version of "Life with Luigi" will take over the Monday night time then.

Reason for the confusion lay in the fact that the GF products plugged in both slots are repped by two agencies—Benton & Bowles and Young & Rubicam. Y&R had bought "Brooks" for the fall with the intention of slotting it Mondays at 9:30 p. m., which is the time now occupied by "Claudia." Agency let its option drop on the latter show, however, when it failed to reach renewal terms with author Rose Franken and so gave up the Monday night period for the summer. It was at that point that B&B moved in for two other GF products, sewing up the Monday night time for both the summer and fall and forcing Y&R to move its business to Fridays.

Under the new setup, the Monday night show for the summer will

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## Garry Gets Crew-Cut Format as CBS Shifts Its Aft. TV Schedule

With a number of sponsors having checked off Garry Moore's daytime CBS-TV show during recent weeks, the web decided definitely this week to trim the show from its present hour format to a half-hour cross-the-board in the fall. As a result, the web has rearranged considerably its afternoon program schedule for the start of the new season.

Moore's show, aired from 1:30 to 2:30, will be cut back to the 1:30 to 2 strip. "Double or Nothing" goes from 2 to 2:30 Mondays, Wednesdays and Fridays, with Campbell Soups sponsoring, and the web may extend that to a cross-the-board basis if it can sell the other two days. Procter & Gamble will hold the 2:30 to 2:45 strip with "Guiding Light," replacing its current "First 100 Years," with the Mike (Wallace) & Buff (Cobb) show probably going from 2:45 to 3.

Art Linkletter's "House Party" then picks up at 3 p. m. Latter show, which will double in radio and TV, has already been sold to Pillsbury and Lever Bros.

## CBS to Segal: 'Come on Over'

With Celanese cancelling out of its Wednesday night ABC-TV dramatic series (see separate story) producer-director Alex Segal may switch allegiance to CBS-TV. Within several hours after word of the cancellation leaked out, Segal got a hurried call from CBS-TV program chief Hubbell Robinson, Jr., to sound out his availability.

Although assigned to the Celanese showcase, which is a William Morris package, Segal is still under contract to ABC. Whether or not he makes the move will depend on his resolving that commitment.

Segal was widely kudosed with an assortment of awards for his Celanese chores during the past season.

## CBS CAUGHT BETWEEN TWO LEVER AGENCIES

CBS-TV is stymied on programming its 7:45 to 8 p. m. Tuesday and Thursday evening segments (vacated by Fatima's "Stork Club" show) because of the dual agency identity. Lever Bros. bought the two 15-minute strips, with J. Walter Thompson inheriting them to plug Lever's Chlorodont toothpaste product. JWT is putting in a Patti Page musical stanza.

However, in the fall, McCann-Erickson falls heir to the two periods, with Lever switching over to plugging Pepsodent and Shadow Wave. That will mean a change of shows. McC-E execs are eyeing a John Masterson program called "Solo Performance"—a one-man show. But as yet nobody's been packed for the series.



# Pitt Freeze Claim Won't Balk FCC TV Grants But High Court Test Seen

Washington, June 17.

Filing of the first court case last week, testing the legality of the allocation plan, could conceivably result in holding up all TV permits under the lift-freeze assignment table. But it's considered doubtful here that the courts could act in time to prevent the Federal Communications Commission from handing out grants after July 1, as planned.

Actually, it's believed, few TV stations will probably be on the air before a final decision by the Supreme Court is handed down. It's taken for granted that, however the U. S. Court of Appeals for the Third Circuit (in Philadelphia) acts on the petition brought by radio station WWSW in Pittsburgh, the case will go to the highest tribunal. That means, lawyers estimate, that a final determination is nearly a year off.

Should the lower court rule in favor of WWSW and remand the Pittsburgh allocation to the FCC for reconsideration, as requested, the Commission, it's learned, will ask for a stay of the status quo while it fights the case to the Supreme Court. The courts usually grant such requests.

However, it's pointed out in FCC legal circles, the effect on the allocation plan will depend on how the lower court rules. The petition does not challenge the entire allocation plan. But it asks "that the court rule and determine that the grounds stated by the Commission for denying the allocation of Channel 4 to Pittsburgh or Braddock are improper as a matter of law, and that the court remand to the FCC the matter of the assignment of Channel 4 to Pittsburgh or Braddock, with instructions that by appropriate proceedings the FCC re-determine on the basis of cogent reasons particularly related to the provisions and purposes of the Communications Act of 1934 whether or not Channel 4 may be assigned to Pittsburgh or Braddock and that the Commission publish its findings, conclusions and order in the premises."

## Chain Reaction?

Nevertheless, Commission lawyers concede, a change in the Pittsburgh allocations (to provide another VHF channel) would have a chain reaction which would affect the entire allocation plan. Even UHF assignments would be effected, it's pointed out, because the

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# Musical Format For Mutual Web

Julius Seebach, WOR (N. Y.) program topper who has just taken over as Mutual's program veepee, is giving the network a musical format seven nights a week. All replacements for the MGM Radio Attractions features taking a summer hiatus are musical. Some of the MGMRA shows—those which were on the air before their MBS run and which are co-ops on Mutual—are staying on through the summer, while the others will return in the fall.

New sirs are "Jazz Nocturne," with Sylvan Levin conducting, plus Jean Tighe and the Mac & Jack Singers, at 8 p.m. Monday vice "Woman of the Year," "Jimmy Carroll Show," with guest femme chirpers and Emerson Buckley orch, going 8 p.m. Tuesday for "Black Museum," "Music for a Half-Hour," also with Carroll, spelling the first half of "Musical Comedy Theatre" Wednesdays at 8 p.m.; Buckley's "Symphonic Strings," a longhair show, vice "Adventures of Casanova" Thursdays at 8; and Levin's "Concerto Festival," subbing "Maiseie" Fridays at 8. On Saturdays and Sundays the web already has a heavy musical diet.

Summer replacement for the second half of "Musical Comedy Theatre," 8:30 p.m. Wednesdays, is "Great Day Show," an audience participation originating from armed services camps and emceed by John Reed King.

Replacements start week of June 30.

# Helen Keane Exits MCA

Helen Keane, acting head of daytime TV guestshot department at Music Corp. of America, left the firm last week. She had been with the office several years, having started as a secretary.

Miss Keane's exit follows fairly closely on the departure of four others in the tele sector. Dave Susskind, Tony Ford, Stan Scottland and Milton Gellman were let out two weeks ago.

Miss Keane gave notice to the firm sometime ago, inasmuch as she's a recent mother.

# Vet WOR Dept.

## Execs Dropped

## In MBS Reorg

First batch of pink slips at WOR, N. Y., was handed out last week in the wake of the consolidation of WOR and Mutual operations. It's estimated the payroll will be cut 10%, with the integration process expected shortly to bring the Don Lee and Yankee setups more closely under the MBS wing also.

Among those dropped were A. R. (Dick) Connell, who had headed up WOR personnel department for many years, and John Daly, supply manager, whose staff was also lopped. Robert Blake, publicity director, who had been with the outlet for 13 years, resigned following differences on the integrated setup. Blake would have reported to Francis X. Zuzulo, publicity director for the web. Blake originally was in the WOR continuity department and moved into its press department in 1945, taking over the reins in 1947.

In almost all cases where there was duplication between WOR and MBS jobs, the WOR staffers are reporting to the Mutual department heads. As a general policy, the chain is trying to have MBS and WOR personnel working together so that the local staffers will learn the network phase of the operations and vice-versa.

The setup as it has evolved is different from that obtaining at other skeins, in that WOR is not headed up by a general manager like the other webs' owned-and-operated outlets. WOR department chiefs are under their MBS counterparts, rather than reporting to a WOR topper. Head of the combined WOR-MBS organization is William Fineshriber, Jr., MBS exec v.p.

# ROGERS, 'HIT PARADE' SWAP NIGHTS ON NBC

Both General Foods and Lucky Strike are swapping nights on NBC for their radio entries, with GF moving its Roy Rogers show from 8 p.m. on Friday to the same time segment on Thursday, starting in the fall. At the same time Lucky Strike shifts the Guy Lombardo "Hit Parade" stanza from Thursday night at 10 to Friday at 8.

Latter move will permit for 90-minute sequencing of musical attractions in a bid by NBC to give Friday night a pop flavor. The scorecard will thus read: "Hit Parade" at 8; Mario Lanza (sponsored by Coca-Cola) at 8:30; and Meredith Willson at 9.

Thursday night at 10 goes on the "availability list."

# Gray's Europe Jaunt

Sealy Mattress and Michaels Bros. Stores have picked up the option on Barry Gray's WABD, N. Y., tele news strip for another 13 weeks.

Gray is taking a vacation of almost six weeks to visit Europe. He'll be away from his tele post after the July 4 airing, returning Aug. 25. He'll be absent from the radio show on WMCA, N. Y., from July 6-Aug. 20, returning from abroad in time to play himself in a short stint for the Lester Cowan pic, "Main Street to Broadway."

# WHAM Whams Over Blood Donor Drive To Mark Third TV Anni

Rochester, N. Y., June 17.

WHAM-TV here celebrated its third anni in an unusual way, and as a result the American Red Cross is richer by 23,051 pints of blood.

William Fay, station manager, bypassed the usual kind of anniversary ceremonies and fetes for something that would point up the public service potentials of the operation. He chose a campaign for blood for the local Red Cross chapter, which was moving into the slack summer season.

Using its own facilities, since the local press completely avoided the story, WHAM-TV set an initial quota of 3,000 pints, which was quickly passed a week before the birthday, and a new figure of 10,000 pints was set. Final collection was 23,051—and the grand total is expected to hit 25,000, after all the pledges are recorded. Climax of the drive was a telecast from a local hospital in which WHAM-TV showed a patient getting a pint of the blood which had been contributed that morning at WHAM-TV's Radio City.

# CBS-TV Affiliates In Permanent Org

Formation of a permanent CBS-TV Affiliates Advisory Board marks another step in CBS' complete split-down-the-middle between radio and TV. CAAB, which has been in existence for a number of years, will henceforth confine its activities to AM only as part of the CBS Radio net, with the new organization, comprising video affiliates only, devoting its work specifically to TV.

Spurring creation of the TV group, E. K. (Jack) Jett, veepee of WMAR-TV, Baltimore, this week named a five-man interim committee comprising general managers of five CBS-TV basic affiliates to serve until a permanent advisory board is selected by the web's affiliates. Group is designed to help present affiliate problems better to top CBS-TV execs and to obtain their aid in affiliate problems. Members of the interim committee were selected on the basis of geographic representation. Under present plans, the stations in each geographic district will select a single representative to the board each year, with the board huddling with web officials in N. Y. several times annually. Interim committee comprises:

Philip C. Laskey, KPIX, San Francisco; Clyde W. Rembert, KRLD-TV, Dallas; James C. Hanrahan, WEWS, Cleveland; Glenn Marshall, Jr., WMBR-TV, Jacksonville, and Jett. Marshall, incidentally, had represented his district on the radio CAAB. He has resigned from that group to join the video committee and a successor to fill out his unexpired CAAB term is to be elected soon.

# Richards as Fellows Chief Aide on NARTB

Washington, June 17.

Robert K. Richards, public affairs director of the National Assn. of Radio and TV Broadcasters, will become assistant to the president of the association, effective July 1. Announcement of the appointment was made by prexy Harold E. Fellows at a one-day meeting last week of the NARTB radio board. Richards will continue his public affairs post.

Fellows also announced that the staff of the station relations department will be expanded by one, permitting increased services to TV members and providing for the opening of a West Coast office in San Francisco.

# Serutan 'Life Begins' Show

Serutan this week bought DuMont's "Life Begins at 80" on a special eight-week summer deal, starting July 11. Show moves into the Friday night at 9 period, now occupied by "Down You Go," which was recently dropped by Old Golds. DuMont has not yet determined where to slot the latter program.

"Life" is a Barry-Enright Productions package.

# NARTB Ready to Spur FM Promotion, Claim Stations Must Take Initiative

Washington, June 17.

Convinced that its formula of broadcaster-manufacturer cooperation for selling FM is a "proven product," the National Assn. of Radio and TV Broadcasters is now ready to extend its promotion of the medium on a broader basis. But the initiative must come from the stations.

The group's test campaigns in North Carolina and District of Columbia, carried on in cooperation with the Radio-TV Manufacturers Assn., says NARTB, "is credited with selling more than 9,000 new FM-equipped receivers." A fourth campaign in New York state (exclusive of Manhattan) is now in progress.

According to John H. Smith, Jr., NARTB's FM director, the test campaigns proved beneficial to radio generally as well as FM. Distributors in North Carolina, he says, reported an upturn in radio sales in a normally slow month. And in Washington, retail radio sales increased while other appliances dropped as much as 35% from the previous year's sales.

The manufacturers reported that the campaigns "had a healthy effect in turning dealer attention back to radio potentials in television markets."

It will now be up to other states to show that there is a "community of interest" in FM between broadcasters and distributors before NARTB and RTMA go further with set promotion.

"Conditions in each market now become the primary factor," explains Smith. "There must be a sound sales reason for FM throughout the area involved and a uniform interest by the FM stations in that area in telling their own FM stories. Radio listeners in the area must be able to get either more program choices or greater hearability on an FM-equipped receiver."

New campaign areas can be assured of adequate supplies of FM sets, James D. Secrest, general manager of RTMA, promises.

NARTB has a waiting list of 20 areas desirous of all-industry participation in FM promotion. These are Alabama, the Tri-State Mississippi River area, New York City, Florida, Chicago and northern Illinois, San Antonio, Philadelphia, eastern Ohio, Boston, Michigan, Georgia, Iowa, Kentucky, Cleveland and South Carolina.

# CBS-TV Comics Play Tandem Time

CBS-TV is giving its stable of comics double duty this summer, in order to pad out its program schedule until the fall season starts. Both Steve Allen and Al Pearce, for example, were set for new half-hour nighttime shows this week, and Garry Moore had previously been announced as star of a new half-hour nighttime quiz show, which he'll handle in addition to his regular cross-the-board daytime airer.

Allen, emcee of the web's "Songs for Sale," doubles into a new half-hour show, which takes over the alternate-week Thursday night at 8:30 period. Time has been vacated by Blatz Beer, which cut back on its sponsorship of "Amos 'n' Andy" from a weekly to a skip-a-week basis. Pearce, meanwhile, who'll start a new morning strip on the web next week, will also have an alternate Thursday night show at 8. That's the period being vacated by Ronson, with its "Star of the Family" show. Burns & Allen for Carnation Milk, continues on the alternate Thursday night at 8 slot through the summer, and then goes to a weekly routine in the fall.

# GF Exits 'B'fast Club'

General Foods has cancelled out of ABC Radio's "Breakfast Club," bowing off June 27 at the end of its 52-week contract.

Sponsor is in the first quarter hour, 9 a.m., of the Don McNeill stanza. Agency is Young & Rubicam.

# Burr Lee Vice Woolen

Chicago, June 17.

Burr Lee, who has been with the network since the split from NBC, has been appointed acting program director for ABC's Chi division.

He fills the berth vacated by Dick Woolen who resigned to join KTTV, in Los Angeles.

# AFRA Stand-In Crackdown As 'Conflicts' Mount

National Board of American Federation of Radio Artists has reaffirmed a 1948 ruling requiring actors to hire stand-ins when they have a conflict in rehearsal periods. Board stressed that violators would be subject to disciplinary action. Membership meeting of the N. Y. local, however, expressed doubt on certain fringe questions and asked the board to clarify some of the interpretations.

Rule was originally passed as a "spread-the-work" principle, to prevent a popular few actors from doing a great deal of work at the expense of others. It was also designed to end the practice of directors having some actors read the lines of absent thespians who were working on other jobs. Rule said that whenever there is a conflict of 15 minutes or longer, the actor has to hire a stand-in at the minimum rehearsal fees.

As interpreted, directors can "rehearse around" an absent actor if his part doesn't figure in the segment the director wants to run through. But if the director wants to do an absent Afra's role, the sub must be hired.

Working out of the rule has resulted in some annoyances in various quarters, with violations committed knowingly and unwittingly. In some cases, the director, to do an actor a "favor," would tell him not to bother getting a stand-in. Some directors who are also members of AFRA feel they should be able to do the pinchhitting. It was generally agreed that at the first reading, not before the mikes, it would be okay for the director to do the reading for an absent performer.

Some of the other borderline cases that were raised concerned singers and announcers. In those two cases, it was felt, special conditions make the rule inapplicable. However, announcers who are narrators, should come under the rule, it was argued.

These and other facets of the question are being re-examined, with the national board reported to feel that the basic principle should be more strictly enforced.

# WHDH Pacts Ilka Chase To Cover Chi Politics

Boston, June 17.

Ilka Chase has been pacted by WHDH, Boston radio indie, for special feature coverage of the political conventions next month in Chicago. She's the first femme personality to be inked for the politico meets and joins the roster of other special commentators being set by the networks, such as Bob Hope for NBC and Roger Price for ABC.

Miss Chase, in special interviews slanted for the distaff side of politics, will be aired in a cross-the-board series on WHDH. She plans to spotlight talks with femme delegates, candidates' wives and other women at the meets. Her show is in addition to WHDH's minimum of five quarter-hour news reports daily from the conventions geared to special New England interests, which are being sponsored by the New Haven Railroad.

# REVENUE SNOOPERS VS. HOOPERS

## TV as News Incubator

Radio and television are projecting themselves importantly into the political picture—one of the reasons why the daily newspapers are so sensitive to the ability of video to scoop the press on news conferences. On Sunday (15), for example, tele shows provided the material for several Monday morning Page 1 headlines.

On CBS-TV's "Man of the Week" series, Sen. Robert A. Taft said that he expects an edge of 150-200 ballots over Gen. Dwight D. Eisenhower on the first ballot in the GOP convention. And asked whether he would run again if he lost the nomination, Taft replied that "three strikes are out," a statement that also made the front pages.

Taft and Sen. Estes Kefauver engaged in a debate on NBC's simulcast "American Forum of the Air" the same day, which also provided the political correspondents with good copy (see review). Kefauver and his family were lensed on NBC-TV's "Hats in the Ring" the same day. Tennessee solon's eldest daughter, Linda, was confined to the house with the mumps, but the cameras shooting the family in the Kefauver backyard occasionally panned to a second story window where Linda smiled despite a swollen face.

## NBC REVERSAL ON LONG-RANGE DEALS

From here on in, the policy at NBC is to soft-pedal those contractual commitments binding too personalities to longterm exclusivities. One thing is definitely established—there will be no more "cushioning" of those upper-bracket pay checks designed to ease the tax burden of stars who can guarantee top Hoopers and Nielsens.

The new edict, it's reported, comes from the David Sarnoff-Frank Folsom command at the RCA parent company on the basis that such deals can only invite trouble from the D. C. Internal Revenue sleuths—plus the attendant hazards of a fickle viewing audience that may embrace a different brand of favorites come next season or the following year.

Armed with trade press clippings of such contractual maneuvering in the past, Internal Revenue snoopers were reported doing some "on the spot" checking last week to determine if everything was above board.

Meanwhile, NBC-TV has been engaged in recent weeks in reappraising its vast stable of talent with an eye toward solidifying its star-rotating showcases, particularly the Colgate "Comedy Hour" and the Saturday night "All Star Revue." For the first time since the William Morris agency set up its "one way only" beltline of top stars into the NBC studios, with a virtual freezeout of the competing networks, last week saw the first signs of a bid by the Morris office to siphon off some of the TV talent to the Columbia klocycles.

The Ritz Bros. are being offered to CBS, despite their recent click on "All Star Revue" and NBC's initial dicker to commit them for the '52-'53 season with their own show. Danny Thomas, at the behest of the Morris agency, is said to be checking off the Saturday "All Star" showcase, the Morris agency preferring he have his own show. He's reportedly available to CBS, despite his longtime identification with NBC.

The Morris agency, which has solidly entrenched itself in the video sweepstakes with its top array of stars, apparently has no desire to be left saddled with "availabilities" because NBC or a Colgate feel a comic has exhausted his TV potential. The WM door to the competitive webs is apparently now wide open.

## Dick Marvin's WM Exit

William Morris Agency underwent a further pruning last week with the exiting of Dick Marvin of the tele and radio dept. Marvin originally came into the radio program planning sector and expanded to tele. However, with the retrenchment program currently in effect, the program development division has been scrapped and duties will be divided among several members of the staff.

Marvin, prior to coming with the Morris office, was with the Esty and Grey agencies.

## Cops & Hops

Hampton Beach, N.H., June 17. Cops' roles and liquor-beer advertising on radio and television programs came in for attention at two conventions held in this area last week.

Speaking at the New Hampshire police chiefs' convention here, Attorney William Green of Manchester decried the unfavorable picture of policemen as presented on some radio and TV programs.

At nearby Wentworth-by-the-Sea, Robert C. Dalton of the U. S. Brewers' Foundation warned New Hampshire wholesale beverage dealers that dry crusaders are making persistent attempts to push through legislation banning liquor advertising from radio and television.

## ALA Parley Mulls Revamp, Stronger Central Body; TV Setup's Status Quo

### 'Charms' to Fade

Chicago, June 17. "Those Endearing" Young Charms, frequent in and out on NBC-TV is out again, with the web slated to drop the Chi-originated family situation series next week.

Show has been lodged in the Tuesday and Thursday 6:15 p.m. berth as a sustainer.

## DuMont's Pro Grid Series Geared For \$1,000,000 in Biz

DuMont network, continuing its hold on Sunday afternoon pro football games, has completed plans for the biggest grid schedule this year it has undertaken, with at least 29 games earmarked for pickups between Aug. 15 and Dec. 21. To be sponsored by various advertisers on either a regional or full network basis, the total billings for time and TV rights comes to more than \$1,000,000.

Viewers in the metropolitan N.Y. area will be able to see pro football for the first time since 1943, since the National Pro League has rescinded its ban against televising a game into an area in which one is being played at the same time. Under present plans, six games, mostly those of the N. Y. Giants, will be aired over DuMont's N. Y. flagship, WABD. In addition to the Giants, DuMont will televise games of the Philadelphia Eagles, Pittsburgh Steelers and Cleveland Browns.

Games of the Eagles and Giants are to be bankrolled jointly by Atlantic Refining and Miller Brewing, while Atlantic will also sponsor the Steelers' contests. Each of these will be seen on a group of stations to be set within the next few weeks.

In addition to the pro schedule, DuMont will televise the College All Stars-Los Angeles Rams game Aug. 15 from Soldiers Field, Chicago, with Admiral sponsoring. Thanksgiving Day game between the Detroit Lions and Green Bay Packers is scheduled for coverage on all stations east of Omaha under Miller Brewing sponsorship. Latter firm will also bankroll the grid league's playoff games Dec. 21 between the title winners in the two divisions.

## W. F. Miller Named Sales Chief for WCBS Radio

As the final step in turning over sales representation for WCBS, its N. Y. flagship, to CBS Radio Spot Sales, the web this week named William F. Miller as sales chief for the station. At the same time, Henry Flynn was upped from assistant sales chief of the Spot Sales department to eastern sales manager.

Miller, who was formerly N. Y. sales rep for KMOX, the CBS o.&o. outlet in St. Louis, will report in his new job directly to Carl Ward, WCBS general manager, but will work with the Spot Sales department, rather than with a local sales staff. Latter was eliminated, for WCBS and complete sales representation turned over to Spot Sales, on the theory that most of the station's business comes from national, rather than local, advertisers.

Station's sales henceforth will be handled in the same way that they are for WCBS-TV, its video counterpart. Latter station has been repped for some time by TV Spot Sales, but with George R. Dunham as sales manager reporting to station manager Craig Lawrence.

The general principle of a strong central body heading up federated units was evolved at the Authors League of America's reorganization committee parley in New York over the weekend (13-15). Television jurisdiction was placed secondary to questions of an overall ALA revamp, and the status quo for video scripters continues.

Mood of the conference reportedly was one of "peaceful cooperations," and there were no stormy exits. Feeling is that "progress was made, but there is much still to be done." There appears to have been a balance of forces, with the more trade-union-like Screen Writers Guild and Radio Writers Guild on the one side and the Authors Guild and the Dramatists Guild on the other. Result was continuation of TV negotiations, in the hands of the National TV Committee (on which all the guilds have representation), with jurisdiction residing with the ALA's Television Writers Group in the east and with the SWG's TWG on the Coast.

Discussion was kicked off on a proposal brought in by SWG. This was for each of the four guilds to have its own corporate structure and autonomy, but each would sign the same master pact, making the league a federation of equal entities. At present the SWG has an affiliate, rather than member-guild status, and thus has greater independence. It and RWG prefer a looser structure.

### More Confabs Needed

Many changes and variations in the SWG plan were considered, with a majority feeling that the individual units should have their own corporate structure. No specific plan was adopted, but the ALA council and the SWG board will have to mull the possibilities. Further conferences will be necessary. (Continued on page 50)

## NBC-TV's 50G Rap As Pet KO's 'Duffy'

The highly controversial televersion of "Duffy's Tavern," which had been under fire by the three sponsors sharing the tab on NBC's "All Star Revue," will not be seen this season after all. NBC-TV cancelled it out last weekend and a substitute variety show, hurriedly put together by Hal Kemp, NBC executive producer, will ring down the curtain from the Coast next Saturday on the comedy series.

Network will salvage something out of the Ed Gardner film and rather than take a complete loss of \$50,000 will edit the footage to a half-hour show and use it as a pilot for a fall sale.

After Pat Weaver and other NBC execs in N. Y. examined the film, made in Hollywood, they were agreed it was of "All Star" quality and scheduled it to end the season after a previous postponement. They didn't reckon, however, with the Gardner agency and its client, Pet Milk, whose turn it is to be the main sponsor. Prexy of the milk company was appealed to by NBC veepee Ed Madden and after a reportedly heated session was told that the show would be unacceptable to Pet. Gardner agency had fought the show from the first showing of the rough print, and the other agencies representing the show's rotating sponsors are also said to have made an uncompromising report on the show.

NBC has extended Gardner's option until fall in the hope of making a sale of "Duffy's" by that time. Next Saturday's show assembled by Kemp will be straight variety with Frankie Laine, Peggy Lee, Ben Blue, Phil Foster and Ed Wynn. Both Wynn and Blue have headed up their own shows on the weekend comedy series.

## McConnell Calls on Nation's Jurists, Lawyers to Fight Against TV Ban

Wrightsville Beh, N.C., June 17.

Television cameras should be admitted to public hearings wherever the public is admitted, NBC prexy Joseph H. McConnell declared here last week in urging the nation's judges and attorneys to toss their weight into the fight to oppose restrictions on TV. Speaking before the North Carolina Bar Assn., McConnell, who is himself an attorney, told the legalites:

"If we believe in democracy and if we want to strengthen it, we will not be afraid of arming the people with the truth. If we feel that people must be protected from reality, that they cannot be trusted to govern themselves, then we will keep the truth from them. And the best way of keeping the truth from them is to bar TV—because it is the truth."

NBC prez conceded that there are certain proceedings involving national security or personal privacy "where publicity of any sort should be avoided." But, he said, "where the public is physically admitted, we must assume that public attendance is proper. In these cases, the only limitation on the number of people who can attend is a physical limitation. TV gets rid of this limitation. It permits everyone to attend. And we must stand on the basic principle that wherever the public is admitted, the TV camera (Continued on page 50)

## NBC-TV Gets Grid 'Double-Feature'

NBC-TV has moved in fast and grabbed off the New Year's Day Cotton Bowl grid classic for a coast-to-coast video spread, now that the cable link extending into the southwest will be completed and ready for use July 1. Game originates from Dallas.

That gives NBC-TV the two coveted New Year's Day frays, with the Rose Bowl game having previously been nailed down and peddled to Gillette under a three-year deal. Cotton Bowl contract extends through 1956, with sponsorship auspices considered a cinch in view of the "double feature" come-on that gives NBC-TV an enviable New Year's Day sports program.

## Looks Like Schlitz Will Still Pour for 'Ivy'

It looks like Schlitz will have a change of heart and return in the fall with the Ronald Colman-Benita Hume "Halls of Ivy" radio show on NBC. Apparently the network, packagers and others concerned have agreed to the modified budget insisted upon by the beer company for the '52-'53 ride.

Several other items are still to be ironed out, with indications at the moment pointing to an amicable settlement of differences.

## Byron's 'Mr. D.A.' Exit

Ed Byron, who for 13 years has been almost synonymous with "Mr. District Attorney," yesterday (Tues.) severed his connection with the series, currently on ABC and ABC-TV. Phillips H. Lord owns the title.

Byron has set up his own packaging firm, with his first major property, "Fire Fighters," being projected for an AM-TV spread with the co-operation of fire departments across the country.

## Pauley's KLAC-TV \$2,500,000 Dicker; NBC Gets KMPC?

Hollywood, June 17. Arrival of Andy Haley, Washington attorney on broadcast matters for Edwin W. Pauley, is taken as an indication that the oilman's purchase of KLAC-TV for \$2,500,000 from Dorothy Schiff is in the final phases.

Understood that only a few details remain to be worked out. Pauley has admitted his intention of putting together a Coast television network, and has an application on file with the FCC for a channel.

Haley also reps Univ. of So. California in Washington on its application for an educational channel here plus a group seeking a commercial license to specialize in foreign language programs. Station would slant programs to minority groups.

Rumors are also cropping up that NBC has revived overtures for KMPC as its Hollywood outlet for the network. G. A. Richards estate is said to be in need of cash to pay off federal and state inheritance taxes. It's also reported E. L. Cord is interested in disposing of KEAC.

## CBS' TWO-WAY JOB ON BRIT. 'HORNBLOWER'

CBS' upcoming radio version of C. S. Forester's "Horatio Hornblower" which preems on the network July 7 in the Monday night at 8 slot when "Suspense" goes off for the summer, will be a long-distance two-way job. While the actual production will be done in London (off the Towers transcription packaging beltline), the scripts will be written in this country by Philo Higley and sent overseas.

Originally it was planned to star Sir Ralph Richardson in the series, but instead Michael Redgrave has been pacted as Hornblower. Show is one of the more ambitious in the CBS summer lineup, with a \$3,500 weekly talent-production put.



### MY GARDNER CALLING

Producer: Ted Lloyd  
Director: George Vautour  
15 Mins.; Fri., 10 p.m.  
Sustaining  
NBC, from N. Y.

Radio can't be altogether dead or uninspired when proved gimmicks are deployed for a fast moving and slickly tricky gossipation such as "My Gardner Calling" which bowed last Friday (13) on NBC. While some of the phone gabbery pitched might seem off-beat in taste and perhaps a bit contrived, the N. Y. Herald Trib's syndicated columnist is obviously setting his sights on the large audience in the overall. A juicy bit of gossip will always lure a listener and the former Mutual tidbitter (with the N. Y. Daily News-Danton Walker) is not prone to miss out on any item with hot topical significance.

To beat the time element rap, Gardner has his phone conversations with bigwigs prepared as near to 10 p.m. as physical production will allow and the whole is transcribed and edited for cutting into his live chatter in the fore and aft portions. First off there was the sound of dialtone wherein Gardner established—via the switchboard—the characters with whom he was about to make conversation. This quick-cut with global headlines encompassing quickies on Phil Regan, Ike Eisenhower, Judy Garland's mother, ad infinitum.

Initial phone joust was with the Argentine minister of external affairs re Gardner's report that Eva Peron was on her deathbed. When the minister heard the pitch he scrambled the mouthpiece, it being claimed the phone had suddenly gotten out of order. Next up was Dorothy Arnold DiMaggio on the Coast who, responding to Gardner's prodding, said the respective lawyers for her and Joe DiMaggio were talking over the divorce situation amicably. Gardner threw in a mild headliner on DiMaggio being headed to see Marilyn Monroe, with whom the ex-Yankee has been linked romantically. The sound was not too clear.

After some more gossip, Gardner got hooked onto Johnnie Ray backstage at the N. Y. Paramount to ask him how he was getting along with his bride in view of reported splitup of singers Robert Merrill and Roberta Peters. Question didn't make much sense, but the Weeper did his best to get off the phony hook. The columnist made quite a to-do of report that Queen Elizabeth II was tugging a third child and then another telephonic treatment with Yeep Alben Barkley, on his blood relationship to Sen. Richard B. Russell and Illinois Gov. Adlai Stevenson, plus his sizeup on the situation in Korea.

Gardner cut in some "Stork Exchange Notes" before ending up with his big torpedo. This was a transatlantic conversation with a spokesman at the International Hospital in Rome covering news of the twins expected by Ingrid Bergman and Roberto Rossellini. Gardner drew out fact that the birth was anticipated "momentarily" and pressed down hard in gleaning that this would be the film director's "first double feature he's ever produced."

With better discipline, a choosier approach to items, Gardner would have himself a sprightly spree for radio listening. He's full of the unexpected from which the payoff could derive. *True.*

### IT HAPPENS EVERY DAY

With Arlene Francis, Bill Cullen  
5 Mins.; Mon.-Fri., 4 p.m.  
GILLETTE  
CBS, from New York  
(Tatham-Laird)

This quickie, which is heard Saturdays at 1:25 p.m., has added five more editions weekly, cross-the-board at 4 p.m. Arlene Francis and Bill Cullen trade off-beat news items sent in by dialers—the incident of a horse eating some lady bathers' clothes, an unusual sign, and similar odd or amusing sticks that the dailies like to box on page one. Gathering them together makes a listenable five-minute filler, which moves quickly and creates a relaxed setting for the commercials.

The plugs seem to take a sizeable chunk of time, but they're pleasant enough pitches for White Rain slumpee and From home permanent. Opening and closing commercials get a musical treatment, and the middle spot is given a breezy dialog handling by Cullen and Miss Francis. *Bril.*

### SUMMER OPERA FESTIVAL

With Jan Peerce  
Director: Milt Slater  
Writer: Earl Cobb  
30 Mins.; Tues., 9 p.m.  
WNEW, N. Y.

Met Opera star Jan Peerce has joined WNEW's N. Y. indie, long lineup of platter spinners to pilot its new opera disk series. It's a class programming idea and the station couldn't have selected a better opera exponent to spin it home. Peerce is a warm, genial gabber with the kind of appeal that'll help pull dialers whose musical tastes never passed the pop phase.

Peerce believes that opera should have a wider audience and his down-to-earth commentary should help along these lines. He's unpretentious in his spilling and completely winning as he runs down the opera's plot. He sprinkles his gab with informative sidelights on the music, the composer and the op's history. Series is a surefire bet for opera devotees and it won't drive away any transient dialers.

On the opening stanza Tuesday (10) Peerce-piloted Bizet's "Carmen," etched by RCA Victor, through the 90-minute session. Peerce, incidentally, sang the role of Don Jose on the waxing. *Gros.*

### STORY TIME WITH LITTLE ERNIE

With Ernest Tannen  
Scripter-producer: Tannen  
25 Mins.; Mon.-Thu.-Sat.  
Sustaining  
WGAJ, Washington, D. C.

This well paced, gentle moppet show, which has always managed to break into local print, has been recently national news via a series of VIP guest story tellers. Such celebs as Sen. Margaret Chase Smith (R., Maine), New Hampshire's crusading Republican Sen. Charles Tobey and Mrs. Estes Kefauver, frau of the Presidential aspirant, in role of story tellers, have been attention getters for the show. Actually, this one year old feature of the hep suburban 1,000-watt rose to its special community status via its own merits.

Ernie Tannen, emcee, producer and general factotum of show, is primarily station's program director. However, pursued by the thought that the pre-school crowd has no suitable ayem show to get them out of their busy mother's hair, he worked out format for a juve show and guards its prestige and rep with much the same zeal as the mother hen who is one of his standing cast of characters.

Pace of the show recognizes limited span of attention of its young listeners, and features greater variety than most shows of its kind. In deference to the enthusiasms of the very young for the familiar, it sticks to a regular format, has a stock cast of barnyard "character," and daily features. There's a moppet "good morning" chorus to tee things off, then a Kid Parade, with march music. Latter capitalizes on the value of personalities by choosing, from write ins, a daily "big cheese" to lead parade. Other features include the Story Wheel, the daily story, generally a slightly revamped familiar nursery tale; a tune, generally Western, played from station's disk library, "Chuckles" Happy Birthday song, birthday tribute crowned by the rooster, with names tabulated; the Sick Boat, a "get well" message to specific bedded listeners; and, finally, the Gurgle Thought Song. Intertwined is the running "commentary" of Little Ernie, who speaks the language of the program via a series of sound effects and the special mumbo jumbo so dear to the moppet heart.

Show deliberately avoids the blood and thunder of many airs, and maintains a generally cheerful tone without becoming Pollyannish. Besides a heavy mail response, show has won plaudits of local civic groups, and is part of the daily curriculum of the neighboring kindergarten. Greatest tribute to its value came when the Listening Post of D. C. nominated it for the Peabody award.

Though it has been steadily sponsored, it is currently shopping for buyers. It's a natural for a dairy, for children's food distributors or for any business firm with special appeal to the three to six public. *Love.*

**Philadelphia**—Capitalizing on fact that new WCAU-TV studios are accessible from ground level, John B. White, Inc., local Ford agency, became first car dealer to show "live" autos on television. The firm has been a pioneer in TV advertising and sponsors "News With John Facenda," 15-minute segment which follows the weekend baseball games.

### CBS Radio's 150-Min.

#### Sun. Musicthon Aimed At Out-of-Home Dialers

CBS Radio has come up with a nice idea for pleasant, relaxing Sunday afternoon listening during the summer with its new two-and-a-half hour music-thon. "On A Sunday Afternoon" Show, which premiered last Sunday (15), comprises five separate half-hour segments, all devoted to light music and neatly wrapped up into a single unit by emcee Eddie Gallaher. An addition, the show provides a public service via local cut-ins for weather and traffic reports; frequent pitches for safety in driving and on the beach spiced by CBS stars and Gallaher's running account of ball scores.

Show was conceived by program veepee Lester Gottlieb for the specific purpose of attracting summer-time Sunday afternoon listeners who might be driving their cars, lounging on the beaches or just relaxing at home with the Sunday paper. Because it's such light fare, it can be enjoyed by all those, with no diversion from their activities. As a result, it should have little trouble in corraling an audience from among all but the die-hard baseball fans, who will more likely be listening to the play-by-plays.

Opening segment, from 2:30 to 3, has Alfred Antonini and a CBS orch in "String Serenade," playing operetta and musically music. On the preem, Antonini also mixed in a few modern pops, such as "Blue Tango," for a good variety presentation. Nelson Eddy and Rise Stevens, guesting on the segment, scored with their tunes and probably helped cement listeners

**ON A SUNDAY AFTERNOON**  
With Eddie Gallaher, emcee; Alfredo Antonini, Caesar Petrillo, Tex Beneke orchs; Nelson Eddy, Rise Stevens, guests; others  
Producer: Louis Melamed  
Director: Bruno Zirato, Jr.  
150 Mins.; Sun., 2:30 p.m.  
Sustaining  
CBS, from various cities

to their sets for the rest of the afternoon. "Gallaher's Galaxy of Hits," in the second half-hour, is a deejay show, with the emcee spinning records. He also tossed in a few tunes from old films, such as Groucho Marx's African explorer song from "Animal Crackers" and a Bob Hope-Shirley Ross rendition of "Thanks for the Memory."

Third half-hour, titled "Music for You," originated from WBBM, the CBS Chicago outlet, and spotlighted Caesar Petrillo and his orch in another program of pops. While this made for okay listening, it was probably the weakest of the five segments. "Band of the Day," originating via KFGB, Atlantic City, spotlighted Tex Beneke and his orch in a pickup from A. C.'s Steel Pier. Beneke, for the event, played several of the old Glenn Miller arrangements, such as "Chattanooga Choo-Choo," and thereby reaped a neat nostalgic payoff. Final segment, "Main Street Music Hall," was another deejay program, but this time with the emphasis on show tunes. It served as a nice finale for the afternoon.

Gallaher, commentator on WTOP, the CBS outlet in Washington, did a fine job as emcee, keeping his enthusiastic earking for the entire two-and-a-half hour spread and thus keeping listeners' interest at a peak. Despite the frequent local cut-ins, producer Louis Melamed had the show run off without a hitch. Warren Sweeney wrapped up a five-minute newscast at one point in the show as another pub service pitch. Program, of course, is open to participating sponsorship but was wholly sustaining on the initialer. *Stal.*

### KAY STARR SINGS

With Peter Madren  
Producer: Peter Madren  
15 Mins.

**RADIO LUXEMBOURG**, from Luxembourg  
Bowling popularity of Kay Starr in Britain is evidenced by the neat presentation and reception given this Radio Luxembourg stanza, aimed at thousands of English listeners. Urbane smooching by actor Peter Madren is slick program being one of the station's singing series featuring w.k. U.S. acts on disks.

Madren does the linkup chores. On show caught, he played "I Wanna Love You" as opener, following with "I'm the Lonestomest Gal in Town," "Wheel of Fortune" and "Some Day, Sweetheart." "Wheel" was a biggest clicker of stanza, this being the tune that has soared the U.S. chirper to the top with British listeners. It's a very pleasant program. *Gord.*

### Radio Followup

"Original Amateur Hour" continues to demonstrate its hold on the public. Last Thursday (12) some 15,000 payees packed into N. Y.'s Madison Square Garden to see the national amateur talent show was beamed on the air's regular ABC broadcast (television is aired Tuesday nights on NBC-TV), and it pointed up some of the things about am talent which appeal to audiences. There was the Tennessee mother who had bought a toy piano for her youngster some years ago and since had learned to beat out a solid tune on it herself. That seems to show the desire of listeners to pay tribute to ingenuity, to those who exhibit virtuosly on simple instruments. Then there is the draw of familiar instruments such as the harmonica or the appreciation of high development a commonplace skill such as that of the lady whistler. Some of the acts may be corny or lack professional styling, but the dialer seems able to identify himself with the housewife, student or clerk performing—and the need of polish doesn't count. Of course, there are many who display fine technique—such as the girl violinist or the Turkish guitarist on last week's edition—and the possibility that he may help turn up "another Helfetz" provides an added emotional tug for the listener.

Talent on the air, comprising three-time winners, was, naturally, the pick of the year's crop. Ted Mack did his usual competent emcee job and New York's Mayor Vincent Impellitteri made a brief midday speech saluting the program's contribution to the founding hosp. About \$32,000 was turned over. *Bril.*

### VARIETY FANFARE

With Hedley Ward Trio, Eddie Arnold, Louise Trull, Issy Bonn, the Kordites, Ken Platt, Vilem Tausky orch, others  
Producer: Ronald Taylor  
30 Mins.

**BBC, from Manchester, England**  
This aims to present the best of vaude from the heart of northern England, and is fairly bright stuff, though not strong enough on comedy. It's a regular weekly stanza, given a cute opening by introductions sung in harmony by a resident vocal team, the Kordites.

Opener on show, caught had the Hedley Ward Trio, musical act familiar to British audiences, rendering "Paint Yourself a Rainbow Round Your Heart" and "The Boom Song," a new number, in spirited style. Best and most versatile act came from Eddie Arnold, talented impressionist and comedy man, with a novel takeoff on Humphrey Bogart deejaying an English radio's morning program, "Housewives' Choice." Clever impersonations of U.S. names followed, with a composite song finale, introducing their various voices, for whistling.

Writhing with promise was offered by soprano Louise Trull, and show also included the British troubadour, Issy Bonn, plus Ken Platt, a North of England comedy turn with limited appeal and misfiring jokes that raise laughs, curiously, from the studio audience. Stanza is well backed by Vilem Tausky's augmented orch. *Gord.*

### DATE WITH DEL

With Del Ward  
Producer: Tom Foy  
15 Mins.; Mon.-Thu.-Fri.  
Sustaining

**WGN, from Chicago**  
In a move to inject a little spice into its disk jockey lineup, WGN has latched onto Del Ward, a distaff platter spinner. Miss Ward, equipped with a pleasant voice embroiled with a slight Southern accent, wisely keeps a check-rein on any temptations to groove her gab along "Lonesome Gal" lines. She does, however, strive for a degree of intimacy that gives her sessions a note of individuality.

Disks spun on chapter 'heard' (10) were mostly standards in the schmaltzy idiom. The slow-geared tunes and Miss Ward's easy-going patter add up to relaxed late-evening listening. *Dave.*

**St. Louis**—A disk jock event was sandwiched in the Globe-Democrat's annual hot-in-one golf tournament—last week-end at the Triple A Club and Tom Dailey copped top honors by smacking the ball with 13' 11" of the pin. Gil Newcomb's best of three drives at 60' from the pin and portly Ed Wilson's best effort was too far away for measurement. All spin platters for KWV. The best score of the 602 participants was 10 1/2 from the hole, scored by a pro.

### CBS 'Eye' Pic Short Proves Notable Promotion Piece; Offsets Downbeat Mood

CBS' radio-promoting film short, "More Than Meets the Eye," should do an important job for the industry in dramatically pointing up the continuing and, in some ways, growing potency of AM. Even its title suggests the value of the sound medium—because there is "more than meets the eye" in what the ear picks up. As the 15-minute pic neatly and significantly notes, "If you 'overlook' something, you miss it; but if you 'overhear' something, you don't miss it." In several effective ways this reel socks over the fact that while we see only into the wedge of space before our eyes, "sound follows us around wherever we go; we hear up, down, and all around us—we hear globally."

The sound track, produced by CBS radio with narration by Robert Trout, direction by Gordon Auchincloss and music by Vladimir Selinsky, is a hard-hitting demonstration of sound's import. Footsteps, locomotive noises, typewriter clicks and similar sound effects which are put into story format, get across the ability of sound to fire the imagination.

What is startling about the cel-luloid presentation, of course, is the semi-abstract art technique used by United Productions of America, outfit which won an Academy Award for its "Gerald McBoing Boing" opus. It's seldom that a business film essays a revolutionary concept, and CBS is to be kudos not only for getting off the beaten path, but also for coming in with such an entertaining, sophisticated and persuasive production. UPA has provided an artistic, but nevertheless understandable vehicle, which uses full color, dramatic shapes and vivid symbols.

Columbia is providing a service to the industry by underlining radio's mass coverage; its 105,000,000 sets in 43,000,000 homes, 23,000,000 autos and 5,000,000 public places; the fact that the average American spends 108 minutes daily with AM, compared with 43 minutes for TV, 34 minutes for newspapers and 18 minutes for mags; and that radio is the most economic ad medium, reaching 934 people per dollar against 365 for TV, 334 for mags and 240 for the dailies. Naturally, the chain also touts its own sales story, its two-thirds share of the top 29 programs in the Nielsen listing, its low cost per thousand dialers (\$1.19 compared with \$1.69 for its nearest network competitor), etc.

All in all, "More Than Meets the Eye" proves a notable promotional piece that should help counteract the forces selling radio short. *Bril.*

### SPINNER SANCTUM

With Bettelou Purvis  
Producer: Nat Rudich  
Writer: Miss Purvis  
30 Mins.; Sat., 8:45 p.m.  
Sustaining

**WLIB, New York**  
This is an off-beat jazz stanza that should appeal to dyed-in-the-wool jazzophiles. It is conducted by Bettelou Purvis, daughter of the late Jack Purvis—sideman who played 13 instruments in the Hal Kemp, Paul Whiteman and Charlie Barnet orchs and arranged for Fletcher Henderson, among other activities in the music world. Miss Purvis, who was brought up on a diet of real jazz, knows the wind-jammers whose disks she spins and exhibits good taste in selecting authentic items. Many are esoteric to the general listener; for example on Saturday's edition (14) she offered tunes by Roy Eldridge, Flip Phillips, Zoot Sims, Milt Hinton, and Barbara Carroll, along with waxings by the more familiar Charlie (Yardbird) Parker, Art Tatum, Charlie Ventura and Woody Herman. It added up to an appealing half-hour for le jazz hot cult or those seeking a session of music in the sultry mood.

Gal tries creating word pictures of the half-lit cafes where a solid rhythm is beat and a melancholy sax walls, with her theme, Woody Herman's "Blue Flame," playing softly in the background. It's reminiscent of a series the late Canada Lee once did. She used a special slang which is difficult for the uninitiated to dig, but has a Tin Pan Alley flavor. Occasionally her script seems forced, and a more natural approach would help. On the whole, though, the quality of the non-commercial tunes pays off and this entry should earn a fair rating for the indie. *Bril.*



## Tele Follow-Up Comment

Two leading contenders for the Democratic and Republican Presidential nomination, Senators Estes Kefauver and Robert A. Taft, tangled on NBC's simulcast "American Forum of the Air" Sunday (15), in an engrossing airer. It was the first time the two aspirants had shared the same video cameras (separated only by moderator Theodore Granik). Some weeks back ABC-TV and NBC Radio, broadcasting from the League of Women Voters convention, had gotten together five candidates (including Kefauver), but Taft was unavailable at that time.

Seeing the senators (each of whom has the largest number of delegates pledged to him in his party) in action gave viewers a sharper perception of the characters of the two aspirants. Taft registered in a more dynamic fashion than his still photos or radio alone would indicate. Kefauver, more familiar to viewers by virtue of his Senate crime probe telecasts, got across a serious and determined attitude.

Granik kept the show moving quickly, knowing that he had plenty of good TV debate material and that unnecessary preliminaries should be avoided. Airer started with the opponents giving their concept of the three key domestic issues. Taft said these are removing immorality in government, restoring individual freedom and ending the philosophy of big government, and cutting government spending. Kefauver said that the central questions are maintaining prosperity, beating inflation and keeping down the cost of living, and eliminating racketeers in government and business.

Taft noted that he and Kefauver agreed on the "corruption" issue and added that they were both apparently united for "throwing out the administration." That touched off some verbal fireworks.

On the foreign front, Kefauver cited Taft's voting record in an attempt to tag him an isolationist and the Ohioan countered with attacks on administration diplomatic policy. Things got quite heated, with the politicians over-riding each other and Granik finding it difficult to maintain control. It was possible to follow the tempestuous argument—but not too enlightening—on video, but as heard on the radio it was difficult to make any sense of the fracas.

Bril.

Robert Montgomery's "Yor Lucky Strike Theatre" on NBC-TV Monday (16) presented an ambitious tele version of Marcia Davenport's best-seller of a few years back, "Of Lena Geyer." It added up to an interesting hour of music, but was weak dramatically.

Script by Theodore and Mathilde Ferro was episodic, trying to compress too many incidents in the life of an opera star of the "golden era" into the space of 50-odd minutes. It relied too heavily on narration, with Montgomery, on camera and off, continually present. The story line had a strong flavor of soap in with its opera. The story told of a soprano embittered when the nobleman she loves flied her; she then placed such emphasis on her career and feared another unhappy romance that she gave up the great conductor who wooed her and suddenly lost her voice. Her regaining speech on receiving a letter from the conductor and being able to sing when she heard his recording, were straight from the most sentimental of music dramas.

Miss Davenport, whose mother was famed singer Alma Gluck, endowed her opus with a realistic flavor based on her first-hand knowledge of the music world. But it was lost in this production. Ex-Met soprano Mimi Benzell, in her first dramatic performance, sang well but her thespian wasn't equal to the difficult task of projecting a woman of great stature. She did well, however, considering that the role demanded some costume changes, her presence in almost every scene (stand-ins and pre-recorded vocals were used to effect some transitions) and her warbling of passages from various grand operas.

Backing her up was a competent cast, including Cameron Prud'homme as her teacher, Michael Evans as the snobbish duke, Anthony Dawson as the baton-wielder who loved her and Carl Frank as the patron of the arts who married her. Director Norman Felton wrapped up a complex production smoothly and Syrjala's settings were topflight, with excellent use made of rear-screen projection. Alfredo Antonini conducted a 30-piece orch which gave the stanza a rich musical backing.

Jack Bertell, Miss Benzell's

manager, had several prospective backers view the airer as an audition for a proposed Broadway musical. Novel may have operetta potentials, particularly in view of the two-hours-plus time span a legit edition would allow, but the book will require deft handling and pruning.

Bril.

Bob Hope brought down the season's curtain on the "Colgate Hour" Sunday night (15) on NBC-TV in a consistently entertaining hour that was neatly paced by the star. It was an imaginative, well-produced show, with a notable factor in gueststar Paul Douglas. There were a couple of good sketches, spiced with an overall pace and good-natured, casual levity that is the Hope trademark.

The first few moments, in which Hope came on for his usual opening gags, was strictly warmup stuff, but when he and Douglas went into the umpire-psychiatrist sketch, it was a cinch the rest of the way, for both the on-the-scene, outdoor audience at the Douglas aircraft plant in Santa Monica, Cal., and the unseen one behind the TV screen. The umpire bit, in which Douglas played a baseball pitcher in need of psychiatric aid from "Dr." Hope, was clicko not only from the standpoint of material, but also because of the ability of both principals to work together. It was the sort of material that any audience could easily digest.

A sketch purporting to show the advances of aviation—a bow to the aircraft plant, obviously—drew further laughs as Hope and Douglas went through the pre-historic age, the DaVinci period, through the early 20th century birth of the aircraft, as we know it today. This bit was mostly socko because of the Hope-Douglas teaming. Hope as Nero in a final bit was consistent with the others in provoking laughs mainly because of his ability to read lines better than they were written.

There were some moments when the star needed a breather, and the performer choices for these space-filler were not without merit. Johnny Mack, with his click taps and legerdemain with the cane, and June Hutton, the vocalist, were obviously on the spot in their specialties, and they did nicely. A sharp clash in dress department was evident in Mack's being attired in talls—in obvious daylight—while Hope was in casual street attire.

Randy Merriman and Bess Myerson, whose "Big Payoff" replaces "Comedy Hour" for the summer, took a bow as a trailer for their June 22 starter. They planned to California just for the intro.

Another trailer was the cute bit by Hope with the huge cutout of Bing Crosby, with whom he will conduct a television this Saturday night (21) in Hollywood to raise funds for the American Olympic Committee, so it can help send America's athletes to Helsinki for the Olympic games this summer. This will of course, mark the Bingo's debut as a TV performer.

Kain.

Considerable trade interest attaches to the windup stanza of the "RCA Victor Show" starring Ezio Pinza last Friday (13) over NBC-TV. The new claims a new experimental technique in the employment of on-location television cameras instead of motion picture lensing heretofore applying in such cases.

NBC and American Tel & Tel technicians built two microwave relays between Hollywood and the location—the mission at San Juan Capistrano about 60 miles south of L. A. Cameras and mobile control trucks were deployed at vantage points with director Sid Smih and producer Ted Mills monitoring the shots and calling them as per a TV studio setup. Film editing was done both simultaneously with the shooting and subsequently. The whole output was relayed to Hollywood where it was put on film for video-audio. Only live portion was the David Rose orchestral background for the telecast itself. This system assertedly effects economies in production without compromising on speed.

In applying the unusual technique, Mills, who masterminded the idea, built a moving, sensitive dramatic vignette from the script of Arthur Penn, and Smith staged it with fine feeling that fit the peaceful setting of the famous mission.

Pinza was first shown in mufti in the outer garden of Capistrano, capsuling the mission's history while the cameras picked up the

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**MARCH OF MEDICINE**  
With Dr. Roy K. Marshall, Harry Elders, Ken Nordine  
Producer: Ad Schneider  
Director: Don Meier  
Writer: Lou Hazam  
60 Mins.; Tues., 8:30 p.m.; Wed., 9 p.m.

**SMITH, KLINE & FRENCH**  
NBC-TV, from Chicago (Eshleman)

Standing high among the season's accomplishments will be NBC-TV's two-night pickup of the national convention of the American Medical Assn. held at Chi's Navy Pier. It was strictly a blue-ribbon winner from start to finish.

This TV adventure into the heretofore hush-hush world of medicine literally oozed with drama and human interest, particularly the opening Tuesday (10) installment. That chapter overtured with a brief shot of an actual operation in progress at Wesley Memorial Hospital, and climaxed with a return to the operating room for a detailed lensing of the surgery.

The slicing was described by the chief surgeon, speaking through a throat mike under his mask. His discussion, complete with admonitions to his assistants busily tying off blood vessels, had a wallowing impact. Parenthetically, the fact that the first operation ever beaming on a national TV network had to do with ulcers, is believed to be purely coincidental.

The surgery was, of course, the top, but the numerous scientific demonstrations from the Navy Pier site likewise made for absorbing viewing. These portions were expertly hosted by Dr. Roy K. Marshall, who displayed his skill in handling a rapid-fire series of closely-cued interviews. The equipment and therapeutical displays ranged the gamut from the new tuberculosis drugs to a mechanical heart. Whenever the medics got too scientific in their gab, Dr. Marshall would step in with a layman's breakdown.

Besides Dr. Marshall and the other medical men taking part, the real "stars" of this project were the behind-the-scenes TVites. Ad Schneider, the web's special events chief, sitting in the producer's chair, and director Don Meier brought the complicated affair off without a significant error. And that took some doing, especially the first night, which used three remote locations plus the studio cutins.

Harry Elders worked the brief opening narrations and Ken Nordine handled the gentle Smith, Kline & French institutional plugs. Network, sponsor and AMA share honors in establishing another mark of public service.

Dave.

### SPORTS

**With Joe Verducci; others**  
Producer: Ray Duke  
Director: James Ekins  
15 Mins.; Thurs. 7 p.m.  
**JAMES F. WATERS CO.**  
KPIX, San Francisco (Ernest)

KPIX copped an eye-catcher in this sports sizzler emceed by Joe Verducci, former St. Mary's grid coach and now athletic director for San Francisco State College. It's a fast-moving niffle, with Verducci nailing top collegiate experts to demonstrate the hows and whys of wrestling, boxing, badminton, tumbling, swimming, etc.

On stanza caught (12), he hosted Dee Witt Portal, San Jose State boxing coach, and two of his acerscrappers, Al Tofoya and Don Camp. Alternating slow motion with furious fisticuffing, Verducci mixed with the boys while Portal explained the basic offensive and defensive blows. Slufest climaxed with three jolting one-minute rounds.

Future programs call for a backstage analysis of about every sporting event in the book.

Show opened with "live" action, dissolving into sports montage film and sponsor identification. Sponsor, an auto dealer, gave show a comfortable commercial cushion, and limited its one sock sales pitch to well inside two minutes. Dwit.

### STOP, LOOK, LISTEN

**With Tom Moorehead, Bill Wells**  
Producer: Bill Wells  
Director: Art Stober  
120 Mins., Mon.-thru-Fri.

**WFIL-TV, Philadelphia**  
Designed for the noonday, warm weather TV fan, "Stop" is an audience participation stanza with prizes for home viewers and especially for studio contestants. Playing heavily on the urge to get something for nothing, show pulls a large contingent to studio, since anyone who does anything is a winner.

Darts thrown at cards sent in by viewers determine who gets the home phone calls. The dart

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## Telepix Reviews

Effective with this issue, VARIETY inaugurates a separate department—Telepix Reviews—in keeping with the constantly expanding vidpix activity.

Reviews are to be found on Page 26, in the TV-Film section, along with VARIETY's expanded coverage of all facets of the growing telefilm operations.

**CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET**  
With Henry (Hot Lips) Levine  
Orch. Orson Bean, Martha Lou Harp, guests

Producer: Robert K. Adams  
Director: John Goeiz  
Writer: Welbourn Kelley  
36 Mins.; Sun., 5:30 p.m.  
NBC-TV, from New York

Longtime radio fave, "The Chamber Music Society of Lower Basin Street," debuted on video Sunday (15) in a spirited musical session that was pegged for viewing and listening. If scripter Welbourn Kelley can sharpen the dialog portions, series should develop into enjoyable TV fare. The first show, which was loaded with some innocuous patter, was saved only by the drive of Henry Levine's orch workovers and the sweet pinnings of Martha Lou Harp.

Orson Bean, the stanza's emcee, displayed an occasional flash of wit, but was continually pulled down by the drab material. Arthur Treacher, acting as the guest musicologist commentator, suffered the same fate. His dissertation on 11th century musical instruments was a tired effort that offered few yocks.

Musically, however, the program was standout. Levine opened hard with "Blues In Nothing Flat" and Miss Harp followed with a neat pace change in "Swing Low Sweet Chariot." She scored solidly again later in the show with a bangup rendition of "In My Solitude." Ross Gorman, guest instrumentalist, clicked with a frantic jazz work-over on his hot bagpipes and terpers Milton Kanen and Gene Myers were okay in a brief ballet sequence.

Show wound excitingly with an orch jam of "Honeysuckle Rose." Camerawork throughout the session was topnotch.

Gros.

**SUMMER MATINEE**  
With Bill Silbert, others  
75 Mins.; 1:45 p.m., Mon.-thru-Fri.  
Participating  
DuMont, from N. Y.

DuMont web has a good idea in this new attempt at a TV disk jockey show, but one which falls flat through an apparent lack of funds to provide the necessary production mountings. Aired on a cross-the-board basis, the show emanates from Palisades Park, across the Hudson River from N. Y. In Cliffside, N. Y. But, DuMont saw fit to have Bill Silbert, the deejay, work from inside a restaurant and, with only one camera, all the scope and latitude that might be made possible by the setting goes completely for naught.

(It should be mentioned that the web moved Silbert outdoors one day two weeks ago. That happened to be the day N. Y. was hit with a flash cloudburst, which washed out the show completely and forced DuMont to fill in with a makeshift show from one of its N. Y. studios.)

On the show caught (12), Silbert sat at a table inside the Circus restaurant at the park, a la the numerous all-night radio deejays who work from eateries. He chatted not only with setsiders but with ringsiders in the restaurant. But, with a single camera, it was impossible to cut from him to the customers with whom he was talking. He introduced his guests in the same way, at one point referring to DuMont's Susan Adams for several minutes before she walked before the camera. It was a little frustrating for viewers not to be able to see her while he talked about her.

At times, the camera swung its lenses outdoors to pick up a microscopic view of the George Washington Bridge and the N. Y. skyline. It made for an interest panorama the first time, but then got monotonous. In addition, the same scene didn't always fit the recordings Silbert was playing at the time. Slides from DuMont's Wanamaker studio were cut in on the feed to provide some variation on the screen, but these lacked the requisite movement. In all, the show looks like another fine idea on the part of DuMont program chief Jim Caddigan, but one which can't go places until it gets a heftier budget.

Stul.

## RICHARD RODGERS STORY

(Toast of Town)  
With Ed Sullivan, Richard Rodgers, Jane Froman, Vivienne Segal, Lisa Kirk, William Gaxton, Harold Lang, Richard Hayes, Cindy Lord, Bill Lawrence, Sinclair & Spalding, Ray Bloch, orch, others  
Producers: Marie Lawrie, Sullivan  
Director-choreographer: John Wray  
Writer: Sullivan  
60 Mins., Sun., 3 p.m.  
**LINCOLN-MERCURY DEALERS**  
CBS-TV, from N. Y.

(Kenyon & Eckhardt)

There was a double celebration on Sunday's (15) "Toast of the Town," which devoted the full hour to the first of two chapters of "The Richard Rodgers Story." One was the fourth annl of "Toast" on the air; the other was the approaching 50th birthday (June 28) of composer Rodgers. The warm spirit of the double occasion; the presence of Rodgers, who played one of his tunes at the piano, and an array of fine talent to present a wealth of hit music, made for a highly pleasing, tuneful hour.

Following the pattern of other of his "biographical" hours, emcee Ed Sullivan presented what was a smart full-hour musical revue, swiftly moving and smoothly produced. Actually, it wasn't so much a biography of Rodgers, but rather a cavalcade of his song hits (in collaboration with Larry Hart), from the "Garrick Gaieties" of 1925 down to the "Fal Joey" of 1940. (Presumably, second half next Sunday will be devoted to the Rodgers-Hammerstein output.)

There were two brief, very corny dramatic bits, one showing Rodgers as a boy with his doctor-father, and the other glimpsing the young Rodgers-Hart team dreaming empires over a soda. Both could better have been omitted. But these were minor slips.

Offsetting these was the short, graceful speech of Rodgers in appreciation of "Toast" honoring him so, and his distinctive bit at the piano, playing "Lover." This scene, in turn, with the studio audience furnishing background for a long shot, was marred by some bores in the audience who, realizing the camera was on them and oblivious of respect due Rodgers, began waving in it, spoiling the mood. This expressionism is also evident whenever Sullivan singles out guests in his audience.

With so much to crowd in, the show moved too fast for Sullivan's usual "come-on-out-and-take-a-bow" routines to the artists, which was also a net gain. Production-wise, there were also too many vocal solos following on each other (there were nine in a row in mid-program), and these should have been broken up a little more with dance or production numbers, to get more variety in presentation.

But the overall effect was well on the plus side, with a scintillating array of top song hits presented in superior fashion. Jane Froman sang "With A Song In My Heart" and "My Heart Stood Still" with fine voice, brilliant style and distinctive showmanship. Lisa Kirk delivered "Ten Cents A Dance" and "The Lady Is A Tramp" with smartness and punch. William Gaxton tore through "Thou Swell" with his oldtime zing and exuberance, for one of the show's high-spots.

Lesser lights were just as effective with their contributions. Richard Hayes, a youngster with a good voice and appealing delivery, sang "Blue Room" and "Where Or When" gracefully; Bill Lawrence offered "This Can't Be Love"; Cindy Lord sang "There's A Small World"; and the Lawrence-Lord duo presented "Manhattan." Last named, which opened the program, had a clever background in a moving montage of Manhattan streets. Dance team of Sinclair & Spalding terped to "Here Am I," which the Ray Bloch orch smoothly played, as it did all accompaniment on the airer.

Finale was a smooth production number from "Fal Joey," with Vivienne Segal singing "Bewitched" and Harold Lang singing and dancing, and leading the chorus, through the "Happy Hunting Horn" number. Sullivan was relaxed and suave, for a good conferencing job.

Bron.

## NBC-TV Gets Liberate

Hollywood, June 17.  
Liberate, former nitery pianist-entertainer, catapulted to high popularity here via television, has been picked by NBC to fill the eight-week hiatus period in the Dinah Shore time. Under three-year contract to KLAS-TV, he continues on that station.

For its KNBH outlet here, NBC will be forced to substitute another show.

## Television Reviews

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thrower gets a fast trophy, but the hausfrau has to answer such stumbers as: "What is the modern name for Persia?" "What is the longest river in South America?" and from "Hamlet": "Alas poor—who?" Needless to report, all missed. This seems to decrease home listeners, or sends them to the studio. Most of those called were not at home and several were actually on the scene.

The questions asked of contestants at home are vaguely related to song hits selected from the WFIL-TV film library. Current popularity for oldies goes well with this set and there are a generous supply of songs like "Ma, He's Kissing Me," "Bells Are Ringing for Me and My Gal," etc. There are the other usual gimmicks for those of the average age and weight at these funfests. They enjoy looking ridiculous, emoting in soap operas, exercising, eating lemons, and the eternal orchid is presented to the oldest guest present.

Prizes are a \$5 gift certificate, or a reasonable facsimile. Plug for product is chief consideration of giveaways and Moorehead reads the commercials straight without any attempt to disguise them. There's also a summary of the news, a guest shot and the matrons seem to enjoy every minute of the two-hour stretch. One hour of this new program, incidentally, replaces the "University of the Air" heard during saner and cooler months. *Gagh.*

### GUIDE RIGHT

With 9th Infantry Band, Dr. Frances M. Wilson, Lt. Col. William H. Hunt, Cpl. Elsie Davis, Cpl. Alfred Reimschuessel, Cpl. Sid Burn

Director, Lee Polk  
30 Mins., Mon., 9 p.m.  
FIRST ARMY RECRUITMENT SERVICE

DuMont, from N. Y.  
The service recruiting branches are now on their own as far as devising piches to youth to get into the military. Ever since Congress frowned upon expensive talent to make these radio and television shows attractive to listeners, the services have had to devise their own programming. "Guide Right" is an attempt along that line. This tele show has the mien of a first sergeant talking down to his platoon. There's little warmth or attractiveness, and there's even the likelihood that the spiel isn't pitched correctly.

The band concert and discussion panel idea is one that would appeal to those beyond recruitment age. Both elements are well presented. The Ninth Infantry Band conducted by Cpl. Alfred Reimschuessel did excellently in the instrumental department. The small jive group was out of character with the rest of the show. Discussions by Dr. Frances M. Wilson, director of vocational guidance of the Board of Education of New York City, and Lt. Col. William H. Hunt were involved, as they dealt on the niceties of the current recruitment program.

Show is not likely to entice wholesale voluntary enlistments. The brass must come up with a display that will hit the younger elements if it's to get anywhere in this direction. *Jose.*

### MENUS FOR MILLIONS

With Edith and Stanley Green  
Producer: Jim Diamond  
Director: Dave Fulmer  
15 Mins., Wed., 7 p.m.  
BEN HUR FREEZERS  
KRON-TV, San Francisco  
(Diamond)

The idea is to hit the evening audience in its vulnerable food budget, demonstrate quick and economical ways to prepare tasty dishes, and plug the sponsor's freezer and food plan on route.

It could be a success, if opener (11) is a reasonable sample of shows to come. Competence of TV cook Edith Green is unquestioned. Gal has been a daily video vixen expert since KRON went in business, and has a wide local following.

On this show, she features inexpensive entrees for Mr. and Mrs. Everybody, and drafts her real-life husband, Stan Green, a soft-drink executive, to give her kitchen a cozy, homelike atmosphere.

Green to television, Green appeared as comfortable (and corny) as a relaxed Barrymore as he helped his missus with the pots and pans and mixed noodles and chicken liver with everyday slang.

Kickoff gimmick was for Green to arrive late from the office with news he had invited friends to dinner and "what's cookin', hon?" Quicker than you can get rid of a

15-minute program, Edie dipped into the freeze box, came up with the necessary ingredients and prepared a swelluva good meal.

Casual camera visits to "the vegetable and meat departments of our super market" eased into into the single commercial pitch voiced by the femcee.

Use of overhead mirror helped camera shoot the cookery demonstrations from all angle views. *Dwitt.*

### MEMORY LANE

With Arnold Freedman, Jerry Coyle, Kay Killian, Ed Joyce  
Writer: Ted Beebe  
Director: Grant Van Patten  
15 Mins., Thurs., 7:30 p.m.  
ROTHBARD UPHOLSTERS  
WRGB, Schenectady

(Goldman, Walter & Kanna)

Viewers are guided down "Memory Lane" on a modestly-budgeted audience participation quiz by WROW's Arnold Freedman, who now uses nom de AM-TV of "Mark Edwards." Various years are flashed on the screen as Freedman reads clues, or they are acted out, for outstanding events; emcee then asks scanners, via the telephone, to give the identification. Latter postcard names and numbers.

Program is mildly entertaining and educational. It has gained smoothness and sureness recently, although Freedman occasionally fuffs. Jerry Coyle, radio-night club singer-announcer, acts the sketches with skill, and sings some tunes. Kay Killian is another vocalist sometimes doubling as actress on the show.

Ed Joyce, newcomer to the WRGB staff, handles the advertising well, despite a tendency to press slightly on camera. Program is tightly produced. Organ music backgrounds. *Jaco.*

### DOIN' THE TOWN

With Dottie Brown, Bill Post  
Producer-director: Byron Openshaw  
30 Mins., Fri., 3:30 p.m.  
Participating  
KSL-TV, Salt Lake City

Neat but not gaudy is this half-hour session of singing and chatter. Unpretentious, easy-going and smooth from beginning to end, "Doin' the Town" provides a pleasant followup to the Garry Moore show, and should have little trouble keeping a healthy segment of the net audience tuned in.

Program consists of Bill Post singing at the piano and Dottie Brown doing her warbling while she strums a guitar. Songs are almost entirely on the sweet side, with a liberal sprinkling of oldies tossed in.

Title of the show comes from brief interlude of chatter about what's happening around town in the way of special events.

Five commercials are pitched by the leads, working alone or as a team. Spiels are kept down to reasonable length.

Director Byron Openshaw rates a hand for whipping together this session. He keeps his cameras moving; lighting is slick so that every detail is sharp, and set is a really impressive outdoor patio effect.

KSL-TV has done a good job of keeping a simple show simple, and not killing it with heavy treatment. *Eerl.*

### R.F.D. TV

With Cal Karnstedt, Harold Swanson  
Producer-Director: Dick Larson  
30 Mins., Sat., 1 p.m.  
ALIS-CHALMERS  
KSTP-TV, Mpls.-St. Paul

In this predominantly agricultural section any first rate farm show, particularly on radio, has little difficulty in enlisting a sizable audience. Because KSTP-TV's range necessarily does not extend any considerable distance from the Twin Cities the potential number of farm listeners is, of course, limited. However, the fact that R.F.D.-TV, the first television educational type rural program to be attempted here, has attained a high 7.7 rating for local shows indicates that it also must boast an urban following. A look-see serves to explain why.

Show, having butter as its main subject, revealed via film how that bread spread is made and stressed its great food value. Inasmuch as butter figures prominently in so many city folks' diet, there undoubtedly was no difficulty in holding the interest of setowners generally. Preceding shows, for example, have used live animals for demonstrating correct milking and lamb shearing techniques. While not directly concerned, urbanites probably found such fare sufficiently interesting to engage their

attention, curiosity satisfying and enlightening.

Straight-out gabbing by Cal Karnstedt and Harold Swanson, KSTP-TV farm director and University of Minnesota agricultural editor; respectively, interspersed the films. Seated at desks, they told of farm meetings during the preceding week and dispensed helpful farm information regarding weather and grain and live-stock price trends. Show switched to Swanson at the South St. Paul stockyards to tell of current developments there. In taking the viewers into a modern creamery and in emphasizing the important part butter plays in a balanced diet and in soil conversation, the show also performed a service for one of the state's leading industries, butter-making, which needs plenty of promotion nowadays. This must have earned KSTP much good will.

Show is produced in association with the Univ. of Minnesota agricultural extension service. Karnstedt each week chooses the subject around which it is built. Larson's production-directorial job was skillful. *Reez.*

## Foreign TV Review

### THIS IS SHOW BUSINESS

With Vic Oliver, Bea Lillie, Alan Loveday, William Devlin, Joan Greenwood, Alan Neagle, Billy Russell, Les Rayner & Betty, Sara Luzita, Tuttle Lemkow;  
Ballet Co. (14), British Concert Orchestra (45)

Producer: Bill Ward  
75 mins., Sat., 9 p.m.  
Sustaining  
BBC-TV, from London

"This Is Show Business" is all-embracing in its coverage. It touches every facet of entertainment, with the various groups neatly clipped together by the smart if occasionally too self-conscious emceeing of Vic Oliver. Program has been slated for peak Saturday night screening, and is attracting prominent show biz names.

Current edition, trimmed to a slick 75 minutes, covers music, legit, vaudeville, ballet, films and circus. Presentation is occasionally unimaginative and frequently more use could be made of available talent. Nevertheless, it adds up to an attractive Saturday night entertainment.

Program reviewed featured Joan Greenwood and William Devlin in a scene from Shaw's "Caesar and Cleopatra"; Bea Lillie doing a couple of old faves for the revue sequence; Anna Neagle in an interview and getting a big plug for her latest film "Derby Day," including the screening of an excerpt from it; Billy Russell doing his standard vaudeville act; Les Rayner & Betty in a first-rate roller skating turn; Alan Loveday giving a polished rendition of a Tchaikovsky concerto, but wasting too much time in the preliminaries with the emcee, and Sara Luzita and Tuttle Lemkow heading a talented ballet group in a dance to Ravel's "Bolero."

Production is staged with an invited audience. Camera work is almost static, concentrating on the stage with a few cuts to the 45 piece concert orch. Direction is straightforward, without any pretense at fancy treatment. *Myro.*

## Minor

Continued from page 27

tial star in Raimonda Orselli, Italian actress who was at one time premiere ballerina with the La Scala Opera. She'll make her American video bow on "Curtain Call" June 27 in "The Soul of the Great Bell," a ballet story adapted by Minor from an old legend by Lafcadio Hearn.

Producer, meanwhile, will use name actors when the script calls for them. He pointed out that certain shows he has lined up demand experienced talent, which in turn means using stars. Kickoff on "Curtain Call" this week (20), for example, has Robert Preston and Carol Bruce co-starring in "The Promise," an original by Miss Cram.

Minor, in an oblique swipe at sponsors who demand the insertion of a middle commercial in a half-hour dramatic show, said that such practice forces the writer and producer to introduce a false climax into the script. Too many shows, he said, now go to pieces after the first plug. He noted that RCA Victor, which is bankrolling "Call" as a summer replacement for the Ezio Pinza-Dennis Day show, has agreed to omitting that middle plug.

## Tele Follow-ups

Continued from page 33

architecture, floral arrangements, etc., and the audio pinpointed sound of birds. There was a swift transition to Pinza, now in the garb of Father Jacomo and encountering a young widow, lovely, bitter, belligerent Rida Moreno, bemoaning the recent loss of her husband. The entire story turned on the padre's conversations with the cynical, emotionally twisted girl, who had lost her sense of values in her tragedy, and his attempts to make her regain her faith in the future and face it with the strength inherent in youth.

While the motion was fluid and the pictures mostly sharp and of generally good definition, there were some slight variations in the pickup of sound as the two characters moved about along the gardens and walks, but these lapses were brief. Cameras were occasionally unsteady, but here too the mood and tone were sustained. If anything, the greater guilt would reside in RCA, which twice interrupted the continuity with poorly spaced commercials, one on low-noise TV tuners and the other on air-conditioning units.

Just past the midway mark, a liturgical chant emanating from the chapel softly punctuated the dialog as the padre and girl moved into the chapel itself and the choir was picked up on screen in full sweep. Pinza brought the story to a quietly expressive climax with a sacred song in the church, as the girl, her faith regained via the preachments of the padre, walked out of the mission to the town amid carillon chimes.

The David Rose musical score was unobtrusive and deeply effective, with the costumes of Kate Drain Lawson and the Robert Shocking light motifs lending appropriate emphasis. End announcement defined the whole simply as a "television reproduction."

Trau.

"Broadway TV Theatre," aired five nights weekly on WOR-TV, N. Y., is either running short on material that can be transposed literally from legit to video, or else should abandon its no-adapting idea in favor of some writers who know their way around a TV script. Producer Warren Wade last week (9-13) presented John Montgomery's "Nothing But the Truth" and proved again that requirements for the stage and for TV are vastly different. Show, built basically around a single farce idea, dragged slowly through its 90-minute air time and the cast, several of whom have done better on this series, mugged their way through some dialog which emerged strictly unfunny under the pedestrian direction of Richard Lukin and Richard Barr.

Chief trouble probably lay in the lack of movement. It may not be necessary to present chase scenes, fights, etc., but TV certainly requires more movement than can be had by a group of characters gabbing at each other within the confines of an office or living-room set. Story of a young stock-broker who bets his two partners and a customer \$10,000 that he can go through 24 hours without straying from the truth one iota, the idea had merit which never generated the spark it should have had.

Orson Bean, as the young broker, co-starred with Ernest Truex, as his older partner and the father of the girl he wanted to marry. Bean, who's been a nitery comic, mugged as though he were seeking laughs on a nitery floor, and Truex played the stock Truex characterization, which in this case wasn't enough. Sylvia Field, as his wife; Wendy Drew, as the daughter; Robert Shackleton, as the other partner; Rex O'Malley, as a grasping clergyman (a role, incidentally, which probably didn't sit well with a number of viewers), and Sheila Bromley, as Miss Drew's friend, couldn't succeed individually or collectively in raising the level of the show.

Wade used what sounded like a small studio audience to spark the laughter, but whatever mild chuckles were elicited sounded forced. Ray Morgan handled the commercials for General Tire on the show in a capable fashion, which was dilted by Bill Lazar on the Cavalier cigaret blubs. *Stal.*

NBC has taken some chances on the Saturday and Sunday night lineups since the regulars went on vacation. Web has had an amazing batting average with the new comics it's picked up. In the entire series of newcomers, there was only one bad show. Others have been grade A products. The "All

Star Revue" has a winner with Paul Winchell.

The theory that performers who have piled the circuits for a lifetime have obviously picked up enough material for at least one or two tele shots is working out well. Latest is Paul Winchell, a staple in the vaude and cafe field who has shown his mettle on his own Monday night tele series, contributed one of the neater shows of the series. Winchell is a fine all-around performer, a highly skilled technician at ventriloquy and a comedian who can handle himself well even without the aid of his alter ego Jerry Mahoney.

The display was potent in all departments including that of writing, production and individual performances. Winchell had some engaging episodes which included the voice pit bit in which all the characters in the skit talked like the dummy. It was an engaging scene. Another in which the ventriloquist excelled is the one in which he enacted Chaplin. The bits with Hot Lips Page in which the dummy played drums and danced was a bit which called for a high degree of technical knowhow.

There was a good roster of outside talent which included Hedy Lamarr, Page and the De Marco Sisters. Miss Lamarr looked well and was adequate in a fortune telling bit which gave Winchell a chance to do some straight thesping. The De Marcos made a good impression with a single song.

Stanza was one of the best of the series. As a matter of fact, the batting average with the one-shotters of late has been better than that registered with the regulars. *Jose.*

## Sterling Raps

Continued from page 25

Commission's action with regard to UHF is not as "vociferous" as the decisions affecting VHF, said Sterling, "is only an indication that most of our critics are only interested in obtaining more VHF channels for larger cities." If separations in UHF were increased in order to equalize the service areas of VHF and UHF stations, Sterling explained, it would have been at the expense of fewer assignments and "both large and smaller cities would suffer."

Despite all the criticisms and "what almost might be termed a campaign of terror to scare people away from UHF," Sterling noted that such large broadcasters as Westinghouse, WJR and WGAR are planning to go into UHF in Philadelphia, Detroit and Cleveland respectively, and that several of the networks have indicated a desire to start UHF stations.

As soon as the allocation problems are "laid to rest," Sterling said, the Commission will have to decide what steps to take on the requests of the nets to liberalize the multiple ownership rules to allow owners of five VHF stations to have one or more UHF stations.

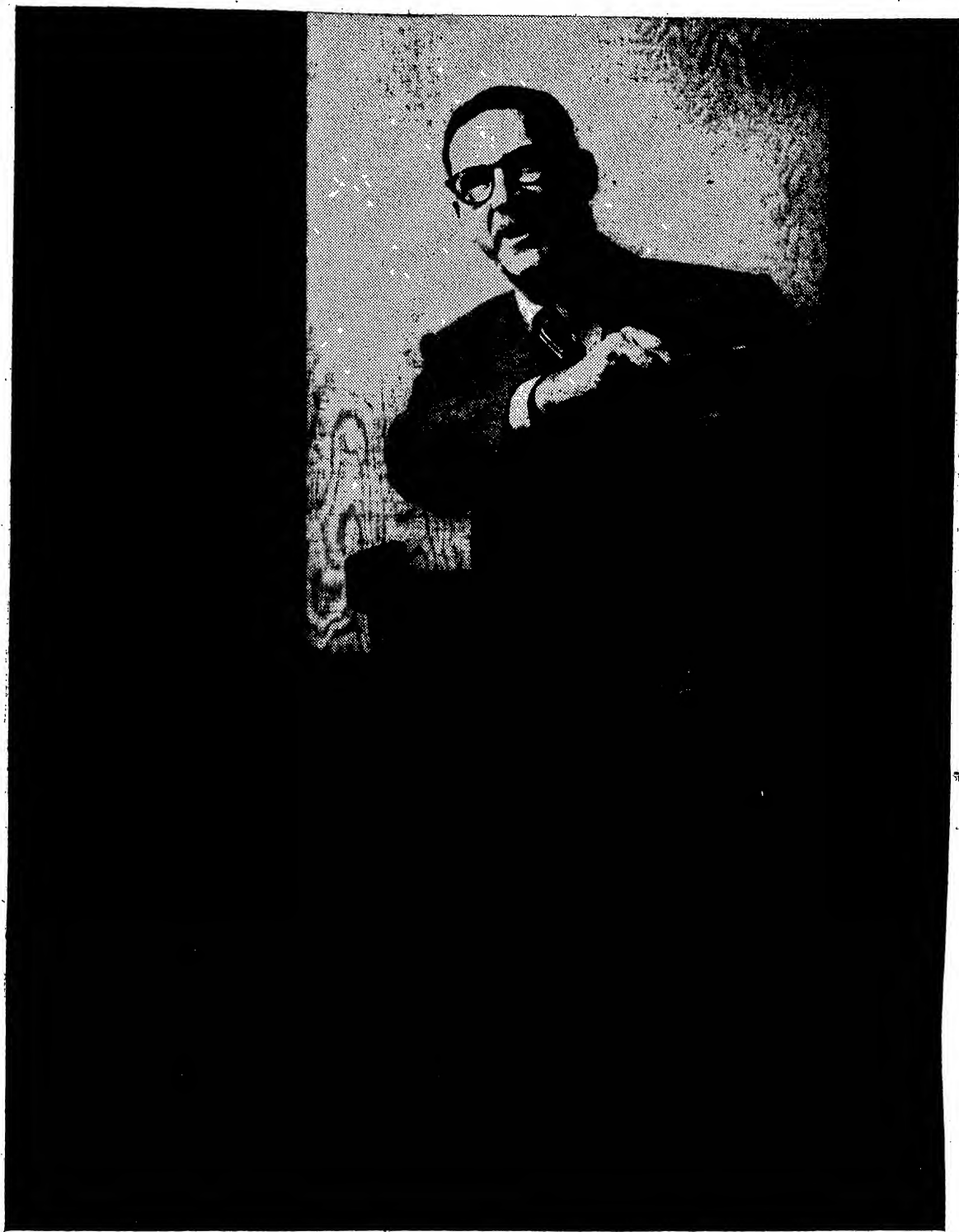
Sterling expressed the belief that "the very critics who now decry the UHF, will some day regret their failure to take full advantage of the opportunity to apply for UHF stations that are now available." Recalling that the Commission had trouble finding applicants for VHF stations only five or six years ago, the Commissioner suggested that "all who are not yet in television heed the lesson to be learned from those who could have afforded to enter television early but did not."

## Feature Films

Continued from page 26

strong film entries have indirectly boosted revenue via increased station break and non-film program sales. Success of the venture into the celluloid field has been particularly welcome at WGN-TV, with its DuMont network affiliation, which leaves a great deal of choice nighttime hours open for local selling.

WGN-TV is currently beaming 17 weekly "theatre" attractions, plus a late-evening feature starting at 11 or 11:30. All of the top-rated showcases have been berthed in their present slots for a considerable period, building up a regular fandom. For instance, Jim Moran's "Courtesy Hour" has been a Sunday night feature since 1949 and consistently notches a 17 rating.

NBC's MEN IN THE NEWS: *Henle*

Photograph by RALPH STEINER

"I  
love  
politicians"

Ray Henle has a long, sincere and requited affection for the political genus. It goes back to his first years in Washington and one of his first big political stories—when President Coolidge chose not to run. In the intervening years, Henle has covered every convention and traveled extensively with each president as well as candidates Landon, Willkie and Dewey.

As editor-in-chief of THREE STAR EXTRA, his understanding of and

continuing interest in politicians stands him in good stead.

With Albert Warner as expert on international affairs, Ned Brooks covering domestic news, and Henle on the Washington beat, the Sun Oil Company's THREE STAR EXTRA presents nightly the interpretations of three experts—each working in his special field.

Credit NBC with another unique format for broadcasting news, and credit NBC for having such

eminently able newsmen as Henle, Warner and Brooks.

It's not easy to hold news leadership in both radio and television as NBC consistently does. It has to be done the hard way—by having a larger, more distinguished news force and by broadcasting more hours of news every week. That's why most people hear the news first and hear more of it from NBC.

**NBC** *radio and television*  
a service of Radio Corporation of America



# CBS for Speeding ABC-UPT Merger, But DuMont Fears 'Poor Fourth' Status

Washington, June 17.

ABC and United Paramount Theatres' move for a quick decision on the proposed merger found favor last week with CBS, but DuMont didn't like it. The reasons are obvious—CBS has a deal pending to purchase WBKB (TV) in Chicago for \$6,000,000, contingent on Federal Communications Commission approval of the merger; DuMont would come out a poor fourth in the TV network race if ABC is immediately strengthened by UPT capital.

In its comments filed with the Commission, CBS said that further delay in deciding the merger question "will adversely affect not only ABC, but will . . . tend to frustrate the statutory objective of achieving nationwide competitive network."

And, said CBS, WBKB's annual profit of "substantially in excess of \$1,500,000" would be lost to CBS as long as the merger is delayed. Besides, the web said, the "uncertainty . . . makes proper long-range planning difficult."

DuMont, which is restricted to three owned-and-operated stations because of the Commission's holding that it is controlled by Paramount Pictures, advised the agency

that the merger phase of the Par anti-trust proceedings "should not be decided prior to a decision on the entire record, for all the issues are inextricably woven and the urgency of a swift decision is uniform for all applicants."

ABC's need of capital to run its network, said DuMont, "does not exceed the requirements of other parties to this proceeding. This record clearly demonstrates the competitive disadvantage under which the DuMont network finds itself because of its inability to own and operate five TV stations. The effective operation of DuMont as a national TV network also depends on an expeditious decision in this case."

Minneapolis—The Twin Cities' Damon Runyon fund contributions in response to Milton Berle's telethon, carried by KSTP-TV, totaled the largest amount per capita of any community in the nation and, aggregating \$10,100, were only exceeded in size by those of two other cities, New York (\$417,066) and Los Angeles (\$11,697). The station had a staff of operators on for the entire 22½ hours, taking pledges over the phone.

## Kiddie Ballet Theatre Set as WNBT Series

Experimental showcasing of "Children's Ballet Theatre," program telling a fairy tale in ballet format with performers in the 6-16 age bracket, will be beamed by WNBT, N. Y., Saturday (21) at 12 noon. If trial proves successful, the NBC-TV key may sked airer as a regular series in the fall.

Choreography-direction is by Iris Merrick, with Ivan Reiner producing and Ted Nathanson as director.

## 'LEAVE IT TO DAD' NEXT FOR CBS-TV

CBS-TV, which has become situation-comedy happy the past season, and with unusual success (as witness "I Love Lucy," "Mama," "My Friend Irma," "sale of 'Our Miss Brooks,'" etc.), has a new one on the immediate agenda.

New TVer is set for final auditioning on Friday (20). It's a Leo Solomon series called "Leave It to Dad," with Jane Wyman, Eddie Albert and Ed Begley set as permanent cast members. As a switch on "Mama," this one will have a seven-year-old boy doing the running narration, though with a strictly American community motif.

## From the Production Centres

### IN NEW YORK CITY . . .

Sam Abelev, for six years with CBS ad-promotion, now with Broadcast Advertising Bureau as presentation writer. . . Gordon Arnew, former exec producer of West Hooker Productions, appointed AM-TV director of Ben Sachheim agency. . . Bill Berns is producing "Time Capsule," which preems on ABC Sunday (22) at 7:30 p.m. . . WWRL disk jockey David Lawton took off Monday (16) for a two-week honeymoon. . . Sidney Romick to Cape Cod for two weeks. . . WCBS' Galen Drake spending a month in Sarasota, Fla. . . Ed Stanley, NBC public service manager, and George Kendell, of BBD&O, speak on networks' and agencies' contrasting roles in broadcasting at Flora Schreiber's series at the New School. . . Associated Program Service added 23 new subscribers and announced it has topped the 1,000 station mark for its transcription library. . . Robert Steinfel, formerly retail specialist with BAB, joined CBS Radio's ad-promotion department. . . WNJR's Louise Powers has added a food strip at 10:30 a.m. . . Joey Adams is subbing for Laraine Day for two weeks during her vacation from the Hutton's eatery show on WMGM. . . Claire Ennist, CBS receptionist, and Lester Richards, of CBS-TV, honeymooning in the Poconos after their AM-TV splice. . . Nelson Case, who starts seventh year with Lowell-Thomas this fall, will announce "Backstage Wife" for Procter & Gamble starting July 1. . . Jocke Maxwell, WWRL's Negro sportscaster, celebrates his 20th annl in radio Saturday (21); he's been on WWRL since '37.

WNJR announcer Hugh Chambers off on a four-week motoring vacation. . . Mike Jablons on jury duty. . . Albert M. Behrens, ex-Lentheric and Elizabeth Arden, named co-ordinator of ad-publicity for Charles Antell, Inc. . . Donald Buks, back from Austria for a week, was on ABC's "Whispering Street" and is set for lead in NBC's "Hollywood Love Story" Saturday (21) and for NBC's "Eternal Light" Sunday. . . Amana Refrigeration is backing Paula Stone's WMGM show three times weekly. . . Alfred Shirley, Ed Jerome and Bill Quinn added to "Front Page Farrell." . . Joy Hathaway has joined "Just Plain Bill." . . Patsy Campbell featured as lead on "Armstrong Theatre" Saturday (21).

### IN HOLLYWOOD . . .

Frank "Bud" Berend, NBC division sales director, and Sam Hayes, Don Lee newscaster, both of whom were in the plane crash that killed Buddy Clark three years ago, hospitalized in adjoining rooms. Berend underwent surgery and well on the mend while Hayes being treated for recurrence of injuries received in the crackup. . . George Fogel taping 50 issues of "One Man's Family" and "The Woman in My House" in the next two weeks so cast and crew can get away for vacations without interrupting continuance of shows through the summer. . . The Harmon Nelsons—he's with Kenyon & Eckhardt and she's assistant director of business affairs at CBS radio—are now three. . . Art Linkletter, Harry Owens, Austin Peterson, Chet Brouwer and Irv Atkins lending a Hollywood touch to the beaches at Hawaii. . . Wendy Williams, top man here for Leo Burnett, roaming over Europe on sabbatical. . . Jim Morgan of the Raymond R. Morgan agency (no kin) moved up as prexy of Hollywood Ad Club. . . George Moscovics of CBS took to the hospital when his ticker started acting up again. . . Producers and directors will auction off parts (at scale) to actors attending the AFRA Frolic June 20.

### IN SAN FRANCISCO . . .

Mark Goodson detoured here (7) to guest on Dean Maddox's "Amateur Hour" which he announced before taking his wife and life savings to New York in 1941. . . Ralph Edwards stole a two-day visit with the home folks in Oakland before taping (17) a "Truth or Consequences" show at the KNBC studios. . . Marjorie Trumbull hosted Huntington Hartford on her "Top o' the Mark" airer, followed it with an unplanned private interview when a down-bound elevator blacked out and stalled for 10 minutes in the "middle o' the Mark."

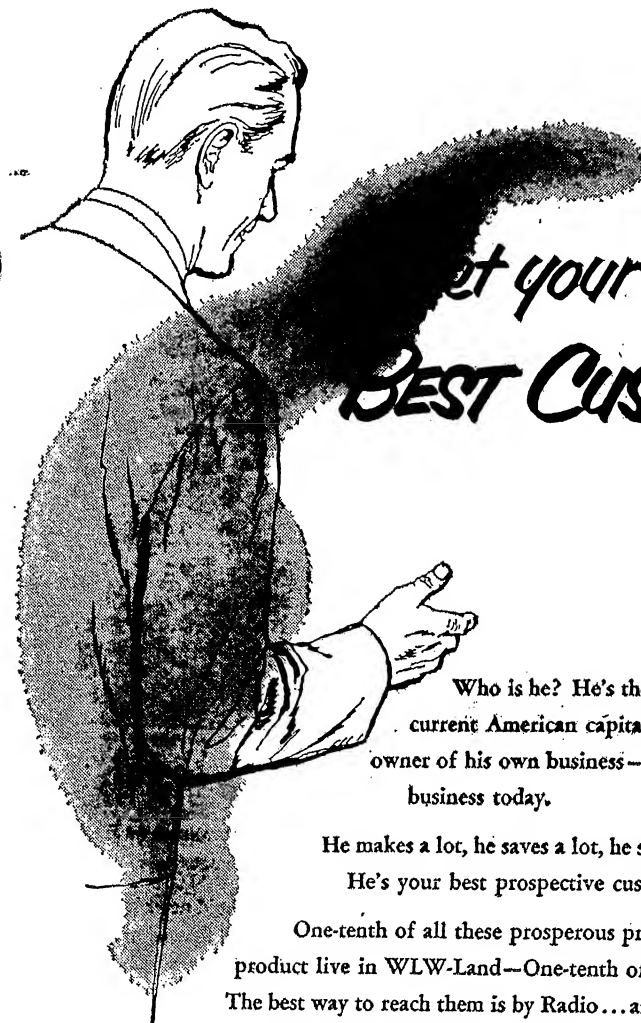
KCBS's Jane Lee won the national "Wendy Warren Woman's Commentator Contest," planes to Gotham (29) as a three-day guest of CBS. . . When the BIG story broke (three days late) and newsmen swarmed backstage to interview benedict Sid Luft and bride Judy Garland, the most surprised man in town was—Press Agent Tony Buttitta. . . Bill Wilcox, KCBS writer, quit and flit to Hollywood. . . Announcer Verne Wilson cut a "You Knew Them When" nostalgia series for Office of Price Stabilization. Kay Thater scripted. . . Russ Coghlin getting a summer tan while Del Gore covers him on both radio and TV. . . Dean Jennings' KLX "Showboat" drifted off the air. . . Trumpeter Frank Snow out with torn leg ligament suffered in KCBS soft (?) ball game. . . Lee Glroux, Evangeline Baker, Wally King and Bob Fouts selected to air the "Ice Follies" preem.

### IN CHICAGO . . .

Tommy Bartlett, host of NBC's "Welcome Travelers," taking a three-week vacation. But the show goes on, using tapes cut in advance. . . WLS program director Harold Safford named to the Illinois Broadcasters Assn.'s "Register and Vote" campaign. . . Frazier Nounnan, ex-J. Walter Thompson, now handling Ruthrauff & Ryan's publicity. . . Burt Squire, BMI midwest station relations rep, off on a tour of 40 Wisconsin outlets. . . Morris B. Sachs has re-packed the "Amateur Hour" on WENR and WENR-TV for another year. . . Louise Ahrens, Memphis Press-Scimitar radio ed, gandered the Chi NBC facilities while in for the AMA convention. . . AFRA exec secretary Ray Jones on a business swing through Washington and New York. . . Budd Blume switched from the WBBM assistant continuity editor berth to the writing staff, replacing Billy Bell, who has joined McCann-Erickson. . . Bill Ray, Chi NBC newsroom major domo, outlined the web's convention coverage plans at the Sigma Delta Chi's Headline Club last night (Tues.). . . Mutual account exec Virgil Reiter in Miami on a sales mission. . . Charles Hammarstrom joined the Keystone Broadcasting System's New York office as an account exec. . . Everett Mitchell, NBC farm commentator to address the national 4-H Congress next Wednesday (25) in Washington. . . WBBM program director Al Bland vacationing in Ohio. . . Bob Carman, Chi NBC scripter, touring Wisconsin as a guest of the state's conservation department. . . Dick Bingham, ex-Liberty announcer, new member of the WBBM gab crew.

### IN WASHINGTON . . .

Three local filmeries, RKO Keith's, Loew's Capitol and the all-sepia Lincoln, will have the June 23 Robinson-Maxim bout on large screen TV, the greatest theatre participation here to date. . . Robert M. Adams, ex of WOL in Washington, has been named top publicist at WRN-NBC, succeeding John Ghilain, who left to join WMAL-ABC. . . Patricia Scanlan, former publications assistant and acting associate editor of the Disabled American Veterans Semi-Monthly, has joined staff of CBS Radio Public Affairs in Washington, assisting in public affairs programs and also handling press relations here for the web in both radio and TV. . . WRC's "Timekeeper" Bill Herson emceed annual Masonic "Night of Thrills" past week. . . "Letter of the Week," new WTOP-CBS TV show, features real judges, D. A.'s and court attendants in its presentation of fictional law cases, with D. C. Bar Assn. cooperating with producer H. Thomas Tausig.



**Get your  
BEST CUSTOMER**

Who is he? He's the American Farmer, the current American capitalist. He's the real owner of his own business—and farming is big business today.

He makes a lot, he saves a lot, he spends a lot.  
He's your best prospective customer.

One-tenth of all these prosperous prospects for your product live in WLW-Land—One-tenth of America.

The best way to reach them is by Radio . . . and the most effective and economical radio in this area is WLW.

The full story of "Your-Best Customer"—all the facts and figures—is on film. Ask to see it.

**WLW**

The Nation's Station

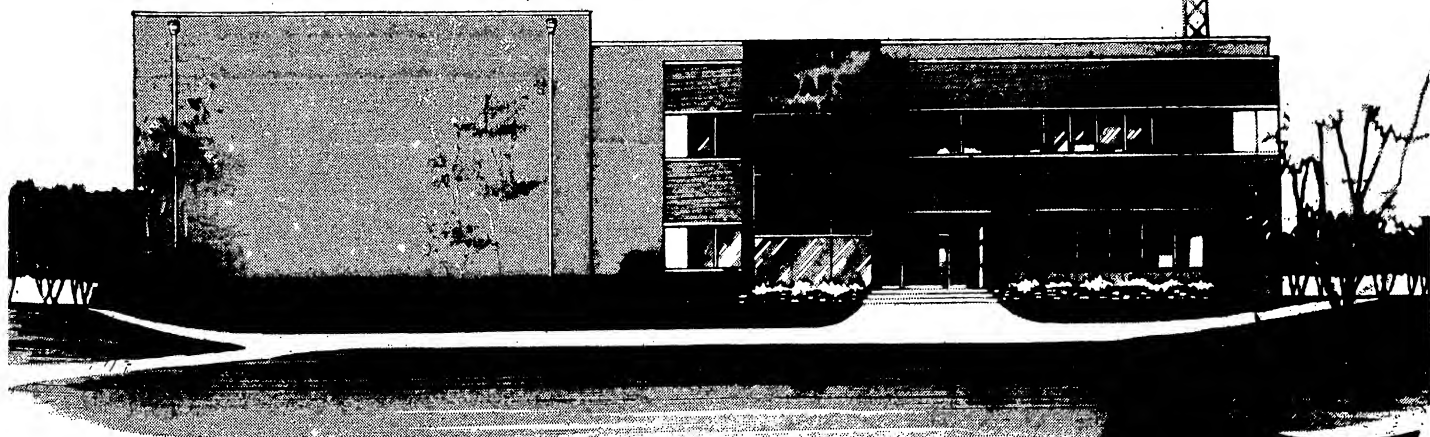


*A New and Magnificent Home for*

# WDAF WDAF-TV *Kansas City*

The last word in design, construction and equipment . . . spacious, inviting studios, offices and control rooms . . . a four-to-one increase in physical capacity.

Behind these ultra-modern facilities stands the time-tested WDAF and WDAF-TV staffs, top-rated for successful, high-caliber programming.



*KANSAS CITY, MO.*

## WDAF ★ WDAF-TV

THE MID-WESTERN STATIONS KEYED TO COMMUNITY SERVICE

Owned and Operated by The Kansas City Star Company.

## Television Chatter

### New York

WJZ-TV launches "Italian Cookery" Saturday (21) at noon . . . Jay Barney, who just wound up the last of the vidpic commercials he's directing for Philco, into "Big Story" Friday (20) . . . Last "Celanese Theatre" production on ABC-TV Wednesday (25) will be "On Borrowed Time," with Ralph Morgan, McVillie Cooper, Mildred Dunnock and Billy Chanin . . . Jim Fleming, news editor of NBC-TV's "Today," due back next week from two-week vacation trek in which he's covering 25 states.

Neva Patterson guests on ABC-TV's "Ellery Queen" June 25 . . . Waitt & Bond (Blackstone Cigars) will bankroll the Monday and Friday editions of WJZ-TV's Tommy Henrich show starting Friday (20) . . . Free & Peters moves Len King from its Frisco office to head up TV sales in Detroit, succeeding Keith McKennedy, and has added Richard Rothlin, ex-KRON-TV, to fill King's old spot.

Albert McCleery, NBC producer-director, and his wife in Paris for a short vacation and to o.o. the French TV operation . . . Willoughby (Bill) Walsh, with DuMont's accounting department since 1947, upped to the post of purchasing agent, succeeding the late Roy Skarr . . . Hope Miller to the Coast this week to play one of the leads in Arch Oboler's tridimensional film, "Lions of Gulu." She returns in time for the femme lead in NBC's "Doorway to Danger" July 11. William Hunt, incidentally, has been named assistant director to Dick Schneider on the latter show . . . Richard Ash has

joined McGraw Associates, radio-TV packagers, as a co-partner in charge of sales. He was formerly with Gestischal & Richard and with Blaine Thompson . . . Frederic A. Carr, formerly director for ABC-TV and CBS Radio, signed as a freelance director with Lester Lewis Productions to do "Hollywood Screen Test" and with David Low Productions for "Better Home Show" and "Harmony House," both scheduled for September preems . . . A. Burke Crotty, exec producer of ABC's "Celanese Theatre," in Madison Ave. Hospital . . . Jamie Smith set for the starring role in Hector Cheyvin's "Death of Kid Salsan," being aired tonight (Wed.) on NBC's "Kraft Theatre" . . . Pillsbury Publishers set up a TV division to package live and film TV shows, with Larry Merchant as prexy . . . Joseph E. Cox, DuMont's coordinator of traffic operations, named an area supervisor in the web's station relations department . . . Sandy Howard Productions, new package firm, has taken over production reins on WOR-TV's moppet show, "Merry Mailman," and will also produce the same station's new "Dave Elman's Curiosity Shop."

NBC-TV veepee Fred Wille marries Bea Canterbury of the web's Hollywood publicity department after the Chicago conventions . . . Warners dickering with Bill Goodwin, now co-emcee of NBC's "Matinee in N. Y.," for a role in the musical version of "Man Who Came to Dinner," which rolls in the fall . . . Lois (Mrs. Arnold) Peyser leaves CBS-TV Friday (20); baby is due in October . . . Richard Kiley set for lead role in CBS' "Danger" next Tuesday night (24). Paramount board chairman Adolph Zukor, pioneer director Joseph Henebery, and Nils Asther and Lila Lee, stars of the silent era, will appear on the "Mike and Buff" CBS-TV program at 2:45 p.m. today (Wed.) in New York. Zukor will discuss highlights of the film industry's development over the past 50 years.

### Hollywood

Hoffman Radio will pick up tab on 12 Junior College football games to be televised next fall by KHJ-TV . . . Corina Cigars sponsoring vidpix series, "Academy Theatre," on KECA-TV . . . Paul Knight now scribbling "Your All Time Favorites" on KHJ-TV . . . "Cartoon Time With Colonel Jim" teed off on KTTV . . . Tab on "Ricky and the Magic Trolley," on KECA-TV, being picked up by Nesbitt's Orange Juice . . . New members in Academy of Television Arts and Sciences include Jack Benny, Eve Arden, Peter Potter, Cathy Lewis . . . Hilo Hattie top-lines new Hawaiian motif half-hour show on KTLA . . . Nic-L Silver sponsoring Hank Weaver's new interview show on KECA-TV . . . Gledhill Dodge-Plymouth Dealers picking up tab on first half-hour of Frank DeVol show on

KTTV . . . Grant Hecksieck named director of promotion sales for KNBH . . . Harry Horner to design and direct four TV dramas for Worthington Miner at NBC in N. Y. in June and July.

### Frisco

Moana Gleason, Harry Owens' TV dancing star, sustained severe face and arms cuts in auto accident while enroute to Reno to wed Andy Marefos, Chi-Chi Club owner. Marefos, offered broken pelvis and collar bone. Wedding postponed and both confined to St. Francis Hospital here . . . Singer Russ Byrd eastward bound soon for a Kate Smith show . . . BAETA incorporated (11), will file for an educational station on Channel 9, June 30 . . . KPXX looks through its new antenna and transmitter atop Mt. Sutro, July 1. Phelps Dodge installed new type, precision built carrier cable with continuous helix insulation to carry images from Van Ness studios to mountain transmitter. First of its kind in this country other than New York . . . Goebbel Beer signed to microwave seven National Pro Football games (Rams and 49ers) into this area, with Bud Foster on vocals . . . Les Raddatz in from Hollywood to set KRON-TV stage for John Cameron Swayze news show, originating here July 3 and 4 . . . Stan Noonan's "Remember" show axed . . . Hal Badick to New York (15) on deal that may give his "Night Editor" radio series a national TV outlet . . . Bob Sherman grooming "Your Warm Friend" for an early KGO-TV debut . . . Channel Films, Inc., new outfit financed locally, shooting TV adventure films with Craig Harris at Hollister, San Benito County . . . Stanford Radio-TV Institute opens June 18 with KNBC and KPXX staffers on faculty . . . Mills College added TV course to its Annual W'r's Conference, beginning June 18.

### Chicago

Chick Hearn, now a WENR-TV staff member, has replaced Daily News sports editor John Carmichael as gabber on the station's 6:20 p.m. sports trip . . . Zenith unveiled its new tele set line last week, featuring lower prices and a 27-inch tube . . . Eddie Doucette, chef on WNBQ's "Home Cooking," minus his appendix after an emergency slicing . . . Mary Hartline and Chet Robie's Tuesday and Thursday kiddie show on WENR-TV switches to a western format and expands to a half-hour . . . WGN-TV sportscaster Jack Brickhouse featured chinner at the annual Maytag Management Club banquet Monday night (16) at Newton, Iowa . . . Admiral reports TV set sales during May were up 24% over the same month last year . . . Larry Johnson, Chi NBC-TV music supervisor, flying to Austria to take in the Salzburg music festival . . . With the second half-hour of "Super Circus" being offered by ABC-TV on a co-op basis during the summer the Sunday tankard display was snapped up on WENR-TV by the Dean Milk Co. Final half was also purchased alternate weeks on WXYZ-TV Detroit, by the Schulze & Burch Biscuit Co. . . WNBQ sales manager John McPartlin and Guenther-Bradford veepee Charlie Zeller trying their fishing luck this week in Northern Wisconsin . . . WBKB's "Farm Town, USA" switched from its weekday spot to the Saturday night at 7 slot.

### London

Margaret Lockwood to play title role in Ronald Gow's adaptation of H. G. Wells' "Ann Veronica" Sunday (22). Campbell Logan handles production . . . A 15-minute solo spot will be filled by soprano Marguerite Piazza also on Sunday (22) . . . Gordon Crier to produce series of six shows starring comedian George Martin, starting next Wednesday (25) . . . "Nine till Six," comedy by Almee and Philip Stuart, to be telecast next Tuesday (24). Cast includes Marie Ney, June Rodney and Ann Summers. Ian Atkins will stage . . . Pianist Monica Litter to play selection of his own music on Friday (20).

Sadler's Wells Theatre Ballet will perform for the first time from a BBC-TV studio in "Pineapple Poll," adaptation of Gilbert & Sullivan's "The Bumboat Woman's Story." Dancers include Elaine Field, David Poole and David Blair. Choreography will be by John Cranke . . . Eightieth birthday film of Bertrand Russell, originally screened via NBC, to be telecast next Tuesday (24) . . . Richard Afton's production of "Music Hall" June 28 will include the Grimaldis, Max and Harry Nesbitt, the May Longs Troupe, Phyllis Hargreaves and the Twelve Toppers.

## Inside Stuff—Radio

W. Averell Harriman, candidate for the Democratic Presidential nomination, is answering the individual questions of radio newsmen in a unique custom-tailored operation.

Idea of Harriman's AM-TV chief, Lou Frankel, is a switch on the technique of supplying disk jockeys with open-end interviews with band leaders. Stations are invited to submit any five questions to Harriman, who will tape his answers on July 1, even mentioning the "Interviewer's" name. Harriman's tape will be edited with the local station's questions, giving a live dialog effect. Harriman's answers will be timed either to give the local station a 12-minute show (which could be open-ended into a 15-minute broadcast with commercials) or a nine minute tape as an exclusive segment on quarter-hour newscast. Deadline for submitting queries is June 25.

It looks like a hot summer for the network's union negotiators. They just wound up their dealings with the Radio-Television Directors Guild, but the Radio Writers Guild situation is still unresolved, with the union having set July 2 as strike deadline.

Talks with the International Alliance of Theatrical Stage Employees for TV stagehands are also due to start shortly, since the union contract expires Aug. 31.

Contest sponsored by the United Detroit Radio Committee—originators of the "Wherever You Go There's Radio" slogan—drew 126,423 entries. Contest consisted of ending sentence, "I Like Radio Because . . ." Prizes included an automobile, vacation trips, appliances and radios.

## Teleprompter in Suit Vs. TeleQ on Patent Infringement Claim

Teleprompter Corp., which manufactures prompting devices for TV and services shows using them, has filed action in N. Y. Federal Court seeking a declaratory judgment against TeleQ Sales Corp. on the grounds that the patent granted the latter firm earlier this month is invalid. According to the Teleprompter complaint, the TeleQ patent contains nothing patentable. Moreover, TP claims use of the patented device long before the patent was applied for.

TP has a five-year contract with CBS-TV for use of TP equipment on CBS shows, and TP officers say they need nothing from TeleQ to render this service. TP's action seeks to restrain the defendants from charging that TP infringes on the TeleQ patent when TP equipment is used on TV broadcast equipment and from "interference with the plaintiff's business" in respect to the patent.

In a letter to CBS-TV operations veepee Frank Falkner prior to the filing of the Teleprompter action, TP exec veepee Irving B. Kahn declared that "so sure are we of our position that we are willing to undertake to save CBS harm from any damage which in the event of a suit for infringement might be assessed against you." He pointed out that TeleQ was granted its patent June 3, whereas Teleprompter was employed on CBS-TV's "First 100 Years" starting in December, 1949, and has been continually in use on CBS shows, as well as on other webs, since then.

Cleveland—Welch's Grape Juice has signed as one of the sponsors of the Uncle Jake's Theatre over WEWS.

## 55-Station CBS Spread For Dr. Pepper Hillbillies

Richmond, June 17.  
WRVA's Old Dominion Barn Dance signed contracts last week (11) with the Dr. Pepper Co., of Dallas, which will sponsor the long-running hillbilly show from 10:15 to 10:30 a.m. on Saturdays. Program will be aired over 55 stations of the Dixie CBS network and will be transcribed from the Barn Dance show the previous Saturday from the stage of the WRVA Theatre.



Now starring on NBC's  
**ALL STAR REVUE**  
Saturday's 8-9 p.m., EDT  
Mgt.: William Morris Agency

### RADIO-MUSIC QUIZ:

Who does the music for  
"EVELYN WINTERS"—Heard  
Daily on ABC?

SEE PAGE 40

### APARTMENT AVAILABLE

Modern, large 3 1/2 room apt. elevator bldg.; conveniently located West 50's; \$130 rent; handsomely furnished incl. 20 in. TV console, grand piano, etc. \$2,750. Calls received at UN 4-2870.

## Your Top TV Sales opportunity

# WDEL-TV

### Wilmington, Del.

in the market which has highest

income per family in the country

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

Profitable TV Audience  
exclusive with

# WGAL-TV

### LANCASTER, PENNA.

Only TV station in the area

Station serves the local

high Philadelphia market area

Direct sales to the public

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago



## Inside Stuff—Television

NBC-TV's early-bird show, "Today," spotlighted a poignant human interest story Monday (16), when emcee Dave Garroway reunited a father and son who had been separated for 20 years. Announcer Archdale J. Jones of WBAL, Baltimore, arranged for the meeting after having received a letter from the son stating that he had been adopted as an infant and asking for help in finding his real parents. Son is Robert Phipps, now in the Navy at Bainbridge, Md., and the father is Ralph Hamblin, of Geneva, N. Y. Jones has won fame on his own radio shows as an unofficial tracer of lost persons.

Exchange of photographs of the staging of musical numbers is being instituted by Broadcast Music, Inc.'s TV department, in conjunction with the Television Sketchbook supplements which BMI publishes monthly. Latter are issued in handy folders containing 12 songs and two suggested scripts for each number.

Five stations originally volunteered to send BMI stills showing how they staged numbers in which the scripts were used. BMI is making copies available to outlets requesting them as an aid in their planning staging of songs. Henry Katzman, of BMI, is handling the project. First five stations sending pictures are WNBC, New Haven; WBAL-TV, Baltimore; WBZ-TV, Boston; WBTB, Charlotte, N. C., and WCPO-TV, Cincinnati.

Full-page ad in last week's VARIETY announcing "Outside USA," a 15-minute vidpix series with Randolph Churchill reporting, had the captions reversed in the film strip section.

Cutlins wrongfully identified Premier de Gasperi as Marshall Tito and vice versa. Both were shown greeting the British Prime Minister's son.

New technique for the filming of puppets is claimed by Tyme Productions of N. Y., which has prepped a 29-minute film which will be previewed at the RCA Johnny Victor Theatre tomorrow (Thurs.) afternoon, to show potentialities of their technique in advertising and entertainment. Tyme's execs consist of Paul Gordon, Columbia Records engineer; Bernie Birnbaum, CBS-TV editor who did still photography on "Quo Vadis," and Larry Winters, who's worked in pix production on the Coast.

CBS-TV's "Mike & Buff" show will devote its entire program today (Wed.) to a discussion of old-time films, with a panel topped by Adolph Zukor, Paramount board chairman. Others participating will include one-time film stars Nils Asther and Anna Lee, and Joseph Heneberry, pioneer film director. Show, co-starring Mike Wallace and Buff Cobb, is aired cross-the-board from 2:45 to 3:30 p.m.

Robert C. Doyle, ABC producer-director, has been appointed exec producer, for the TV industry's pooled coverage of the Republican and Democratic national conventions next month.

He'll be assisted by a director from each of the three skeins (ABC-TV, CBS-TV and NBC-TV) covering the conventions. His personal assistant will be ABC's Bertha Kurtzman.

A contingent of 50 New York time buyers and ad agency execs junketed by special coaches last week to Philadelphia to get a first hand look at the facilities of the new WCAU Radio-Television Center. The visitors, who were entertained at luncheon by station radio and TV staffers, were the first of seven similar groups from WCAU sales-represented areas throughout the country slated to visit the new plant in coming week.

## WIP in UHF Bid

Philadelphia, June 17. WIP has asked the FCC for ultra high frequency TV licenses in Philadelphia, Pittsburgh and Milwaukee.

Announcement of the request was made by Benedict Gimbel, Jr., president and general manager of WIP, who said if the applications were granted he hoped to have the Philly UHF station operating within the year. It would be on Channel 29.

Four UHF channels have been allocated to this city, in addition to three present VHF channels. One of the UHF channels will be for educational purposes and the other three for use by commercial TV stations.

## Mutual's Billings

### Top '51 by 12.5%

Mutual's uptrend is accelerating, with Quaker Oats buying the Tuesday and Thursday first quarter-hour of "Queen for a Day," to start sometime in July via Sherman & Marquette. In May MBS did 20.8% more biz than in the same month of 1951, and billings for the first five months of the year hit \$8,628,000—or 12.5% better than the first five months of '51.

MBS also snagged renewals on two Quaker shows, "Man on the Farm" and "Sgt. Preston of the Yukon." Other business the chain has garnered in the past few weeks include Pequot Mills, for the remaining two editions of the Paula Stone show; Motorola's alternate weekly backing of "True Detective Mysteries," effective Sunday, July 13, at 5:30 p. m.; VCA Labs' new Gabriel Heatter strip at 8:55 a.m., which preems June 30, and the Motor Products Corp. buy of Heater's Thursday night show.

New City, N. Y.—Hume Dixon, rural radio producer in Rockland County, was given the radio trophy of the N. Y. State Federation of Business & Professional Women's Clubs for the Rockland County BPW's AM-TV work.

## House Votes McFarland Bill, Frees AM-TV From Politico Libel Threat

Washington, June 17.

House of Representatives late this afternoon (Tues.) passed the McFarland bill, first major piece of legislation affecting the FCC since 1934. Previously the bill had passed the Senate.

An important amendment, introduced by Rep. Walt Horan (R., Wash.), would free radio and television stations from responsibility for libel in statements made on political broadcasts which outlets aren't permitted to censor. Amendment also prohibits stations from charging more than the usual time rates for paid political broadcasts and reiterates the responsibility of stations to make equal time available to all candidates.

The House bill differs from the Senate version, and a conference will be necessary to iron out differences. The bill is aimed at speeding up FCC operations and gives the Commission alternative methods of keeping stations in line, instead of the present system where the FCC has to rely on its power to renew or revoke station licenses.

An effort was made by Rep. Harry Sheppard (D., Cal.) to eliminate a provision in the bill which safeguards newspapers applying for AM-TV licenses from discrimination by the FCC solely because of their newspaper ownership. Sheppard's pitch failed and the bill passed by voice vote with the newspaper-protecting provision.

## VIPs Help Kaycee Star Launch New Radio-TV Studios; Staff Shifted

Kansas City, June 17.

The Kansas City Star inaugurated its new radio-television facilities here over the weekend with a program which ran into five days of reception, special programs and visits by distinguished guests.

New studios were put into use last week after months of construction. Layout gives the two stations, WDAF and WDAF-TV, one of the most complete audiovisual facilities in the country.

With opening of the new quarters, W. Dean Fitzer, managing director of radio and TV, has announced some staff shifts designed to streamline operations. Randall Jessee, formerly program director of WDAF-TV, has been made director of news, sports and special events for AM-TV, with a staff including Walt Bodine, Bill Leeds, Jay Barrington, Bob Higby and Bob Kerr.

Al Christy, formerly WDAF staff announcer and TV weatherman, has been appointed program director of WDAF-TV. Harry Kaufman, who long has held the reins of program director of WDAF, continues in that spot. Bill Bates, for television and V. S. Batton, for radio, continue as managers of those stations.

Taking part in the opening ceremonies were Niles Trammell, chairman of the board of NBC, with which both stations are affiliated; Ed Sullivan, out from New York, and Roy Roberts, president of the Star.

Shenandoah—More than 1,200 housewives from Iowa, Nebraska, Missouri and Kansas gathered in the KMA Auditorium June 6 to honor Edith Hansen on her 10th anni as radio homemaker on the station.

## PM's Weather Strip

Philip Morris has bought a cross-the-board five-minute weather strip on WNBT, N. Y., at 11:15 p.m., via the Biow agency. Backer will keep sponsorship of the Friday edition of the 7:25 p.m. weather report on WCBST-TV, N. Y.

New WNBT airer will offer specialized weather information, including reports on water temperatures and tides for boat-owners, anglers and bathers.

# THE JOAN EDWARDS SHOW

## WCBS—Monday thru Friday 9:30 A.M.

### —Four Months Old and...

# SOLD OUT!

A SPECIAL VOTE OF THANKS

TO MY PRODUCER

GORDON AUCHINCLOSS

and

Thanks to Sam Slate, Carl Ward, Don Miller, and the WCBS sales staff.

Thanks to my wonderful audience for making me the highest rated AM show.

## Madden

Continued from page 28

time strip, "All Star Revue" and "Show of Shows," to demonstrate how their cost would probably be prohibitive for one national advertiser but can be easily shared by several participating bankrollers.

Madden acclaimed TV's ability to deliver a cumulative audience as one of the medium's "biggest plus values." On "All Star," for example, he revealed it has been proved that over a period of four weeks, the show reaches at least once four out of five, or 80%, of all homes in the 55 markets in which it is carried. "This," he said, "adds up to a total of almost 30,000,000 home impressions every month for each of the three advertisers on this program."

**\* Radio's Role in TV Era**  
Discussing radio's role in the TV era, Madden quoted Nielsen statistics showing that a sponsor using both radio and TV reached 14.1% of all homes with his radio show, 7.9% of the homes with TV but only 1/10th of 1% of all homes tuned into both shows. "The important thing here," Madden said, "is that the duplicated audience—the number of homes reached by both programs—is only 12,000 out of almost 10,000,000 homes reached by the advertiser with this combination." Radio, he added, has "too much basic circulation—and in addition, secondary sets, portable and auto sets—to be passed over."

On the falsity of comparing sales in TV areas with non-TV areas, Madden said such research completely overlooks the fact that an advertiser's brand is bucking the competition of other TV advertisers for competing brands in the same area. "In the non-TV market," he pointed out, "this competitive TV advertising is not present. Therefore, the non-TV market gives a completely unrealistic picture of what would be happening to his sales in the TV market if he were not using TV." Madden added:

"Only if you have no TV-advertiser competition can the TV-vs.-non-TV comparison yield a realistic

picture of your TV effectiveness. Conversely, the more TV competition you face, the more unrealistic and inapplicable is the usual TV-non-TV comparison. In our own research, we have turned instead to the comparison of your program-viewers against your non-viewers. Your non-viewers are exposed to this competitive advertising and, with careful matching, they can give you a picture of what your sales would be without TV."

## Gen. Foods

Continued from page 29

be a new panel quizzer titled "Who's There," with Arlene Francis as emcee. Show prems July 14 and runs through Sept. 15, with Instant Maxwell House and Gaines Dog Food being plugged. While contracts have not been inked yet for the "Luigi" deal, it's anticipated that that's the show which B&B will buy for the Monday slot in the fall. As a result, CBS will be able to retain its idea of having a top comedy show playing back-to-back with the top-rated "I Love Lucy," which is aired Mondays at 9 p. m. for Philip Morris.

Y&R, meanwhile, is giving up the Fridays at 9:30 slot for the summer, when "It's News to Me" winds its present cycle. ("News" has been bought by Aluminum Co. as summer replacement for Edward R. Murrow's "See It Now.") Unless CBS succeeds in selling the time to a different bankroller for the summer, the slot will remain sustaining until Y&B moves back in the first week in October with "Brooks." Latter show will plug Sanka and Swansdown.

## CBS Fishes

Continued from page 29

works have been seeking out those bankrollers new to TV, and in most cases new to radio, to round out their commercial schedules. Besides the sardine firm, for example, CBS within the last few weeks has wrapped up TV sales with Simmons Beds and Sealy Mattresses, both new to network video.

New sale on the Godfrey morning show means that CBS-TV has now sold 14 of the 24 quarter-hour segments available on Godfrey's 10 to 11:30 a.m. radio strip. (Friday broadcast is excluded from TV at this time, because Godfrey works Fridays from his farm.) Time which Starkist will take over in the fall is now occupied by Frigid-aire, but that firm will move back to the 10:15 to 10:30 segment in September. Other TV bankrollers pacted so far for the simulcast are Lever Bros., with four segments; Pillsbury, with four; and Owens-Corning Fiberglass, with two.

## Telepix Reviews

Continued from page 36

value that come with the transition into film.

Just how much Schlitz has capitalized on these particular facts remains a debatable issue. When contrasted with the live Schlitz Playhouse presentations emanating from New York, the six pices thus far appears to have suffered in the conversion. Certainly it enjoyed more of a distinctive quality of its own than these celluloid presentations that have a run-of-mill aura about them.

True, there is Irene Dunne who weekly reprises her elaborate walk-on and supposedly "sets the mood" for the individual stories. Unfortunately, her so-called minute "mood" to trailize the grim episode called "Dress in the Window" was probably intended for a couple of other shows—not this one. As such Miss Dunne's pacting for the series represents one of the major TV ripples of the year.

Production-wise, there wasn't much to quibble about in the "Dress" episode, save for some opening sequences that were virtually shrouded in darkness. The fable, despite Miss Dunne's emphatic declaration that it's based on a vignette out of the life of Adela Rogers St. John, is calculated to strain one's credulity. Teresa Wright is the heroine, cast as a sob-sister who leads to freedom a cowed blonde (forcibly detained by a trapped desperado),

where police and lay enforcement agencies fear to tread. Reconciling Miss Wright to the role also took a bit of doing. Rose.

## HOLLYWOOD OFF-BEAT

(The Inheritors)

With Melvyn Douglas, Olive Deering, Neil Fitzgerald, Steve Gethers, others

Producer: Marlon Parsonnet  
Director: M. Milton Schwarz  
Writers: Rip Van Ronkel, James Cavanaugh

30 Mins.; Thurs., 8 p.m.  
DIXIE CUPS

WJZ-TV, N. Y. (film)

(Hicks & Greist)

Initiator in this Melvyn Douglas summer starrer along the vidpic route is a routine whodunit lacking pace, spark and interest. The polished Douglas tag may win lookers-in for the followups in this Dixie Cup localer. Hollywood name in the title is a contrivance pegged around fact that Douglas works the town as a disbarred but honest attorney in the investigative employ of dubious practitioners.

Preem script has Douglas private-eyeing circumstances of a will written on the undies of Olive Deering bequeathing a \$500,000 bundle to nice old man Neil Fitzgerald, a neighbor, jugged on a homicide rap. Action turns on the sleuth's attempts to find Miss Deering, the only witness to the paper. Steve Gethers, with whom Miss Deering was affairing and nephew of the deceased, is uncovered as the murderer in the midst of his attempt to kill her, remove her as the witness and achieve the inheritance for himself. Most of the situations strain credibility despite good performances by all hands. Lensing is adequate.

Trau.

## Directors

Continued from page 29

associates, and the job category can be used at the other webs if the latter desire to.

The agreement, reached Thursday (12) morning at 3 a.m., also gives wage boosts. Minimums are as follows: AM local director, up \$15 to \$90; AM associate director, up \$15 to \$115; AM network director, up \$20 to \$165; TV local director, up \$20 to \$150; TV associates and floor managers, \$120 after six months, \$100 to start (previously, it was \$85 to start, \$100 after six months); and TV network directors, \$175 (previously it was \$125 to start, \$140 after six months and \$145 after a year).

Other terms of the pact, which last 22 months, include: improved on-the-screen credits for TV directors; banning of per diem employment, which will give the union members staff benefits; penalty time (the time when an employee is called back to work without a 12 hour rest) provisions to be distinguished from overtime; and improved lunch hour conditions.

Contracts are still to be completed for freelance tele directors and for network staffers in Chi. L. A., Cleveland and Pittsburgh.

Philadelphia—John Trent, WCAU commentator, received a special award from the Temple University Community Theatre Festival for his acting and direction in the Penn Wynne Players' production of "Goodbye Again," the group's entry in the regional little theatre competition.

## CURRIE'S NEW WCAU STATUS; OTHERS NAMED

Philadelphia, June 17.

Robert C. Currie has been named production manager for WCAU Television. Formerly a producer-director for the station, Currie will be responsible for production of all local shows and for the development of new production methods. He will continue to direct "In the Park," a CBS network origination at WCAU.

Irving Teetsell, formerly with Frederick W. Ziv Co., has joined the sales department of WCAU Radio. Prior to his affiliation with Ziv, Teetsell was general manager at WENT, Gloversville, N. Y., and WPPG, Atlantic City, N. J.

Jack Walters, veteran CBS newsmen, just returned from Korea, has joined the news staff at WCAU. Walters joined CBS in 1946. He returned to this country from Korea, in February.

Columbus — Dave Nichols, formerly of WKRC-TV, Cincinnati, named news editor of WTVN, Edward Lamb station here.

## Gen. Mills

Continued from page 28

brands in different markets, or to mention local dealers. Some affiliates feel they should get paid, since local announcers have to be used, and if the business were placed on a spot basis they would make more money. On the other hand, the network contention is that eliminating cut-in fees brings in national accounts which helps the network, and the outlets, in turn, also prosper from a healthy network situation.

Regarding the station-vs.-network option time question, affiliates have always been jealous of chain shows going into their own periods. ABC is permitting outlets to air the GM programs on a delayed basis in other time slots, and this may appease those who are objecting.

General Mills will have over nine hours weekly this fall on ABC, which will earn maximum discounts. Some outlets are kicking because the general practice at the networks is to consider any time bought in the daytime hours as contiguous, even though programs may not be back-to-back.

This means that an advertiser with four 15-minute shows pays the hourly rate, rather than four times the quarter-hour rate. Thus there is a precedent for considering the three five-minute "Betty Crocker" strips as a 15-minute cross-the-board purchase. However, some outlets feel that they are losing out and that GM should pay the relatively higher rates for the smaller time segments.

For years there has been a running battle between GM and some station reps and outlets, who contend that the advertiser's demands for its big-package deals are "excessive."

## Vidpix Chatter

Continued from page 28

son . . . Columbia loaned William Castle to Pennant Productions to direct "Date with Destiny" series, alternating with Harold Schuster . . . Arthur Pierson will direct three vidpix for Edward Lewis Productions "Playhouse of Stars" series . . . Husband and wife thesp team of Ed Tierney and Hanne Axman co-star in "That's How It Is" in the Fireside Theatre series . . . "The Victim," vidfilm produced by William Kozlenko with Arthur Kennedy, Edwin Arnold, Julie Bishop, Morris Ankrum and Helen Westcott acquired by Interstate Television for its "Ethel Barrymore Theatre" series.

John Littel, Virginia Brissac, Dorothy Adams, Burt Mustin, Marjorie Bennett cast in "Thank You, Mr. Finch," "Rebound" vidpix for Bing Crosby Enterprises . . . Stu Reynolds, sales rep of Screen Television, to N. Y. on biz . . . Gar Moore inked for "Big Town" series . . . Last four in "Craig Kennedy, Criminologist" series being shot by Adrian Weiss at KTTV studios . . . David X. Miller, exec producer of Wiltshire Television Productions, has taken over building to house TV and allied arts firms. It's tagged Wiltshire Television Center . . . "Operation Slipstick," fourth episode in United World Films' "The Fighting Man" series, rolling at Universal studios . . . BCE bought Bret Harte's "Tennessee Partner" for "Rebound" series . . . Suzanne Dalbert to Gotham for video guestings . . . Flying A Productions expanding facilities, rented building for cutting and editorial rooms . . . Jerry Fairbanks set July 5 starting date for half-hour telefilm, "America for Me."

## Curley's Hub Series

Boston, June 17.

Former Massachusetts Governor James M. Curley hit the local airwaves Sunday (15) in the first of a series of hour-long commentary programs on WBMS. Possessor of a long political career, Curley also the Hub's mayor several times, disclosed the program would undoubtedly touch on the local and national political scene.

Station execs announced a "hands off" policy as far as censoring or influencing his topics and listeners can expect to hear almost anything from a pitch to "free" Ireland to poetry reading.

Stint is skedded for Sunday, Wednesday and Friday late afternoon spots.

## Ballantine Buying TV 'Songs for Sale'

CBS-TV wrapped up another new summer sponsor this week when Ballantine's Ale bought 45 minutes of the web's "Songs for Sale" for a nine-week Saturday night ride during the hot weather. Web, as a result, has moved "Songs" from its former 9:30 to 11 p.m. slot back to an hour's version from 8 to 9, and is now pitching the remaining quarter-hour of the show to other bankrollers.

Time period is the one vacated by Budweiser, which had been expected to ride through the summer with a feature film series until Ken Murray, whom Budweiser had sponsored during the regular season, ran into his contract hassle with CBS. Now that Murray and the web have come to terms, there is a possibility Budweiser will return with the comic in the fall. Ballantine's, meanwhile, via J. Walter Thompson, takes over the 8 to 9:45 segment of "Songs" from July 5 through Aug. 30.

Deal has several interesting aspects. For one, it marks the first bankroller CBS has been able to snare for "Songs" in a number of months, despite the show's having been drawing consistently good ratings. In addition, it marks the heaviest ad splurge Ballantine's has yet made in TV. Outfit has ordered 33 CBS video markets, and is expected to authorize others before the series prems. Ballantine's has bankrolled the "Foreign Intrigue" vidfilm series on NBC-TV for almost a year, but in only 10 markets.

Houston—Jack Harris, general manager of KPRC and KPRC-TV has been appointed radio and television director and member of the advisory board of the National Milk Bowl, annual football classic for small fry at Bryan, Tex. Harris will negotiate with national webs for radio and TV coverage of the annual contest.



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# WHERE'S THAT OLD GAL OF MINE?

## AFM Execs Bd. Studies Alternate Plan To Formula on 5% Pix-to-Video

Santa Barbara, Cal., June 17. The loophole in union prexy's James C. Petrillo's rejection of demands for scrapping of the 5% pix-to-video formula is being studied by the American Federation of Musician's international executive board, with the possibility that an alternative scheme will be offered to telefilm producers this year. Discussions on a possible revision of the formula got underway at board sessions immediately after the close of the 55th annual convention here last week.

Petrillo told the convention that "a bunch of lousy fiddlers" from Los Angeles Local 47 were behind the drive to scrap the 5% formula, and declared that the union would not give in to the "selfish" demands of one local.

However, he added, the royalty payment setup is subject to change "when someone comes up with something better—something that will benefit every local in this federation."

Changes under study by the exec board may not constitute the "something better" that Petrillo had in mind—but it's understood that the board is receptive to a suggestion for a change in the royalty scheme as it affects spot commercial telefilms. Backers of the suggestion optimistically point to it as a possible forerunner to a complete revamping of the royalty payment structure.

### Local 47 Plugs Change

New plan was offered the board meeting by John teGroen, prexy of Local 47, who appeared before the session along with local veepee Phil Fischer, recording secretary Maury Paul and local exec board member Arthur J. (Doc) Rando. Originally allotted 45 minutes to make their pitch, they were closeted with the board for slightly more than two hours, outlining a proposal that a fixed fee replace the percentage royalty on the spots. One of the arguments used, it's understood, was that a spot on which music originally cost \$100 could cost a sponsor an additional \$400 over a 13-week period if the spot was used five times daily on one station. This high tariff, the group contended, has cut employment opportunities since advertisers have turned to using the cheaper vocal background in place of instrumental backing. The suggested fixed fee would be based on a flat 13-week period.

In appearing before the board, incidentally, the group reiterated its position, which had been erroneously reported by wire service stories of the convention. The request for revision, they pointed out, was not just the work of a dissident group within the local but represented the feeling of officers and members alike.

Board's study of the proposed change in the spot payoff is expected to be a quick affair, with a decision expected in the immediate future so that any revisions may apply to next season's budgets, which are currently being worked out by advertising agencies. Initial response, to the suggestion, it's understood, has cued some optimism regarding a possible change in the entire structure.

One proposed new formula (Continued on page 48)

## ROY ROGERS BECOMES PARD OF PAR MUSIC

Roy Rogers, sagebrush pic star, moved into the music publishing field last week with the formation of Paramount-Roy Rogers Music Co. Firm, which'll be a subsid of Paramount Music, will publish all tunes controlled by Rogers.

Directors of the new pubbery are Rogers, Russell Holman and Bernard Goodwin. Holman and Goodwin are prez and v.p., respectively, of the Paramount Music firms, with Holman also eastern production manager of the parent Paramount Pictures.

Other companies in Par's music group are Famous and Bur-Van.

## Cap Latches Onto Jazz Upbeat, Sets Reissues

Latching on to the current jazz upbeat around the country, Capitol Records is reissuing its old jazz sides in a series of nine albums. Tagged "Classics in Jazz," series includes platters which were cut by the diskery between 1940 and 1950.

Album titles such as "Trumpet Stylists," "Sax Stylists," "Piano Stylists," "Dixieland Stylists" and "Small Combos" are repped by such jazz names as Benny Goodman, Woody Herman, Charlie Barnet, Billy Butterfield, Coleman Hawkins, Red Nichols, Benny Carter, etc.

## Pluggers Huddle BMI Companies On Pension Plan

Music Publishers Contact Employees' pension plan activities began rolling last week when the union's pension committee began a series of huddles with member firms of Broadcast Music, Inc. Plan, which calls for a 3% assessment of a \$100 weekly wage from both pub and plugger, was discussed at the palaver.

Although no definite action was decided upon at the meet, MPCE is planning to send out pension pledges to the execs who attended. Some of the BMI execs, however, won't pledge until a few of the wrinkles in the plan are ironed out. Main squawk is that the plan covers the pluggers only and not any of the firm's other employees, bookkeepers, secretaries, etc. These execs feel that if they're going to go into any pension plan, it should include everyone in their employ. Since MPCE has no jurisdiction over personnel other than contactmen, this beef may prove to be a stumbling block in finalizing the plan.

Bob Miller, MPCE prez, however, will follow up the mailed pledges with further meets. Meantime, he's continuing to huddle with American Society of Composers, Authors and Publishers firms individually. The MPCE pension committee at last week's talks included, Miller, Leo Diston, Harry Santly and Bob Baumgart.

## Cetra-Soria LP's Set For France in Odd Tie

A "shortcut" from Italy to France, via New York, is being created this month, with the debut in France of the Cetra-Soria label. Cetra-Soria is the leading distributor in the U. S. on full-opera LP recordings. The operas are recorded in Italy and the original tapes "mastered" in the U. S. Cetra-Soria has made a tie with Pathe Marconi for distribution of its operas in France. The operas, still recorded in Italy and "mastered" here, will be pressed in Paris, packaged in American-style boxes and distributed in France, the Benelux countries, Iberian peninsula and elsewhere. "Tosca" will be the first release, with another six works issued by Christmas.

### Decca's 'Fingers' Album

Decca Records will release the soundtrack album of the forthcoming Columbia pic, "The 5,000 Fingers of Dr. T." Score for the pic was penned by Frederick Hollander (music) and Ted Gelsel (lyrics).

Peter Lind Hayes and his wife, Mary Healy, will be featured in the album.

## DEPLORE LACK OF CREATIVE POWER

Rocco Vocco, Abe Olman and Jack Bregman, three vet music men with over 100 years in the industry among them, are others who wonder when the American pop song industry will regain the creative power that it enjoyed up through the 1920s and even into the '30s.

"Now every hole-in-the-wall hill-billy is a music publisher; 10-year-olds as well as offbeat creators from Harlem, the plains and the Ozarks grind out the majority of the recent pop song hits," says Bregman. All three concede that "if that's the what the public wants, that's what the industry has to give them."

Vocco, who is partnered with Bregman in BVC, and Olman, himself a top-rated songsmith besides being g.m. of the Robbins-Felst-Miller Music triumvirate, hark back to the days when songsmiths told a story. Writers like Grant Clarke, Howard Johnson, Fred Fisher, Walter Donaldson, Mort Dixon, Gus Kahn, Neil Moret, Harry Woods, Ted Snyder, Bert Kalmar and Harry Ruby, Irving Berlin, Joe Young and Sam M. Lewis, Pete Wendling and Edgar Leslie. Their songs had meat 'n' potatoes and were something into which a singer could sink his teeth. Adds Olman, "Today, all they do is rhyme and think that's a solid American popular song. No wonder we're reviving so many of the oldies—they're still better than many of the newies."

All agree, of course, that whether it was Phil Kornheiser's team at Felst, Joe Keit's gang at Remick's, Maurice Abrahams' songsmiths at Waterson's, or any of them, the big difference was that Mose Gumble, Edgar Bitner, Saul Bourne, Max Winslow, Joe Goodwin, Louis Bernstein, Harry Von Tilzer, Frank Clark, Al Bellin or any of the great music men who "made" the music business that it became, had one big thing in their favor—vaudeville. If the song was hot they'd hotfoot it to the Palace (N. Y.) or the Majestic (Chi), or the Orpheum in L. A. or Frisco, or get Jolson or Bayes or Baker, and know by an immediate audience reaction whether this was a great piece of material or not.

Today it's banknote, as the music (Continued on page 51)

## Cap Heads For Top Summer

Capitol Records is heading for its strongest summer sales season in its history. Diskery, which celebrates its 10th anni next month, is beating the general summer doldrums with a flock of high-riding artists.

Topping Cap's sales this season are the Les Paul-Mary Ford tandem with "In the Good Old Summertime," backed by "Smoke Rings," and "I'm Confessin'," which is coupled with "Carloca." The Paul-Ford combo was the company's pacesetter last summer, too, with "How High the Moon," "Mocking Bird Hill" and "The World Is Waiting For the Sunrise."

Nat (King) Cole continues to hold up for the company with his "I'm Walkin' My Baby Back Home."

Newcomers to Cap's hit roster, Kay Starr and Ella Mae Morse, are steadily racking up big sales with their spring entries. Miss Starr's "Wheel of Fortune" continues strong and has passed the 150,000 sales mark in the New York area alone. Miss Morse's entries, "Blacksmith Blues" and "Oakie Boogie," are picking up impact.

Capitol also is racking up big sales in the album field with the soundtrack album of 20th-Fox's "With a Song in My Heart," Jane Froman blog, pacing the field. The Billy May orch's album, "Big Band Bash," is running a close second. In the country groove, Hank Thompson's "Wild Side of Life" is one of the top hinterland clicks.

## Lanza Nix by Col, M-G-M, Victor Accents Majors' No-Guarantee-Stance

### Clooney-'Botch' Sparks Hot-Weather Sales

Rosemary Clooney, who sparked last year's summer disk sales with her click Columbia etching of "Come On-A My House," is heading for another hot-weather repeat with her recently issued "Botch-A-Me." Platter passed the 100,000 sales mark in its first seven days on release.

"Botch-A-Me," an Italian tune, was adapted for the U. S. market by Eddie Y. Stanley. Original was penned by R. Morbelli and B. Astore. Hollis Music, a Howie Richmond subsid, is publishing. The Col platter, incidentally, has a Stan Freeman harpsichord backing like the one used on the "Come On-A" side.

## Music Biz Maps Midwest Action Vs. Diskleggers

Attorney Julian T. Abeles (& Bernstein), who scored a precedential decision for the music business against the diskleggers, flies to Chicago today (Wed.) to engage local counsel in a continuing fight against the phonograph record bootleggers. There are a number of copyright offenders in the midwest whom Harry Fox, as trustee for the Music Publishers Protective Assn., wants to prosecute in the manner that resulted in N. Y. Federal Judge Edward A. Conger ruling against Paradox Industries, Inc. and Dante Bollettino (Jolly Roger brand of records).

Abeles was able to achieve a damage award, under the Statutory Minimum Damage Clause of \$250 minimum damage on each copyright, as against the heretofore presumed limit of 6c. royalty per disk—i.e., triple-damages based on the statutory 2c. copyright royalty per disk. In addition, Abeles was allowed costs and \$350 attorneys' fees in each action. The extent of the punishment, it is figured, will achieve a deterrent on the diskleggers, who heretofore hid behind multiple identities.

Walter G. Douglas, board chairman of MPPA, sent out a communique to all publishing-members publicly congratulating Fox and Abeles.

Incidentally, Abeles on behalf of the music publishers, plans action against Columbia Pictures on performing rights fees which he claims are overdue.

The paradox here is that Schwartz & Frohlich represent Col and also are counsel for ASCAP.

## Lutz Sues H&R for 110G Over 'Blacksmith' Disk

Los Angeles, June 17.

Lutz Bros. Music Corp. filed a \$110,000 suit in Superior Court against Hill & Range Songs, Inc., charging breach of agreement in the recording of "Blacksmith Blues," Hit Parade tune.

Plaintiff declares it made an agreement on Jan. 8 calling for H&R to record and exploit a song written by Jack Holmes. Next day, the suit asserts, it learned that H&R "caused Capitol to record the song under the title, 'Blacksmith Blues,' featuring Ella Mae Morse." Complainant asks \$10,000 under the original agreement and damages amounting to \$100,000.

Further indicating the major disk companies' firm stance against giving heavy guarantees to their artists, both Columbia and M-G-M Records have nixed making a deal with Mario Lanza due to the tenor's demand for a substantial minimum payment. Lanza reps have been talking to other labels following RCA Victor's refusal to accede to a guarantee provision in pact renewal negotiations.

It's understood that Lew Wasserman, Music Corp. of America viceprexy, who has been acting for Lanza in the current disk pact negotiations, asked Brig. Gen. David A. Sarnoff, RCA board chairman, for a \$2,000,000 guarantee covering a new five-year contract. Previously, Lanza reps asked for an \$800,000 guarantee over the same period and upped the ante after Victor's first mix of such a deal. Victor execs were reportedly ready to compromise by offering Lanza the \$800,000 if his disk royalties for the last two years totalled \$400,000.

Like Victor, both M-G-M and Columbia are refusing to gamble on the future earning power on wax of any artist, no matter how hot he may have been or still is. Variable market trends have pointed up the difficulty of any vocalist to stay up on the hit lists with any degree of consistency, thus risking a payoff for the disk companies on their contractual guarantees. In numerous instances, diskers have been burned due to the guarantees they granted to artists two and three years ago when the vet names were still a potent factor.

In Lanza's case, Victor has been disappointed with the returns on his last couple of platters: The tenor had two smashes in "Be My Love" and "It's the Loveliest Night of the Year," but since then has been unable to maintain that pace. In addition, Victor is in a good bargaining position since it has a vast backlog of masters by Lanza, estimated to be good for the next five years.

## RAY ANTHONY SOLIDLY BOOKED FOR 6 MONTHS

A solid line of bookings has been picked up by the Ray Anthony orch for the next six months. Anthony, who's been clicking on wax via his Capitol Records releases as well as in one-niter and location situations, is currently getting bids for spring and summer dates in 1953.

Set on the Anthony schedule is a four-week date at the Hollywood Palladium beginning July 15. A three-week one-niter trek on the Coast follows with a one-week lay-off for waxing sessions. Band hits the road again Sept. 8 with a string of one-niters in Texas that'll run through Sept. 30. On Oct. 2, the orch begins a two-week engagement at the Thunderbird, Las Vegas, which will be followed by a string of one-niters through the midwest. Orch hits the Fox Theatre, Detroit, Nov. 27 for a one-week stand and then swings north for another theatre date at the Seville, Montreal, Jan. 1. Band will then work its way to New York for its month's stay at the Hotel Statler's Cafe Rouge beginning Jan. 12.

## John W. Griffin Registers As Record Mfrs.' Lobbyist

Washington, June 17. John W. Griffin has registered with Congress as lobbyist for the Record Industry Assn. of America, trade association of record manufacturers.

Griffin is the second person in recent weeks to register as lobbyist for the platter manufacturers. Ernest S. Meyers, general counsel for the association, registered May 23.



By MIKE GROSS

**Tony Bavaar:** "More or Less". "Break the Bands That Bind Me" (Victor). "More or Less" is a tasteful ballad item that's headed for a top slot in the market. It's the kind of number that builds slowly, however, and its acceptance will come once the deejays get behind this Bavaar slice. Bavaar has a winning set of pipes and gives the tune a rich reading. It's a

**Guy Lombardo** Orch: "Walkin'  
My Baby Back Home"—"Once In  
A While" (Decca). Two oldies, cur-

## Platter Pointers

Standout western, folk, blues  
 rhythm, religious, polka, etc.  
**Mahalia Jackson**, "In the Upper  
 Room" (Apollo) **Jack Guthrie**  
 "Oklahoma Hills" (Capitol)  
**Crusaders Quartet**, "Satisfied"  
 (Bibletone) **Allen Bunn**, "Dis-  
 couraged" (Apollo) **Lil Green**  
**wood**, "My Last Hour" (Federal)  
**Arthur** (Guitar Boogie) **Smit**  
 "River Rag" (M-G-M) **Ro**  
**Auuff**, "Don't Hang Your Dirt  
 Linen On My Line" (Columbia)  
**Leon McAuliffe**, "This Side  
 of Town" (Columbia) **Ro**  
**Berta Martin Singers**, "He's M  
 Light" (Apollo).

Boston, June 17.

The suggestion by panel member that jazz was getting "too intellectual and moving too fast for the public" drew disagreement from the audience, many of whom claim to understand the new sounds. The panel members couldn't agree with one statement that if the trend in modern music continues at the current pace, "there'll be four players and four listeners in 1960," with another declaring the current sounds are a forceful expression of contemporary life. A third member dismissed the topic, remarking that "jazz reached its peak in late '30s" as exemplified by Benny Goodman and his contemporaries.

**Flip Phillips**, tenor saxist, joins the **Gene Krupa** trio **June 29**.

The 45 rpm speed system, which has been picking up steadily in retail sales ever since its introduction three years ago, is due for another push with the adoption of the "optional center" on the 45 rpm disks by Columbia Records. Addition of the "optional center" makes the disk marketing simpler because it can be used on an ordinary long play machine, without bothering with the special disk holder, as well as on the special 45 rpm player.

Col's initial try with the "optional center" will be made at its Coast plant only and shipped to its western distributors. It's expected, however, that all of the diskery's plants will follow along the same lines. The Coast plant will test the sales impact of the new "center" on its 45 rpm singles only, holding off, for the time being, on the 45 rpm album releases.

Capitol Records, which spearheaded the "optional center" drive, reports a steady sales climb of its 45s since it adopted it several months ago. The slow-speed disks are also getting a big push via the conversion of many radio stations around the country to the 45 system.

Survey Week of June 6-12

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy.....	Lüdlow
Am I In Love—†"Son of Paleface".....	Famous
Anytime.....	Hill & R
Be Anything (But Be Mine).....	Shapiro-B
Blacksmith Blues.....	Hill & R
Blue Tango.....	Mills
Delicado.....	Remick
For the Very First Time.....	Berlin
Forgive Me.....	Advanced
Gloria.....	Life
Goin' On a Hayride—*†"Three Wishes for Jamie".....	Chappell
Here In My Heart.....	Mellin
How Close.....	Life
If Someone Had Told Me.....	Witmark
I'll Walk Alone—†"With a Song In My Heart".....	Mayfair
I'm Yours.....	Algonquin
Just a Little Lovin'.....	Hill & R
Just For You.....	Burvan
Kiss of Fire.....	Duchess
Lover.....	Famous
Maybe.....	Robbins
Pittsburgh Pennsylvania.....	Oxford
Rutza Rutza.....	Sheldon
Summer Is A'Comin' In.....	Essex
To-Be Loved By You.....	Remick
Up and Down Mambo.....	Life
Walkin' My Baby Back Home.....	DeSylva-B-I
Watermelon Weather.....	Morris
Whistle My Love—†"Robin Hood".....	Disney
You'll Never Walk Alone.....	Williamson

### Second Group

All My Life	Sam Fox
California Rose—†"Son of Paleface"	Famous
Easy Street	J-M
From the Time You Say Goodbye.	Pickwick
Goody Goody.	DeSylva-B&
I Could Write a Book—"Pal Joey"	Harms
I Understand.	Feist
I'm Confessin'.	Bourne
Isn't This a Night For Love.	Sam Fox
It's a Sin To Tell a Lie.	BVC
Lady Love—"Sound Off"	Cromwell
Padam Padam	Leeds
Perfidia	Peer
Saturday Rag.	Robbins
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Slow Poke	Ridgeway
So Madly In Love	Shapiro-B
Somewhere Along the Way	United
Valley Of Sunshine—†"Son of Paleface"	Famous
Wait-Till the Sun Shines Nellie Blues.	Von Tilzer
Wheel of Fortune.	Laurel

## Top 10 Songs On TV

A Guy Is a Guy.....	Ludlow
At Last.....	Feist
Be Anything (But Be Mine).....	Sapirto-B
Dancing On The Grapes.....	Disney
I Could Write a Book.....	DeSylva-B-I
I Waited a Little Too Long.....	Bishop
I'll Walk Alone.....	Mayfair
In the Good Old Summertime.....	Marks
Kiss Of Fire.....	Duchess
Somewhere Along the Way.....	United

## FIVE TOP STANDARDS

Baby Face .....	Remick
California Here I Come .....	Witmark
Darktown Struttin' Ball .....	Feist
June Is Bustin' Out All Over .....	Harms
Let's Get Away From It All .....	Embassy

† *Film*musical.    \* *Legit* musical.

# VARIETY

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

## National Rating

**Week Ending  
June 14**

**This Last**  
wk wk

**Title and Publisher**[illegible]

## Scavenger Blues

Dr. Julius Mattfeld, the CBS musicologist, whose "VARIETY Music Cavalcade" has just been published at \$10 by Prentice-Hall, reports that "already the Cavalcade is being out to evil purposes. As you know, when VARIETY first published our Musical-Historical Cavalcade, first in the Radio Year Book and later serialized in the paper, the prime intent was to assist film, radio and TV studios, and other program builders, as well as copyright researchers, et al., via this authentic breakdown of the American song scene since the Pilgrim fathers until midcentury. It's for that reason Prentice-Hall saw a book version therein.

"But I didn't foresee that certain types of music scavengers, who wait around for 'PD Days in Dixie,' as I call it, have been finding the 'VARIETY Music Cavalcade' very useful for finding out what and when 'hits' go into the Public Domain!"

## Disk Slump Has Everybody Moving Cautiously; Hold Off on Releases

With the disk business dipping to the lowest levels in recent years, the slump is currently being intensified by a waiting attitude adopted by all selling facets of the business. Caution on the sales end, meantime, is being complemented by a near-frantic search for hit material by writers, publishers and artists and repertoire staffers.

Retailers, who are wary of being stuck with heavy inventories, have adopted a go-slow attitude on stocking up on new releases. Instead of buying a box of 25 disks, they are ordering in quantities of two and three, holding off on any single release until it shows a definite potential. On the distributor level, the same process has been taking place in recent weeks with few distributors risking the initiative of ordering a number in any quantity and then going out to build a local hit with solid promotion.

Major disk execs are similarly holding off on new releases. Instead of pressing the usual 30-50,000 platters on the initial run for top artists, they are turning them out in the 10,000 neighborhood in order not to be stuck with unsold shells. In recent months, several diskeries have been burned by pressing heavy quantities of new releases and shipping them out on a guaranteed sales basis. Great majority of such cases have turned into dogs, saleswise.

Many disk jockeys, who formerly went on a new number because they liked its chances, are also laying back and waiting for the hits to develop. Although the jocks haven't much at stake except their batting averages in selecting the hits, they are now nursing their reputations as hit-pickers by plugging those numbers that already have shown up somewhere else.

This policy of waiting-it-out has created a somewhat panicky atmosphere on the creative end of the business. Writers are pressing to come up with a novelty but instead are producing badly thought-out numbers. Lack of good material, in turn, has resulted in the a&r men's substitution of gimmicks on wax in place of the basic song ingredients.

Trade execs expect a continuation of the vicious circle until the business is lifted out of the doldrums by some smash number. Nobody knows how such a number can be developed at the present time but the trade is confident that such a smash will turn up sooner or later.

## Hartman's RCA 'Song' Used as NAACP Theme

Johnny Hartman's RCA Victor etching of "Lift Every Voice and Sing" has been adopted by the National Assn. for the Advancement of Colored People as its quasi-official anthem.

NAACP, which cooperated with Victor in producing the side, will use the song to open its branch meetings around the country. Tune, penned in 1898, was written by the Negro poet, James Weldon Johnson, and his brother J. Rosamond. It's coupled with "There Is A Way."

Rosenblith's San Antonio Spot San Antonio, June 17.

Eric Rosenblith, New York violinist, will be concertmaster of the San Antonio Symphony during the coming season, succeeding Leopold La Foss. Latter has been drafted into the armed forces.

## Turn About

Santa Barbara, June 17. Within 10 minutes after arrival here, delegates were calling convention headquarters at Hotel Carrillo the "Hotel Petrillo."

California turned the tables, however, when Gov. Earl Warren arrived to address the convention and gave the Spanish pronunciation to AFM prexy Petrillo's name. Warren called him "Pet-tree-yo."

Only a few delegates kept straight faces.

## Brit. Union Will Nix Fete if Yank Musicians Go On

London, June 17. If two American artists, who have been granted work permits by the Ministry of Labor, appear on the stage at the Royal Festival Hall Jazz Festival on June 28-30, no British musician will be allowed to perform. This edict is the latest round in the Musicians Union war with the American Federation of Musicians, which likely will be continued until a basis of reciprocity is achieved.

In this way the Musicians Union is repeating the tactics it employed successfully last year when American instrumentalists were kept off the Festival Hall stage. The union is confident that as a result of this pressure the concerts will go on without any foreign artists.

Six British bands have been signed to play the Festival and are being told by their union leaders that they must not work with non-union members. The British combos engaged for the Festival include Humphrey Lyttelton, Gerald, Johnny Dankworth and Ambrose Cambell.

The two Americans whose permits were sanctioned by the Ministry without prior consultation with the Musicians Union are Lonnie Johnson and Ralph Sutton. Two European musicians had also been engaged.

Claiming that their opposition to the appearance of American bands and individual musicians is maintained owing to their knowledge that in comparable circumstances British musicians would not be permitted to work in America, the Musicians Union expresses "considerable doubt" whether the educational or cultural significance of the concerts would be increased by the inclusion of foreign artists.

The union reiterates that it is willing to discuss with the Ministry a system for the control and regulated presentation of foreign solo jazz artists, but pending such talks it is rigorously opposing the presentation of these foreign jazz musicians.

Festival Hall jazz concerts are sponsored by the National Federation of Jazz Organizations. Last year's two dates were completely sold out although the bill was made up entirely of British artists.

## Decca Pacts Kai Erickson

Kai Erickson, Swedish singer, was inked to a longterm Decca pact last week.

Erickson, who has never before etched for a U. S. label, will cut his first sides within two weeks.

## Pubs Elect Len Feist

At its 58th annual meeting held at the Hotel Warwick, N. Y., the Music Publishers Assn. elected Leonard Feist prez for the coming year. Son of the late music publisher, Leo Feist, he succeeds Joseph A. Fischer, of J. Fischer & Bros., who, as retiring prez, automatically becomes veepee.

Feist recently formed the Feist-Robbins music firm with vet publisher Jack Robbins. He also heads his own Mercury Music.

Donald H. Gray, of the H. W. Gray Co., and Willard Sniffin, Harold Flammer, Inc., were elected secretary and treasurer, respectively. Donald F. Malin, C. C. Birchard Co.; Kermit A. Walker, Bourne, Inc.; Walter Heinrichsen, C. F. Peters Corp., and Robert Schell, Shawnee Press, were elected directors. Benjamin Pepper, New York attorney, was appointed permanent legal counsel. This marks the first time in MPA's history that it has had a permanent counsel.

## Industrial Sponsors On Stadium Concerts Mark First in Gotham Music

A couple of unusual biz angles being utilized by Stadium Concerts, which premees its 35th all fresco longhair season at Lewisohn Stadium, N. Y., Monday night (23), has caused some trade attention. Ideas have been picked up already by other musical organizations (such as the N. Y. Philharmonic), for their own use.

For the first time in N. Y. music events, the Stadium management has introduced the industrial sponsorship plan. A biz concern contributes \$1,000 to the organization, with the company listed as sponsor of one of the Wednesday night concerts. Concern gets a free ad in the house program, as well as 1,000 free tickets for its employees for that concert. Idea, just broached, has caught the fancy of several N. Y. firms, sponsors already including the National City Bank and Loft's Candy Shops.

Other new biz gimmick is an installment plan on tickets, also being tried for the first time in Gotham. Season tickets are being offered through the Sachs Quality Stores, purchasable via their credit plan, with Sachs paying the Stadium in full at once and assuming responsibility of collecting.

Management reports interest in this scheme, while its subscriptions are also going better than in recent seasons. Mrs. Minnie Guggenheimer, Stadium chairman and the organization's sparkplug, reports good progress, too, on her annual pre-season drive for funds to offset the usual season deficit. Drive is for \$100,000. Usually about half is raised before opening night, with the bite put on civic-minded musiclovers during the season for whatever balance is needed.

Season will run six weeks, five nights a week, same as last year. Prices are the same, Mrs. Guggenheimer also stating she's never raised or dropped out the 1,000 seats that have sold at 30c since the series began. There will be as many popular programs as before, with a couple of new events, such as a Jerome Kern Night and Gian-Carlo Menotti Night, in addition to the Gershwin and Rodgers & Hammerstein evenings. Programs will also include Italian, French and Viennese evenings; a ballet night; Tchaikovsky and Beethoven evenings, and "Carmen" in concert form. Opening night will have Dimitri Mitropoulos as conductor and Marian Anderson as soloist. Orch consists of N. Y. Philharmonic players. Boris Sokoloff is administrative director, with Alix Williamson handling press.

## Johnnie Ray Biog

Hopping on the Johnnie Ray bandwagon, World is prepping publication of the lachrymose singer's biog. Tome was penned by Bill Randle, disk jockey on WERE, Cleveland.

It's skedded to hit the stalls Sept. 15.

Jordan Music Corp. chartered to conduct a music publishing, recording and transcription business in New York. Capital stock is 200 shares, no par value.

## Foreign Songs Lean Too Heavily On U.S. Melody; Morris, Selvin Sound Off

### N.Y. Philharmonic to Ink

### Temporary AGMA Pact

The N. Y. Philharmonic-Symphony will sign a memorandum agreement with the American Guild of Musical Artists this week, covering use of at least one union chorus for next season ('52-'53). This marks the first time the Philharmonic is signing with AGMA, and is a temporary arrangement for the season.

Gotham symph has three choral works set for next year, Beethoven's "Missa Solemnis," Milhaud's "Christopher Columbus" and "Boris Godunov" excerpts. It has used the Westminster Choir and Schola Cantorum heretofore for its choral needs, and probably will continue to do so. The Schola Cantorum is becoming unionized, joining AGMA. Symph has held off on union choruses, because of the expense.

AGMA has been slowly moving into the symph field, where choruses are used, except in towns where there isn't sufficient talent or opportunity to matter. It signed the Little Orchestra Society of N. Y. two years ago. Last season it had a pact with the Los Angeles Symphony, but it's been learned that the Coast orch hasn't re-signed for '52-'53, and plans not to.

## Background Music Getting Publisher Play

With the failure of tunes from pix to break through the pop market in the past few seasons, publishing firms are now latching on to a pic's background theme for a big pop promotion. In recent years such pic background music as "The Third Man Theme" (Selznick) and "My Foolish Heart" (RKO) clicked strongly on the disk and sheet level.

Already set for a combined publicity drive is "High Noon," derived from the forthcoming Stanley Kramer production of the same name. Tune, penned by Dimitri Tiomkin and Ned Washington, is being published by Feist Music, of the Big Three (Robbins, Feist & Miller).

"Noon" is getting a wide record company coverage, with Frankie Laine cutting for Columbia; Bill Hayes for M-G-M, and Tex Ritter for Capitol. Ritter, incidentally, sings the tune in the pic, though he's not in the film. The other majors are expected to set their waxes within a week.

E. B. Marks Music is hopping on the theme-music bandwagon with "The World in His Arms" (U) Tune, written by Frank Skinner and Frederick Herbert, was adapted from the recurrent theme used in Universal-International's forthcoming pic of the same name. Disk assignments are now being set.

## Okeh Realigning For Promotional Push

With Okeh Records, Columbia Records subsid which was reactivated last year, now rolling in high gear, diskery is prepping a realignment of its staffers to hypso its sales and promotional activities. Initial move, was made last week with Danny Stevens, eastern record promotion manager for Col, taking over sales and promotion for Okeh. Stevens will continue with his Col chores.

Move was made to relieve Danny Kessler, Okeh's artists and repertoire chief, who also handled the label's sales and promotion. Kessler will now concentrate on the a&r end only.

## Krasno's Coast Waxing

Hecky Krasno, artists and repertoire topper of Columbia Records' children's division, headed for the Coast last week to supervise a flock of waxing sessions.

He's expected back at his New York desk in August.

Flock of music men who've returned from European treks during the past few weeks report that the Old World is offering little today for the U. S. pop market. Foreign output, they complain, is leaning too heavily on American melodic styles and it's become increasingly difficult to get a suitable English lyric for tunes which show potential for impact here.

Although some pubs have been adding foreign tunes to their catalogs, an increasing number of the publishing fraternity have decided to lay off the European songs because they've failed to break through.

"The majority of our amateur composers are turning out better stuff," stated pubbery topper E. H. (Buddy) Morris, who returned from a six-week European tour last week. "The American publisher should try to develop this talent instead of trying to dig up another 'La Vie En Rose'."

Ben Selvin, general manager of Southern Music, who's now back at his N. Y. desk after hitting the London-Paris-Rome axis, stressed that buying a foreign song for U. S. publication has become a big gamble.

"It's hard to tell whether a song is a hit in a European country because of its lyric or its melody," he added. "And the mood and rendition given a tune by the native music-makers is likely to distort an American musician's perspective."

### Tougher Deals

Another factor in the slowdown of European pop imports is the demand by foreign publishers for higher guarantees. An American pub is now being asked to shell out between \$1,000 and \$2,000 in advance and then split royalties on a 50-50 basis. Separate deal on sheet music sales is also made, with the foreign pub usually getting 5c or 6c a copy. American pub also has to dish out another royalty to the English lyric writer, which leaves him a small profit if the tune clicks—and a big outlay if it doesn't. Overall music biz doubt about has made the pubs more cautious about gambling on the foreign items.

Paucity of good lyric men here is also keeping the American pubs to their "no hands across the sea" policy. In the past the publishers have had to go through four of five writers before an acceptable lyric would turn up. The top lyricists, too, have had trouble in developing an English adaptation, complaining that the melodic mood in most of the European songs doesn't fit easily into current pop tastes.

## LES ABBOTT LEAVES FD&H FOR SOUTHERN

London, June 17.

Leslie Abbott, son of John Abbott, is leaving the music publishing firm of Francis, Day & Hunter at the end of this month. On July 1 he becomes managing director of Southern Music and its associate company, Meridian.

A director of FD&H, Abbott has been in charge of the company's recorded library music and also its oldtime dance music, as well as playing an active part in the general administration.

## Juanita Hall in Cocktail Concert to Aid Trib Fund

Juanita Hall presented a cocktail concert at Hotel Astor, N. Y., Sunday (15), with herself as chief singer, the Luther Henderson Trio and the Normanares as support, and proceeds going to the N. Y. Herald Tribune Fresh Air Fund.

Interesting, unbackneyed program, split in three parts—to music of '20s, '30s and '40s—had Miss Hall running an appealing gamut from street cries and spirituals (unaccompanied), to "My Bill," "Mango," "Blue Skies" and a score of other faves.

The Henderson Trio backed, while also offering medleys of Ellington, Gershwin and Rodgers tunes, and the Normanares gave vocal support to Miss Hall.

Bron.

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation 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 vary week to week to present a comprehensive picture of the country real-mally.

[illegible]



# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
**Coin Machines    Retail Disks    Retail Sheet Music**  
as Published in the Current Issue  
for  
**WEEK ENDING JUNE 14**

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 2	AL MARTINO (BBS)	Here in My Heart
2 5	GEORGIA GIBBS (Mercury)	Kiss of Fire
3 3	DON CORNELL (Coral)	I'll Walk Alone
4 4	PERCY FAITH (Columbia)	I'm Yours
5 1	LEROY ANDERSON (Decca)	Delicado
6 ..	ROSEMARY CLOONEY (Columbia)	Blue Tango
7 10	DORIS DAY (Columbia)	Half as Much
8 ..	VERA LYNN (London)	A Guy Is a Guy
9 9	KAY STARR (Capitol)	Auf Wiedersehn
10 8	ELLA MAE MORSE (Capitol)	Sweetheart
		Wheel of Fortune
		Blacksmith Blues

## TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 2	KISS OF FIRE	Duchess
2 1	BLUE TANGO	Mills
3 3	HERE IN MY HEART	Mellin
4 5	DELICADO	Remick
5 4	I'M YOURS	Algonquin
6 7	I'LL WALK ALONE	Mayfair
7 8	BE ANYTHING	Shapiro-B
8 9	A GUY IS A GUY	Ludlow
9 ..	HALF AS MUCH	Acuff-R
10 10	BLACKSMITH BLUES	Hill-R

## VARIETY 10 Best Sellers on Coin-Machines Week of June 14

1. HERE IN MY HEART (4) (Mellin)	Al Martino ..... BBS
2. KISS OF FIRE (7) (Duchess)	Tony Bennett ..... Columbia
3. DELICADO (3) (Witmark)	Georgia Gibbs ..... Mercury
4. WALKIN' MY BABY BACK HOME (4) (DeSylva-B-H)	Billy Eckstine ..... MGM
5. I'M YOURS (6) (Algonquin)	Tony Martin ..... Victor
6. BLUE TANGO (17) (Mills)	Percy Faith ..... Columbia
7. I'LL WALK ALONE (8) (Mayfair)	Stan Kenton ..... Capitol
8. A GUY IS A GUY (9) (Ludlow)	Johnnie Ray ..... Columbia
9. HALF AS MUCH (1) (Acuff-R)	Don Cornell ..... Coral
10. BE ANYTHING (6) (Shapiro-B)	Eddie Fisher ..... Victor

### Second Group

BLACKSMITH BLUES (11) (Hill-R)	Ella Mae Morse ..... Capitol
WHEEL OF FORTUNE (17) (Laurel)	Kay Starr ..... Capitol
FORGIVE ME (7) (Advanced)	Eddie Fisher ..... Victor
PITTSBURGH, PENNSYLVANIA (6) (Oxford)	Guy Mitchell-M. Miller ..... Columbia
AUF WIEDERSEHN (Hill-R)	Vera Lynn ..... London
MAYBE (Robbins)	P. Como-E. Fisher ..... Victor
ANYTIME (14) (Hill-R)	Eddie Fisher ..... Victor
SUGARBUSH (Schlirmer)	Frankie Laine-D. Day ..... Columbia
SMOKERINGS (Amer-Acad)	Les Paul-Mary Ford ..... Capitol
ME TOO (Shapiro-B)	Kay Starr ..... Capitol
LOVER (Famous)	Peggy Lee-G. Jenkins ..... Decca
CARIOCA (T. B. Harms)	Les Paul ..... Capitol
YOU (Republic)	Sammy Kaye ..... Columbia

Figures in parentheses indicate number of weeks song has been in the Top 10

## TV, Show Biz Ballyhoo Cue Rises Of Boys Town Choir to 60 Dates

### Best British Sheet Sellers

(Week ending June 7)

London, June 11.

Ay-round The Corner...Dash  
Blacksmith Blues...Chappell  
Auf Wiedersehn...Maurice  
Never...F.D.&H.  
Won't Live in Castle Connelly  
Unforgettable...Bourne  
Tell Me Why...Morris  
There's Pawnshop...Cinephonic  
Wheel of Fortune...Victoria  
Cry...F.D.&H.  
At Last...Pickwick  
Be Life's Companion...Morris

### Second 12

Be Anything...Cinephonic  
Slow Coach...Sterling  
Gandy Dancers' Ball...Disney  
A Guy Is a Guy...Leeds  
Saturday Rag...Fields  
Anytime...Victoria  
Little White Cloud...Lennox  
Mistakes...Wright  
Please Mister Sun...Chappell  
At the End of Day...Chappell  
Blue Tango...Mills  
Dance Me Loose...Magna

Application of show biz methods plus network television guest shots and record albums have boosted the stock of Father Flanagan's Boys Town Choir to the point where the 30-voice group from Nebraska will play a peak 60 dates or more in the U. S. and Canada this fall. As a result, the welfare-humanitarian troupe will enter the concert bigtime.

Responsible for the show biz bally and the booking this year is David B. Whalen, former longtime road rep for Gene Autry, who is directing the route from New York. Whalen thinks the engagements will run closer to 80, but will settle for 60 as the longest skein ever played by the choir. Whalen got the booking nod a few months ago from Msgr. Nicholas H. Wegner, director of the Boys' Home in Boys Town, Neb. The choir director is Father Francis P. Schmitt, who's filled that post since the group was launched.

### One Financial Setup

The financial setup is the same in every town, regardless of size or facilities. Each sponsor pays the regular one-nighter fee of \$1,250, out of which the choir pays for its housing, feeding and traveling. The balance goes toward the musical education of the so-inclined youngsters who live and are schooled in Boys Town. Adspices are advised that "under provisions of the new tax law, certain concert presentations are exempt from the regular Federal admission tax," but each sponsor is asked to check with the local Internal Revenue collector for a decision in this regard.

The tour will be launched Sept. 5 and wind up in time for the boys to have their Thanksgiving festivities "at home." Initialer will be in Schadrone, Neb. (pop. 4,800), and even smaller than that on the trek, is Winnemucca, Nev. (3,000), whose Nixon Hall is a 532-seater. Sponsors reduce the gamble by applying an extra tab for tier seats, or by donations-subsidies.

### Three Key Cities

Whalen handles the reins on straight percentage, but is speculating on a promoter, four-wall basis in three key cities. These are Orchestra Hall, Chicago, Oct. 25, a repeat; Carnegie Hall, N. Y., Nov. 8, third annual, and Symphony Hall, Boston, Nov. 15, also the third appearance there. Whalen handled the 1950-51 stands for the choir at Carnegie Hall. In all, about 26 states will be covered plus Canada, where stands will be made at Regina, Vancouver, Winnipeg, Quebec (probably Montreal), and Toronto. Latter city will be played around election time, as Whalen figures the U. S. Presidential decision is too tough to buck state-side.

The choir was spotted on Milton Berle's "Texaco Star Theatre" (NBC) and Ed Sullivan's "Toast of the Town" (CBS) during the past year and has been TV'd in and around Omaha. Last Christmas CBS-TV beamed it eastward from Omaha, being prevented from westward spreading by the fact that ABC had the micro-relay blocked for two hours in that direction. Mutual has broadcast the contingent for several years and there's been a national hookup sponsored by the Kiwanis. A three-year-old Capitol album got its biggest play via disk jockeys last Christmas, the response being a reported 50% of albums distributed to the platter palaverists.

This year, for the sixth national tour, some 150 candidates have applied for places in the choir, out of which 55 will be selected, five being alternates. Every one of the candidates must go to school this summer to make up in advance for the work missed during the tour.

Sponsors receive a thick press book, with art and mats, and window cards. Some auspices, particularly those in large cities, order posters, etc., in huge quantities. Whalen supervises all press, radio and TV matter in his doubling role as a publicist.

Supreme Records, Inc., chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

## Armstrong's Wax Activity, On Numerical Count, Ranks Below Several Oldtimers

Roanoke, Va.

Editor, VARIETY:

Front page item in June 4 VARIETY, "Armstrong Still Hot After Disking 30 Years," will provoke some eyebrow lifting among oldtimers in record industry and collectors whose book-learning on platter history goes back to beginning of the biz.

Brow-twitching feature of article is statement that Armstrong is reputed to have cut more sides than any other performer since invention of phonograph, followed by "it's estimated that Armstrong has cut well over 1,000 sides during the last 30 years." With no intention to take anything away from Satchmo, the fact remains that if "well over 1,000 sides" is all he's accomplished in 30 years he probably doesn't rank even among the first 100 recording artists, gauged on alltime volume.

From earliest days of recording up to introduction of electric process in 1925, singing or playing for records was highly specialized.

Comparatively few vocalists had pipes that recorded well, and those whose tones seemed "made" for recording had just about a monopoly. Because of this, some had a popularity that no present-day performer even approaches, and they did it without benefit of high-pressure publicity or movie, radio, television and night club appearances.

Most prolific recorders among vocalists were Henry Burr and Billy Murray, with Burr probably in lead, because during most of his career he free-lanced, singing for virtually every American recording company, while Murray through much of his long stretch was either exclusive to Victor or joint-pacted to Victor and Edison. From 1902 to 1932, Burr took part in at least 12,000 separate waxings—probably more. He not only made thousands of solos, but sang duets with Albert Campbell and dozens of other chirps, and was lead tenor in Sterling Trio and Peerless Quartet. Murray also soloed by the thousands, did duets with practically every popular singer and was lead in American Quartet.

### 20 Exclusives

Few artists of pre-electric era were exclusive. They sang for every company able to lay it on the line. Frequently, diskeries could put the shekels on the barrelhead for only a few months before fading away with sad, sweet smiles, but the Recording Artists' Monopoly took it while it was to be had. Al Campbell, first tenor of Peerless Quartet and Sterling Trio, used to say that the ensembles had to work mornings, afternoons and evenings to make enough records to supply the dozens of companies for which they

(Continued on page 46)

# On the Upbeat

## New York

Bud Wendell ankled his spot as platter-spinner on WJMO, Cleveland, last week. . . . **Johnnie Ray** plays a one-ner at the Meadowbrook, Cedar Grove, N. J., tonight (Wed.). . . . **Henry Jerome** orch, currently at Hotel Edison, N. Y., heads out on a cross-country tour in September. . . . **Abbey Albert** orch held over indefinitely at the Stork Club. . . . **Bette McLaurin** into the Regal Club, Columbus, O., June 27. . . . **Nat (King) Cole** planes to the Coast Sunday (22) for a chore in Metro's "Small Town Girl". . . . **Sarah Vaughan** opens at the Howard Theatre, Washington, Friday (20). . . . **Vincent Lopez** will receive the 33d annual Roseland Bouquet Award at the Roseland Ballroom, N. Y., June 28. . . . **Ivory Joe Hunter** into the Apollo Theatre, N. Y., Friday (20). . . . **Sy Sugar**, former **Ben Bernie** trumpeter will appear at the Morningside Hotel, Hurleyville, N. Y., during the summer season. . . . **Illinois Jacquet** orch opens at the Ebony Club, Cleveland, Friday (20). . . . **Billy May** orch booked into Steel Pier, Atlantic City, for one week beginning July 11. . . . **Erskine Hawkins** orch into Savoy Ballroom, N. Y., June 22. . . . **Nellie Lutcher** opens at Palomar Theatre, Seattle, June 26.

## Chicago

Steve Carlin in to cut several albums with **Burr Tillstrom** of "Kukla, Fran & Ollie". . . . **Dizzie Gillespie** makes his fourth trip to the Capitol June 22 and across the street **Jerry Shand** takes over at the Preview. . . . **Buddy Charles** is also held over at the Preview. . . . **Beachcombers** inked for two weeks at Elmwood, Windsor, Canada, June 23 and then do a similar stint at Eddys', Kansas City, July 18. . . . **Jimmy Dorsey** does two frames at Lakeside, Denver, July 10 and follows with a four-day stay at Hiawatha Gardens, Manitou Springs, Colo., July 23. Latter spot is going in for names for weekend draws. . . . **Buddy Morrow** has a week at the Forest Park Highlands, July 25. . . . **Max Miller** has taken over the distribution of Life Records. . . . **Hal McIntire** sets down for seven days at Comedy Island, Cincinnati, June 20. . . . **Dorothy Collins** date

at the Hollenden, Cleveland, pushed up to July 10 instead of 28, with the chirper opening at the Carousal, Pittsburgh, July 28 for a week. . . . **Lionel Hampton** has three days at the Riverside, Denver, Aug. 15. . . . **Kato Baloom** Mankato, Minn., burned at the ground June 10. . . . **Dancery**, which was only five years old, was operated by **Herb Martinko** and was one of the major midwestern one-night stands. Fire caused the cancellation of **Jan Garber** next day (11) and **Les Brown**, June 24. Owner plans to rebuild soon.

## Kansas City

Dates coming up for the **Don Reid** orch include Hotel Schroeder, Milwaukee; Peabody Hotel, Memphis; Pleasure Pier, Galveston; Cavalier Hotel, Virginia Beach; Roseland Ballroom, New York. Crew winds three weeks in the Terrace Grill of the Hotel Muehlebach here June 17. . . . **Muehlebach** opened up its new **Bicardy Cafe** June 10 with **Alex Duchin** four-june. Room is in the newly completed addition to the hotel and will operate without cover or minimum. . . . **DeMarlos** will do their terping at the Shamrock, Houston; Thunderbird Las Vegas; and Coconut Grove, L. A., during the next several weeks. . . . **Jack Marshall** goes to the Park Lane Hotel, Denver, to open June 21 after closing two weeks at Eddys' Restaurant here. Marshall goes to Blimbo's 365 Club, Frisco, to open July 17 for three weeks. . . . **Day Dreamers** foursome, and **Paddy Wing** close out two weeks at Southern Mansion June 11 for a short vacation. Then return to work with dates at the Willows Club, Wichita, and the Mapes Hotel, Reno. . . . **Stan Gilbert** and **Billy Curtis** follow into the Mansion here. . . . **Noonan** and **Marshall** and **Deane Carroll** set for Eddys' June 20. . . . **Buddy Morrow** orch playing a one-nighter June 14 at Pla-Mor Ballroom.

## Rosenwald Named

Dr. Hans Rosenwald has been appointed chairman of the board of directors of the New Friends of Music, chamber music society. For the past 18 years Dr. Rosenwald had been veep and dean of the Chicago Musical College.



EDDIE HEYWOOD

PLAYS

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BLACK  
MOONLIGHT

78 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

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# Disk Companies' Best Sellers.

CAPITOL	ARTIST
1. IN THE GOOD OLD SUMMERTIME	Les Paul-Mary Ford
2. SMOKE RINGS	
3. I'M CONFESSIN'	Les Paul-Mary Ford
4. CARIOCA	
5. WHEEL OF FORTUNE	Kay Starr
6. I WANNA LOVE YOU	
7. BLACKSMITH BLUES	Ella Mae Morse
8. LOVE ME OR LEAVE ME	
9. I'LL WALK ALONE	Jane Froman
10. WITH A SONG IN MY HEART	

COLUMBIA	ARTIST
1. BOTCH-A-ME	Rosemary Clooney
2. ON THE FIRST WARM DAY	
3. HALF AS MUCH	Rosemary Clooney
4. POOR WHIP POORWILL	
5. WALKIN' MY BABY BACK HOME	Johnnie Ray
6. GIVE ME TIME	
7. DELICADO	Percy Faith
8. FESTIVAL	
9. PITTSBURGH PENNSYLVANIA	Guy Mitchell-M. Miller
10. THE GIRL WITH THE SAWDUST HEART	

CORAL	ARTIST
1. THIS IS THE BEGINNING OF THE END	Don Cornell
2. I CAN'T CRY ANYMORE	
3. CRAZY CAUSE I LOVE YOU	Ames Bros.
4. STARDUST	
5. I'M YOURS	Don Cornell
6. MY MOTHER'S PEARLS	
7. I'LL WALK ALONE	Don Cornell
8. THAT'S THE CHANCE YOU TAKE	
9. GONNA GET ALONG WITHOUT YOU NOW	Teresa Brewer
10. ROLL THEM ROLY BOLY EYES	

DECCA	ARTIST
1. BLUE TANGO	Leroy Anderson
2. BELLE OF THE BALL	
3. LOVER	Peggy Lee
4. YOU GO TO MY HEAD	
5. BLUE TANGO	Guy Lombardo
6. AT LAST, AT LAST	
7. WABASH BLUES	Andrews Sisters-Russ Morgan
8. LINGER AWHILE	
9. KISS OF FIRE	Guy Lombardo
10. DELICADO	

MERCURY	ARTIST
1. KISS OF FIRE	Georgia Gibbs
2. A LASTING THING	
3. BE ANYTHING	Eddy Howard
4. SHE TOOK	
5. WHISPERING WINDS	Patti Page
6. LOVE WHERE ARE YOU NOW	
7. JUNCO PARTNER	Richard Hayes
8. SUMMERTIME	
9. I'M SORRY	Bobby Wayne
10. RUTZA RUTZA	

M-G-M	ARTIST
1. KISS OF FIRE	Billy Eckstine
2. NEVER LIKE THIS	
3. HOLD ME CLOSE TO YOU	Billy Eckstine
4. IF THEY ASK ME	
5. PLEASE	Bill Farrell
6. HERE'S TO US	
7. AM I IN LOVE?	Debbie Reynolds
8. WHAT GOOD IS A GAL?	
9. A GIRL, A FELLA	Blue Barron & Orch.
10. A MIGHTY PRETTY WALTZ	

RCA VICTOR	ARTIST
1. MAYBE	P. Como-E. Fisher
2. WATERMELON WEATHER	
3. LADY'S MAN	Hank Snow
4. MARRIED BY THE BIBLE, DIVORCED BY LAW	
5. JUST A LITTLE LOVIN'	Eddie Fisher
6. I'M YOURS	
7. THAT'S THE CHANCE YOU TAKE	Eddie Fisher
8. FORGIVE ME	
9. VANESSA	Hugo Winterhalter
10. SOMEWHERE ALONG THE WAY	

## Band Review

MAYNARD FERGUSON (13)  
With Kay Brown  
Trianon Ballroom, San Diego

New band formed by former high-note trumpeter with Stan Kenton crew is a crowd-pleaser for both listeners and dancers. Ferguson, 24, has youthful charm as batoneer and manages to share spotlight with equally downy-cheeked bandmen, whose average age is 21. Among featured instrumentalists are Bob Gordon, sax, and drummer Joey Preston, 18, onetime Gene Krupa protege.

Ferguson occasionally hits stratosphere notes which serve as trademark but also plays pretty in middle register. Leader's aim is to gain what he terms "melodic jazz" with modern sound but always rhythmic with terpers in mind.

Comprising four saxes, five brass (Ferguson also plays trombone and sax) and three rhythm, band has yet to achieve necessary unity, which should come along in time. However, unit swings admirably and often gains big band sound. Many arrangements in latter vein are by newcomer Willie Maiden,

UCLA student, and some date back to Ferguson's days as bandleader in native Montreal.

Vet trouper at 18, Kay Brown (Mrs. Ferguson) sings and dances (with trumpeter Peppie Ray) to crowd's delight. She sells expertly on novelties, ballads, swing tunes. Her work, based on personality and simplicity in approach, has greater stature and appeal than that of most band singers. Ferguson-Brown package is a promising bet for ballrooms and looks ripe for TV.

Murray Hill Music Corp. chartered to conduct a music publishing business in New York. Capital stock is \$10,000, \$1 par value.

## Armstrong

Continued from page 43

sang before leaving on three-month concert tours with Eight Famous Victor Artists. It's still a mystery how they ever found time to figure out arrangements and rehearse before facing recording horn.

When Ernest Hare died in 1939, his partner, Billy Jones, estimated they had recorded some 6,000 duets besides innumerable solos each. Busiest recording artist from 1924 to 1930 probably was Vernon Dalhart, concert singer who jumped on the hillbilly gravy train while gravy was juicy. His coupling of "Prisoner's Song" and "Wreck of Old 97" was estimated, perhaps with some exaggeration, to have sold over 8,000,000 copies for Victor in first few years, and is still available. Dalhart also sang these numbers, but not in same coupling, for virtually every other company, adding millions more to his string. From then on he turned out thousands of hillbilities under couple of dozen names.

Another most prolific recorder of 1920s was Irving Kaufman. Even he has no idea of how many names his records appeared under. Same thing goes for Arthur Fields, Charles Harrison made thousands of ballad recordings besides singing with many ensembles.

Going farther back, free-lancers whose output would make Armstrong's appear minor included Ada Jones; Len Spencer (first man to make a world-wide reputation by his recorded work); Cal Stewart, who did the "Uncle Josh" monologs about the denizens of "Punkin Center;" Harry Macdonough; the blackface comedy team of Arthur Collins and Byron G. Harlan, who also soloed by the thousands; Charles A. Prince, who directed uncountable Columbia band and orchestra records—the list could be continued on and on. In the old horn recording days the talent worked hard for what they got, but if they could cut the mustard and understood the horn's idiosyncrasies, the work was always there, ready and waiting.

Even in the field of dance band recording—Louis Armstrong's specialty—it would be interesting to hear from, say, Ben Selvin, as to how many sides he cut against Satchmo's supposedly top 1,000 or so. . . . Again, this is not intended as anything against Louis as man or artist. But, for the sake of the record, it should be made clear that a total platter production of 1,000 sides falls far short of leading the field. *Jim Walsh.*

Charlie Barnet orch opened the season Friday (13) at the Marine Room of the Pleasure Pier, Galveston.

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AFM Board Studies

Continued from page 41

scraps the percentage-of-the-time-charges plan for a set percentage of scale to apply for each re-use. This percentage, however, would be paid into the union's trust fund and not to the individual musicians who originally worked the job. In this respect, it differs from suggestions for payment on re-use which have been advanced by the actors and other Hollywood labor groups concerned with the problem of vidfilm production.

**Quell One-Man Rebellion**  
Petrillo's attack on the opponents of the present formula had highlighted the trade angles of the annual convention, which ran true to form. Other high spots were Petrillo's typical blasts against reactionary politicians in general, and Sen. Robert A. Taft in particular, and blistering attacks on big business, graft in high places, inter-union strife, etc. Delegates also had some midway diversion from what appeared to be a one-man rebellion against Petrillo but the revolt was overwhelmingly laughed down by the 955 delegates and 68 alternates who thronged the State Armory here for the four-day sessions of the AFM's second biggest convention on record.

The revolt was tied to a few resolutions which would have limited the power of the president and prevented any national officer from simultaneously holding office in a local of the federation. Proposals were introduced by A. A. Tomei and the Philadelphia delegation, with Tomei taking the floor for a half-hour discourse in their behalf.

Proposal for a bylaw change to end a "definitely dictatorial and despotic" situation was not aimed at Petrillo, Tomei insisted. However, he added, the clause he wanted changed permits an AFM president to set aside any action of the convention if he considers it in the best interests of the union. Such a law, Tomei shouted, promises annihilation for "such enemies of organized labor" as Senator Taft, Westbrook Pegler, George Sokolsky and others.

"President Petrillo has never

abused this bylaw," Tomei told the delegates. "But if we in our lethargy ever elect an unscrupulous president, he could perpetuate himself in office by using this bylaw despite any action we might take. Why, under the terms of this bylaw, if we vote today to delete that section, President Petrillo could over-ride our vote and ignore it if he chose to do so."

On the voice vote, however, Tomei was the sole supporter of the measure. Similarly, he was the only backer of the move to limit the jobs of national officers—a proposal that brought exec board member Herman D. Kenin of Portland, Ore., to the floor to declare that, for example, "you could never get Local 10 of Chicago to give up this great labor statesman, Jimmy Petrillo."

Petrillo's Taft Blast

Petrillo's final blast at Taft came on the last day when he told delegates of his "screwly idea" to get backers for a plan to create a federal Department of the Arts. Petrillo had written the eight avowed candidates for presidential nominations, asking their opinions. Only Taft failed to respond.

Of the others, only Harold E. Stassen, whom Petrillo described as "another Taft," rejected the plan. Gov. Earl Warren, himself a convention speaker, and W. Averell Harriman, voiced the most favorable reactions, with most politicians asking for a chance to think about it.

"I'm not telling you how to vote," Petrillo shouted. "But I am telling you that if that guy Taft gets elected president he'll break this union in two years. He'll indict a guy like me six times a year. We'll win in the courts—but we'll go broke winning."

Legislative sessions of the convention were concerned mostly with financial matters. The big economic question of the conclave, the pension plan for officers and employees of the federation, was put off for another year after an hour's debate.

Basic idea had been approved at last year's convention, and delegates this session were to vote merely on the form the pension would take. The explanation grew confusing, and so did the argument with Tomei, apparently convinced that he could filibuster against the entire scheme. He urged delegates to "stop squandering money" on people with "fat salaries of \$20,000, \$15,000 and \$12,500" and worry more about a pension plan for individual members of the union. Petrillo finally broke the deadlock with the suggestion that copies of the plan be sent all delegates for study during the year, with the vote to be taken next year.

"This plan wouldn't start paying off for six years anyway. I might not be here in six years," Petrillo said.

Nix Salary Hikes

Pension plan for rank-and-file members was the subject of another resolution which was turned down at the session. Scheme would have given \$100 per month to members after 30 years of continuous service. Treasurer Harry J. Steeper pointed out that even if only 15% of the federation's members became eligible, the plan would cost \$17,280,000 per year.

A measure to raise salaries of members of the executive board from the present \$2,600 a year to \$3,000 was turned down, as was a similar proposal increasing the vice-president's pay. Delegates also nixed a proposal that the salaries of local secretaries and business agents be increased.

In keeping with Petrillo's plea to bear in mind the low state of finances of the locals, delegates also turned down measures to increase the per capita tax, to increase the convention per diem, expenses and to pay mileage to delegates.

Following is a summary of other legislative action taken:

Rejected: increase in executive board membership from five elected board members to seven; change in the time limit for filing claims; proposal that the exec board regulate local autonomy; plan to permit locals to set a 10% quota on transfers; uniform identification card for business agents; limiting future conventions to the central area of the U.S.; plan to

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.

National Rating

Week Ending June 14

This Last wk. wk.

Artist, Label, Title

		New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Denver—(The Record Shop)	Philadelphia—(A. Williams Co.)	TOTAL POINTS
1	2	AL MARTINO (BBS) "Here in My Heart"—101.....	1	2	1	2	7	2	4	3	1	1	1	84
2	4	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823.....	10	3	1	1	2	4	2	1	1	1	1	73
3	1	LEROY ANDERSON (Decca) "Blue Tango"—40220.....	6	7	5	4	1	1	2	5	2	9	68	
4	3	PERCY FAITH (Columbia) "Delicado"—39708.....	2	3	3	5	1	4	3	3	64			
5	5	DON CORNELL (Coral) "I'm Yours"—60659.....	3	9	3	3	5	3	35					
6	10	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750	9	4	7	6	6	4	30					
7	12	VERA LYNN (London) "Auf Wiedersehn"—1227.....	1	1	6	9	27							
8A	9	KAY STARR (Capitol) "Wheel of Fortune"—1964.....	4	5	7	6	22							
8B	14	ROSEMARY CLOONEY (Col.) "Half As Much"—39710.....	5	4	2	22								
9	7	EDDIE FISHER (Victor) "I'm Yours"—20-4680.....	6	5	10	5	18							
10	15	PEGGY LEE (Decca) "Lover"—28215.....	3	4	15									
11	17	LES PAUL (Capitol) "Carole"—2080.....	4	8	10	8	14							
12A	11	COMO-FISHER (Victor) "Maybe"—20-4744.....	5	7	8	13								
12B	6	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922.....	5	9	8	9	13							
13A	13	LES PAUL (Capitol) "I'm Confessin'"—2080.....	8	7	6	12								
13B	8	DORIS DAY (Columbia) "A Guy Is a Guy"—39673.....	6	4	12									
14	18	JANE FROMAN (Capitol) "I'll Walk Alone"—2044.....	3	9	10									
15A	11	DON CORNELL (Coral) "I'll Walk Alone"—60659.....	10	7	10	8	9							
15B	18	TONI ARDEN (Columbia) "Kiss of Fire"—39737.....	2	9										
15C	13	EDDY HOWARD (Mercury) "Be Anything"—5815.....	8	10	10	7	9							

FIVE TOP ALBUMS

1	2	3	4	5
WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93

set additional rates for key men playing ice shows; new scale for ice shows; resolution to amend traveling surcharge structure; regulate filing of contracts; plan to make bookers provide information on living costs on out-of-town dates; special scale for so-called B symphony orchestras; subjecting added attractions in ballrooms to the 10% tax; suggestion to collect delinquent dues out of refunds owed; requiring individual member's permission for free shows; change convention date to July; turning uncollected refund checks over to the Lester Petrillo Memorial Fund; change in transfer regulations; admit vocalists to AFM membership.

Passed: plan for literature to be given to new members; resolution that an officer or assistant to the president be on duty in the federation's main office on Saturdays; change in regulations governing members who act as agents; changed status of traveling member who comes into the jurisdiction of his home local; resolution banning "personal appearance recordings"; regulation of service bands in competition with civilian bands.

Referred to president's office or to executive board: Six-day work week; study leading toward possible re-districting of locals; study of ice show scales; study of conductor's scale in ice shows using taped recordings for part of show music; suggestion that a member of Congress be asked to introduce legislation to ban foreign recordings of instrumental music, bridges, cues, etc., made under "sweatshop" conditions; two weeks' notice for discharged musicians; regulating filing of information by bookers; banning members from going abroad to make recordings; life of show contracts for traveling musicians; increased scale for symphonic sessions where tape is used;

lessen discrepancies in scales on traveling dates; plan to permit special audition recordings.

Quebec delegates, who had flooded their fellow conventioners with literature on the wonders of Canada, won their battle to have the next convention north of the border, and the conclave ended with Petrillo crowned with a sombrero and voted a gold membership card.

Change in the hotel allowance to \$6 per day for seven days caused a mild amount of confusion but within 15 minutes after the final session ended, delegates were lining up to pocket their share of the \$220,000 disbursed by the federation for convention expenses. It was, said Petrillo, one of the best conventions in memory.

2-Ton Baker to Coral

Two-Ton Baker, longtime Mercury Records artist, has switched to Coral Records with a long-term deal. Baker headquarters in Chicago and has been active on Mercury's juve-slanted platters.

Jimmy Hilliard, Coral's artists and repertoire chief, is planning to give Baker both straight pop and juve material.

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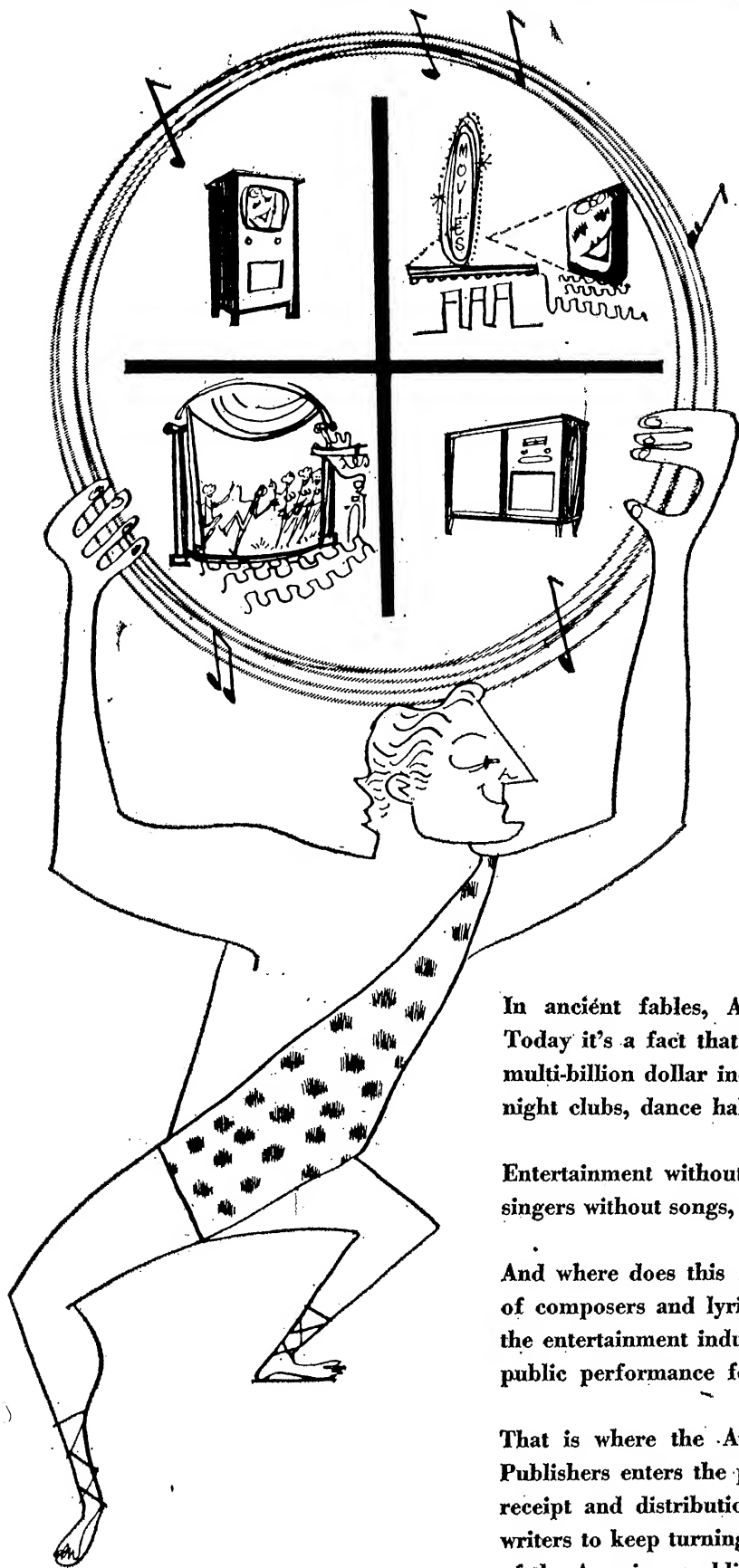
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*This is the first in a series of advertisements telling the story of ASCAP*



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# Talent Agencies Set Sights on Selling In Cutback Stance Cueing Pink Slips

Accent at the talent agencies has returned to selling. All other activities, including packing of new talent, have become secondary. Aim is now to consolidate whatever they now have and dismiss any thoughts of expansion for a long time.

Agency toppers now theorize that the rapid tele expansion has done them more harm than good, in the long run. Not only have the various offices expanded in such a manner that the slightest recession caused a severe financial crisis, but the retrenchment that followed has caused a general letdown of office morale. Situation is admittedly very bad in some offices. Many of the minor help are fearful that pink slips will be handed out momentarily.

Current percentery feeling is that every possible source of employment should be fully exploited to get as many entertainers into the spots as possible, giving job preference to those who are prompt with commissions.

## Split Commissions Seen Doomed

Another policy in the major offices that's likely to go by the wayside is the splitting of commissions with either bookers or other agents. Wherever possible, the majors are to use their own lists and buying from other offices will be minimized. Feeling is that with current expenses, it's a losing proposition to book on a 5% commission basis. The agencies are now out for the full 10%. The latter policy is expected to work considerable hardship on indie agents who have become accustomed to selling to the majors for use in cafes on which the big offices have exclusives.

One prime example is seen in the case of Dick Henry of the William Morris agency, who will be retired in the fall. Henry, who has the say-so on the buying for several niterles, has been servicing these spots with acts purchased from other offices. Commissions were split between the two offices, which cut down the overall earnings from a situation of that kind. It's likely that talent exclusively with the Morris office will be used as much as possible on situations of this kind.

## MCA's System

At Music Corp. of America, situation is in reverse. On bookings into spots controlled by them, office may buy from another agency, and will permit a full 10% slice to remain with the office that owns the act. However, when their acts are sold into spots controlled by other offices, they will permit no commissions to be charged by the buyer. MCA gets the full 10% in such cases.

Talent agencies are still not through trimming and cutting down. Changes will continue to be made and there's expected to be some consolidation of departments. Agents at all the offices have been told to cut down expense accounts and every division is being scrutinized in order to effect further economies.

However, the agencies must bring in additional coin, and thus the heavy stress on selling. In fact, some have been told that they'll have to bring in more contracts if they're to stay on the pay-rolls.

## Kaycee Starlight Bowling 2d Season With 'Waltz'

Kansas City, June 17.

Starlight Theatre kicks off the al fresco season here next Monday (23) with "The Great Waltz" as the first of 10 productions. Season will run 11 weeks. "Waltz" has Lillian Murphy, a local fave, and Glen Burris in the leads. Second season again has Richard Berger in charge of production.

This year's program in the 7,600-seat theatre is expected to be even a bigger success than last year, if early ticket sales are any indication. More than half the nut for the season already is in the till, and unusually early and hot weather is spurring ticket sales, according to Bill Symon, business manager.

Berger last week announced the signing of Hal LeRoy for the lead in "Where's Charley?" the July 14 production, fourth of the season.

## Pitt Freeze

Continued from page 38

number of UHF channels assigned cities are in relation to VHF assignments.

The WWSW petition, filed by the Washington radio law firm of Segal, Smith & Hennessey, claims that the Commission's allocation was "arbitrary" in failing to assign Channel 4 to the area because of a difference of a few miles in channel spacing requirements. Under the engineering standards adopted by the Commission, there must be 170 miles between stations using Channel 4. The distance between Pittsburgh and Columbus, O., nearest user of Channel 4, is 162 miles (from postoffice to postoffice). The distance from Columbus to Braddock is 169 miles.

WWSW contends that in holding firmly to its fixed standard, the Commission provided inadequate TV facilities for Pittsburgh and failed to carry out its statutory responsibilities to distribute the channels equitably.

The petitioner is one of seven applicants for the only commercial VHF channel available in Pittsburgh. This means, says WWSW, that there "must inevitably be a prolonged, difficult and expensive competitive-hearing" which "cannot be finally resolved within the next three or four years, and it is therefore likely that Allegheny County during that time will have but one VHF television station (WDTV)."

## CHARLES TYRELL Songs

15 Mins.

Bellevue Casino, Montreal

Baritone Charles Tyrell is one of the most effective singers ever to play this room. Tyrell, who in the past showings here did little more than emcee and grab a quick production solo, comes into his own in present offering with the major stanza, "Show Boat," being centered around his interpretation of "Old Man River." This tune and others from the same score are handled in expert fashion by the personable performer. He has possibilities for a more definite spot of his own in any layout.

Occasionally there is a tendency to go overboard on some of the more heroic items, but on the ballads and light opera routines, Tyrell is surefire. With a more relaxed manner, he'd be okay for most visual mediums with the possible exception of the more intimate boites. *Newt.*

## HELEN WOOD

Dance

4 Mins.

Roxy, N. Y.

Helen Wood, who recently left the cast of "Pal Joey," shows an excellent vaude and niterly potential as well as promise in other visual fields. Miss Wood is a youngster who has elected a low-down style of terping. Although she doesn't give this medium any new thoughts, what she does is tasteful and sexy.

At the Roxy, she does a comparatively brief turn with "St. Louis Blues" as background. The stepping in is the usual vein with the exception of a few passages at the close, but the girl has excellent exposition, style and personality. Her efforts are handsomely mittd. What she does at the Roxy isn't a complete vaude turn. She probably has more numbers to provide a complete act. *Jose.*

## TANYA

Violin

6 Mins.

Palace, N. Y.

Of obvious concert discipline, Tanya fits the vaude groove with a light, airy handling of the fiddle. She's lively, attractive and doesn't waste her time trying to be impressive on the longhair stuff. In one classical motif, she spices with "My Man" passages, reverting to original theme skillfully.

Drew fine mitt at show caught with closing number, Enesco's "Roumanian Rhapsody," giving the piece a vivid ride. Good act for general situations. *Trau.*

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 17. The Birches, one of the oldest niteries in this part of the Adirondacks, opened its season with Timmy Towers orch to turnaway biz. Spot is operated by Mose LaFontaine, who also manages Durgan's.

Paul Hein, vet musician, rated an all-clear that skeeds him to resume work in the fall.

Rufus (IATSE) Weathers, bedded with cardiac attack, resting and holding up well; ditto your columnist, bedded with intestinal flu.

A carnation to Ted Brenner, director and actor on radio and TV, for taking time out to landscaping our lawns; ditto Grace (ABC) Davidson.

First big topper to hit town is skedded for July 16 with King Bros. & Cristiani Combined Circus, sponsored by Saranac Lake Volunteer Fire Dept.

Sgt. Julius Bernard, Walter Hoban and Kitty Bernard paid a visit to the Variety Clubs hospital and mittd each and every patient.

Ray Turner, announcer on WNBZ who deejayed the "1450 Club" morning program that greeted all shut-ins here, resigned to resume work in Vermont.

William Joyner, theatre manager and owner of Troy, N. C.; Otto Hayman, manager Cambria, (N. Y.) Theatre for Interboro circuit, and Frank E. Walters, Rotary manager and publicity agent of Apollo circuit, Atlantic City, all doing flip-ups over their recent excellent clinic reports.

After a year of faithful ozoning and mastering major surgery, Charlie Aldebo, staffer from Skouras N. Y. office, definitely beat the rap and will summer in Demarest, N. J., before resuming work in N. Y.

Write to those who are ill.

Sandra Devlin, dancer, opens at the Lookout Club, Arntfield, Rouen, Que., June 23.

## New Acts

### LES ORIOLE (2)

High Bar

5 Mins.

Palace, N. Y.

Mixed team shows good bag of tricks on the high bar in which neck and foot gymnastics from loops are abundant. In one stanza the male holds slim femme, a looker, for good splits and whirlaway stuff on rings. Gal also supports partner in several routines, one of them from her free leg, and he catches her in a flying bit.

Closer is orthodox noose revolve by the girl. *Trau.*

### TRIO REXFORD

Dance

8 Mins.

Palace, N. Y.

This threesome, two femmes and male, is standard for the ballroomology and Apache course. Man is especially good lifter, handling gals in double with easy grace.

Closing display, horizontal whirling of the two gals by Bruno Rexford, rates a sizable mitt. *Trau.*

### KARPIS TRIO

Risley-Ladder

4 Mins.

Palace, N. Y.

Trio of two males and a femme provide okay risley and straight acro assortment, including unsupported ladder work in which mixed pair deploys clubs for juggling. In the gymnastic niche, they operate effectively on limb and head tricks.

For finish, they score big via an improvised double perch in which understander, on his back, footsies a low horizontal bar as his partners revolve on the accelerated apparatus. *Trau.*

### BOB CARROLL

Songs

25 Mins.

Sans Souci, Miami Beach

Bob Carroll has been around, working mostly with bands and on records. In his current holdover stint at this smart hotel spot, he adds up as a potent bet for the better cafes and for video.

Tall, with a masculine quality that appeals to the men as well as the femme contingent, he reminds of a Tony Martin in style and phrasing. Voice is a full one that embraces a ballad or a rhythm tune equally well, with stint of some 10 tunes intelligently selected and well balanced to keep up interest building. Easy delivery is simple and effective, without any of the gimmicks the latter-day crop of songsters seem to find necessary to click. Holds them all the way and rates the encores demanded. *Lary.*

# Earle, Philly, Closing Leaves Warner Sans Vaude; Not Much Else Around

## MULL FRISCO FOX AS NAME VAUDER

National Theatres is planning to open the Fox Theatre, San Francisco, for vaude around the end of July. It would mark the first time in several years that there would be a regular variety house in that city.

Last one on a regular vaude schedule was the Golden Gate Theatre, an RKO house. Paramount occasionally sent a show there, but Frisco has been sans vaude for the greater part of the time in the past few years.

The Fox will probably be on a name policy. Sammy Rauch, booker of the Roxy, N. Y., which will also be operated by National Theatres, is currently shopping for talent toppers.

## Profs' Blueprint

Continued from page 2

bers of five branches and TVA residents in locality will govern their own affairs, assist in enforcement of national codes and agreements, but are forbidden to make rules limiting or denying work to any of their own members or other members in good standing.

(7) Local and national administrators appointed, and have compensation fixed, by respective governing bodies.

(8) National initiation fee no less than \$100 payable in advance, with first constitutional convention to determine annual dues. It's estimated that merged groups will have to get average of \$50 annually from each of estimated 20,000 members. Locals are to collect fees and dues, be permitted to up them to 50% of national scale and reduce them under conditions set by national board.

## Pooling Assets

(9) Liquid assets to be pooled in central treasury, with half remitted to treasuries of locals on pro rata basis; welfare funds pooled in local and national funds. Real estate disposed of is made responsibility of committees appointed by owner-branches prior to merger.

(10) Machinery for merger utilizes existing constitutional provisions regulating five branches.

Other recommendations include: Membership open to any performer with such non-performers as stage managers, directors, choreographers, instrumentalists eligible; all present members of branches and TVA to be admitted; first conclave to establish new membership categories such as non-residents, juves, honorary; no local allowed to establish membership requirements based on race, creed, color or sex; no member may belong to more than one local; only national board can transfer members; board appoints national exec secretary and aides; locals appoint their administrators; collective bargaining mechanics are set up.

Blueprint recommends that if merger is okayed, a constitutional convention should be held within six months. Overall plan calls for special committees to mull such problems as housing, membership, dues records, administration of welfare fund. Delegates to convention will act as interim national exec board until elections are held.

## Old Gal of Mine

Continued from page 41

vets know. No telling what sound-chamber, trick treatment, whip-cracking, multiple rhythm, freak wailing melodist will catapult a tune into acceptance frequently beyond its true worth.

These music men are realists. They don't go along with the frequently heard gripe that because of the networks' hookup with Broadcast Music, Inc., and the Columbia or RCA Victor control of the two major networks, that they lean to BMI publication. That's as fallacious as BMI's 1940 attempt to put "Jeanie with the Light Brown Hair" and Stephen Foster on the Hit Parade. Nobody can regulate public taste. But maybe there's something to a sotto voce opinion that the current wave of things is causing these off-beat songs and offbeat "break song" stylists to catapult so quickly to the top.

The closing of the Earle Theatre, Philadelphia, for the season on Friday (20) will mark the first time in recent history that the Warner chain will be without a regular vaudeville stand. The Philly house is scheduled to shutter for the summer only. Warner spokesmen say that the house will reopen on a vaude policy in the fall.

The Earle's seasonal demise follows the shuttering of the Warner, N. Y., which gave up early this month.

Cessation of all vaude activity on the Warner wheel will actually be delayed a week, inasmuch as on Friday Johnnie Ray starts a week stand at the Stanley, Pittsburgh, another Warner stop that used to be a regular vaude. After that there are no shows scheduled for houses on that chain. However, circuit will open up any situation when a sufficiently strong headliner becomes available.

The plight of the Warner houses points up the extreme paucity of circuit vaude. The Loew circuit presently has the Capitol, Washington, as the only regular stop, and the Palace, N. Y., is the only steady talent user on the RKO chain.

The Paramount wheel remains the largest vaude user. Circuit has the Par, N. Y., and Chicago, Chicago, as regular bookings, but uses spot shows in other houses with greater frequency than other webs.

The fall may see some return of vaude, but talent agency men feel that there still won't be enough to get enthusiastic about.

## McConnell Calls

Continued from page 31

should be admitted, so that all can see."

Noting that there exists the "question of decorum," McConnell promised that neither lights, camera or the mike will even be noticeable in a few years. He also cited the anti-TV argument that participants in a hearing might "act up" to the audience if the event is being televised. "There are always people of that type," he said, "but in the long run showing them to the American public will be the best way of correcting their manners."

McConnell urged that TV should be permitted to cover proceedings of the Supreme Court. He predicted that international TV, in color, will soon become reality and declared that, at that time, American viewers and particularly children will become familiar with London, Paris and Rome and, perhaps some day, even Moscow. "The American audience will then become familiar with the statesmen, the people and the customs of other countries," he said, "because they will see them daily."

## ALA Parley

Continued from page 31

sary, and this isn't likely to take place for several months.

Meanwhile, sub-committees are going into detailed questions, such as finances. ALA itself has a deficit, amounting to over \$40,000. SWG has a treasury of about \$135,000. RWG has some back debts. Varied status of their finances provides a minor source of differences among the guilds, which will be hammered out by further meetings on both coasts.

Rex Stout, ALA prexy, presided. Others attending were Luise Sillcox, ALA exec secretary; Evelyn Burkee, assistant exec sec., and Kitty Gordon, secretary, from the ALA staff; for the AG, John Hersey, Gilbert Gabriel, Arthur Garfield Hays, Dr. Henry Pratt Fairchild; for DG, Howard Lindsay, Philip Dunning, Milton Pascal, Ted Mable and Arthur Schwartz; for RWG, Milton Merlin, Larry Marks, Ira Marion, Sam Moore, Peter Lyon and Sheldon Stark; for SWG, Mary McCall, Jr., John Larkin, Morgan Cox, Gordon Stullberg and Frances Inglis; and for Television Writers Group, Lee Berg and Margaret Weiss.

Vote rules varied from question to question, with balloting on some issues by unit and others by individual.



# AGVA Adopts 'Van Plan' as Vaude Hypo; Non-Profit, Co-op Setup

Hollywood, June 17. National exec board of American Guild of Variety Artists last Friday (13) adopted a proposal by former prexy Gus Van Almed at reviving vaude, on non-profit basis, which would see houses now shuttered because of slump in b.o., reopened and playing stage bills. Committee was appointed to follow through on all facets of the Van plan.

Under the scheme, AGVA would make concessions to theatre ops; would seek concessions of other unions and guilds so that plan could be formulated; would try to get names to underwrite format; and would use any coin made on deal to help open other houses closed by dropping boxoffice.

Purpose of the plan is to solve the increasingly serious problem of unemployment in AGVA ranks, figure now touching about 65% of the members.

Van said: "There's enough live, young talent around to make this plan work. Television wouldn't make any difference. We are red-blooded Americans, and have got to get out for entertainment. Plan I have proposed visualizes two shows a night, no matinees. We would work chiefly with the indies, which have been so hard hit by the pix slump, but we would also welcome circuits if they wanted to take part in this idea."

Named to work on the Van vaude resuscitation plan were Van as chairman; Irving Grossman and Jackie Bright, New York; George

vated, but this time board was mandated to take action to break all ties with such associations.

Move allowing members to hold franchises as agents or club-date bookers was beaten.

A watchdog committee to press action on matters referred to the board was voted in a resolution striking at "apathy and flaws" in the national administrative echelons, and administrative secretary Jack Irving remarked it was in order "because of past administrations," but added, "we actually have it in national executive committee."

## Georgie Price Unopposed

Georgie Price was nominated as prexy, and with no one entering the race in opposition, his re-election to head AGVA for another year is assured. Also nominated without opposition were Rex Weber of Hollywood, treasurer, and Manny Tyler of N.Y., recording secretary. Boston was awarded next year's convention.

Nominees for first v.p. are George West, Los Angeles; Jack Gwynne, Chicago; Jackie Bright, N.Y.; Tom Martin, Chicago, and for second v.p., Red Buttons, N.Y.; Will Aubrey, Frisco; Dick Ware, Chicago, and Rajah Rabold, Miami Beach. Nominated for third v.p. are Billy Lee, Detroit; Russell Swann, N.Y.; Danny Thomas, Chicago; Don George, Seattle; George Riley, L.A.; Mickey Stewart, L.A.; Charley Brett, Boston; Johnny Frisco, Baltimore, and Linda Compton, Cleveland.

Life memberships were conferred on vaude vets Joe Smith and Charlie Dale, and on Margie Coate, head of the welfare committee.

Before returning to Gotham, Price met with execs of Screen Actors Guild on his plan for a "super" board to reign an overall merger, and told delegates the men he talked to personally liked the plan, but said it would be up to the SAG exec board as to what action will be taken along the lines proposed by the prexy.

A resolution which would in effect have given a contract to Jack Irving was declared unconstitutional. It was voted to have membership returned to AGVA employees so they could get benefits of insurance plan.

## Hope On an Escalator—Interested as AGVA Prez If It's Honorary Routine

Hollywood, June 17. Despite circulation of petitions urging nomination of Bob Hope as prexy of American Guild of Variety Artists, comedian said he was not interested in the job "if there's any work involved." Draft-Hope move was started by AGVA Coast rep Eddie Rio following nomination of Georgie Price without opposition at union's convention last week (see separate story).

"I don't want to take the job if there's any work because I don't have the time for it," Hope said. "If lending my name to the organization will help, I'll do it. Rio told me it was an honorary position, that there's no work involved. I want to think about it. I'm on an escalator."

Hope said Rio originally asked if he was interested in a post on the national board and comedian gave the nod, figuring it was a routine. When Rio asked him about the presidency, Hope said he thought Rio was kidding. "I think Price did a wonderful job as president. The job is much too important to be neglected."

## Lou Weiss' Extra Load At Reduced WM Agency

Lou Weiss will triple at the William Morris Agency's N.Y. office. Weiss, who now works the tele and cafe departments, will take over coverage of the record companies formerly handled by Barry Winton. Latter left the agency last week.

Agency is currently in the middle of a retrenchment program. It's unlikely that any new manpower will be added at this time. Company is also retiring Dick Henry, who will leave the cafe department in the fall, as reported last week.

## Two More Hearings On N.Y. Aerial Law Albany, June 17.

The Board of Standards and Appeals will hold continued public hearings on Friday (20) in the Empire State Building, New York, at 11 a.m., and next Monday (23) in the Home Savings Bank, Albany, at 10 a.m., on the proposed Industrial Code rule relating to aerial performers working more than 20 feet high. The code is required under terms of the Ten Eyck Law, which takes effect July 1.

The Board has made a number of changes in the proposed code since hearings took place last month in New York and Albany. The qualifications and duties of "safety managers" are now detailed, somewhat in line with suggestions made by spokesmen for outdoor interests at the previous sessions.

## 'Opry' in Fast N.Y. Astor Fold

City slickers failed to succumb to the lure of the country sirens, and "Grand Ole Opry" will close at the Astor Hotel on Times Square Saturday (21) and be replaced by Carmen Cavallaro's orch.

Thus ends one of the more experimental hotel bookings on Broadway. "Opry" was booked for the entire season, starting May 26 and winding up Sept. 13. However, after four weeks of bad biz, both sides mutually agreed to call it quits.

"Opry" was one of the most expensive bookings indulged in at the Astor. Troupe was getting \$6,500 weekly, as against the normal \$2,500 or so that name bands can be bought for these days.

Then again, the physical limitations of the Astor Roof were such that the antics could only be seen by a handful of ringsiders, and in order to get the maximum entertainment from the group, everyone in the room had to enter into the spirit of the thing. It was also felt that this type of entertainment doesn't go with hard liquor. The cornfed carolers pointed out that straight audiences, such as those that attended their telecasts from the Belasco Theatre, N.Y., were enthusiastic about their efforts. It requires some concentration and participation to get the most out of the bucolic antics.

Another fact that made a break-off the best possible solution was the item of salary. Each of the cornfed entertainers felt he had been taking a cut by coming into New York. They declared that they could go out on one-night stands and clean up considerably more. Regulars such as the Duke of Paducah, Roy Acuff, Minnie Pearl, Red Foley and others are prime lures in the silo centres, and have done well in the area around Nashville. Their air show emanates from WSM in that city.

## Stripper Evelyn West's \$13,000 in Mpls. 2-Weeker

Minneapolis, June 17. Stripper Evelyn West and her one-woman burlesque show grossed \$13,052 in her recent two-week stand at the Alvin Theatre here, and not \$8,000 as previously reported.

Show drew \$8,609 the first week and \$4,443 the second week at \$1.25 top in the 1,500-seat house. Miss West held into a third week.

## Sinatra's Chi Chez Mark

Chicago, June 17. Frank Sinatra last Saturday (14) broke a record at the Chez Paree. Singer brought in 1,993 patrons in four shows. New 20-year mark was set even with Sinatra edging in a benefit.

Last show was at 3:30 a.m. after turning away more than 500 persons.

## Romm AnKles Alexander

Leonard Romm left the Willard Alexander Agency last week. He had been with the office several months, having switched as head of Arena Attractions, Inc., a Spike Jones-controlled agency.

Previously he had been with General Artists Corp. and William Morris Agency.

# ARA to Study Strategy Under AGVA's No Fee Agency Franchising System

## AGVA Returns Big Top's \$6,738; 'Not in Good Faith'

Hollywood, June 17.

Executive board of the American Guild of Variety Artists passed a motion at its powwow here directing that the \$6,738 sent the union by Ringling Bros. and Barnum & Bailey Circus be returned immediately. Board felt that the coin, "presumably representing initiation fees and dues for circus performers," was not sent in good faith since AGVA didn't receive signed membership applications along with the money.

Board declared that the circus management "thwarted" efforts of performers to obtain applications, thus depriving them of membership, life insurance coverage and other benefits.

## Columbus Talks \$2,500,000 Arena

Columbus, June 17.

A \$2,500,000 downtown sports arena for Columbus is being planned by a group of local business and hotel men. They feel that with the revenue from parking, ice shows, ice hockey exhibitions, a public ice skating rink, dog shows, basketball tournaments, and convention displays, the investment would pay off. Financing has been tentatively pledged.

The proposed 65-foot-high building would have 5,300 seats around an ice hockey floor, and capacity could be increased to 7,000 for stage shows, boxing and wrestling. Structure would have two floors below ground for parking 500 to 600 cars, and would also offer year-round day and night parking.

Other cities in Ohio with large arenas are Hobart Arena, Troy, seating 5,200; Marlon Coliseum, Marion, 3,600; Toledo Sports Arena, 5,400; Cleveland Arena, 10,000, and Cincinnati Gardens, 16,000.

## Miami Cafes Slugged By Military Police, Seven 'Off Limits'

Miami, June 17.

Seven Miami area niteries were put "off limits" by the Armed Forces Disciplinary Control Board at Key West this week following arrest of a Marine and sailor on a first-degree murder charge after a drinking spree. Duo were under Florida's legal drinking age of 21.

On the verboten list are four spots which feature femme impersonators—Leon & Eddie's, Jewel Box, Circus Bar and Tony Pastor's—and strip-accented City Club, Singing Bar and Coral Club.

Both the Leon & Eddie's and Jewel Box are among the larger clubs in area, with productions handled in inoffensive and tasteful manner during winter season. Currently they're presenting summer editions, somewhat curtailed from the extravaganzas purveyed during the winter. All continue operation, with eye on convention business expected through July. Current are some 60,000 Shriners.

## Piaf's 6-Week Return To Versailles, N. Y.

Edith Piaf will play the Versailles, N.Y., in September, for her first appearance at the cafe in a couple of years. Date, this turn, will be for six weeks, despite Versailles' pitch to have her stay longer. Her previous stretch there was for about 20 weeks, a record for the spot.

Versailles is planning to follow the run of the Gallic chanteuse with another Georgie Hale-produced show. Current edition, "All About Love," winds up a lengthy stay next Tuesday (24).

Artists Representatives Assn., largest of the agency organizations, is expected to call a council-of-war shortly to determine its course as a result of the action adopted at the American Guild of Variety Artists' executive board meeting in Hollywood last week which makes it mandatory that the union issue franchises at no cost on direct application. Resolution forbids issuance of franchises through an organization.

New resolve eliminates the proviso that the union charge \$50 to agents who apply directly, and grants association franchises at no cost. Association, in turn, turns over the licenses to members in return for annual dues payments of \$50.

Groups such as ARA, Associated Agents of America and other regional organizations obtained their memberships because of the current setup. It was better for an individual percentor to work through an organization since he got group service at no additional cost. New step endangers the existence of the groups.

The ARA confab will be called either next week or shortly thereafter. Jack Katz, ARA attorney, is expected back in New York from Florida toward the latter part of the week. William Kent, ARA prexy, wouldn't comment until he got official notification of the union's move and had time to study the new regulations.

This is the second time that AGVA has taken such action. Union decided on free franchises two years ago, but never went through with it. At that time, agents spoke of open non-cooperation with the union. Date-diggers felt that those who control the jobs would eventually control the actor. Agents also resented the move because of the fact that agency co-operation, during AGVA's formative days, resulted in the growth of the union.

## Ohio Liquor Boss Cold To Thaw on Licenses

Columbus, June 17.

Reports from Cleveland last week that Ohio was about ready to take the clamps off a three-year-old freeze on hard liquor permits were quickly denied here by William C. Bryant, state liquor director.

Questioned on the rumor of a "new scramble for private club liquor permits," Bryant said: "That is perfectly ridiculous. If there is any change in the hard liquor permit freeze (ordered April 11, 1949), you will be able to see it only with a microscope. There may be only a few isolated cases."

The freeze was ordered in 1949, he explained, because "there were too many permits, which gave rise to a problem of enforcement."

In July, 1950, the freeze was lifted on low-powered permits (beer and wine) and this was followed by a court decision which let down the bars on low-powered permits and required the liquor department to accept applications for permits.

Since then, the director said, there has been a flood of applications for low-powered permits and "we are making a study to determine whether we have reached the saturation point on these types of permits."

## Cleve. Sky-Way's Names

Cleveland, June 18.

Eddie Sinderler's Sky-Way Club has signed Connie Boswell for July 14 week, bidding successfully against Hotel Hollenden's Vogue Room.

Following current show topped by Bobby Maxwell and Dolores Hawkins, the Sky-Way will headline Jerry Colonna and Buddy Nee, new singer, week of June 23; "After Hour Revue" and Norman Summers, June 30; and Denise Darcel, July 7.

## Scottland to Later Agcy.

Stan Scotland, who left Music Corp. of America several weeks ago, has joined the Kenneth Later Agency. He'll handle cafes and vaude primarily.

Prior to his MCA hitch he was with the William Morris Agency.

West, Dick Gale and Jack Gwynne, Chicago; Larry Rio, Sid Slate and Rex Weber, Hollywood; Rajah Rabold, Miami Beach; Vince Silk, San Francisco, and Dave Workman, Kansas City.

Board approved Van's plan following lengthy debate, and then went on to other matters. It decided that Matthew Adler, who is broker on the insurance plan which became the real hot potato of the convention, should pay AGVA for all expenses incurred during collecting of premiums.

## Dunn Defends Policy

Boiling point of the powwow was reached during the discussion on insurance setup, with attacks centered on former national administrative secretary Henry Dunn, and Adler. Dunn defended himself against the attacks, saying, "Time will show I was given the right to conclude a deal. No matter what you do, somebody will always accuse you of kickbacks. My reputation will be upheld when all the evidence is in."

Prexy Georgie Price, it was reported, was going after the AGVA insurance himself, but he emphatically denied this. Delegates adopted a resolution expressing dissatisfaction with the Adler plan and instructing the board to come up with a substitute.

Another controversy was stirred up over the issue of racial discrimination against performers, with conclave finally passing two watered-down resolutions and tabling one with teeth in it. Feeling of delegates seemed to be that the stronger one was not enforceable, and would only cost performers their jobs. Jack Gilford of New York led fight for stronger one, while Cal Emmett of Dallas opposed it, saying, "No union can solve the problem of segregation."

## Nix Agent Groups

Delegates reaffirmed a resolution presented in the 1950 convention whereby the union will treat agents as individuals, and not recognize any agents' associations. Previous resolution was not acti-

## Night Club Reviews

### Chez Paree, Chi

Chicago, June 15.  
Jimmy Durante with Eddie Jackson, Jack Roth, Candy Candido, Jules Buffano; Jessie Rosella, Elaine Carver, Johnnie Martin, Hollywood Cover Girls (5), Chez Adorables (8), Brian Farnon Orch (13); \$3.50 minimum, \$1.10 cover.

The Chez hasn't seen so many of the regulars for many months. The big sugar crowd comes out in full force when Jimmy Durante makes his annual stand here. Add to these the non-regulars and result is wall-to-wall biz.

Durante has added to his entourage and now uses most of his regular video company. The tremendous Durante zest colors everything he does. Although other comics have rapped the bosses and the nitery before, cracked more original quips, and perhaps sung more harmoniously, this jester will give them all spades and come sweeping in ahead of the field. His 45 minutes of uproarious humor don't satiate the customers—most of the seatholders just stay over for the second show.

Comic is making his first appear-

ance in the States since his smash London stand, but he doesn't touch too much on his visit, except for making an entrance wearing a grey homburg and carrying a furled umbrella. After a few cracks he doffs his hat to reveal another covering for his high forehead—a toupee, which he also gets rid of quickly.

After throwing a few odds and ends at drummer Jack Roth, he starts roaming the room, rubbing noses with a cigarette girl, then gets to work on the piano. Beraing the orch and the Chez, he claims he's a patron of the arts. Maybe it won't get him on the Metropolitan roster next winter, but it scores with these patrons.

Schnozzola has the band come down to look for a girl's gloves, works with the line, swings a neat rhumba and conga as he demonstrates the "Umbriago." Teaming with Candy Candido dressed as a bus boy, the two effishly chirp "Come Out, Come Out." Candido, with his trick singing in pursuit of the reluctant Durante, is a laugh-provoking sight.

Eddie Jackson, his partner and an integral part of the show, comes strutting by the congested tables and the w.k. "Did You Ever Have a Feeling That You Wanted To Go?" is mauled around as he high-steps around the room. Then Jackson takes over the spotlight to sock across "Rufus, Rastus, Jackson Brown."

In a bit of nonsense with chorus, Durante brings on Jessie Rosella to trip lightly across the floor, with the huge gal getting her share of laughs. Comic also uses the Hollywood Cover Girls in another number about being hard to get. Jackson comes back into the scene as the pair shout out a plea, "Please Don't Talk About Us When We're Gone," and end up belting over "Inka, Dinka, Do" for ovation.

Elaine Carver makes a dent in the unruly crowd with her neat torch ballads. It's to her credit that looker can get over "Blue Moon," "It's A Good Day," and others for a nifty hand. Hollywood Cover Girls are handsomely gowned and coiffed but are a little extraneous in this revue, with the line able to do as much or more talentwise. Chorus holds over two numbers, both well done. Zabe.

### Lido, Paris

Paris, June 12.  
"Gala," produced by Pierre Louis-Guerin and Rene Fraday, with The Bluebell Girls (16), The Models (8), John Battles, Rudy Horst, Dick Price, Margie Lee, Frank Libuse & Margot Brander, John Flanagan, Continental Orch (8); \$5.50 minimum.

Pierre Louis-Guerin and Rene Fraday have put together a fine show to keep this lush Champs Elysees nitery one of the top Paris spots. Showmanship, unstinting talent gathering and topflight production make an eye-filling bill that will keep the finely decorated room in customers. One of the first clubs to use a combo ice and regular floorshow for telling effect, it has the mechanical, kinks ironed out and is a surefire word-to-mouth lure. In effect this is a revised and amplified edition of last year's click floorshow.

Atmosphere and general bonhomie is started by pre-show antics of trick waiter Frank Libuse as he deftly annoys the clientele with his fey antics. He floats freely around the room elbowing customers, eating and drinking their food and in some cases inviting indignation. Hep and warms to him and then show starts with the Bluebell Girls and the Models filling the raised stage with appealing torsos and terp talent. Costumes are nifty, gals solid and legwork fine. Finale, one of the holdovers from the last show, is an imaginative mock train that belches smoke.

Next up is Bob Bromley with his puppets which he manipulates before the aud with clicko effect. The stringers range from a hot piano player to a stripteaser, a man on the flying trapeze and an aging coloratura. Bromley has style and smart-looking puppets to rate a good mitt.

Then a quick blackout and the scene is set for another dance spec with a blues motif and the singing of mellow-voiced John Battles. He delivers with gusto and fine warbling of the blues to the seneby contortions of the dancers.

A brilliant juggling act makes Rudy Horn a find. Boy has verve and tremendous control and speed. He starts with the usual ball juggling and then gets progressively daring until he finishes with a balancing act on a unicycle as he nonchalantly foots saucers and cups atop his head. He builds up to seven with the aud enticed. Even a couple of near-dropsies bring squeals. Then he puts a lump of sugar into top saucer and ends with the spoon. A fine act.

The first part of ice show starts with the mechanism layer-caking out over the floor. It slides out without mishap for fine change-of-pace number by Margie Lee, Dick Price and some gliding lovelies. Miss Lee is an electric-looking number with feline grace, agility and a chassis that makes for a top-flight ice exhib.

Libuse and Margot Brander then do their old-time song recital number which has seen many burley boards and has been a staple in U. S. niteries. Wheedle-voiced gal soloist is the butt of the hilarious, sadistic abuse by Libuse as he cavorts, pushes, and in general gives a fine comedy number.

There's an effective rain number with the water pouring from the perimeter canopy for a good off-beat effect. A group of pigeons swoop across the nitery to wind up the first part of show. Agreeable dance music is supplied by The Continental orch under batoning of Pierre Delvincourt. Second part of layout is more subdued but still eye-filling. Gals and models are svelte.

Rene Fraday's touring talent treks have paid off here in a well-rounded international show. The Bluebell Girls are English, the Models French, the male dancers American, the juggler was spotted in Germany. Show welds for top entertainment.

Ice mechanism was made in Germany. It has regular refrigerator motors which keeps it frozen at all times. Ice portion is well executed. After fine work of Lee & Price there is a good burleson number in John Flanagan. He does a balloon-bosomed scrubwoman who frantically flits around the ice cube for general hilarity. The balloons burst and ice chips fly—welcome relief on a hot summer night.

Mosk.

### El Rancho, Las Vegas

Las Vegas, June 11.  
Jan Murray, Denise Darcel, Fred Stamer, Jimmy Sisco, Buddy Bryan, Jackie Shields, El Rancho Girls (8), Ted Flo Rito Orch (10); no cover or minimum.

This sleeper has its berths neatly filled with Jan Murray's easy-going but potent comedies, and

Denise Darcel's s.s. making for a sock combo presaging fine biz. Murray entered last upon the heels of Phil Foster who occupied the comedy throne for two frames. That he is equaling the sock impression left by Foster is a compliment, for latter clicked solidly in the sugared cubists of this gaming haunt.

The Murray delivery is of the "calculated surprise" category, earning him not only rounds of yocks but salvos as well. He meanders through fields of baby jokes, Mother Goose, a Hollywood rib wherein descriptions of casting oddities of the flicker set cause howls from tablers. A classic blend of "Laugh, Clown, Laugh" makes for an extended closer, with surefire results.

Miss Darcel is the surprise of the bill. Although her Gallic chirps are for the birds, she emphasizes any chantoosing in order to play up her fractured English gab. In such territory, she only has to sell her personality, which she does nicely, and her comphy frame, which sells itself. Even distaffers are impressed.

Tunes in her setup include "While We're Young," "Belle France," latter sort of baedeker of Paris which tops with some jittbug, terps, and a tossaway entitled "Nothing." Flits into audience and busses a few males as she talk-songs "Kiss Me," utilizing her gamlin quality, nose-wrinkling and half-lidded stares for sexy impact. Exits with "When You're Smiling" for big mitts.

El Rancho Girls again put forth new faces, a seemingly regular happenstance this nitery, since femmes for the most part are picked to enhance the casino as well as the stage. "Mexican Hat Dance," has male terps Jimmy Sisco and Buddy Bryan hotfooting with Jackie Shields. Triumvirate again fronts line in a sailor-soldier grab for attention of the gal.

On opening night, Sisco arrived just in time for latter display of acro-fits, walkovers and involved terping with Bryan after he had been catapulted from his car and knocked out from a head-on collision with a hot-rodder. Sisco has rank of airman second class at Nellis Air Force base near Las Vegas, and received special okay to perform this fortnight here.

Ted Flo Rito orch is still without its rudder, maestro being in Gotham on vacash and biz. However, backgrounds are smooth, aided and abetted by 8'ing of Miss Darcel's accomper-conductor, Fred Stamer, during her stanza. Will.

### Ciro's, London

London, June 13.  
Ronald Boyer & Jeanne Ravel, Ronnie O'Dell Orch, Ramon Lopez Samba; \$3.50 minimum.

Specialty dancers are usually popular on cabaret bills here, but find it difficult when they are the solo attraction. A well-paced terping routine makes exhaustive demands on the artists, and it is tough to sustain the tempo for more than 15 minutes or so.

That's the main drawback with Ronald Boyer & Jeanne Ravel, accomplished hoofers who have the midnight spot to themselves at this elite club. They have a smartly fashioned ballroomology technique which earns a hefty mitt, but the act, in itself, doesn't justify solo billing.

Terpers have an easy, graceful style, good appearance and an attractive routine. A colorful tango makes a pleasing opener, and in more elaborate style the duo switch to their own stepping fashioned to the theme music of "Laura." Next comes a breezy mamba interpretation, followed by a cute and original dog number, with a lively polka winding the act. Myro.

### Motel New Yorker, N. Y.

(Terrace Room)  
"Continental Holiday" ice revue, starring Phil Romayne & Terry Brent; features Jack Rafflor, Elmar, Joan Walden, Line (4); Bernie Cummins Orch with Dotti Malone; choreography and special music, Dolores Pallet; orchestration, Earl Moss; costumes, Mme. Berthe; \$2.50 weekday minimum, \$2 cover Sat.

The Terrace Room's new edition of its tank display adds up to good entertainment that combines rapidity with a sense of sophistication. The current package, "Continental Holiday," shows off the talents of a good rink cast. Toppers are Phil Romayne & Terry Brent, who are familiar names in the ice field; Joan Walden, Jack Rafflor and a juggler on skates, Elmar. The production and costuming are tasteful. Overall effect is good enough to continue the comparatively good business now being done in this room.

Romayne & Brent, who have been in the Roxy's iceers, are a top terp team on ice. They have a wide catalog of tricks, a sharp commercial sense of routines that show off superior skating skill. Team's big number is "Blue Tango" which has a thread of sophistication throughout. They have some (Continued on page 54)

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# BETTY and JANE KEAN

THANKS Jules Podell and Jack Entratter

THANKS Ladies and Gentlemen of the press

ROBT. SYLVESTER  
New York Daily News

"New comedienues are always scarce and new comedienues who are funny, as well as new are virtually non-existent. Thus this column feels pretty safe in predicting that the next fortune to be made out of show business will be made by two girls named Betty and Jane Kean. Now at the Copacabana, these sisters are the funniest chicks since Beatrice Lillie and Rae Dooley. They simply kill me and I ain't a guy who kills easy."

BILL SMITH  
Billboard

"The chief surprises of the show were Betty and Jane Kean. Despite the fact they were here only a few weeks ago, they came back with almost completely new material. Both girls were excruciatingly funny. The fact that they're both lookers doesn't hurt their sight appeal—so far as comedy is concerned low, high, slapstick or satire, the Kean Sisters have about everything."

LOUIS SOBOL  
New York Journal-American

"Powerful . . . especially Betty and Jane Kean with their hilarious routine of satire and mimicry and a bit of high stepping thrown in."

RADIE HARRIS  
Hollywood Reporter

"For me, the highspot of the evening was the return appearance of Betty and Jane Kean. With some wonderful new Eli Basse routines (especially one on Johnnie Ray) this sister act is a show stopper."

HY GARDNER  
New York Herald Tribune

"Betty and Jane Kean's takeoffs on Louella Parsons, Marlon Brando, the Trumans and other familiar voices and faces is tomfoolery in the best tradition of show business . . ."

DANTON WALKER  
New York Daily News

"Definitely high on any preferred list is the Kean Sisters' tomfoolery at the Copa. Especially their satire titled 'A Day with Laraine Day and Leo Durocher.'"

CHOLLY KNICKERBOCKER  
New York Journal-American

"The Kean Sisters doing a return engagement at the Copa are two of the funniest gals in the business and their satire of President Truman and daughter Margaret is especially hilarious . . ."

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## Night Club Reviews

Continued from page 52

**Hotel New Yorker, N. Y.** excellent tricks and hit a top re-spo. se.

Joan Walden is also an applause-producing skater. A striking dish, she unveils a commercial set of routines that keeps the tablers interested. She shows some good leaps and acrobatic twists that provide a note of variety to her turn. Miss Walden shows a strong potential for a solo spot in the large iceers.

Jack Rafflor also hits home with his well-routined ice stint. His turn is more on the pleasant side, although the good acro antics help keep audience at a high pitch.

Elimar's juggling has been adapted for use on the deepfreeze. He performs a good assortment of tricks while wearing skates. He manipulates balls, hoops and sundry items skillfully and gives the display a novelty note. He, too, gets the crowd's approbation. The four-girl line, comprising

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## Cire's, Hollywood

Hollywood, June 14.  
Peggy Lee, Step Bros. (4), Dick Stable Orch. (8), Bobby Ramos Rhumband (5); \$1.50, \$2 cover.

Peggy Lee's two-week stint at this Sunset Strip nitery should activate enough covers to keep talent and management busy. Posting a Friday the 13th opening, it was no jinx she faced by a friendly crowd that responded properly and often to what she had to sell and the way she sold it.

At first show, chirp was on for 32 minutes and nine songs, ranging from the good opener, "From This Moment On," to a close with her current Decca click, "Lover." She creates a pastel impression, both physically and vocally, on several slow, push ballads. The impact is vivid on the faster, luster tunes, including that old and much-parodied "Louisville Lou" which, incidentally, is a natural for Miss Lee's naughty snapping of shoulders, head and eyes, and for nitery trade.

"Something Wonderful," from "The King and I," proves slow, draggy and colorless as the second number, but Miss Lee is back in form on "Why Don't You Do Right," "Manana" and the aforementioned "Lou." "Just a Dream Ago" is another slow-tempoed piece. Pace picks up a bit with "Sams Souci" to prepare the way for a solid "The Lady Is A Tramp" and the begoff "Lover."

Miss Lee's usual stand-up-and-sing style has been augmented by some not always effective hand-motions, the pinky-pointing drawing attention away from the sparkle that lights her face when she's obviously enjoying her singing chore.

The four Step Bros. open the bill with a 15 minutes of stand-out hoofing. Unfortunately, the talented feet of this foursome aren't on view to any but holders of ringside pews, and in that location it must be like having them dancing on your table. Stage setup here doesn't properly show off a dancing act.

Dick Stable's orch helps backstop the four sidemen working behind Miss Lee as well as alternating with the Bobby Ramos rhumba crew to keep the small dance floor full. Brog.

## Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, June 14.  
Carlos Ramirez, Arthur Ravel Orch. (8); \$2.50-\$3.50 minimum.

When songs of enduring value are presented by an accomplished vocalist like Carlos Ramirez, they are all the more socko. Choosing that groove, Ramirez sweeps along melodically to patrons' constant delight. His baritone is far superior in quality to that of the average serious supper club singer. And the intensity, fervor, sincerity and warmth with which he invests his performance add lustre to a superior in quality to that of the

With such a robust and radiant set of pipes, the smiling, hard-working Ramirez has no need of a mike, especially in this small room, but he uses one just the same—judiciously, however, so that the large total volume never jars.

Tearing off in Spanish with "Bala," and varying it with English, he successively clicks via "Begin the Beguine," "Peanut Vendor," "Be My Love," "Perfidia," "Be-same Mucho" and "Granada." There's neat lighting and first-rate showmanship as he occasionally grabs a hand mike and makes a tour of ringside tables. Every number receives a merited ovation.

It's the final week here after nearly a year's engagement for the exceptionally capable Arthur Ravel orch, which plays for show and dancing in a highly meritorious manner. Rees.

## Chez Paree, Montreal

Montreal, June 13.  
Billy Daniels (with Benny Payne), We Three, Boots McKenna Line (7), Rickey Hale, Palm de Luca Orch. (8), Peter Barry Quartet; \$1 admission.

Chez Paree never had it so good. The rope, which could've been used for other things a few months ago when biz fell off, is now up every night and the reason is the return of Billy Daniels and the socko pianoisms of Benny Payne, an unbeatable combination in these parts.

Daniels' first try here several months back showed that a few extra bucks for a topline could pay off and this date is the result of a deal made by manager Jerry Taylor at that time. The resulting publicity garnered by Daniels from his boffo stand in London recently and the hefty Copacabana session in New York has also gone a long way to boost present

returns. Personable singer is breaking all house records.

A bear for punishment, the star is doing three shows a night and sells just as much off the floor. With the femmes leading the parade, every performance is a juve riot in adult clothing. The Daniels improvisations are as slick as ever. His choice of songs, viz., "Deed I Do," "You're the Top," "Bye, Bye, Blackbird" and a host of others are a cincheroo for all tastes. Buildup is steady with Payne tossing in the odd line till Daniels wows them with the inevitable "Black Magic" for a rousing closer.

Not content with his regular shows, Daniels is generous with the piping in the new Black Magic lounge adjoining the main room. This intimacy, which just last week was named for Daniels, sports a small combo for easy listening and should, if present level is maintained, develop into one of the more popular spots around Montreal.

Prefacing the Daniels spree is the trim hoofing of a trio called We Three (two guys and a pert blonde gal), who overcome an impatient audience waiting to hear the star with their fine tap sessions and general showmanship.

Palm de Luca's orch handles both show and dance music; the Boots McKenna line sparkles and the rhumba enthusiasts try out their sambas to Peter Barry's fine outfit. Newt.

## Edgewater Beach, Chi (BEACHWALK)

Chicago, June 13.  
Xavier Cugat Orch. (15) with Abbe Lane, Los Barrancos (2), Dulcinea, El Gringo, Eddie Garson, Jose Wong; \$2.76 admission.

In his fifth return here this year, which must be something of a record in major hotel rooms, Xavier Cugat again displays the showmanship which has earned the multiple repeats. And this is a room not ordinarily thought of as the gathering spot of Latin music lovers.

Essentially there isn't any change from one of his stands to another, which again is remarkable in that the oft-heard chant of "new material is needed" isn't necessary here. Of course, there is a number changed here and there but, in the main, there's nothing radically different, even to the cracks about his ex-wife. Basically, it's the Cugat charm, with the maestro being wise enough to build a strong aggregation around him to enhance his personality.

Abbe Lane, the new Mrs. Cugat, holds the closing spot, and manages to get the spotlight to stick close to her as she manipulates her modified grinds from one spot to another. She also sings "South American Way," a surprisingly fair version of "The River Seine" and two mambos that have her back pitching again.

Los Barrancos are an accomplished dance team that generate a great deal of heat. Also starting off with some mambo terping, duo switch to some fine toe turns and then flame up again, ending in a hectic jitterbug session. Team gets a very heavy hand as they walk off.

El Gringo steps off the bandstand to race through some intricate tambourine poundings and flips to "Tico Tico" that are well received and Dulcinea really gives her hips a workout as she struts around the floor.

Jose Wong, a Chinese impersonator, works over the oldies of Billy Eckstine and Ink Spots, but his caroling of a Spanish tune is a funny note. Eddie Garson, ventro, has an amusing dummy, Chico, which he uses to voice some oldies, a few of them real rough for the prom set. He gets best response with a hand shadow puppet, working two characters. Zabe.

## Hollenden, Cleve. (VOGUE ROOM)

Cleveland, June 10.  
Mindy Carson, George Storney Orch. (7); \$1; \$1.50 cover.

Vogue Room, which recently latched onto the record artist bandwagon, is finding Mindy Carson a far more profitable and captivating card than some over-touted names that have drawn triple her salary here.

This is a room where showmanship of the most vivid sort is necessary to awaken the visiting firemen or localites just back from Las Vegas. Not only does the honey blonde of the sparkling eyes rejuvenate the blasé gadabouts but she has also clocked sellouts in early-week performances which are usually as barren as the Siberian wastes.

For her Cleveland nitery bow, this becomes a Carson tour de force. With a repertory that is as fresh in richly contrasting vocal moods, emphatic appeal and stage savvy as her contagious big smile, leaves everybody glowing with pleasure.

That may sound schmaltzy, but this gifted TV-radio songstress in-

(Continued on page 55)

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**DAVE HALPER**  
CHEZ PAREE, Chicago

## Night Club Reviews

Continued from page 54

### Hollenden, Cleve.

presses vet catagoers as being one of the few youngsters able to translate old-time vaude traditions in mellow modern rhythmic terms. When she picks up "Getting to Know You" or "What Good Is a Guy Without a Gal," she turns them into delightful productions through astute bits of side business.

Her cheerfully warm soprano is a big click here as she sweeps around with a portable mike, inviting ringsiders to waltz with her. What helps a great deal, of course, is her "scrubbed-clean" look of naturalness, accentuated by her very chic, billowing white organdy gowns.

But as an individualistic song stylist, her technique has nearly every requisite to solidly deliver a hushed "Baby, I Think of You," a breezy "Once in a Lifetime" as an opener and a colorfully dramatic "Love Affair."

Somebody has taught her the trick of personalizing every tune, especially her wistfully comic impression of Bert Williams. That great comic died before Miss Carson was born, yet her saucy "Nobody" takeoff, in a battered silk hat, incongruous cutaway coat and floppy canvas gloves captures the Williams tone of droll plaintiveness. It's first-rate, nostalgic mimicry.

George Stérney's seven-piece crew has an unorthodox setup in instrumentation, which needs a brasser punch for floorshow accompaniment. It manages to do well enough for Miss Carson, as a result of prodding and fine piano work by Sherman Edwards, the singer's now accompanist.

Pullen.

### Quatres Saisons, Paris

Paris, June 10.

Jacqueline Villon, Decroux Mime Troupe (4), Enid Mosier, The Boys of The Street (3), Grenier-Hussenot Troupe (5), Louis Bessieres; \$3 minimum.

Though stashed away a few minutes behind St. Germain-Des-Près, the Fontaine des Quatres Saisons is still in the Existentialist group. Converted from an old garage by Jacques and Pierre Prevert, spot has become a haunt for the Left Bank intellectuals and gets a big tourist play. High ceiling gives the club some breathing space on hot evenings. It's well lit with good visibility for the show, and minimum \$3 is average in the nitery belt. Bill has some rough edges but tightening and better cueing should make this a good offbeat lure.

Jacqueline Villon opens with some throaty Gallic warbling. She has voice but lacks good projection. Decroux Mime group offer some interesting sketches full of eye-filling pantomime, Enid Mosier, American chantosey, is laconic and unconcerned as she tosses off passionate lyrics. A good voice and fine chassis make the gal a crowd-pleaser.

The Boys of The Street are a good trio interpreting the colorful street songs of Paris. Group has fine timing and manner and score big here. Show winds with the Grenier-Hussenot troupe presenting a series of sketches in the lives of a middle-aged couple who are beginning to tire of each other. They have some good moments with props and gimmicks, one of them a clever holdup sequence done with phosphorescent hats and gloves.

Club has membership basis of 2,000 francs for an annual card. However, this is usually waived for the tourist trade. Mosk.

### Steuben's, Boston

(VIENNA ROOM)

Boston, June 11.

Sonny Richards, Rexford Trio, Rudenko Bros. (2), Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; \$2.50 minimum.

Although the season is nearing its close at this popular bistro (this is the next to last bill), the current layout stacks favorably with many offered during the height of the stretch.

Bill tees off with Rudenko Bros. in a sesh of slick juggling. They toss hats, balls and rings around with precise abandon, and wind by exchanging lighted Indian clubs. It's a neat visual that grabs nice reaction.

Sonny Richards, a casual comic, earns a neat share of yocks for his zanyisms with his biggest laugh-getter an impress of imported Cuban musicians playing with the utmost boredom. It's a nifty take-off. Also included is impress of Desi Arnaz vocalizing "Babalu" and, goaded by ringsiders, Louis Armstrong singing "Kiss to Build a Dream On."

The Rexfords, a European terp trio of two femmes and a male, cavort through unusual routines, the guy holding the gals on his shoulders while waltzing and doing fast whirls. Wind with a sexy number, the gals vying for his attention while he pushes them around on the Apache route.

Bill is emceed by Don Dennis, longtime fave here, who gets a solo spot to chirp "June is Bustin' out All Over," "I'm Yours," a hoked version of "Old Man River" and "Kiss of Fire." As usual, the guy scores solidly. Backgrounding is adeptly handled by Tony Bruno crew with Harry Fink trio supplying peppy Latino rhythms. Elie.

### Top's, San Diego

San Diego, June 11.

George De Witt, Audrey Brown, Jack Nye Orch; \$2-\$2.50 minimum.

George De Witt, fresh from click in Ciro's, Hollywood, bumped into a make-me-laugh audience on night caught in this town's only class nitery. Fast-working comic offered strong carbons of singers (Eckstine, Como, Daniels, Monroe, Torme) to hefty mitt, but when imbibing hecklers went into action, he fired back in losing battle.

Miffed comic then erred in ear-marking gags for Jack Nye's musicians on stand—gags okay for Ciro's but too hep here. Good-looking songster (his "Blue Skies" straight is firm click) gains healthy laughs on Sam Spade and radio commercial spoof.

Other act on bill is Audrey Brown, brunet singer in nitery debut (New Acts).

When De Witt's opening was de-

layed three days, Leon Fields filled in as a detour on way to Honolulu date. Comic works slowly at first, taking charge gradually, but builds to begoff and drew amazing repeat biz despite short stay.

Casual stint is a happy mixture of acted-out stories, laments on nitery work well-defined compressions (Ted Lewis with honest rather than corny sentiment) and spurts of rapid-fire free association nonsense a la Groucho Marx. Wagery is paced smoothly with genuine class.

Nye's orch plays for show and hoofing, with pianist-leader doing well on standard production solo, "Rhapsody in Blue." Betty Hall Jones keeps customers happy with her one-big-happy-family routine in nitery's Blackout Bar. Don.

### Mt. Royal Hotel, Mont?

(NORMANDIE ROOM)

Montreal, June 12.

Margaret Phelan, Mac Chamitov Orch (8) with Norma Hutton, Dick Marshall Trio; \$1.50 cover Sat. only.

Margaret Phelan makes her second appearance in the Mount Royal Hotel's Normandie Room within six months and fashionable chirper sells as strongly as ever. She breaks up a 30-minute stint with a mixture of songs that catch all customers regardless of their mood. Teeling off with "Cockeyed Optimist," she falls back on a song-gab number that points up her sauciness and follows with a Calypso-type tune called "The Bells" that

leaves little doubt as to how she picked up this title.

A return to the straight stuff via "Can't Help Loving That Man" scores neatly and her Irish routine, "Jerry O'Toole," about as subtle as a custard pie in the face, pleases ringsiders. Encoring with "So in Love" and an innuendo-loaded "Hussy for My Husband," Miss Phelan begs off. Polsed manner and easygoing personality coupled with her high styling make this songstress an ideal choice for this particular room.

The Chamitov combo is solid behind the Phelan thrashing and band vocalist Norma Hutton does more than a little to brighten the dansapation sessions. The Dick Marshall threesome sparks the interlude moments. Newt.

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# Mull Negro Opera Repertory For 'Porgy' Troupe; Europe Jaunt Set

Dallas, June 17.

When "Porgy and Bess" gets to London next fall, settling down for what is hoped to be an extended run, producers Blevins Davis and Robert Breen will start rehearsing the company in another musical, with the idea of forming a repertory of Negro operas. Actors Equity has already permitted the signing of the group to musical repertory contracts for that purpose.

It's figured that a natural as the second production would be "Carmen Jones," the Negro version of Bizet's "Carmen," but various standard operas, normally sung by white artists, might also be done by the company. In addition, Davis and Breen plan to notify various composers that the project is in the works, and it's hoped that some may be sufficiently interested to write vehicles. The producers have already been told that Duke Ellington already has such a work in mind, but has previously let it slide, because of the slim chance of getting it produced.

Following the current fortnight engagement ending Saturday (21) as the opening bill of the Starlight Operetta season at the State Fair Auditorium, Dallas, "Porgy" goes to the Chicago Opera House for three-and-a-half weeks, starting next Wednesday (25). It plays the Nixon, Pittsburgh, July 22-Aug. 2, then goes to the National, Washington, for four weeks, beginning Aug. 4. A two-week stand in Kansas (Continued on page 59)

## ATPAM Steps in On 'Porgy' Status Switch; Forces Doll to Hire Local Man

Intervention by the Assn. of Theatrical Press Agents & Managers last week forced Bill Doll to hire a local man to handle publicity for the road engagements of the Blevins Davis-Robert Breen revival of "Porgy and Bess." However, Doll continues with the show as "national representative." He also continues as p.a. for "Top Banana," at the Winter Garden, N. Y., for Paula Stone and Mike Sloane, and for "New Faces," at the Royale, N. Y., for Leonard Sillman.

Under the ATPAM regulations, the Davis-Breen decision not to bring "Porgy" into New York this season, but to take it to Europe after its engagements in Dallas, Chicago, Pittsburgh and Washington, changed its classification from a pre-Broadway tryout to a road show. Since the union doesn't permit members to double as p.a. for both Broadway and road productions, Doll had to put on a man for "Porgy."

Danny Newman has been engaged to handle the revival for its Chicago engagement, opening next Wednesday (25), and may also do the advance on the Pittsburgh stand which follows. However, he has a South American assignment starting in about three or four weeks, so Doll will probably have to hire a successor for the balance of the "Porgy" tour.

Meanwhile, to cover for him while he was out of town with the Davis-Breen production, Doll engaged Stan Brody as associate for "Top Banana" and "New Faces," with Robert Ullman continuing as apprentice. Ullman is to take over publicity on the Westhampton (L.I.) Playhouse this summer.

## Givot, Duke Prepped For Concert-Lecture Buildup

Columbia Lecture Bureau has signed George Givot and Paul Duke for its special attractions division, headed by Eastman Boomer, with plans to build up both as concert attractions. Givot, now doing a pic on the Coast, is being prepped for a tour of six weeks next spring. Program will consist of half concert, half monologues, with Givot giving a longhair basso concert first half, and using his vaudelegit dialect material second half. He made his Town Hall, N. Y., debut as concert artist this spring. Duke, who's unusual in that he works with longhair musical accompaniment for his magic act, will use similar format on the Columbia loop.

## Segal Co-Partnered In 'Rouge,' 'Herald' for Fall

Ben H. Segal, co-producer with Chandler Cowles of the current revival of "Of Thee I Sing," will be partnered in the production of two new shows next fall. The new co-producing stints will be with Arthur Lesser in the presentation of "Moulin Rouge," Pierre LaMure's dramatization of his own novel, and with Robert Alda in the musical, "Herald Square." "Moulin Rouge," slated to go into rehearsal in August, will be capitalized at \$70,000, with a 15% overall. "Herald" will be financed at \$225,000, with a 20% overall. Besides co-producing the musical, Alda will be starred. His contract as male lead in "Guys and Dolls" expires in September.

## Offer 'Norway' For B'way Run

Edwin Lester, managing director of the San Francisco and Los Angeles Civic Light Opera Assns., is reportedly offering his production of "Song of Norway," currently playing on the Coast, for a Broadway run. Since there is considerable variance in the terms said to have been suggested in different cases, it's assumed that the deal would depend on whether the operation would remain under Lester's management or be taken over intact by the New York producer.

One Broadway management was reportedly asked \$50,000 for the "Norway" production, the deal to exclude transportation east and all subsequent operating costs. On the other hand, Anthony B. Farrell was said to have been approached to put up \$35,000 to bring the operetta east for a summer run at his Hellinger Theatre, N. Y. In the latter case, apparently, Lester was to have continued as producer.

Originally produced by Lester for subscription presentation on the Coast, "Norway" was brought to Broadway in 1944-45. The revival, currently in the final frame of a four-week subscription stand at the Philharmonic Auditorium, Los Angeles, goes to the Curran, San Francisco, next week for a run and then may play dates in the northwest.

## 'WAGON PAYS \$112,500; 62G TO BE RECOUPED

Operating profit of "Paint Your Wagon" was \$9,269.58 for the four weeks ended May 31, according to the latest accounting. That brought the total operating return to \$117,967.17 on a gross of \$1,119,434.62 for the 235-performance Broadway run. With additional income of \$71,856 from the film sale, \$2,495 sheet music royalties and \$792.70 souvenir program sales, it brought the total operating net to \$193,110.87 and left \$62,959.01 still to be recouped on the \$247,500 investment. Thus far, \$112,500 has been repaid to the backers of the Cheryl Crawford production, which involved an actual cost of \$256,069.88.

Eddie Dowling has recently succeeded James Barton as star of the Alan Jay Lerner-Fredrick Loewe musical, and Ann Crowley has taken over the femme lead originated by Olga San Juan. The show is currently in its 32d week at the Shubert, N. Y.

## 'Let Love' to Tee Off Elitch's Summer Span

Denver, June 17. The summer drama season opens in Denver Sunday (22) with Margot Stevenson and Whitfield Connor sharing leading roles in Louis Verneuil's "Love and Let Love." This is the 14th season for producer-director George Somnes at Denver's Elitch's Gardens.

Helen Bonifis, a local backer and wife of Somnes, will be a player in a number of the shows. Other members of this year's cast are Michael Sivy, Brent Sargent, Mary Orr, Blair Davis, Ann Hillary, Dick Ewell and Pat Ripley.

## 'Tidings' Tees Clinton Barn; Kirby at Head

Kal Kirby, business manager of the Raymond Scott orchestra, has leased the Music Hall, Clinton, N. J., and is operating it as a strawhat for a 10-week season, opening last Monday night (16). The initial bill is Edward Mabley's "Glad Tidings," with film actress Vilma Kurer as star. Otto Smetelt is director.

## 'Pacific' SRO in London But Gotta Get Labor OK Or Face June 30 Finale

London, June 17. "South Pacific," doing sellout business at the Drury Lane, is threatened with closing if the British Ministry of Labor fails to renew the work permits of American members of the cast which expire June 30. With the exception of Mary Martin, the star, who is reportedly being allowed to stay, permits for the U. S. players are believed unlikely to be extended.

Matter came up recently at a British Equity council meeting, at which renewal applications for Miss Martin, Wilbur Evans, Muriel Smith, Fred Wayne and Larry Hagman (Miss Martin's son) were considered. No decision was reached, the cases being referred back to the Labor Ministry for further information. The Ministry has final say in such affairs, but is usually guided by Equity advice.

Situation regarding Betta St. John, who is repeating the role of Liat, which she created in the original Broadway production, is said to be different from that of the other Americans. The actress is engaged to British actor Peter Grant, who plays Lt. Joe Cable, and marriage to him would make her a British subject and thus exempt from permit requirement.

In the case of Wally Peterson, he is a Canadian and does not need a permit. On the other hand Archie Savage, one of the Seabees who does a brief dance bit in the first act, is already planning to return to the U. S. and his part is being written out.

From indications, Miss Martin's permit will be extended. But if the other Americans are not given renewals the Williamson Co., which is handling the show here, indicates that it will close the production. A representative of the firm explains that it would be impossible to find acceptable British replacements for the U. S. actors, and that the Rodgers-Hammerstein musical would have to fold.

## Whyte Sees No Trouble

Jerome Whyte, who staged the London edition of the show and returned to New York recently, said yesterday (Tues.) that he has heard of no new developments about the permits of the American members of the cast. Explaining that he had already supplied the Labor Ministry and British Equity with a list of all the British players who had been auditioned or considered for the show, he declared that he doesn't anticipate any trouble when the permits expire.

## 80G 'Dolls' Divvy as Net Passes \$1,250,000 Mark

Another \$80,000 dividend was paid last week on "Guys and Dolls," bringing the total distributed profit to \$988,191.81 thus far on the two-production setup. According to a financial summary accompanying the payment, the Frank Loesser-Jo Swerling-Abe Burrows musical earned an operating profit of \$79,373.66 for the four weeks ended May 31, including \$33,425.13 on the original production, currently in its 83d week at the 46th Street, N. Y., and \$45,948.66 on the touring edition, which is in its 17th week at the Shubert, Chicago. That brought the total net profit on the operation to \$1,262,274.66 as of the same date.

The Cy Feuer-Ernest H. Martin production was capitalized at \$250,000, including \$50,000 overall.

Jo Swerling and Irving Brocher completed a new comedy, "Jonathan," for fall production on Broadway. . . Whitfield Connor set for the season as leading man at Elitch's Gardens Theatre, Denver.

# \$300 Net Return to ANTA on Year's Fund Campaign With 119G Receipts

## Evie Hayes to Do Brief Aussie 'Annie' Reprise

Evie Hayes, who created the role of Annie in "Annie, Get Your Gun" for the J. C. Williamson Theatres in Australia three years ago, has been signed for a short revival of the musical Down Under. Because Miss Hayes was going to Aussie on a visit, Williamson's N. Y. rep, Dorothy Stewart, talked the actress (who is Will Mahoney's wife) into doing a brief "Annie" reprise. Williamson will present it in Melbourne July 3 for four weeks. Miss Hayes left N. Y. yesterday (Tues.) for the Coast and is due in Sydney Saturday (21).

## Neat Cronyn Deal For Fourposters'

For the 33 weeks Jessica Tandy and Hume Cronyn co-starred in "Fourposter" on Broadway, the Playwrights Co. production piled up a gross of \$754,864.38, earning a profit of about \$130,000 on its \$40,000 investment. After distribution of \$80,000 profit, remaining assets are approximately \$50,000, including around \$20,000 for the touring production (no new costumes will be necessary, since the Cronyns will head the road edition) and \$30,000 reserve.

With Betty Field and Burgess Meredith now playing Jan de Hartog's two-character comedy at the Barrymore, N. Y., the Cronyns are taking a five-week vacation in Bermuda, the first time the couple and their children have been able to get away together since 1948, when Miss Tandy took time off from the original Broadway production of "Streetcar Named Desire." They're due to open the "Fourposter" tour July 25 in Pasadena, Cal., and continue through next March in Boston, with a two-week layoff at Christmas time.

As stars of the touring company, the Cronyns will have a guarantee plus percentage of the gross. In addition, they will continue to collect one-sixth of the profits of the operation, including both companies.

## 'MADAM' PROFIT AT 536G AFTER RUN OF 89 WEEKS

When Ethel Merman left the cast of "Call Me Madam," following its four-week Washington stand, the musical had earned a total profit of \$536,329.27 and had distributed \$487,875 on its 89-week run (including a four-week tryout tour), with \$48,454.27 in cash reserve. That did not include the show's 40% share of the \$250,000 film sale to 20th-Fox.

Since Elaine Stritch, who succeeded in the title part in the musical, gets a straight \$1,000 a week instead of Miss Merman's 8% of the gross, the production may actually earn practically as much profit under the new setup, despite lower grosses thus far. However, Miss Merman will continue to get 10% of the profits as long as "Madam" runs.

For the stand at the National, Washington, the profit was \$17,939.94 on a total gross of \$150,196.

## Summer Musical Series Skedded for Houston

Houston, June 17. Houston is to have a summer musical series, opening June 24. Houston Music Theatre plans five productions, each slated for two weeks each. Andor Toth and Charles Gray, co-producers, will stage the productions at the Houston Little Theatre.

The group plans to present opera, dramas with music and straight plays. Opening bill will feature Gian-Carlo Menotti's "The Old Maid and the Thief" and Offenbach's "R.S.V.P."

Fund campaign of the American National Theatre & Academy brought a gross income over \$119,100, but expenses ran to nearly \$118,800 so the net return was \$300. At the same time, the organization lost over \$68,700 on operation of the ANTA Playhouse, N. Y., and over \$46,700 from "general activities." That is revealed in a financial statement covering the year ended last April 30 and sent to officers and board members recently. The accounting does not cover the ANTA Play Series.

Breakdown of the campaign fund reveals that general fund contributions were \$9,383.72, while expenses were \$20,040.40. Receipts from the dinner in honor of Helen Hayes were \$2,983.50, but expenses were \$1,753.62. Benefit performance of "The Medium" brought \$1,995, with expenses of \$623.31. Dinner in honor of Elsa Maxwell had \$9,995 receipts and \$5,407.05 expenses. Dinner for Henry Rosenfeld had \$28,527 receipts and \$17,116.57 expenses. Party on the liner Constitution had \$180 receipts and \$694 expenses. The new Commerce and Industry department had \$50,483.93 receipts, but \$61,349.80 expenses.

Oh, Those Expenses Also, special gifts totaled \$13,532.96, but involved \$7,492.65 expenses. Public campaign produced \$42 without expense, while raffles brought in \$678 against \$176.43 expense. Party for Laurence Olivier and Vivien Leigh brought \$968 receipts and \$254.92 expense. Sale of house seats to Broadway hits raised \$307.60 with \$55.80 expense, and there was an added debit item of \$820.69 for union gifts. Total income from the fund campaign was \$119,076.71, expenses came to \$118,785.25, and the exact net was \$291.46.

Under the "general activities" (Continued on page 60)

## B'way 'Blondes' Reprise Nixed as Risky; 540G In Net Profits to Date

Tentative proposal to bring "Gentlemen Prefer Blondes" to Broadway for a brief return engagement at reduced prices has been dropped, and the musical is now set to fold for the season Saturday night (21) at the National, Washington. It is winding up a three-week stand there. The idea was to offer it for a scheduled two-week return run at the Hellinger, N. Y., opening next Monday (23), at a \$3.60 top, but producer Herman Levin and theatre owner Anthony B. Farrell decided it would be a doubtful risk.

For its recent four-week engagement at the Shubert, Boston, ending May 24, the musical earned a profit of \$10,989.08 (including \$286.25 souvenir program royalty) on a total gross of \$143,735. That brought the total net profit to \$545,040.42 thus far. The venture, financed at \$200,000, has distributed \$480,000 profit to date. Still to come is the show's 40% share of the \$150,000 sale of the film rights to 20th-Fox.

## 'Camera' Clicking to 68G Profit; 18G Divvy Paid

"I Am a Camera" has paid another dividend of \$18,337.47, bringing its total distributed profit to \$48,337 on the \$65,000 investment. The John van Druten play, based on Christopher Isherwood's "Berlin Stories," had earned total net profits of \$68,347.84, after deducting the author-director's 10% share, as of May 31. Assets included bonds and a \$12,270.37 sinking fund at that time.

The Gertrude Macy - Walter Starcke comedy-drama, with Barbara Baxley playing the femme lead during Julie Harris' absence for a film contract, is currently in its 30th week at the Empire, N. Y.

## Ohio River Showboat

East Liverpool, O., June 17. Third season of the showboat Majestic on the Ohio River began for students of Hiram College at East Liverpool last week (12).

The troupe plans to stop at numerous ports along the river, just as in previous years, offering entertainment and plays.

# Metop Hits \$1,395,100 in 55 Shows On Standout 7-Week Spring Tour

Spring tour of the Metropolitan Opera Assn., recently completed, was one of the most successful in the Met's 67-year-old history, with gross hitting a sock \$1,395,100 for the 55 performances. Seven-week tour covered 7,148 miles, and although all railroading bills aren't in yet, the Met stands to make a neat profit on the trek. Tour was relatively smooth (in contrast to some recent seasons, when strikes and floods disrupted the junkets), although there were several unusual incidents to make the tour a standout.

The Met went into Canada for the first time, to Montreal and Toronto, with sock results. Toronto's four performances brought in a huge \$168,000, for trip's largest take. Hall was a converted ice-hockey arena, seating 11,000, probably the largest audience in history ever to hear opera indoors. Biz was SRO everywhere except for three cities, St. Louis, Memphis and Houston, and these three showed good though not sellout returns. Houses in many spots were unusually large, with a 9,000-seater in Cleveland, a 6,000-seater in Oklahoma City, a 10,000-seater in St. Louis and 7,500-seater in Montreal.

Some of the arena-style houses proved not completely satisfactory for opera presentation, and some complaints were heard as to lack of visibility. A Toronto beef on sale of certain seat sections is to be remedied, say Met execs. Met management realized some of the deficiencies, but felt it was better to give the best performances under those conditions than not give any in those towns at all.

The Met took a beating in certain towns with its sets, due to lack of proper stage facilities. Officials claim it will cost \$6,000 to \$7,000 alone to repair the damages to "Aida" after the beating it took.

Increased costs of touring, inconveniences to the large cast, ill-

(Continued on page 59)

## ATPAM Demand to Kill New-Blood Clause Crux Of Producer Confabs

Demand of the Assn. of Theatrical Press Agents & Managers for the elimination of the "new blood" clause in its basic contract is expected to be the only hitch in negotiations with the League of N. Y. Theatres. An initial meeting last week with League reps was described as friendly enough, but it's figured that gloves will be off when the two sides get down to actual haggling over the principal issue.

Under the present pact, which expires Labor Day, the "new blood" clause requires the union to admit a limited number of manager candidates proposed by producers. However, the right of refusal of any specific candidate has been a controversial point. ATPAM apparently hopes to make the rule similar to that covering press-agents, who may be admitted to membership only after completing a three-year apprenticeship.

## New Texas Group Maps Southwest Loop Tours

Dallas, June 17. This city will serve as headquarters for the Texas Theatre Foundation, a new non-profit corporation which plans a touring theatre unit to give shows here as well as in communities and colleges throughout the Southwest. The group, incorporated last week, plans to raise \$25,000 by the end of July and \$50,000 by January, 1953, for its operation, which is expected to start by the first of the year.

Dorian Granowski, one of the group's incorporators, will serve as managing director, and will produce at least one play each by Shaw and Wilde during the first season. Other incorporators are A. G. Rothchild, Garth W. Daniel and Wentworth T. Durant.

The group will present their productions for three months of the season here and then tour under community sponsorship arrangements to southwestern towns of 6,000 or better population, and colleges or universities with enrollment of 500 or more.

## Portland Preps Active Fall-Winter Legit Sked

Portland, Ore., June 17. Portland legit, after a lean spring is in for a busy summer and fall season.

Mayfair Theatre manager Herb Royster has already inked "Stalag 17," with George Tobias, for seven performances, starting Aug. 12; Joan Bennett and Zachary Scott in "Bell, Book, and Candle," Sept. 8; "Country Girl," Oct. 23, and "The Moon Is Blue," starring Barbara Bel Geddes and Donald Cook, Nov. 24.

William Duggan is bringing some top musicals to the Civic Auditorium. "Song of Norway" opens July 22. "Call Me Madam" is set for Sept. 1. "South Pacific" is due Oct. 14, with "Gentlemen Prefer Blondes" to follow. These four units are being sold on a "buy all four" deal. No single unit seats are available yet, and advance sale is big.

## 'Carmen Jones' Prepped For Hayloft Tour With Muriel Rahn In as Star

Nat Dehin, of the Lew & Leslie Grade legit-club department, and Dick Campbell, Negro concert manager, are co-producers of the all-Negro "Carmen Jones" company recruited for a strawhat tour. Muriel Rahn, (Mrs. Campbell), the original Broadway Carmen, again heads the show, the company of 35 also including other original cast members, such as Luther Saxon, Elton Warren, William Dillard, Sheldon Hoskins, Theresa Merritte, and Audrey Vanterpool. This cast (with exception of Saxon) did "Carmen Jones" for two weeks last summer at Lambertville, N. J.

Troupe is opening a two-week run at Lee Falk's New England Mutual Hall, Boston, Monday (23), to be followed by a fortnight at Al Rosen's Maplewood, N. J. Theatre. Campbell admits both Falk and Rosen are aiding the venture with front money. Production will have new sets designed in Boston by Theodore Sastrom, with Eaves furnishing costumes.

Campbell is staging the show, with Hoskins doing the choreography. Al Rivett, at one of the two pianos, will be the musical director. Campbell has other dates pending, such as Marblehead, Mass., and Binghamton, N. Y. Asking price on the package is \$4,500.

## Ex-Met Singers Aid Indiana U. Musicals

Indianapolis, June 17. Varied program of musicals and straight plays announced by Indiana U. will provide major live entertainment hereabouts this summer.

Opera Workshop will stage "Song of Norway" July 4-5 and 11-12, to be followed by "On The Town" and "Kiss Me, Kate." Carl Shain is to be stage director and Ernst Hoffman musical director, assisted by former Met singers Myron Taylor, Agnes Davis, Dorothee Manki and Ann Kaskas, now School of Music faculty members. Performances will be in East Hall on the campus.

I. U. Theatre, directed by Lee Norvellee, will open its strawhat season at Brown County Playhouse, Nashville, with "Blithe Spirit" June 27-July 13. "Arsenic and Old Lace" and "Broken Dishes" will follow.

## Saratoga's 'Fig Leaf'

Saratoga, N. Y., June 17. Ernest Truex, Sylvia Field (Mrs. Truex) and Joan McCracken will play the leads in "The Fig Leaf," comedy by Norman Brooks and John Gerstad, which John Huntington has optioned for a tryout at the Spa Summer Theatre week of July 28. "Fig Leaf" is slated for a Broadway presentation in October.

Clifford Cothren, James Lee and Jean Jordan are set for other important roles. Brooks will direct. Gerstad, other member of the playwriting team, is currently appearing in the New York revival of "The Male Animal."

## Bali Dance-Music Co. Set for 12-Week Tour

Columbia Artists Mgt. has signed the Island of Bali Dancers, group of 45, for its first U. S. tour next season. Republic of Indonesia Art Society will sponsor, with Indonesian government aid.

Group will open at the Fulton Theatre, N. Y., Sept. 16 for four weeks, then go on tour for eight more. Troupe includes 16 dancers, 23 gamellin musicians, with Ni Gusti Raka as principal dancer. Columbia prez Frederick C. Schang set the deal on his recent visit to Bali.

## 2 Negro Legiters Set for Fall Tours

Negro companies of "The Moon Is Blue" and "Born Yesterday" will be sent on tour in the fall by James Russo and Michael Ellis. The shows, playing guaranteed dates through the south and southwest, will travel by car, with portable scenery devised by Harold Winston, using canvas stretched on demountable aluminum frames. Concert manager Dick Campbell, who is currently producing a "Carmen Jones" strawhat tour, will book the "Moon" and "Born" dates, which are expected to involve about 90% Negro audiences.

Russo & Ellis expect the "Moon" production to cost about \$7,500 and the "Born" company to be considerably less, since the same metal scenery frames will be used for both shows. Royalty of 5% (plus author royalty) is reportedly being paid. Bill Ross, who stage-managed "Born," will probably direct that comedy, and John Effrat, stage manager of "Moon," is a candidate to direct the latter. John P. ("Flash") Riley and Lorenzo Tucker, who toured last season in a Negro edition of "Harvey," were instrumental in arranging the "Moon" and "Born" projects, and will probably be in both troupes.

Meanwhile, Russo and Ellis are also readying a revue, "Two's Company," with sketches by Charles Sherman, music by Vernon Duke and lyrics by Ogden Nash, to star film actress Bette Davis; and may present Orson Welles in "Othello" and another Shakespeare revival.

## Robert Q's Legit Bow As 'Charley' in Strawhats

Robert Q. Lewis, who went from radio-TV into a nitery single, is now making his legit stock debut June 20-28 in "Charley's Aunt," at the Chevy Chase Theatre, Wheeling, Ill., a strawhat near Chi. He ducks Wednesday because of his ABC-TV panel show, in New York, flying back and forth for the day. He has New England strawhat dates to follow.

Phil Tyrrell is impresario of the Chevy Chase, and the three outsiders permitted by Equity to augment the local operation will be, besides Lewis, director Clark Gordon and Arthur O'Connell (Spetigue) and Bill Allyn (in the Jack role).

## Mae West to Tee Off Princeton With 'Ring'

Princeton, June 17. Mae West will open the sixth season at the Princeton Summer (McCarter) Theatre Monday night (23) in "Come On Up... Ring Twice." Producer-director Herbert Kenwich is operator of the strawhat. The play, a one-set comedy in two acts was written by Miss West and presented in Chicago and on Coast in 1947.

Star was previously skedded to open in "Sextette," and switch was attributed to insufficient time "to do justice to the preparation of the new play" before the Princeton opening. "Come on Up... Ring Twice," will have a cast of two women, besides Miss West, and 16 men. Star will play a boogie number on the piano during the performance.

Michael Todd has signed Annamary Dickey, John Raitt, Clara Mae Turner and Thomas Hayward as soloists for the first Jones Beach, N. Y., Marine Stadium Composer Concert June 30. Concert will be devoted to Rodgers & Hammerstein music.

## Inside Stuff—Legit

William Fields, pressagent for the Playwrights Co., has gotten out an unusual booklet for the tour of the firm's "Fourposter" company starring Jessica Tandy and Hume Cronyn, which opens July 25 in Pasadena, Cal. It's similar to ones he prepared for the tours of Helen Hayes in "Victoria Regina" and the Lunts in "There Shall Be No Night," and is along the lines of the route sheets put out by the circus. Fields doubles as p.a. for the New York engagement of the Ringling Bros.-Barnum & Bailey circus every year. Besides giving the production credits for the show, the "Fourposter" booklet outlines the dates, towns and theatres to be played, railroads to be traveled, mileage to be covered, and lists the Playwrights staff and the entire staff and crew of the touring company. A summary asserts that the troupe will be out 35 weeks, play 16 cities and nine states (plus two Canadian provinces) and travel 9,813 miles.

Guthrie McClintic and wife Katharine Cornell last week sold their N. Y. City home at 23 Beekman Pl. to a Col. L. B. de Long, construction engineer. The McClintics moved into the east side home the year they were married, in 1921, and lived in it for 30 years, or until last year, when they moved to their Sheened's Landing, N. Y., home, which they built. Beekman Pl. house was regarded as a legit shrine, the McClintics doing first readings and rehearsals of all their plays there, etc. Lower floors were leased last year to David Lillenthal, with the McClintics retaining the top floor for themselves.

## Legit Bits

Emmett Rogers planned to London last week to confer with British legit-film actress Claire Bloom about playing the femme lead in "Ceremony of Innocence," Elma Hagan's dramatization of the Elizabeth Charlotte Walker novel, which he has under option. The young actress was recommended by Maurice Evans, for whom Rogers has been production assistant... Harold Bromley plans a fall production of "The Fourth Deadly Sin," Jane Hinton's dramatization of Eleazar Lipsky's psychological novel, "Murder One"... Robert Sherman, retired legit producer, reported seriously ill in Chicago... Albert Selden plans to make his debut as a producer with presentation on Broadway this fall of "The Grey Eyed People," by John Hess.

Gilbert Miller, summering in London and on the Continent, has acquired the U. S. rights to Marcel Aymé's "La Tête des Autres" ("The Head of Others"), and hopes to have it adapted by Anita Loos, who did a similar chore with "Gigi"... Hume Cronyn, reported as teaming with Roger L. Stevens and William Fields in the production of Robert Nathan's "Jezebel's Husband," to star Claude Rains, will decide whether to join the project after he sees the strawhat tryout of the play... Meanwhile, Stevens, who presented Stanley Young's "Mr. Pickwick" in London, may produce the play in New York if he can get a major star for the title part... Maxwell Anderson and Rouben Mamoulian have abandoned "Devil's Hornpipe," a musical they were writing, with score by Allie Wrubel, about Washington corruption... The Playwrights Co. will be associated with John C. Wilson in the U. S. production of "Little Hut," current London hit starring Robert Morley... Vet advance man Al Spink optioned "Malice in Wonderland," boy meets girl satire with a Hollywood background by Jack Rosensteel, for fall production.

Gilbert W. Gabriel, N. Y. Drama Critics Circle prez, is one of the contributors to the forthcoming special supplement of the Nation magazine on civil liberties and witch-hunt pressures... New York U. awarded honorary degree of Doctor of Fine Arts to Ethel Barrymore, and Doctor of Laws to legit angel Howard Cullman. Robert Berger supporting Franchot Tone in "Petrified Forest" June 23 and Veronica Lake in "Gramercy Ghost" June 30 at Tri-City Playhouse, Binghamton, N. Y... Gemze de Lappe, featured dancer in "Paint Your Wagon," will join Ballet Theatre for its 1952-53 season. Anne Cheselka is returning to the dance troupe.

Jean Bartel, former "Miss America," who is making her first appearance in a legit show, in "Of Thee I Sing" at the Ziegfeld, N. Y., was rushed in to substitute for Lenore Lonergan a half-hour before the curtain last Wednesday night (11) when the latter suffered severe burns. Miss Bartel, Miss Lonergan's understudy has been playing the part the past week.

Wallace Rooney takes two weeks off from the Chicago "Moon Is Blue" cast to shoot a location film for Wilding Pictures. Lester Mack, who was with the third "Moon" company, takes over the part and then goes up to the Cafe Playhouse, Cape Cod, Mass., to repeat his role there with Barbara Bel Geddes.

Stock rights to "Love and Let Love" Louis Verneuil's comedy produced last fall by Anthony B. Farrell with Ginger Rogers as star, have been acquired by Samuel French. The royalties may repay a fraction of the \$79,000 loss on the show... Dick Haas, produc-

tion assistant to Herman Levin, vacationing in Kentucky... Chicago television director Sherman Marks will stage the Robert Nathan play, "Jezebel's Husband," starring Claude Rains... Ramsey Burr will return as associate director and Roy Sooy as general manager of Margo Jones Theatre '53 at Dallas next fall... Robert MacArthur, general manager of producer-theatre owner Anthony B. Farrell's Ramsey Chain Co., died June 9 in Albany. He had a heart attack about a month ago... Arnold Moss flew to the Coast Sunday (15) to play a featured role in the Rita Hayworth pic, "Salome, Dance of the Seven Veils." He returns end of July to appear at the Berkshire Festival at Tanglewood as soloist with the Boston Symphony Orchestra in the American premiere of Honegger's "La Danse Des Morts."

## Barn Notes

Bagnet Biro, who just completed a 15-month hitch in the Navy, will appear in "Idiot's Delight" at the Westport (Conn.) Country Playhouse week of June 30... The Boothday (Me.) Playhouse opened an 11-week season Monday night (16) with "Night of January 16"... Pamela Simpson, playing the lead in "Ladies in Retirement," at the Robin Hood Theatre, Garden, Del., week of June 30, will not be a member of the resident company there... Phyllis Hill (Mrs. Jos. Forer), will be a member of the resident company this summer at the Woodstock (N.Y.) Playhouse. Staff of the barn includes Robert H. Harris, managing director; Lily Turner, general manager; Cyril Turner, stage manager, and Lola Pergament, pressagent.

Robert Ingham, former assistant to producer John C. Wilson and for the last three years executive secretary of the Westport Playhouse, will be business manager of the John Drew Theatre, Easthampton, L. I., opening July 7. The staff of the strawhat includes Sally Richards, executive secretary; Gene Perlowin, stage manager; Alice Lander, property mistress; Madeline and Kathryn Healy, treasurers; John Blankenship, scenic designer; Bernard Simon, New York pressagent, and John Mecker, local p.a. Philip Barry, Jr., and Patricia (Mrs.) Barry are producers... Sybil Trubin, executive secretary of the N. Y. City Theatre Co., returns for a third summer as stage manager of the Port Players, Oconomowoc, Wis... Charles Durand, stage manager for Courtney Burr and Malcolm Pearson, will stage William McCleery's "Side by Side" for the Peterborough (N.H.) Players, July 2-12. His wife, Virginia Mattis, will play the lead.

Through Sigmund Gottlober of National Theatre Magazines, which represents program publishers in Boston, Philadelphia and other cities for national advertising, Melrose Rare, a whiskey brand, has contracted for full-page ads in 45 summer theatre programs, for the entire schedules of those theatres, concentrated in 11 eastern states.

With the Kenley Players opening seasons at both York and Lakewood, Pa. Theatres, John Kenley will shuttle between the two houses. Steve Kenley, a brother, will be general manager at the York house. Lamar Clark will be assistant to Kenley and treasurer at York, with Kate Kenley (a sister) as subscription secretary.

Blauche Thebom, Met Opera mezzo-soprano, left last Thursday (12) for London, to make recordings with Kirsten Flagstad and Wilhelm Furtwangler.



# Shawn-Holiday Opens Stockbridge; Gabor's 'Lover' Gets \$9,700, Olney

Stockbridge, Mass., June 17. William Miles, who opened his 15th season as producer at the Berkshire Playhouse Monday (16) with Ted Shawn in "Death Takes a Holiday," has included the premiere of "A Murder in the Family," by Victor Wolfson, and featuring Helen Craig and Douglas Watson, on the schedule.

One of the most ambitious productions this summer will be "Macbeth," with Staats Cotsworth and Muriel Kirkland. Slated for the closer, it is an enlargement of a concert-reading of the tragedy given by Cotsworth and Miss Kirkland earlier in the year. Miles was associated with them in that presentation.

Among other works and artists slated are "Ramshead Inn," with ZaSu Pitts; "The Lady's Not For Burning," Walter Abel and Margaret Phillips; "The Show Off," Margaret Hamilton and Thomas Coley; "The Flashing Stream," a revival of the London success by Charles Morgan, with William Roerick, Eleanor Wilson and Kendall Clark, and "The Little Minister," Gave Jordan and Whit Bissell.

Miles is also the director. William Roberts is scenic designer, and Sarah Hodges handles the costumes.

## Preem For Hopatcong

Lake Hopatcong, N.J., June 17. Harold E. Lawrence, director-producer of the Lakeside Theatre here, has optioned "Sweet Lorraine," new play by Bernard Drew and Abby Mann. Play will be given a tryout week of July 8, with Nancy Coleman in the lead.

Eloise McElhone will star in "Gramercy Ghost," July 1; Rose La Rose in "White Cargo," July 15; Virginia Gilmore in "Remains to Be Seen," July 22; Ethel Barrymore in "Let Us Be Gay," July 29; Helmut Dantine in "The Happy Time," Aug. 5; Vicki Cummings in "Season in the Sun," Aug. 12, and Claire Luce in as yet unscheduled play, Aug. 19.

Paul Burton-Mercer, TV writer-producer, will be associated with Lawrence. Season opens June 24 with "The Happiest Years," with resident leads.

## 'Lover' \$9,700 in 13, Olney

Olney, Md., June 17. "Cardboard Lover," which opened the 1952 season for the Olney Theatre, chalked up a \$9,700 boxoffice take for its 13-performance, nine-day run, which included four matinees. Critics generally panned the play, but urged all and sundry to get out to the strawhatter to watch Eva Gabor.

Last year's opener, "Silver Whistle," brought in only \$7,200 at the gate. "Come Back, Little Sheba," starring Joan Blondell, opens tonight (17) for a one-week stand, with a fair advance sale.

## 10G Sacandaga Project

The Sacandaga Summer Theatre, a new strawhat at Sacandaga Park, N. Y., about 25 miles west of Saratoga, will be opened June 30 by Eddie Rich, in partnership with Perry J. Stieglitz. It has scheduled an eight-week season guest-star revivals, with one tryout, "Angel in Paris," by Melchior Lang.

The project is financed as a limited partnership with \$10,000 capital. General partners are Rich and Stieglitz, the latter listed with an address in Yonkers, N. Y. Rich has invested \$1,600 and Stieglitz \$5,000, as limited partners.

## 'Brooklyn' Tees Pocono

Mountainhome, Pa., June 17. The Pocono Playhouse, in Mountainhome, under management of Rowena Stevens, opened Friday (13) with the musical, "A Tree Grows in Brooklyn," starring Lanny Ross. The play will continue through Saturday (21).

Kay Francis follows, in "Theatre," week of June 23; Hurd Hatfield in "The Happy Time," June 30; June Lockhart and John Dall in "Gramercy Ghost," July 7; Iona Massey in "Angel in Paris," July 14; premiere of "Jezebel's Husband," starring Claude Rains, Aug. 4; Signe Hasso in "Love from a Stranger," Aug. 11; and Edward Everett Horton in "Nina," Aug. 18.

## Minnesota Strawhats Set

Minneapolis, June 17. Northern Minnesota will be the scene of intense strawhat activity this summer as two communities complete preparation for their parts in the 1952 Paul Bunyan Summer Theatre Festival. Festival, which originated in Brainerd three seasons ago, is being developed both as a tourist lure for the Paul Bunyan Vacationland area

and as a new entertainment outlet for permanent residents. Area normally is completely barren of theatre activity.

The 10-week celebration will be co-sponsored in each community by Bob Gaus, Minnesota strawhatter, and local playgroups of businessmen, non-profit groups of businessmen, resort owners and community leaders assisting in the promotion and development of the summer theatre program. The two towns participating in the Festival this year are Brainerd and Bemidji, both big summer vacation centers. Arrangements are already underway to expand the Festival over the next four or five seasons to eight other communities in the northern part of the state, thus forming a 10-theatre circuit.

The Pine Beach Playhouse, 200-seat strawhatter located on the south shore of Gull Lake outside Brainerd, will present a 10-week series beginning June 26. Season will be under the direction of Leo Hartig and Robert Snook. The 300-seat Paul Bunyan Playhouse, located outside Bemidji, plans to offer a 10-week season, featuring a Broadway professional resident company and guest players. Charles Avery will direct.

## Norwich Tecoff

Norwich, Conn., June 17.

Norwich Summer Theatre at Norwich reopens Monday (23) for its fifth season with an 11-week schedule. Herbert Kneister is again managing director. First offering is "Burlington," starring Bert Lahr. Others pegged in for the house are Mae West, Marilyn Maxwell, Lanny Ross, Alexis Smith, Victor Jory, Larry Parks, Betty Garrett and June Haver.

Cole Porter's musical, "Kiss Me, Kate," will usher in the season for Lew Harmon's Clinton Playhouse at Clinton June 30.

## Melop Tour

Continued from page 58

equipped theatres, and other drawbacks, were offset, according to Met execs, by the financial returns, enthused audience reception and resultant uplift to the singers. Sell-out for the eight performances in the 9,000-seater Cleveland, for instance, constantly amazes the Met. "It's quite a compliment to make an appointment with you six months in advance, and not only keep it, but dress up for it," is the way the Met's tour director, Francis Robinson, put it. "It's good for company morale." In the Toronto ice-hockey arena, "where a stage rose out of nothing," said Robinson, "I saw the impossible come true."

The mayor of Montreal tossed the Met cast and officials a champagne supper at the Mount Royal Hotel. In Toronto, there was a civic reception, with a military band preceding the Met contingent parading to City Hall for the mayor's greetings. President Truman attended a D. C. performance. In Birmingham, the temperature hit 92, with a performance given in a non-air-conditioned hall. Memphis was the same. On the Met's arrival in Dallas, it was 99, but overnight the temperature dropped to 47. Hall then was air-conditioned.

The Met played in some spots where the first intermission was longer than the first act, due to the difficulty of shifting sets in ill-equipped houses. Even in Washington, there was a 35-minute gap on after the first act of "Aida," because the crew couldn't work on the stage.

Tour gross breakdown was Cleveland (eight performances), \$256,000; Boston (nine), \$145,800; Washington (three), \$70,500; Richmond (one), \$22,200; Atlanta (four), \$100,400; Birmingham (two), \$48,400; Memphis (two), \$44,400; Dallas (four), \$110,300; Houston (two), \$37,700; Oklahoma City (one), \$30,300; Des Moines (one), \$25,000; Minneapolis (four), \$90,000; Bloomington, Ind. (two), \$36,000; Lafayette, Ind. (one), \$25,000; St. Louis (four), \$95,100; Toronto (four), \$168,000 and Montreal (three), \$90,000. Des Moines' \$25,000 for a single performance of "Carmen," with Rise Stevens, was best Met ever did there.

Met soprano Rise Stevens heading subscription drive for Westhampton (L. I.) Playhouse

## 'Show Boat' Fine 70G for 11 To Tee Off St. Louis Muny

St. Louis, June 17. Blessed by ideal weather, "Show Boat" wound up an 11-night frame in the Municipal Theatre Assn's al fresco playhouse in Forest Park Sunday (15) with a sock estimated gross of \$70,000. About 100,000 persons attended the teecoff stand of the 34th consecutive season. Mary Wickes, Hal Leroy, Edwin Steffe, Marquita Moll, Iva Withers and Donald Clarke copped plaudits from criss and customers. "Sally" teed off a seven-night frame last night (Mon.) before a crowd of 8,000 and gross of approximately \$5,000.

## 'PACIFIC' SETS \$72,015 M'W'KEE HOUSE RECORD

Milwaukee, June 17. Touring edition of "South Pacific" is continuing its sock business in the Midwest. Richard Rodgers-Oscar Hammerstein 2d Joshua Logan musical rolled into the Wisconsin Theatre here last week and stamped the town with a \$72,015 house record for the eight performances.

Week before last the Janet Blair-Webb Tilton starrer also racked up a house record with a \$72,612 gross at Keith's, Dayton, O.

## 'Blondes' Fine \$41,400 In Second D.C. Stanza

Washington, June 17. "Gentlemen Prefer Blondes" registered a fine \$41,400 for its second D. C. week, a gain of \$3,000 over the initialer, with strong biz indicated for the third and last stanza.

Following "Blondes" the National goes dark until Aug. 4, when it reopens with four weeks of "Porgy and Bess."

## 'Ladies' Sweet \$11,000 In First Pitt Week

Pittsburgh, June 17. The Nixon came up with a late season winner last week in "Good Nite Ladies," Jules Pfeiffer's production of the old farce doing close to \$11,000, representing a neat profit for both theatre and attraction. Playing at \$3.25 top, and flooding city with two-for-ones to follow up a heavy sight advertising campaign, show started off slowly but by the end of the stretch was turning them away.

Advance for the current and final stanza indicates the take may be even higher. Pfeiffer gave Nixon a guaranteed rental, but the house share went above that.

## Mull Negro

Continued from page 57

sas City was cancelled in favor of the extra fortnight in Chicago.

## Flight to Berlin

After the Washington date, the company will fly to Berlin for a two-week engagement either at the Berlin Opera House or the new Schiller, only theatre built in the German capital since the war. Although signed contracts haven't been received for the date, they're due the latter part of this week. Meanwhile, the State Dept., which is to sponsor the German presentation as an example of American dramatic-musical art, has assured Davis and Breen that the jaunt is set.

The State Dept. is also arranging a six-day engagement for the musical at the Vienna Opera House immediately following its Berlin appearance. The London engagement will follow, opening Oct. 6. If the opera is well received in England, where it has never been produced, it can presumably continue indefinitely without complications from British Equity or the Ministry of Labor. Since it's a non-profit venture and is being sponsored there by the British Arts Council, the normal rules covering foreign players are believed not to apply. Also, there are relatively few Negro players in England, apparently none of operatic calibre, so there's no problem of taking jobs from British Equity members.

Harry Davies takes over from Vince McKnight as slack on "Bagels and Yox" in Chicago. . . Taggart Casey relieves Ray Shaw as understudy to Allan Jones in national company of "Guys and Dolls." In same show Maurice McNally subbed for Jeanne Bal recently when star came down with laryngitis.

# B'way Perks, But Weekend Sags; 'Faces' SRO \$30,800, 'Banana' \$33,100, Hayes Up to \$22,600, 'Animal' \$19,600

## 'Norway' Up to \$52,100 For Third L.A. Session

Los Angeles, June 17. "Business picked up again last week for the town's only legit offering, "Song of Norway," at the 2,670-seat Philharmonic Auditorium. Revival grossed \$52,100 in its third session as the initial offering of the Civic Light Opera Assn. season.

After the current frame, operetta heads for a four-week stand in San Francisco, and then for a tour of the Pacific Northwest, with a limited return engagement on Broadway still being mullied.

## 'Dolls' \$50,000, 'Bell' \$15,400, Chi

Chicago, June 17. After reaching a season's low the previous week, legit here bounced back again. Most of the plus came from the swarm of American Medical Assn. delegates. Biggest jump was at "Guys and Dolls," but the other two attractions also profited.

"Porgy and Bess," instead of going into New York before its European tour, will have a month's stay at the Civic Opera House, starting June 25.

**Estimates for Last Week**  
"Bell, Book and Candle," Selwyn (16th week) (\$4.50; 1,000). Doing nicely with \$15,400.  
"Guys and Dolls," Shubert (16th week) (\$6; 2,100). Came back strongly with \$50,000.  
"Moon is Blue," Harris (59th week) (\$4.40; 1,000). Fair \$3,400.

## 'MADAM' SMART \$37,900 IN CLEVELAND STANZA

Cleveland, June 17. "Call Me Madam," with Elaine Stritch, wrapped up the Hanna's winter season by collecting its third best musical gross of the year last week. Tuneshow raked in \$37,900 in eight performances at a \$5.55 top, not quite up to the take of "Guys and Dolls" here but right on the heels of "South Pacific."

Danny Goldberg and Jules Pfeiffer of Chicago are renting the house for "Good Nite Ladies" June 22 for two weeks plus option, on a two-for-one basis.

## 'Porgy' Sparkling \$42,715 In Its First Dallas Week

Dallas, June 17. "Porgy and Bess," initial bill of the Starlight Operetta season at the State Fair Auditorium, grossed a sparkling \$42,715 last week, the highest take ever drawn for the first of a two-week stand. On the basis of advance sale as well as the experience of previous years, the Negro folk opera is expected to top the previous gross for a full fortnight engagement, the \$81,800 set last year by "Texas, Li'l Darlin'."

The George and Ira Gershwin-Dorothy and Du Bose Heyward musical, produced by Blevins Davis and Robert Breen, with the latter staging, drew rave reviews from local critics and enthusiastic audience comment. There has been particular praise for William Warfield and Leontyne Price in the title parts and for the costumes of Jed Mace.

Cab Calloway, for whom the Gershwins originally wrote the part of Sportin' Life (although he never played it), is rehearsing it and will probably play it for the final three performances here Friday and Saturday (20-21) as a warmup for the Chicago engagement opening next Wednesday (25).

## 'Strawhat' 2½G, Hub

Boston, June 17. "The Italian Strawhat," first production of Brattle Theatre's summer season, wound the first stanza with a tepid \$2,500. House, a 454-seater, is scaled at \$3 top. "Hat," winds this frame, with "Lillom," featuring Joseph De Santis and Margaret Draper, opening June 24.

Business spurred a bit on Broadway last week varying the trend of recent seasons. With the arrival of real warm weather, the summer boxoffice pattern has apparently arrived, attendance being up early in the week and continuing brisk through midweek, then sagging with the weekend exodus of local residents.

The total gross for all 15 shows last week was \$416,400, or 79% of capacity. Week before last the total for all 18 shows was \$448,200, or 70% of capacity, a drop of 4% from the preceding week.

A year ago last week the total for all 20 shows was \$556,200, or 76% of capacity, a drop of 2% from the week before.

Highlights of last week were the over-capacity gross of "New Faces," the first time the show has had standees at all performances, and the mild rise of "Of Thee I Sing," despite the drastic reduction in scale and the extra-space ad surge.

Scheduled closings are "Stalag 17" Saturday (21), "Point of No Return" June 29, and "Mrs. McThing" July 19, the latter two being slated to reopen. The only opening in the immediate future is "Wish You Were Here," due June 25 at the Imperial, N. Y. It grossed nearly \$25,200 last week for six paid previews.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Fourposter," Barrymore (34th wk) (C-\$4.80; 1,012; \$24,996) (Betty Fields, Burgess Meredith). Almost \$17,600 (previous week, \$21,200 with Jessica Tandy and Hume Cronyn as stars).

"Guys and Dolls," 46th Street (82 wk) (MC-\$6.60; 1,319; \$43,904). As usual, \$44,400.

"I Am a Camera," Empire (29th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Barbara Baxley). Nearly \$15,100 (previous week, \$16,100).

"King and I," St. James (64th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). As usual, over \$51,700.

"Male Animal," Music Box (7th wk) (C-\$4.80; 1,012; \$27,000) (Elliott Nugent, Martha Scott, Robert Preston). Almost \$19,600 (previous week, \$18,300).

"Moon is Blue," Miller (67th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Maggie McNamara). Over \$12,300 (previous week, \$12,100).

"Mrs. McThing," Morosco (17th wk) (CD-\$4.80; 912; \$26,800) (Helen Hayes). Nearly \$22,600 (previous week, \$19,900), engagement has been extended three weeks to July 19, when the production goes to Central City, Col. for four weeks, then resumes here.

"New Faces," Royale (5th wk) (R-\$6; 1,035; \$30,600) Standees at all shows for the first time, at over \$30,800 (previous week, \$29,400).

"Of Thee I Sing," Ziegfeld (6th wk) (MC-\$3.60; 1,628; \$31,000) (Jack Carson, Paul Hartman). Almost \$19,700 (previous week, \$19,200).

"Paint Your Wagon," Shubert (31st wk) (MC-\$7.20; 1,361; \$46,000) (Eddie Dowling). Over \$27,800 (previous week, \$26,300 with James Barton as star); lower-floor tickets for evening performances were cut, effective Monday night (16) from \$7.20 to \$6, reducing the week's potential capacity to \$41,770.

"Pal Joey," Broadhurst (24th wk) (MC-\$6.60; 1,160; \$39,602). As always, over \$40,000.

"Point of No Return," Alvin (27th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Nearly \$23,500 (previous week, \$23,400); shutters June 28 for five-week layoff.

"South Pacific," Majestic (165th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Second-biggest grosser last week, at almost \$44,600 (previous week, \$40,800).

"Stalag 17," 48th St. (58th wk) (C-\$4.80; 912; \$21,547). Nearly \$13,600 (previous week, \$11,900); closing Saturday night (21), to tour.

"Ton Banana," Winter Garden (33d wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$33,100 (previous week, \$29,400).



## Plays Abroad

### Kiss Me, Kate

Glasgow, June 17.

Jack Hylton production of musical play in two acts, with music and lyrics by Cole Porter; book by Sam and Bella Spewack. Stars Christopher Hewett, Elizabeth Lerner. Directed by Sam Spewack. Orchestration, Robert Russell Bennett; choreography, Hanya Holm; settings and costumes, Lemuel Ayers; orch. director, Danny Walters. At King's, Glasgow. Fred Graham (orchestra).

Christopher Hewett  
Harry Trevor (Baptist)..... Stanley Villen  
Lois Lane (Blanco)..... Joyce Blair  
Ralph..... Bill Pope  
Lilli Vanessi (Katharine)..... Elizabeth Lerner  
Hattie..... Margaret Brett  
Paul..... Ellis Jackson  
Taxi Driver..... John Orchard  
Bill Calhoun (Lucentio)..... Norman Scafe  
Second Man..... Sydney Arnold  
Stage Doorman..... Christopher Hodson  
Harrison Howell..... Peter Bentley  
Specialty Dancer..... Buster St. George  
Principal Dancer..... Dairde Vivian  
Gremlo..... Bernard Davies-Rees  
Helen Lawless..... Barbara Lewis  
Haberdasher..... Seamus Gordon  
Singing Ensemble: Margot Brett, Leonie  
Hodge, Pamela Butler, Peggy David,  
Helen Lawless, Barbara Lewis, Marie Mel-  
luish; Desmond Alnsworth, Bernard Dav-  
ies-Rees, Dennis Driscoll, Bill Gilmour,  
Frank Lawless, John Orchard, George  
Snick.  
Dancers: Susan Blythe, Joan Elvin,  
Daphne Grey, Jean King, Antonia Palmer,  
Jennifer Walmsley, Donald Craig, Seamus  
Gordon, Desmond Graham, Dick  
Martyn, Drew Pringle, Arthur Wilman,  
Michael Faer.

This touring edition of the U.S. musical is slick, if noisy, well cast and brightly mounted. Before audiences already well attuned to the American import, it is getting a warm reception even if the tunes are not as catchy as those of "Annie," "Oklahoma" or "Brigadoon."

A large company puts plenty of spirit and verve into the production, notably for good dancing ensembles, spectacular ballet gumpings and some classy terping by the principals. Piece has more satirical bite and subtler comedy than previous U. S. musicals seen here, and is well served by its leading players, Christopher Hewett, Elizabeth Lerner and Joyce Blair.

At the preem show caught, "despite a displaced kneecap, Christopher Hewett makes a pleasant job of the role of Fred Graham. He is witty, caustic with a humorously disarming smile, sings well, and squeezes the last ounce of humor from the role.

Stepping romantically up from the chorine ranks, blonde youthful looker Elizabeth Lerner, still only 19, proves accomplished as the tempestuous Kate. Starlet handles numbers like "I Hate Men" and "I Am Ashamed that Women Are So Simple" in nice style. She has a fine set of pipes.

Second-half opener, "Too Darned Hot," sung and danced at frenzied pace, proves one of the show highlights. Other click numbers are Christopher Hewett's "Where is the Life that Late I Led," Joyce Blair's "Always True in My Fashion," and,

of course, "Brush Up Your Shakespeare," sung and danced in comedy style with rare relish by the two gangsters, Norman Scafe and Sydney Arnold. Latter two actors do a solid job and are warmly received. Scafe, known here through his former association with the Wilson Barrett Players, is particularly effective.

Lionel Blair, playing a young actor in love with Miss Blair, sings and dances well, but could speak his lines more clearly.

Able backing comes from the orch under Danny Walters, and settings are both sumptuous and attractive. Musical seems set for a boxoffice cleanup on its British tour. It looks like doing well in every situation. Gord.

### The Gay Dog

London, June 13.

H. M. Tennent, Ltd., production of comedy in three acts by Joseph Colton. Stars Wilfred Pickles. Directed by Wallace Douglas. Set, Michael Weight. At Piccadilly Theatre, London, June 12, '52, \$2 top.  
Maggie Gay..... Megs Jenkins  
Sally..... Gillian Lutyens  
Mrs. James..... Joan Hickson  
Spud Ryan..... Basil Lord  
Peggy Gowland..... Yvette Wyatt  
Jim Gay..... Wilfred Pickles  
Minnie Gay..... Nuna Davey  
Bill Gay..... Douglas Ives  
Bert Gay..... Harold Goodwin  
Peter..... Anthony Oliver  
Leslie Gowland..... Brian Lissen  
Rev. Mr. Gowland..... David King-Wood

A domestic comedy told with a disarming naivete, "The Gay Dog" is the type of play that might easily have a long run in London, but would flop anywhere else in the world. One of its main assets is in its choice of star. Wilfred Pickles' radio reputation, as a warm-hearted Yorkshireman, will be a strong factor in attracting the public. The story has film possibilities as a modest offering with local appeal.

Play is set in a northern mining village with Pickles cast as a miner who is more actively concerned in the chances of his greyhound in the big race. To protect the odds he spreads the rumor that the dog is ill; then he discovers by chance that another entry is bound to beat his. So word is passed around the village that his own dog is well while he stakes his life savings on the other greyhound.

Dovetailing into the basic plot is the simple romantic angle. Pickles' daughter throws over the young miner, who has been courting her for two years, and turns her attention to the vicar's son. Apparently an engagement ring is all that matters in her life and young miners don't go in for such luxuries.

Throughout the production there is an atmosphere of simple human comedy. Well-worn jokes are fre-

quently given a fresh look by the star and the remainder of the cast. The writing is quite undistinguished but adequate for the form. Pickles' personality dominates the play and the other characters respond to his lead. Megs Jenkins scores as his wife. Gillian Lutyens and Brian Nissen provide the simple love interest, while Anthony Oliver almost caricatures the jilted miner. Joan Hickson makes a hit as garrulous neighbor. Play is lightly directed by Wallace Douglas. Myro.

### Murder in Motley

London, June 11.

Hubert Wood production of comedy-melodrama in three acts by Ingram d'Abbes and Fenn Sherris. Stars Frank Leighton, Helene Cordet, Norman Griffin and Carl Bernard. Directed by Hubert Wood. At Fortune Theatre, London, May 3, '52, \$2 top.  
The Manager..... Hubert Wood  
The Understudy..... Viora Melchior  
Sir William Ansell..... Geoffrey Denys  
Lady Ansell..... Pauline Loring  
Joseph Lewison..... Carl Bernard  
Dr. Congreve..... John H. Watson  
Det. Inspector Marshall..... Frank Leighton  
P. C. Grant..... Nicholas Grimshaw  
Asst. Stage Manager..... Valerie Newbold  
Miss Diver..... Winifred Payne  
Leading Lady..... Helene Cordet  
James O'Bryan..... Norman Griffin  
Herbert Walker..... Norman Griffin  
Dr. Hudson..... Norman Atkins  
P. C. Jackson..... Desmond Perry  
The Policewoman..... Pamela Leighton

There is still sufficient novelty in this revival to give comedy every chance of a reasonable run at this small theatre. It is a clever meller in which the audience undergoes a prolonged legpull. The joke is well sustained and the yarn and treatment rate plenty of chuckles.

Just before curtain up, there is an announcement from the stage that the leading lady, Helene Cordet, has been taken suddenly ill and her spot is to be filled by her understudy. Then begins what appears to be a conventional drawing room play, but after a few minutes the understudy is found dead from a shot allegedly fired from the gallery. The curtain comes down. There is an appeal for a doctor to come on stage. Police arrive. The exits are sealed, and the entire cast and audience is under suspicion.

Throughout the three acts, the police try to unravel the mystery. There is a main suspect with several likely accomplices, including Miss Cordet, but the play works up to a neat twist for its climax.

Smart direction by Hubert Wood keeps the action rolling in the most unconventional way, and a big cast contribute lively performances. Frank Leighton does a pleasing job as a police inspector while Helene Cordet, in her first straight role (she is a cabaret and radio vocalist), displays genuine talent. Winifred Payne merits top honors for her part as an usherette. Norman Williams makes light of being the principal suspect. Myro.

## Season of Prize Plays For Ohio U. Strawhat

Athens, O., June 17.

Apparently taking his cue from television drama, Ohio Valley Summer Theatre at Ohio U. here will present a season of prize plays selected from Pulitzer Prize, Critics' Circle and 1950 Mystery Writer Awards lists.

The community-university theatre starts its second season June 26. A corps of 30 students enrolled in an eight-week theatre course will join in the productions with organized townspeople. Christopher Lane, director of the OU theatre, will direct and Rupel Jones, of Oklahoma U.'s school of drama, will guest-direct two of the five productions.

## Current Road Shows

(June 16-28)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chicago (16-28).

"Call Me Madam"—Orpheum, K. C. (16-28); Philharmonic, L. A. (21-28).

"Gentlemen Prefer Blondes" (Carol Channing)—National, Wash. (16-21).

"Good Night Ladies"—Nixon, Pitt (16-21); Hanna, Cleve. (23-28).

"Guys and Dolls"—Shubert, Chicago (16-28).

"Moon Is Blue" (2d Co.)—Harris, Chi (16-28).

"Song of Norway"—Philharmonic Aud., L. A. (16-21); Curran, S. F. (23-28).

"South Pacific" (Janet Blair, Webb Tilton)—Paramount, Omaha (16-21); Capitol, Salt Lake City (23-28).

"Stalag 17"—Biltmore, L. A. (26-28).

## \$300 Return

Continued from page 57

heading there was \$15,748.97 revenue from contributions and gifts, \$14,112 from memberships, \$1,955.87 from an Angna Enters benefit performance, \$230.67 from television, \$607.76 from Community and Industrial department, \$2.75 from "Album of Stars," \$202.81 added income from the 1951 "Anta Album" show, \$32.69 from sale of souvenir programs for the show, \$1,500 income from Decca for the "Album of Stars" recordings, \$197.77 from a Uday Shankar performance and \$4.50 from a "pictorial history." The total income in this category came to \$34,595.79.

Expenses in connection with "general activities" included \$46,077.75 administrative, \$8,732.28 for memberships, \$1,748.53 for the Enters benefit, \$845 for television, \$1,007.38 for Community and Industrial showmanship, \$6,204.17 for special projects, \$14,319.17 for national theatre service and \$2,395.92 promotional. The total expenses were \$61,330.20, leaving the \$46,734.41 deficit.

### Playhouse Costs

ANTA Playhouse income (no rental from ANTA Play Series shows is indicated) was confined to \$3,007.10 for commercial rentals and \$1,063 for rehearsal rentals, for a total of \$4,070.10. Expenses included \$20,274 for real estate taxes for 1951-52 and \$1,689.50 for 1952-53, plus \$10,991.67 interest on first mortgage, \$9,316.63 interest on second mortgage, \$808.46 interest on loan, \$322.35 delinquent taxes.

Also, \$1,816.50 second mortgage expense, \$7,499.64 in salaries, \$1,439.73 repairs, \$1,419.20 materials and supplies, \$2,515.15 heat, \$1,082.88 services; \$280.28 phone and telegraph, \$2,526.45 electricity and gas, \$383.27 insurance, \$534.76 miscellaneous and \$7,916.63 depreciation on the building. Total expenses were \$70,817.10, leaving the \$66,747 deficit on operation of the Playhouse.

The five-show ANTA Play Series, the financial status of which is not covered by the accountant's statement, reportedly represents a deficit of around \$35,000 at present, but this may be redeemed or substantially reduced by the continuing production of "Mrs. McThing," starring Helen Hayes. Currently in its 18th week at the Morosco, N. Y., it is earning a steady profit and is a prospect for film sale.

## Legit Follow-Ups

### The Fourposter

(Ethel Barrymore, N. Y.) Betty Field and Burgess Meredith, succeeding Jessica Tandy and Hume Cronyn in Jan de Hartog's two-character comedy about marriage, bring a different quality to the play. Concentrating on the laughs, they make it a lighter and perhaps funnier show, if a seemingly less substantial and less sentimental one. Where the Cronyns represented unorthodox casting, the replacements seem more conventionally theatrical. Where the Cronyns played the piece seriously and with utter conviction, Miss Field and Meredith give a slight but perceptible tongue-in-cheek impression.

Which style of playing is preferable is obviously a matter of personal choice. Each is effective in its own way, just as both teams are attractive and personable. If Miss Field and Meredith are possibly bigger boxoffice names, the Cronyns probably had the advantage of being the original stars and an intangible extra asset in that they are husband and wife in private life, so the audience might unconsciously tend to accept them a trifle more readily in the 35-year marital derby.

As for the play itself, "Fourposter" seems even better theatre on revisit than it did before. It is a wise, adroit blend of humor and pathos, particularly for veterans of wedded life. Jose Ferrer's staging also impresses on a repeat viewing, as do the Syriala scenery (except that it needs refreshing here and there) and Lucinda Ballard's costumes.

With Miss Field and Meredith remaining indefinitely in the original production, the Cronyns will star in a touring edition, opening July 25 in Pasadena, Cal., and working back east to Boston, where they close next March 21.

Hobe.

### Bet Your Life

(HIPPODROME, LONDON)

London, June 13.

This Jack Hylton musical, written by Alan Melville, and obviously inspired by the American farce, "Three Men on a Horse," has been running for six months, with the cast on cut salary last few weeks, although it's barely paid. Hylton got the idea that if he switched to twice nightly, and reduced the admission price, he might be able to continue indefinitely. Cast agreed to the new policy, with only exception being Julie Wilson, who claimed her voice was not strong enough to double nightly. In her place, Hylton brought over Noel Gordon, who understudies Billie Worth in his "Call Me Madam" at the London Coliseum. Miss Gordon has a pleasing personality, and sings quite nicely. But as this is an English musical, there's no need for her to adopt an American accent, even if she is taking over the Wilson part.

Show has been considerably speeded up, with 40 minutes advantageously scissored, and it rides along at top speed, with laughs at quicker intervals.

Show has no outstanding melody that lingers; only one with possibilities, "Being In Love," is warbled only so-so by the juvenile (Brian Reece).

Val Parnell and Hylton may be fortunate in keeping this going till September when "Life With the Lyons," the Bebe Daniels-Ben Lyon show, currently at Blackpool, is skedded to replace.

Rege.

Leo D'Allesandro, Albany baritone, will join the Paper Mill Playhouse, Millburn, N. J., and debut in "Showboat," to be directed by Frank Carrington.

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## Literati

### Spalding and Jessel Books

Albert Spalding, the violinist, is writing an historical novel around Giuseppe Tartini, father of the modern violin bow (1750), and George Jessel is working on an informal autobiography, both of which Henry Holt & Co. will publish. It's Spalding's first novel. Jessel's book, titled "This Way Miss"—addressed to his five-year-old daughter, Jerilyn—gives closeups on his career, with intimate anecdotes and philosophy as a guide to his lone offspring. Both books are slated for 1953 publication.

### Ilka and Mom Collab

Ilka Chase's blog of her mother, Mrs. Edna Woolman Chase, long-time editor of *Vogue*, will be both a personal story and a reflection of the period in haute monde since the turn of the century until the present.

Actress-author has been working with her mother on the book for some years. Doubleday will publish.

### N. Y. Papers Up Prices

Prices of New York newspapers continue to rise. Starting Sunday (22), the N. Y. Times increases the price on its Sabbath edition from 15c to 20c. N. Y. Herald Tribune said no decision has been made yet on a hike.

N. Y. Mirror, morning tab, is up from 3c to 4c, following similar move by its a.m. rival, the News.

### Esquire's \$260,435 Net

In its annual stockholders report Esquire mag revealed that its net operating revenue for the fiscal year ending March 31, 1952, was \$14,918,288 as compared with \$14,645,139 for the previous year. Profits after federal taxes were \$260,435 as against \$425,399 for the year ended March 31, 1951.

Mag's current assets amounted to \$4,125,066 and current liabilities \$1,913,940. Working capital was \$2,211,126. A dividend of 30c was paid in April.

### Siwek Wonder Books Prez

Manuel Siwek has been named president of Wonder Books, Inc., affiliate of Grosset & Dunlap and the Curtis Publishing Co., replacing John O'Connor who becomes chairman of the board. Siwek continues as v.p. of Grosset & Dunlap.

Other Wonder Book appointments were P. Edward Ernest, vice-president, and Martin Levin, sales manager.

### Civil Liberties Special

The Nation will publish a special 64-page supplement on civil liberties next week. Among articles on censorship and blacklisting in the entertainment field will be "Hollywood Meets Frankenstein," by an anonymous group of flimites, only unsigned piece in the issue; "Behind the Theatre Curtain," by Gilbert W. Gabriel, proxy of the N. Y. Drama Critics Circle; "Trouble on Madison Avenue," covering the radio and TV situation, by Merle Miller, and "Battle of the Books," surveying the problem in the publishing industry.

Other articles deal with civil liberties in education, unions, government employment, the sciences and professions.

### S & S' Show Biz Books

Arthur L. Mayer, vet theatre owner, publicist and author, has polished his book on the picture business, "Merely Colossal" ("the story of the movies from the long chase to the chaise longue") for October publication by Simon & Schuster. Same firm is bringing out N. Y. Herald Tribune radio-TV editor John Crosby's "And Right in Your Own Home" the same month, along with Ed (CBS) Murrow's "This I Believe," which he edited—the personal philosophies of 100 thoughtful men and women. A September show biz book, via S&S, is "The Big Top" ("my 40 years with the Greatest Show on Earth"), by Fred Bradna, vet equestrian director of the Ringlings-Barnum & Bailey circus. Hartzell Spence collaborated with Bradna.

"The Best Cartoons from Punch" (the English humor weekly) is a September anthology (foreword by A. P. Herbert, the librettist and M. P.; Margaret Bradford Boni has edited a "Fireside Book of Favorite American Songs"; Joseph Barnes has a book on "Willkie" and S. J. Perelman's "The Ill-Tempered Clavichord" is another collection of his short stories.

### Scottish Strawhat

"Theatre in Hills," published by Pitlochry (Scotland) Festival Theatre (80c), is a concisely-worded

resume of the strawhat tent theatre run by wealthy John Stewart at Pitlochry, in the heart of the Scottish Highlands.

Articles and photographs describe the various plays and their authors, interesting contributions being by Charles Graves, W. M. Parker, Nicol Shand, Kenneth Ireland and James Shaw Grant. It is a well-edited, well-illustrated souvenir of a new and intriguing theatre enterprise. Gord.

### Random House Profile Tomes

Several international and local figures will get a going over in two tomes being readied for fall publication by Random House.

"No Innocence Abroad," a gallery of personality pieces, was penned by Michael Stern, European correspondent for *True* mag who broke the Maj. Holohan story last year. Ed Reid, Pulitzer Prize winning reporter of the Brooklyn Daily Eagle, digs into the U. S.'s underworld tie-ups with Italy in "The Mafia."

A flock of anthology tomes are also skedded by Random House this fall. Heading the list are "Flair Annual," edited by Fleur Cowles, associate editor of *Look* and *Quick* mags; "The Girls From Esquire," a compilation of stories, articles and pictures from that mag; "The Man From Main Street," a collection of the essays and articles of Sinclair Lewis, edited by Harry E. Maule and Melville H. Cane; and "It Takes All Kinds," a series of profiles on offbeat occupations by Maurice Zolotow.

### CHATTER

Walt Disney wrote a by-line story, "My Plans for Peter Pan," for the *American Weekly*.

William Saroyan's new book for autumn publication is titled "Bicycle Rider in Beverly Hills."

Life mag prepping a spread, "Life Goes to a Record Collector's Apartment," on disk jockey Joe Franklin.

Grace (Mrs. Herb) Mayes, wife of the Good Housekeeping editor, out of the hosp and recuperating at their Westport home.

Horace Sutton, Saturday Review travel ed, working on a book based on the Hotel Waldorf-Astoria, N. Y. Henry Holt will publish.

Ralph Donnelly, VARIETY office staffer, shifted to Nassau Daily Review-Star (Rockville Centre, L. I.), handling entertainment department.

National Newspaper Promotion Assn. will publish talk given at its recent meeting by public relationsist Edward L. Bernays on attitudes towards the press.

Sy Gomborg on leave of absence from Columbia to complete his novel, "Variations on a Dream," to be issued by the Henry Holt Publishing Co. in January.

N. Y. Newspaper Guild lost the elections at Fairchild Publications last Wednesday (11). Balloting was held under auspices of the National Labor Relations Board.

Mark Murphy profiles Mickey Spillane, whose Mike Hammer books have sold 12,000,000 copies, in *True* mag for July, under title of "Sex, Sadism and Scripture."

Mitchell Woodbury, Toledo Blade film editor, now on his annual trek to Hollywood, and from there will fly with a group of film stars to Alaska to entertain military personnel.

Oberlin (O.) College awarded honorary doctor of letters degree June 8 to Thornton Wilder, director of laws to George Szell, director of the Cleveland Orchestra, and doctor of science to Rachel L. Carson.

Luchow's, noted downtown N. Y. eatery which celebrates its 70th anniversary this year, will have its recipes compiled in "Luchow's German Cook Book," which Doubleday will publish in October with a Ludwig Bemelmans intro.

Frank Taylor, after a stint as producer at Metro, has returned to New York and has taken over as executive editor of the Dell pocket edition books. Prior to going into films, he was with the Reynal & Hitchcock publishing house in N. Y.

"The Candidate," a bookful of pictures of Jimmy Durante with humorous captions applying to the current political campaign, issued by Simon & Schuster for \$1. Photographs are by Philippe Halsman, Yvonne Halsman, Schuyler Crail and Ylla.

"I Lived Through Heartbreak," Helen Hayes' story of her life since the death of her daughter, Mary MacArthur, which has the lead po-

sition and a cover illustration in the July issue of McCall's mag, out Friday (20), was ghosted by Lewis Funke, drama editor of the N. Y. Times.

Ray Brock, who authored "Blood, Oil and Sand," again plying the equatorial circuit. Currently in Rome where he'll cover the new U. S. ambassador, Ellsworth Bunker, thence to Naples and North Africa to see General Archie Olds for a series on the Strategic Air Command.

With "Anne Frank: The Diary of a Young Girl" (Doubleday, \$3) having won solid critical plaudits, Meyer Levin is agenting the tome for possible filmization or legit treatment. Levin, author of "The Old Bunch" and film scripter, knew the girl's father (only survivor of the group which hid out from the Nazis for two years) in Europe.

## Theatre TV SRO

Continued from page 1

pointed out, give it a one-night gross as high as, or higher than that currently being racked up by several Broadway deluxe showcase houses in a week. Boston's Pilgrim Theatre is another reporting a healthy advance sale. Hub Theatre, charging \$3.60 for the orch and mezzanine, and \$2.40 for the balcony, reported sales on Monday totaling more than \$3,000.

According to Theatre Network TV proxy Nathan L. Halpern, who is handling the fight for the theatres in the deal with International Boxing Club, the promoter, the event will mark the biggest circuit of theatres ever linked for a single event. To date, 38 houses in 25 cities have pacted to carry the bout, and it's hoped that others will have their big-screen equipment installed in time to tie in. Some 20 theatres, mostly west of Omaha, had also wanted the fight but could not clear the necessary American Telephone & Telegraph lines.

Since the match is being staged at New York's Yankee Stadium, no N.Y. theatre will be permitted to carry it. It's expected that most theatres tying in will run their regular film programs with the big-screen event.

### Essaness' \$3.60 Top

Chicago, June 17.

Essaness' Crown preems its theatre TV installation next week with the screening of the Joey Maxim-Ray Robinson light-heavyweight championship fight and is putting a \$3.60 price on the duets for the theatre-only telecast.

Balaban & Katz is charging \$2 for the fight to be shown at the Uptown, Tivoli and Marbro in the Chi neighborhoods, and the Paramount in Gary, Ind.

## Transatlantic TV

Continued from page 1

planes across the Atlantic during the war. With the comparatively short range of the fighters, it was necessary to refuel them on these island stop-overs, and a similar set up can be worked out for trans-oceanic TV relays. Brunet disclosed that RCA engineers are now working to increase the span of microwave transmission and said that the governments of most countries, in addition to other research labs in the U. S., are interested most in microwave as a solution to the problem.

It's pointed out, incidentally, that Brig. Gen. David Sarnoff, RCA board chairman, predicted at his company's stockholders' meet last month that international TV would be a reality within five years. He did not say how this could be accomplished, though, so that Brunet's disclosure of RCA's thinking on the project is probably the first indication of what Sarnoff had in mind.

As for Brazilian TV, Brunet said that it's subject to much of the growing pains through which video went in this country. But, he pointed out, a number of American businessmen and reps of U. S. ad agencies have been working in that country, making it possible for the Brazilian broadcasters to capitalize on our mistakes. He revealed that a video-receiver costs considerably more in Brazil than in the U. S. mostly because of the high import duties. To obviate that, RCA plans to export parts to Brazil and build receivers at its plant at Sao Paulo, which presently turns out recordings and radios.

Brunet cited Brazil's inadequate

## SCULLY'S SCRAPBOOK

By Frank Scully

Rancho Pancho, Desert Springs. Hollywood used to be kidded a lot, especially Warners, for the speed with which they rushed a headline into a picture. It's too bad they were kidded out of this zeal. No city editor would take it as anything but a compliment, and story editors are, after all, at their best when working like an editor of the *Yale Quarterly* with a nervous urgency of a tabloid editor.

Thus in the older and more prosperous days in the picture biz Laraine Day's book on the Giants would already be in the hopper and in release before the 1952 World Series. Some producer might even have had the daring to star her in the picture.

To overcome that heresy he would, of course, have to own the studio, because nobody to date has had quite the nerve to let even a picture actress, still in the bloom of youth, play herself.

If he were to cast her husband in his name-part, his courage would be practically out of this world. Leo Durocher has not quite had his wife's picture experience, but he is a showman and has had a measure of success in forms of entertainment over and beyond what goes on in a ball park.

Still, for purposes of pulchritude an actor might be found who could play his part. At least one could be found with more hair. In fact, Bill Bendix, who starred in the "Babe Ruth Story," would be more plausible as Durocher. He is short and stocky and has been identified with tough, garrulous parts. He could have played Muggsy McGraw, too, better than that he played Babe Ruth.

The trouble to date with baseball pictures has been that casting directors feel that ballplayers must look like dehydrated stringbeans. Lou Gehrig, for instance, was built like a heavyweight boxer, and so the part went to Gary Cooper, who is built like nobody except Gary Cooper. "The Stratton Story" also followed this formula and starred Jimmy Stewart. Dizzy Dean's comic qualities went to Dan Dailey and more recently Grover Cleveland Alexander, who was built more along the lines of a two-ton truck, went to rangy Ronald Reagan.

### Nice Timing for Rogers Hornsby

Of this bunch Reagan was perhaps the most plausible because he did play a little football and baseball in some freshwater college. He was on radio as a sports-commentator and there, having developed the gift of gab, became good material for Hollywood and in fact, was picked to play George Gipp in "The Rockne Story." It was the beginning of his stardom at Warners and it was smart of them to call him back to play Alexander the Great. This was the picture that glorified Rogers Hornsby (played beautifully by Frank Lovejoy) just in time to have Hornsby fired last week as manager of the St. Louis Browns.

One of the troubles with baseball stories is that they are all light and no shadows. Hollywood never shies away from treating mobsters pretty much as they were; and are, but has it ever attempted The Black Sox Story, The Hal Chase Story or The Joe Jackson Story?

In fact, it hasn't even tried The Ty Cobb Story, which had its shadows as well as speed. The chief reason for this, I suspect, is that Cobb, like Hornsby, was a hard guy to handle on or off the field. Moreover, after his playing days were done, Cobb was plenty solvent. He'd picked up a chunk of Coca-Cola stock, and became increasingly richer.

Several years ago I was importuned to write his story but the go-between brought bizarre tales of how I would have to key my life to Cobb's in order to get the story down on paper. I wisely calculated I'd be dead if I attempted to live the pace he set. He lived on Lake Tahoe, where he had a beautiful place and his cronies licked up his liquor as if it were scooped out of the lake. Cobb could handle his, but I was quite sure I couldn't handle mine.

When such parties were at their highest Cobb would decide to take his cronies out in his speedboat. He would tear around the lake at a speed which if it were on the highway would have him subject to fines of such dimensions as to knock an awful hole in those Coca-Cola coupons. That he wasn't killed long ago is a triumph of luck over insurance figures.

He has always appraised everybody from unpires to contemporary stars with all the hardbolled detachment of a George Jean Nathan. This in itself would give a brand new twist to the perennial Hollywood baseball story. His recently published appraisal of Joe DiMaggio was just an inkling of how clearly Cobb calls them as he sees them.

A good deal of baseball, as he knew it, of course, went over the fence with the harder ball. Homeruns replaced stolen bases, Texas leaguers and the beating out of infield hits.

### Legs, and Spiked Shoes Too

Incidentally, Cobb had the most beautiful shaped legs since Frankie Bailey. For closeups a director would have to use Dietrich's or Grable's. His facial features, too, were unusually handsome. Most ballplayers hardly err on the side of pulchritude in this respect. Walter Johnson, the Big Train of the Washington Senators; Christy Mathewson, of the Giants, and possibly Hal Chase, of the old New York Highlanders, as the Yankees used to be called, were handsome as any juvenile lead, but in the main the faces of ballplayers ran nearer to Hans Wagner, Kid Gleason and John J. McGraw (old potato face), and their legs, too, if petrified, could be used to support pianos.

In addition to lacking shadows to give their pictures reality, baseball stories have lacked sufficient humor. Considering what Ring Lardner did in the "You Know Me, Al" series, it's surprising that no scripters have emerged to tap this rich vein since.

The Scully Circus might help in this respect. Ours is a grade below sandlot baseball. We play in the desert, and where not enough players are available we use cactus plants, mesquite bushes, juniper trees and dogs as our outfielders. For this French poodles are best because they can be trained to chase a ball and bring it back alive. Indeed we had one called Tina, who insisted on playing every position, and ran around so much that after a half hour she had to be locked in a car lest she drop dead from heart failure.

### Gopher Ground Rules

We used players of all ages. One of the ground rules was that any player under three was allowed to hold the bat straight out in front of him, and if the pitcher missed it three times, the pitcher was out. That meant when his side came to bat they started with one out. We also had another rule, that if any adult slugged a ball into a cactus bush he had to bat left-handed the next time, using a yucca bat which broke in two at a blow harder than a bunt.

In order to reduce the fatigue of the old maestro I used to pitch for our side sitting on a high stool. I had a slow ball that practically dropped dead as it came over the plate. More hard and fast hitters were struck out with that dead curve than ever went down under a fast ball by any Grover Cleveland Alexander. I have struck out such ballplayers as Dr. Ralph Mellon, who introduced the sulfa drug to America, and played at the University of Michigan when George Sisler was its greatest star.

Foreigners were my special meat. Carl Brisson, wearing a 10-gallon hat instead of the evening clothes that have made him the darling of the supper club set, struck out so often we had to farm him out to the Gopher League.

power supply, which he said has not kept pace with the tremendous amount of construction going on in the country, and its fluctuation in voltage and frequencies, as factors slowing down the progress of TV. In addition, he said, Brazilian broadcasters presently do not provide a wide enough range of shows from which viewers can choose. But, he predicted, these problems will be solved and Brazil, through TV, will provide a wider market for American products as soon as the country's dollar indebtedness is overcome.



## Broadway

Jose Ferrer to Paris for top role in "Moulin Rouge," which John Huston will produce and direct.

Deborah Kerr and her husband, Anthony Bartley, left over the weekend for a London vacation.

Mrs. Jack (Fritz) Kapp and Mrs. Gus (Grace LeRoy) Kahn to Italy and Spain, en route to a Paris holiday.

Joseph Hazen on the Coast for huddles with partner Hal Wallis. He'll be out there most of the summer.

Thomas J. Birmingham, of Bangor, Me., seeking whereabouts of uncle, William J. Birmingham, a circus barker.

Jo Ranson, WMGM (N.Y.) flack chief, and his artist-wife Nancy leave next week for vacation in France and Italy.

Arlene Dahl back to the Coast today (Wed.) after opening a Gotham office for a lingerie outfit she's established.

Pvt. Ronald R. Waller, son of the late Thomas "Fats" Waller, training at Fort Eustis, Va. Army Transportation Center.

George Jean Nathan, dean of American drama critics, due back next Wednesday (25) from an 11-day Caribbean cruise.

Guy Bolton and Eddie Davis doing a musical libretto, "Ankles Away," for Fred F. Finklehoffe; composer yet to be selected.

Dartmouth's alumni council last week elected Orton Hicks, '21, prez. He's a director of Loew's International and chief of its 16th operation.

Renee & Eddie Root, ex-ballroomologists, open their dance studio at the Mayflower Hotel, Plymouth, Mass., for the fourth season June 27.

Late music pub Julius P. Witmark's daughter Nancy Weil (she legally adopted her stepfather's name) weds Bradley Rosenthal in the fall.

O. O. Bottorff, chairman of the board of National Concert and Artists Corp., left last Friday (13) for the Coast to huddle with local concert managers.

Al Horwitz, Universal's studio publicity chief, returned to the Coast over the weekend following two weeks of homeoffice talks on coming releases.

Producer Louis de Rochemont, as a rep of the film industry, took part in the Creative Arts Festival now being held at Brandeis University, Waltham, Mass.

Elizabeth Taylor in Monday (16) from London, where she spent her honeymoon, and hopped out immediately for the Coast. Mate Michael Wilding due to follow.

John F. Livingston, Grand Rapids, Mich., attorney, trying to locate Mrs. Arzie Wendell Pickney (Elizabeth Joyce LaMar), known professionally as Dolores Miller.

Betty Hutton arrived yesterday (Tues.) to do an RCA-Victor album of the music in "Somebody Loves Me," Paramount's Benny Fields-Blossom Seeley biog in which she stars.

Dancer Jose Greco off to the Coast for a role in Metro's "Sombrero." Walter Hampden winged westward Sunday (15) to appear in the same film, which will be leased in Mexico.

Marlan Anderson was awarded an honorary Doctor of Music degree by Moravia College, Bethlehem, Pa., last week. This is the fifth honorary doctorate conferred on Miss Anderson.

Gilbert E. Blackford, former news editor at Warners, named director of program promotion for the public relations department of the National Council of the Churches of Christ in the U. S.

Council of Living Theatre hosted a press cocktail party yesterday (Tues.) at 21 celebrating the start of actual filming of "Main Street to Broadway," being produced by Lester Cowan in co-operation with the Council.

Meyer Davis will personally conduct his orchestra for the S. S. United States' maiden voyage from New York to Le Havre and Southampton July 3. Davis will augment the ensembles for this trip. Three Meyer Davis orchestras will be permanently aboard.

Ray Bolger, who recently completed "April in Paris" for Warner Bros., has arrived from the Coast accompanied by Mrs. Bolger. Dancing star will vacation at the Lake Placid summer home of Leon Leonidoff, stage producer of the Radio City Music Hall.

Bernard Sobel, author of "The Theatre Handbook," awarding the "six best villains" Oscars on "Luncheon at Sardi's" program (WOR) June 30, first such awards in the legit field. Bert Lytell, Martin Gabel, Eddie Dowling, Tom Ewell, Dennis King and Sam Byrd will assist him.

Gino Arbib, who is handling the Beniamino Gigli tour for Jack Hylton, denies he has ever been a member of the fascist party in Italy; that he didn't leave Italy for

that reason; that "I am of the Jewish faith and could not sympathize with that regime"; that he has "never applied to get U. S. citizenship," and that he is a British citizen. Arbib is a vet Paris and London agent, latterly associated with Jack Hylton's enterprises.

## Atlantic City

By Joe W. Walker

Buddy Mack featured at Paddock.

Eddy Bradd orch into Shelburne lounge.

Foran Harrison orch at Ritz-Carlton.

Gloria Casper featured at Hotel Chelsea.

Pedri Albani at Mayflower's Holiday Room.

Jerry Vigue into Hotel President Round the World Room.

Mary Small into Steel Pier vaude (13-21), with Tex Beneke in Marine Ballroom.

Julius and Moses Mager in full operation of Senator Hotel and plan name talent for the La Vie En Rose Room and Sun 'n' Star Roof.

First annual of suburban Margate Casino celebrated Friday (13) with Jim Schott, owner, and Frank Benevento, manager, hosts. Jackie Burns featured with Pat O'Dare.

## Miami Beach

By Lary Solloway

Terry Swope added to Mother Kelly's show.

Songstress Janie Ford featured in Saxony Hotel's Shell-I-Mar Room.

Shriners convention, close to 100,000 strong, filing bistros and cafes around the area.

Beachcomber reopening this week with show comprising talent around town—no names.

Ned and Sam Schuyler, partners in Copa City with Murray Weinger, bought health Spa in Ft. Lauderdale.

Phil Spitalny's Hour of Charm unit, due here for concerts, being paged by Jack Goldman for Clover Club.

Bob Carroll held over at Sans Souci Blue Sails Room for third week with Rosanne as added attraction.

Martha Raye decided to stay on Beach at her Five O'Clock Club after dickering for, and then nixing, deal for mainland room.

Harold Lloyd in town for national Shrine conclave as is Monte Blue, who'll again handle narrating chores for the big parades.

Alan Courtney moving his mid-night gab-interview show to Variety Tent 33 headquarters in Miami. Will concentrate on fund-raising for Tent's Children's Hospital project.

## Chicago

Buster Keaton in town making industrial films.

North Shore Musical tent teed off with "Desert Song."

Salt Creek silo opened with Constance Bennett last week in "A Date with April."

Jo Stafford with Paul Weston house guests of Jimmy Hart, Ambassador Hotel topper.

Jimmy Durante and entourage rolled in Sunday (15) for a month's top business at the Chez Paree.

Ava Gardner in town to watch Frank Sinatra at the Chez Paree. Singer starts overseas Army tour next week and Miss Gardner goes back on the Metro lot after a month's suspension.

Ken Murray and his TV troupe, along with Morton Downey, in for Knights of Columbus benefit last week and several days later Jimmy Durante, Frank Sinatra, Tony Bennett and Johnny Desmond headlined the Italian Boys Fund gala.

## Athens

By Irene Velissarios

Lady Lytton's Ballet at the Odeon Herodou of Attica.

Isa Martinez, Anita Solano, Trio Aguilar, Trio Beverly, Eloise-Susan, Buch and Chic Warren at the Fantasia.

Yugoslav Folk Dancers, prize winners at last year's London Festival, did well with a series of performances here.

Conductor Klemens Krauss' three concerts with the Athens Symphony at ancient Theatre Odeon Herodou of Attica a big hit.

French Minister of National Education sent the insignia of the officer of the Academy to Miss Alice Lycou, Greek distributor, who has been active in the distribution of French films in Greece.

Ancient tragedy, "Prometheus Bound," to be shown in Athens after the Delphic Festival at the Odeon Herodou of Attica with M. Ktrakris, Normand Rolland, Hans Nilsen and Alfred Launer playing the star roles in succession.

## London

Clark Gable locationing in Cornwall for his Metro-British film.

Julius Stein looking over the new Music Corp. of America offices.

Noel Coward opened a return cabaret date at the Cafe de Paris last Monday (16).

Peter Brough, British ventriloquist, sailed last week on the Queen Elizabeth for N. Y.

Julie Wilson taking a fortnight's vacation in Zurich before opening her upcoming season at the Bagatelle.

The Harry Fosters off on month vacation in July as guests of Felix Marouani at his home in south France.

William Goetz in from Paris on Monday, and guest of honor at a Charlie's cocktail party last night (Tues.).

Murray Silverstone here on routine visit and huddling with William J. Kupper, local 20th-Fox topper.

Duke of Edinburgh guest of honor at world preem of Metro's "Ivanhoe," which was organized by London tent of the Variety Club.

WB tossed a press reception for Errol Flynn and Patricia Wymore. He is here to star in British film version of "Master of Ballantrae."

The Bernetts, owners of Embassy Club, are anxious to get Harvey Stone, currently playing the London Palladium, for four-week run.

Harry Alan Towers planned to N. Y. last weekend to launch two new radio programs, "Scarlet Pimpernel" and "Capt. Horatio Hornblower."

The Appletons arrived to open for summer season at the Coliseum in Douglas, Isle of Man, for Hyman Zahl and Sydney Myers. Open June 28 for 10-week run.

Jack Benny guest of honor at tomorrow's (Thurs.) Variety Club Luncheon. Val Parnell also hosted a welcome party to Benny, here on a return date at the Palladium.

Albert Tavel (& Marouani), Foster's agency reps in Paris, here seeking cabaret talent for Paris niteries, signed Ladd Lyon for the Nouvelle Eve nightclub, opening in November for six-month run.

## Rome

By Helen McGill Tubbs

Actress Pat Browning in from Germany.

Lillian Gish motored in from Madrid on European vacation.

Rome Opera Travelling Co., on its spring tour of Europe, will include the International Music Festival in Weisbaden.

Italian stars Raf Vallone and Elena Varzi returned to Rome after co-starring on Italo-Spanish film, "Men Without Peace."

Gregory Peck here for starring role in "Roman Holiday" which starts at Cine-Citta on June 16 with William Wyler directing.

Lee Kressel, English dialog director on "Golden Carriage" for Jean Renoir, has gone to N. Y. to see his mother who is ailing there.

American violinist Ricardo Odonosoff here for four concerts; goes on to other European capitals and returns to Milan's La Scala in October for a concert.

## Ireland

By Maxwell Sweeney

Stan Laurel and Oliver Hardy at Olympia, Dublin.

Danny Kaye inked for week at Theatre Royal, Dublin, opening June 22.

Sidney Safir in from London to be Irish manager of British Lion Film Corp.

Carl Clopet pacted for legit season at Opera House, Cork, opening late this month.

Vauder Frank O'Donovan becomes boniface with purchase of Glen Heste hotel, Wicklow County summer spot.

Radio news gabbers John Ross and Pete O'Reilly hospitalized with injuries after auto crash while returning from assignment.

## Philadelphia

By Jerry Gaghan

The Oaklyn, N. J., Legion tossed testimonial dinner for cafe owner Neil Deignan.

Deejay Jerry Williams launching new matinee platter show from Jack Fields' Blue Note cafe.

Pianist Val Francis, recovered from operation, will be back at Hermann's, Wildwood, this summer.

Jack Beck returns as manager of Globe Theatre, Atlantic City burley house, which reopens June 24.

Rivero Quintet, current at Latin Casino, joins touring company of "Peep Show" in Las Vegas next month.

Lou's Brighton Cafe was badly damaged by fire (14) and smoke and water affected adjoining Pen & Pencil Club.

Martha Lou Harp and husband-

agent Tim Gale in town (13) making radio-TV rounds plugging her new recordings.

Pep's Musical Bar has enlarged bandstand to accommodate larger units than combos. Chris Powell and Blue Flames current occupants of new stand, with Tiny Bradshaw orch and Willis Jackson band slated to follow.

## South Africa

By Arnold Hanson

Old Vic Co. arrived in South Africa for a tour of the country.

The Polish Cantor, Abram Blechrowicz, giving recitals in South Africa.

James A. FitzPatrick is touring Africa and Rhodesia shooting films for a travelogue.

Tax on films has been increased in South Africa, but admissions have not been raised yet.

New cinemas are being planned in Retreat, Claremont and Athlone, suburbs of Capetown.

A new deluxer, Monte Carlo, opened in Johannesburg under the direction of Empire Films.

Director Bladon Peake is shooting an Afrikaans film at Hermanus, a suburb of Capetown.

T. R. Stobart visited Capetown recently on his way to the Antarctic to film the Whaling Expedition.

The Brian Brooke Co. recently returned from a record tour of the country. It produced "Charley's Aunt" and "Worms Eye View."

The Vienna Boys Choir completed a successful tour of South Africa under the direction of African Consolidated Theatres.

George Black, the London producer, and Joan Davis have started work on the musical show, "Out of This World," which will open in Capetown this month.

## Barcelona

By Joaquina C. Vidal-Gomis

Michelle Richard, French singer, is at the Folies nitery.

"Let Us Be Happy," new musical with Francis Dina, at the Espanol Theatre.

Marcos Redondo appearing in his old hit, "La Parranda," at the Calderon.

The Comedia has the Isabel Garces Co. production of "A Round Trip Husband," by the late Jardiell Poncela.

The Borrás Theatre is presenting "Los Marqueses de Matute," the Valeriano Leon and Aurora Redondo legit company production.

Barcelona cinemas presently are showing "Love That Brute" (20th), German "Doctor Holl" (German) and "Rendezvous a Grenade" (French). "Bright Victory" (U) has been at the Tivoli since April 12.

Musical producer Joaquin Gasa at the Teatro Victoria with the new play, "Don't Wait at the Door." The big cast includes Antonio Amaya, Mary Santpere, Esther Vila, Elenita Maya, comedian Alady and Lolita Castillejo.

## India

Film Fans Assn. in Madras requested authorities to ban posters on the Hindi picture, "ADA," and generally supervise the content of all posters.

To raise funds for adding a faculty building to the St. Joseph's College in Bangalore, Film Star Cricket Festival is being held in Bangalore late in June.

The failure of the monsoon has forced houses in the south to have only one show a day. Exhibitors' request to have as many shows as possible within the needs of electricity conservation was turned down.

First Madras State Exhibitors Conference requested the government to centralize the issuance of licenses in one department so exhibitors would be saved the bother of going to many local and central departments.

Regional Board of Censors in Madras certified 86 pictures the first two months of the year. Only a few films were passed without cuts, while some 400 scissorings were ordered in the others. Censors have been alerted against use of words with double meanings.

## Milan

By R. F. Hawkins

Victor De Sabata here for Scala Theatre opera series.

Peters Sisters appearing twice daily at Alciene Supercinema.

"Great Caruso" (M-G) in strong local run which is extending over to subsequents.

"The River" (UA) at Capitol Theatre in original English version plus Italian subtitles, unusual for this city.

"Grapes of Wrath" (20th) finally won an opening Italian date at local Missori after years of postponements.

## Hollywood

Chico Marx hospitalized with bursts.

Marjorie Gatenos east for summer stock.

Edward Nassour to Mexico City on business.

Smiley Burnette to Atlanta to start a tour.

Armando Agnini recovering from heart attack.

Hal Godsee hospitalized for a complete rest.

Johnny Mercer recuperating from hernia operation.

Darryl Zanuck in town after six weeks in Europe.

Arthur Freed in town after five weeks in Europe.

Rhonda Fleming on vacation at Laguna Beach.

Susanne Rosser filed suit to divorce Dick Foran.

Gingers Rogers vacationing on her Oregon ranch.

George Pals celebrated their 22d wedding anni.

Ray Rennahan celebrating 35th anni as cameraman.

William Cowitt elected prexy of Paramount Studio Club.

Harry Babbitt home from the hospital for a long rest.

Victor Moore on the mend after operation for gallstones.

Philip Dorn leaves for Holland this week to make a pic.

Joseph Kaufman returned from RKO homeoffice confabs.

Agnes Moorehead finalized her divorce from Jack G. Lee.

Raymond Massey planned in from his home in Wilton, Conn.

Frank Seltzer motoring to British Columbia on vacation.

Leo Spitz showing slight improvement in the hospital.

Claire Trevor and Milton Bren putting up an office building.

Danny Thomas and family vacationing at Arrowhead Springs.

Jesse Lasky in Cedars of Lebanon Hospital with heart trouble.

Richard Jaeckel laid up with blood poisoning in his left arm.

Jacques Pascal, editor of Cine Film, in from Cairo for a 10-day visit.

Col. Nathan Levinson hosted Maj. Gen. George Bach at Warners.

John and Roy Boulting in from London for huddles with Dore Schary.

## Washington

By Florence S. Lowe

Shirley Temple Black, former screen star, returned home with her infant son after a long tussle with illness.

Both houses of Congress will be invited to world preem of Metro's "Washington Story," June 27 at Loew's Capitol.

McLean Summer Theatre in nearby Virginia preeming its third season of semi-pro stock this week with "The Happy Time."

Arena Theatre, town's theatre-in-the-round, preeming its version of "Hasty Hart" this week, with Alan Schneider directing.

Senator Estes Kefauver hyping interest in preem of "Captive City" at Ontario, first-run nabe in K-B chain, by on-stage appearance.

Jake Flax, Republic exchange manager, named International rep for Variety Clubs for the Washington-Baltimore area by International Chief Barker Jack Beresin.

## Paris

Yma Sumac due for a gala here June 26.

Three Caritvels leaving Lido to tour South of France.

Ethel Smith due here for a two-week stint at Rex starting July 4.

Georges Guetary winding up his film, "Feather in The Wind," in Spain.

Jack Kennedy to Rome for screentest in forthcoming William Wyler pic.

Third Marcel Ayme novel, "Paris Crossing," being brought to screen here by Henri Verneuil.

Cy Feuer and Ernest Martin interested in signing Gallic chanteuse Lilo for their forthcoming musical, "Can-Can."

Martine Carol signed by Christian-Jaque to portray Lucrecia Borgia in his new film, "Lucrecia Borgia," to be made in color.

A new version of "Camille" will be started here in August with Micheline Presle. Direction will be done by Raymond Bernard.

Already shuttering for the summer are the legit houses, the Grammont, Grenier, Gaite-Lyrique, Oeuvre and the Cirque D'Her.

Phoenix Productions being set up here, with Sam Selsky as rep, is designed to dub French pix into English for U.S. TV and theatre distribution.

Harris International Associates buying pix here for dubbing into English for the American market.

First pic, "Judicial Identity," is on the floors now.



# OBITUARIES

## ADOLF BUSCH

Adolf Busch, 60, violinist and founder of the Busch String Quartet, died of a heart ailment in Guilford, Conn., June 9. Busch made his U. S. debut in Boston in 1931 and appeared in New York soon after with the Philharmonic Symphony Orchestra under the direction of Arturo Toscanini.

He had played first violin with the Vienna Orchestra from 1912 to 1918, when he resigned to concentrate as a soloist. He subsequently formed the Busch String Quartet in Berlin. Group was the nucleus of the Busch Chamber Music Players.

Busch left Germany in 1933 after protesting the Nazi refusal to permit a Jewish pianist, Rudolf Serkin (who became his son-in-law), to appear at the Brahms Centennial Festival at Hamburg. Busch introduced his string quartet to the U. S. in the same year, appearing in Washington at the Library of Congress chamber music festival.

Surviving are his wife, two sons; a daughter, Mrs. Rudolf Serkin, and a brother.

## GEORGE E. REED

George E. Reed, retired emcee, musical comedy performer and silent film actor, died June 11 in Camden, N. J.

Reed, who spent more than 50 years in show biz, for years worked cafes with his wife, Alice Lucey, as a team. They retired four years ago. Reed set a Philadelphia record as emcee at Palumbo's for seven and a half years.

Reed & Lucey teamed before their marriage in 1923 and played with a song and dance act. Reed had lead roles in musicals, including "Dollar Princess," "Pink Lady" and "The Newlyweds and Their Baby." He was in the silent, "Checkers," which starred Marion Davies, and played in pix with Sophie Tucker. He was emcee and host at Weber's Hof Brau, Camden, and Silver Lake Inn, Clementon, N. J., for 12 years.

## JOHN BACHMAN

John Bachman, 63, pioneer film producer, died June 10 in Hollywood after a heart attack. Starting in N. Y. 36 years ago, he was associated with B. P. Schulberg in the production of silent pictures. Later, when Schulberg became production chief at Paramount, Bachman joined that studio and produced a number of films, some of which starred Emil Jannings and Maurice Chevalier.

In recent years, Bachman had been engaged in agency work, but was ready to return to production with "Undesirable Citizen" when stricken.

Wife, a son and two daughters survive.

## JACK MIDDLETON

Jack Middleton, 67, Cincinnati booking agent for the past 35 years after exiting from vaude as a song and dance man, died June 16 in Cincinnati. His wife, Margo, had been conducting the business in recent years.

Middleton was previously married to the former Mildred Schroeder, "Miss Cincinnati of 1929," who was a showgirl before becoming the wife of Bert Lahr. During his early career as a booker, he also operated nighteries and dance-halls in the Cincy area.

Also leaves a daughter and a sister.

## ALAN MURRAY

Major Alan Murray, 61, songwriter, died in Nairn, Scotland, June 29. He was the composer of "I'll Walk Beside You," one of Great Britain's biggest selling hits, which he penned in 1936 to the wyes of Edward Lockton.

In the late 1920s and early '30s, Murray collaborated with orchestra leader Ray Noble on several popular numbers. He wrote the Iraq national anthem and his other songs include "Too Tired to Sleep," "My Heart Is in Vienna Still," "All My Life-time" and "These You Have Loved."

## KATHERINE MARSIÇO

Katherine Marsico, 67, former ballerina, died in San Francisco June 13. For the past 30 years, she had been operating ballet schools in Frisco, Los Angeles and Santa Monica.

Miss Marsico had been premiere danseuse at the Crystal Palace, London, and had appeared with several ballet orgs in the U. S. She was the daughter of bandleader James Johnston and opera singer Mary Callender.

## JOHN KIRBY

John Kirby, 42, jazz bassist, died of a heart attack June 14 in Los

Angeles. Kirby started his own combos during the late 1930s, playing such spots as the Onyx Club, N. Y., and the Pump Room, Chicago. His sextet broke up during World War II but had a reunion at the Carnegie Hall, N. Y., jazz concert in 1950. Kirby recorded for Columbia, Decca and RCA Victor. He was at one time married to Maxine Sullivan who sang with his group.

His wife survives.

## EMMA EAMES

Emma Eames, 84, soprano who was with the Met Opera from 1891 to 1909, died in New York, June 13. She debuted at the Paris Opera in 1889 and after appearing at Covent Garden, London, came to the Met. Although she quit the Met in 1909, stating that she did not want to sing after her voice had passed its peak, she appeared with the Boston Opera Co. in 1911-12. She retired after the season there.

A brother survives.

## TOM C. GOOCH

Tom C. Gooch, 72, publisher of the Daily Times Herald, Dallas, and chairman of the board of KRLD and KRLD-TV there, died in Dallas, June 13. He and the late E. J. Kiest, who was owner and publisher of the newspaper, opened KRLD in 1926, with the TV station added in 1949.

Gooch was named publisher and chairman of the board when Kiest died in 1941.

## PAT COOK

Pat Cook, 41, disk jockey at KSTL, St. Louis, and a dancehall owner, was killed June 8 in a head-on auto collision in St. Louis County.

Cook was returning to the city from a square dance at his ballroom when his car collided with another, the driver of the latter being slightly injured.

## WILLIAM E. SCRIPPS

William E. Scripps, 70, of the Scripps newspaper chain family and founder of WWJ and WWJ-TV, Detroit, died at his home near Lake Orion, Mich., June 12. He was also publisher of the Detroit News. He founded WWJ in 1920.

Surviving are his wife, a daughter and two sons.

## JOHN M. DIXON

John Martin Dixon, 48, president of Southern Artists Bureau, died of a heart attack June 14 in New Orleans. A native of New York, Dixon was a bandleader before entering the booking field.

Wife and two sons survive.

## ARTHUR D. MILLER

Arthur Deming Miller, 79, former vaude comedian, died in Los Angeles, June 10.

He was singer and pianist for the old Lew Dockstader Minstrels.

Ernest Alfred Yerbysmith, 76, w.k. sculptor, died June 11 in Laguna Beach, Cal. Among his works were busts of John Barrymore, Bing Crosby, Will Rogers and other Hollywood personalities.

Arthur B. Dodge, 88, retired Hollywood art director, died June 11 in Los Angeles. A photographer, etcher and water colorist, he helped develop early methods of transmitting photography by wire.

Ray E. (Scotty) Scott, 52, operator of Scotty Theatre-Restaurant, just east of Kansas City, Mo., died June 8 at his Jackson County home. Surviving are his wife, mother and two brothers.

Charles Haller, 69, retired trombonist, died in Elizabeth, N. J., June 9. He had played with the Elizabeth Philharmonic Orchestra and the WOR, N. Y., Symphony Orch.

Ferdinand A. Jolin, 31, violinist in orch at the Park, Star and Crown Theatres, Manchester, N. H., for many years, died June 4 in that city.

Harry Hargreaves, 51, vaude agent and former vocalist of Hargreaves & Moore, died in Doncaster, England, June 7.

James C. "Chip" Birmingham, 78, stage manager of Stambaugh Auditorium, Youngstown, O., died in that city June 10.

Paul Willett, 57, indie film producer, died in San Antonio, June 10, apparently of a heart attack while driving his auto.

Herbert Agar Simpson, 61, former leading tenor with D'Oyly

Carte Opera Co., died in Keighley, England, June 5.

George H. Mathews, 75, stage and screen actor, died June 7 at the Motion Picture Country Home on the Coast.

William T. Murphy, stage electrician at Loew's State, St. Louis, for 20 years, died in St. Louis June 4.

Louisa Walker, 71, co-director of several Yorkshire cinemas, died June 4 in Huddersfield, England.

John Dickson, former Illinois and Missouri theatre operator, died in St. Louis June 8.

Mrs. Anna Castello, 79, film censor for more than 35 years, died in Chicago June 13.

Howard Winterbottom, propman at Paramount studio, died June 9 in Hollywood.

Father of Lou Vincent, of Acme Film Laboratories, died June 10 in Hollywood.

Mother, 75, of Earl Felton, screen writer, died June 9 in Hollywood.

## MARRIAGES

Judy Garland to Sid Luft, Palmes, Cal., June 8. She's the singer; he's her manager.

Marta Toren to Leonardo Berncovi, Klosters, Switzerland, June 13. Bride is screen actress; he's a screen writer.

Margaret A. (Peg) Holt to E. Finley Wiseman, Hong Kong, June 16. Bride until recently was radio-TV director of CARE, the overseas aid organization.

Pauline Wartsky to Nat Saul, N. Y., June 15. Bride was secretary to Sig Mickelson, CBS-TV's news and public affairs chief.

Anita Chester to Ellis Lyons, Washington, D. C., June 12. She's member of CBS Radio public affairs staff there.

Jane Spaulding to Homer Davies, Hollywood, June 6. He's a Columbia flack.

Ann LaBorne to Torin Thatcher, Hollywood, June 12. Both are screen players.

Joan Manning to Garwood Van, Las Vegas, June 8. She's an actress; he's a bandleader.

Vera Budnik to Robert Newton, Beverly Hills, Cal., June 13. She's a publicist; he's an actor.

Joyce Carnahan to Don Haley, Kansas City, Mo., June 7. Groom is assistant manager of Paramount Theatre there.

Sarah Marshall to Melvin Bourne, June 13, New York. Bride is a legit actress, the daughter of Edna Best and ex-husband Herbert Marshall; he's a legit scenic designer.

Mary Jane Braphos to Demow Tubekis, June 9, Chicago. Groom is district booking manager for Alliance Theatres.

Barbara Berger to Theodore Brown, New York, June 15. Bride is daughter of Milton Berger, vaude agent.

Georgette Organ to Charles (Jelly Bean) Johnson, Ely, Nev., June 9. He's a nitery singer and brother of Rochester, radio-TV comedian.

Frances Glendenning to Arthur Wiesenberger, May 11, New York. Just disclosed. He is a Wall Streeter, w.k. in show biz.

Dorothy Sala to Robert W. (Bob) Brock, Wright City, Tex., June 8. Groom is amusements staffer and art critic of the Dallas Times Herald.

Jan Sewell to David Poleri, Dallas, June 14. Bride is with singing chorus of State Fair Musicals there; groom is tenor with N. Y. City Center Opera Co.

Claire Drucker to Maurice Segal, New York, June 15. He's trade-paper contact at the Paramount homeoffice.

Marilyn Levy to Ronald S. Saland, Brooklyn, June 15. He's the son of Nathaniel Saland, prez of Mercury Film Laboratories.

Rebecca Berman to Jay Russell, Bridgeport, June 8. He's a publicist.

## Riviera

Continued from page 2

can be sure to meet a couple of ex-kings or at least some American business magnates. It is no use looking for accommodation at the Cap d'Antibes Hotel because the cheerful and hospitable proprietor, Andre Sella, will be forced to refuse, as all of his 85 rooms are already booked since early springtime. However, everybody is welcome for an aperitif in the Eden Roc bar, with drinks as low as 40c or the McCoy in French cuisine from \$4 up.

The chief reason for the popu-

larity of Juan-les-Pins as a summer spot is its basic populations of "Parisienness," who are out to make the best of their 14 days holiday with pay.

Although Cannes is decidedly the best for sure and good hotel accommodation, and ideal as headquarters for visiting adjacent tourist spots, apart from its sandy beach, swimming and sunbathing its nightlife is much tamer than elsewhere on the Riviera. Apart from Maxim's and the Jungle nite-clubs, there is little else except perhaps the novelty of the "Trois Cloches." The chic hotels, Carlton and Martinez, are already houseful for the major part of the coming season.

## Monte Carlo All-Out

This year Monte Carlo is going all-out in an effort to surpass its nearby French competitors and have prepared for 1952 what they call "Le plus bel ete du monde." The advance programme contains an impressive number of big name attractions like Ethel Smith, Edith Piaf, Lena Horne, Charles Trenet, Dolores Gray and the "Compagnons de la Chanson," who will appear in the beachside Sporting Club gala nites (minimum \$12 dinner) and once a week as a stage show in the open air cinema.

This cinema is one of the most successful on the Riviera, giving as it does a nightly change of programme and running 79 different films. This year's list will include 50 from the U. S., 10 English, 15 French and four Italian, seats are at 80c and \$1. A nightclub is also being built in the gardens of the famous gaming casino in a circus decor and will be known as the Starlight Circus.

For the daytime at the Monte Carlo Beach and the adjacent Plage du Larvotto, a series of water sports competitions and swimsuit cocktail dancing, coupled with midnight bathing to music, is expected to entice the younger element of sightseeing tourists. Music at the Larvotto beach is provided by the winning orchestras at the recent "Festival du Jazz" in Paris, Guy Pedersen's bebop orch, Michel Attenoux' New Orleans combo and, from Sweden, Leif Kronlund. Golfers can find an ideal course 2,700 feet above Monte Carlo on Mont Agel with well known pro, Henry Cotton, giving the lowdown. Tennis fans are provided for in the Country Club just above the beach.

Nice, the capital of the Riviera, provides good hotel accommodation and is one of the big air junctions of Europe and is also a good jumping-off place for motoring trips and sightseeing. The nightlife is a little less brilliant although in the gaming casino, Palais de la Mediterranee, and the Casino Municipal, there are nightclubs featuring American and continental cabaret shows but in the main mostly catering to the younger French population, although prices are around \$1 minimum for drinks. Nice also has Maxim's, Les Folies Club and the Plantation, with middle class nude shows at a 90c minimum.

## Rackmil

Continued from page 3

on arrangements for their distribution and selling.

Possible tieup for the tele product to be distributed through Decca has been considered. One of the reasons would be the fact that the diskery has a strong distrib setup that could be molded to the new field, and the other is that it would keep U's organization out of direct contact with tele. That would be favorable in avoiding reaction by exhibitors.

Rackmil had been on the Coast on the telepix deal several weeks ago, but had to return east for a Decca board meeting. Important changes within the Decca organization are understood to have been set during Rackmil's stay in New York.

While on the Coast he'll also huddle with U prez Nate J. Blumberg regarding the merger which has been talked about between Decca and U. U stockholders meeting is slated for July, for which both Blumberg and Rackmil will be east. Rackmil will be elected to the board at that time and possibly may take over the presidency following that. There's a possibility that he might at the same time continue as Decca prez, since there's no legal reason he can't stay with both.

## NBC's Reorg

Continued from page 1

tic since the now-famous Book-Al-len-Hamilton overhaul of several years ago which effected a "split down the middle" operational technique. The new reorganization, in juxtaposition to the B-A-H formula, practically reunites the AM and TV operations to achieve the advantages of a coordinated schedule of entertainment and information programs on both media.

## White's Operation

The reorganization also establishes the sphere of operation for Frank White, who resigned as Mutual network president a couple months back to move into the NBC executive fold. Under the new setup, he becomes vice-president-general manager for both AM and TV networks, reporting to Weaver.

New setup was inception, McConnell said yesterday, because there are "so many overlapping problems in radio and television." Bringing the two phases of broadcast together, he indicated, will strengthen the radio picture as well as eliminate unnecessary duplication of work.

"The purpose of the move," McConnell said, "is to strengthen, through the use of television techniques, programs on radio." He added that it would also be possible to get a greater coordinated sales effort for clients in both radio and television.

Under the new arrangement, all AM-TV department heads will report to White. Later had been brought to NBC from MBS to head up a tele film syndication project, and McConnell will shortly announce a new man for that post.

It's McConnell's concept that Weaver, who has heavy experience in TV and programming, and White, who has a big sales, radio and administration background (the previously was with CBS), will make an effective team for the integrated management.

Fact that Charles R. Denny, executive v.p., wasn't mentioned in the blueprint will undoubtedly occasion some trade speculation. McConnell merely stated there is no change in Denny's status. Another subject of crystal-balling is whether Weaver's past job, as v.p. in charge of TV, will be filled.

McConnell declared that audiences and sponsors would both benefit from the coordinated AM-TV control. NBC Radio will get "access to outstanding personalities and attractions" of NBC-TV, he said.

## BIRTHS

Mr. and Mrs. Jack Lord, daughter, New York, June 10. She's the former Ann Pritchard, his ex-dance partner; he's now in mercantile biz.

Mr. and Mrs. Harmon Nelson, daughter, Los Angeles, June 9. Mother is administrative assistant director of business affairs for CBS in Hollywood; father is with Kenyon & Eckhardt ad agency.

Mr. and Mrs. "Bookie" Levin, twin sons, Chicago, June 9. Father is partner in Mutual Entertainment Agency there.

Mr. and Mrs. Peter Coe, son, Hollywood, June 9. Mother is the former Rosalee Calvert, "Model of the Year" in 1951; father is an actor.

Mr. and Mrs. Ed Scott, daughter, Chicago, June 9. Father is a Chi CBS announcer.

Mr. and Mrs. Herbert Siegel, son, New York, June 11. Father is secretary and board member of Official Films; mother is daughter of I. D. (Ike) Levy, Official's board chairman.

Mr. and Mrs. Dave Greenman, daughter, White Plains, N. Y., June 9. Father is in promotion department of Times & Columbia. New York-New Jersey distributors for Columbia Records.

Mr. and Mrs. Don Nelson, daughter, Los Angeles, June 11. Mother is the former Barbara Eller, radio actress; father is a radio writer.

Mr. and Mrs. Davy Kaye, daughter, London, June 6. He's British comedian.

Mr. and Mrs. George Chasney, daughter, Derby, England, June 7. He's stage manager at Hippodrome, Derby; she's formerly of Zio Angel Dancers.

Mr. and Mrs. Gene Leslie, daughter, Los Angeles, June 13. Parents are dancers.

Mr. and Mrs. Mel Fritze, son, San Francisco, June 7. Father is KYA announcer there.

Mr. and Mrs. Matty Brescia, daughter, Chicago, June 14. Father is the VARIETY mugg in Memphis.

Mr. and Mrs. Gil Fates, daughter, New York, June 11. Father is television producer-director.

# AMERICA'S #1 BOXOFFICE ATTRACTION!

Wednesday, June 4, 1952

VARIETY

## B'way Soars; Johnnie Ray Tilts 'Heart' To Huge \$142,000, 'Lovely'

The Paramount is the pace-maker with Johnnie Ray, topping the stagershow, pushing "Wild Heart" to a terrific \$142,000.... one of the biggest sessions at the Par flagship. Trade was so strong that it pushed to an alltime single day's biz last Saturday (31).

"Model  
vaude  
days

\$1

J

Wednesday, June 11, 1952

VARIETY

Still champion is the Paramount, with Johnnie Ray topping the stagershow and boosting "Wild Heart" to a socko session. Although it is the second stanza for this combo, Par flagship looks to land \$128,000, terrific in view of how other theatres are faring. Ray obviously continues the real magnet.



GENERAL ARTISTS CORPORATION

FILMS

RADIO

VIDEO

MUSIC

STAGE

# VARIETY

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VOL. 187 No. 3

NEW YORK, WEDNESDAY, JUNE 25, 1952

PRICE 25 CENTS

## \$20,000,000 IN TELE FILMS

### Color Theatre TV Gets Greenlight But Home Tinting Heads Into Hassle

Washington, June 24. The National Production Authority today (Tues.) opened the gates for unlimited production of color television equipment and for a tremendous hassle on whether manufacture of home color receivers can be resumed.

Restrictions of last November were lifted completely on theatre color. At the same time five criteria were set up under which home color production might be resumed.

These regulations are open to such wide diversity of interpretation that if NBC and CBS have any desire to go ahead with their color video work they'd at least have a fighting chance.

CBS network, in an official statement following the NPA order yesterday, said that it will not re-enter at this time either the manufacture or broadcast phases of color TV, and took the occasion to renew its blast against RCA and other competitors for fighting development of the CBS system all down the line.

Pointing out that "no single manufacturer or broadcaster can make color TV a living reality in the face of resistance from the rest of the industry," CBS declared that "we do not feel justified at this time in expending further manufacturing or broadcasting resources unless other substantial segments of the industry are prepared to go forward." Web cited the fact that CBS-Columbia, its wholly-owned manufacturing subsidiary, is now engaged in defense work which, it said, occupies fully all its technical and engineering personnel.

NBC, on the other hand, is still not ready with its electronic tints and prefers to remain in the lab stage for a while longer.

That leaves an open path for Paramount, which owns the Lau-

(Continued on page 38)

### Results of Lie Detector Test in 500G Mpls. Exhib Suit Submitted to Court

Minneapolis, June 24. Results of a lie detector test voluntarily taken by exhibitor Martin Lebedoff, co-plaintiff in a \$500,000 federal court anti-trust conspiracy suit against major distributors and United Paramount Theatres here, have been submitted by his counsel, Lee Loevenger, to Judge G. H. Nordbye with the request that they be made part of the record.

The test covered points in conflict in Lebedoff's testimony with that of Metro branch manager W. H. Workman and other defense witnesses.

Lebedoff emerged from the test with flying colors, according to an affidavit presented to the court by Maurice W. Rime, former assistant director of the U. of Minne-

(Continued on page 63)

### Ike Says Yes!

No one was more surprised than Edward R. Murrow, commentator and co-producer of CBS-TV's "See It Now," when Gen. Dwight D. Eisenhower agreed to an exclusive interview for "See It" Sunday (29). Only two weeks ago Murrow had recalled on the show that like several years ago had emphasized that he would never be a candidate for the Presidency.

Murrow flies to Denver this week to supervise filming of the interview. Segment will be 15 minutes, sharing "See It" with the special depiction of a mock enemy atom bomb attack on N. Y. City.

### 1st 1/2 Yr. Foreign Picture Grosses Gladden Majors

With the first six months of 1952 about to end, major film companies are looking with considerable satisfaction on their foreign receipts. They have run during the period in excess of the record level of 1951.

Yank film distribs are estimated to have received \$125,000,000 in foreign remittances last year. Most companies are hitting the same level currently, while a few are doing substantially better than 1951.

All distribs are keeping their fingers crossed on further developments abroad that might lead to new freezes or import restrictions. They're breathing easier now that the first six months have passed without any new snags having come up that have not been counterbalanced by advances in other countries.

Eyes of top-echelon execs are focused particularly on foreign income at this time, because of the continued difficulties at domestic b.o.s. International departments

(Continued on page 61)

### Schnoz's \$68,000 Cracks Chi Chez Paree Mark

Chicago, June 24. Jimmy Durante rolled up a record \$68,000 in first week at Chez Paree, about \$5,000 more than previous top mark held by Martin & Lewis. Comic is doing three shows nightly. Furniture conventioners, who didn't help other spots much, jammed the bistro.

Spot's Dave Halper is hoping to set back Durante's Las Vegas date so the three-week engagement can be extended to five.

### 30 STUDIOS SET PEAK LENSING

By DAVE KAUFMAN

Hollywood, June 24.

No longer the infant, scorned and scoffed at as recently as last year, the vidpix industry in Hollywood is coming of age today, with approximately \$20,000,000 budgeted for investment in production in filmtown for the remainder of the year.

Figure was reached in survey of 30 of the leading telepix companies, and doesn't include many other firms planning pilot pix, nor does it touch several top outfits such as Republic's Hollywood Television Service, and some of the network film operations now being prepped. HTS and several other toppers aren't included, because execs refused to divulge budget figures, or are still occupied in drawing up plans for finish of year.

On the whole, the poll deals chiefly with companies which have firm commitments, and most of the product they are shooting or have in the works are pre-sold.

Telepix outlook in Hollywood has undergone radical changes in the past year. Last summer majority of companies were shooting pilots, and some would vanish into thin air after a pilot or two, while only a handful had continuous production skeeds with a pre-sold film. But 1952 has brought a new stability to the industry, with the fly-

(Continued on page 38)

### Now TV Fights Taft for Equal Press Rights

Round 2 in television's fight to gain equal access to top news events with the nation's press is expected to break out this week, following indications from the Sen. Robert A. Taft backers that TV cameras are to be banned from the national committee and credentials meetings, which directly precede the start of the Republican National Convention in Chicago next month.

Top video execs, following through on their victory in the "Battle of Abilene," when they bullied their way into a press conference with Gen. Dwight D. Eisenhower, assert that an all-important question of freedom of the press is involved and they will not countenance the establishment of any precedent which might lead to a continued ban on their lenses. As a result, they warn that if the GOP allows newspaper and wire service reporters in to cover the meets but prohibits TV, they will simply train their lenses on the

(Continued on page 17)

### Mild Summer Outlook for Barns; Fewer Stars, Lean B.O. Takings Seen

By HOBE MORRISON

#### This Is Relief?

Chicago, June 24.

The strangest relief combination for a dance band will be inaugurated at the swank Mayfair Room of the Blackstone Hotel here starting July 7. Spot which has been shuttered to entertainment for the past several months brings in Dave Bohme orch June 28. Starting July 7, management is installing a giant teevy screen and in between the dance sets, reports from the Republican convention will be shown.

Same relief system holds over, if successful, for the Democrats starting July 28.

It looks like a mild strawhat season. From preliminary indications the mosquitos may have a feast along the barn circuit, but there'll be pretty lean pickings for managements, stars (and their agents), authors, directors and even run-of-Equity actors.

Relatively few top stars are playing the citronella belt, in most cases at lower fees than the maximum coin which names pulled in recent seasons. Also, chiefly because of the stock managers' new rule limiting straight-play packages to three actors, there will probably be fewer tryouts than usual. And while advance hand-wringing by producers is normally subject to liberal discount, most available signs point to generally skimpy boxoffice conditions.

The biggest drawing stars of 1951 won't be touring this year. Olivia de Havilland (the rural impresario's dream last season because of her sellout grosses and moderate terms); Judy Holliday (who made 'em pay till it hurt, but drew like a four-alarm fire); Joan Bennett, Eve Arden and Claudette Colbert are otherwise committed this summer. Mae West, in a frankly put-together teaser titled "Come On Up—Ring Twice," appears to be the leading b.o. prospect for the season, with such standard names as Melvyn Douglas, Constance Bennett, Joan Blondell, June Haver and Edward Everett Horton rated as probable satisfactory grossers.

The list of tryouts is much less impressive than in the last several years, not only numerically but

(Continued on page 61)

### AT&T's Stake In Video Now Put At \$90,000,000

American Telephone & Telegraph by the start of next month will be one of the biggest single investors in television. Outfit is now rushing to completion new networking facilities for 10 more cities so that they will be able to get live coverage of the political conventions from Chicago and, estimates that its total capital investment in TV by July 1, when the new markets are expected to be interconnected, will total \$90,000,000.

AT&T's plans for the conventions, being handled by Illinois Bell Telephone, are meanwhile taking on almost Buck Rogers aspects, which further points up TV's growing stature on the American political scene. In addition to provisions for national network coverage for the first time,

(Continued on page 61)

### Bishop Sheen Off TV Till After Elections

Bishop Fulton J. Sheen, who did his last telecast for the season last night (Tues.), will not return to DuMont net until after the elections.

The Bishop is reported to have confessed that he's fearful that some remark he may make during the heated Presidential campaign may be construed as being political and may be prejudicial to the best interests of the Catholic Church. Consequently, he feels it safer to forego the telecasts until the Presidential election returns are in.

The Bishop, for the most part, doesn't work from a script, and most of his remarks are off the cuff.

### Jewish War Vets Oppose 20th's New Try to Show 'Desert Fox' in Germany

New attempt by 20th-Fox to show "The Desert Fox" in western Germany was sharply decried yesterday (Tues.) by the Jewish War Veterans, who waged a successful campaign several months ago to keep the film, a story of German General Erwin Rommel, out of Germany. This time, according to the veterans group, 20th has prepared a dubbed German-language version and has announced its intention of exhibiting the pic in the western sector.

Paul Ginsberg, of Atlanta, national commander of the JWW, declared that the showing "will prove far more successful to Communists and Nazis than to those in Germany and in the free west who are working toward the development of a peaceful and democratic German state."

Ginsberg added that the Communist element in Germany will use the exhibition of the film "to completely falsify and distort

(Continued on page 18)



# Radio-TV Non-Support of TB Hospital May Shut Out Patients in Those Fields

By HERB GOLDEN

Variety Clubs' Will Rogers Memorial Hospital at Saranac Lake, N. Y., which has traditionally accepted tubercular patients from all branches of show biz, will take no more from radio and tele if execs in those media continue their cold shoulder toward giving financial support to the institution. Seven of the 119 patients admitted since Variety Clubs took over responsibility for the hospital three years ago have come from the radio-TV field.

The decision regarding radio and video workers was made by the eligibility committee in March and got the backing over the past weekend of Robert J. O'Donnell, Texas theatre circuit exec, who is board chairman, and Abe Montague, Columbia Pictures' v.p. in charge of distribution, hospital prexy.

Move resulted from the complete lack of interest exhibited by both company and union and guild officials in the radio-tele fields to overtures from Variety Club execs. It is still hoped, however, that radio-tele interest can be engendered and eligibility continued.

On that basis, hard and fast rules will not necessarily be adhered to. The eligibility committee is willing to consider specific cases. Heading the group is Richard Walsh, prez of the International Alliance of Theatrical Stage Employees, and serving with him are Joseph Vogel, Metro exec, and Charles E. (Chick) Lewis, trade-paper publisher.

## Need Staff Quarters

Variety Club officials are loathe arbitrarily to shut out anyone who needs the services of the hospital, since it now has only 51 patients, but could take up to 130 if there were sufficient financial resources. To take that many would require building staff quarters. Staff now occupies rooms that could be given to patients.

About 80 patients can be taken under the present setup and since the population is growing toward that, eligibility committee is necessarily getting tougher. In general, the rules provide that anyone is eligible who has been in the film industry, vaude and allied professions, including members of the IATSE, for two years or more. Their husbands, wives and grown children are also acceptable, although this rule may have to be

(Continued on page 63)

## Lucille's Motherhood

### Advances 'Lucy' Lensing

Hollywood, June 24.

Lensing of the "I Love Lucy" series for next season will get underway one month earlier than scheduled because of Lucille Ball's impending motherhood. CBS-TV show was slated to go before the cameras in September at General Service Studios but has now been pushed up to Aug. 8 so that as many programs as possible can be filmed before the expected arrival of the actress' second child in January.

Desilu Productions already has five shows for next season in the vault, the episodes having been filmed by Miss Ball and her husband Desi Arnaz before the end of last season.

## What's the Percentage?

Robert J. O'Donnell, Texas theatreman and exhib leader, introduced 20th-Fox distribution chief Al Lichtman as "the man who invented percentage pictures" at a Saranac Lake luncheon last week.

"When they perform the final autopsy on Lichtman," O'Donnell grinned, "they'll find graven on his heart '40%'."

## Humphrey in Tribute To Radio, Film Stars; Counters D. C. Critics

Washington, June 24.

Sen. Hubert H. Humphrey (D., Minn.) last week lauded film and radio stars who participated in a transcribed radio program produced by the U. S. Office of Price Stabilization and also praised the film industry "and its artists, technicians and producers (who) have again and again served their country unselfishly, patriotically and loyally."

The senator's statement in Congress, and a letter he sent to the performers who appeared in the OPS series, was prompted by the fact that the stars were blasted in the senate by critics of the administration who claimed that the OPS was "wasting money" with the radio campaign, using propaganda and involving the stars in controversial politics. As a result, OPS has reportedly been getting a cold shoulder from players who fear they may get burned by congressional criticism.

Humphrey wrote the stars, including Gordon MacRae, Dick Haymes, Bob Crosby, Doris Day, Tony Martin, Margaret Whiting, Dennis Day, Victor Young orch, Sonny Burke orch and Paul Weston orch, that the OPS platters "have helped to strengthen the fabric of American democracy."

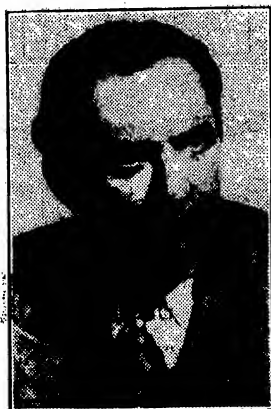
"I know from my own experience in political life," he said, "that the critical voices are usually the loudest. But it would be a mistake to interpret those voices as representative of the American people. . . . You and your associates have been criticized by a small handful of my colleagues for assisting your government. If helping your government in its anti-inflation programs is to be considered controversial and political, then I say that we are only a step away from condemning any individual who desires to help his government carry out a program enacted by law through Congress. . . . It is important that we do not let ourselves be intimidated."

## Monroe in 'Blondes'

Hollywood, June 24.

Darryl Zanuck assigned Marilyn Monroe to play the Lorelei role in the 20th-Fox version of "Gentlemen Prefer Blondes," a part previously announced for Betty Grable. Understood the studio made the change to take advantage of Miss Monroe's recent widespread publicity.

Negotiations are under way to borrow Jane Russell for the smart-cracking role of Dorothy.



JACK SHAINDLIN

Musical Director of  
Louis de Rochemont's  
"Walk East on Beacon"

## Ops Told N.Y.'s Anti-Bias Law Starts July 1

Albany, June 24.

The New York State Commission Against Discrimination has notified owners and proprietors of places of public accommodation that "Acts on their part which denied such accommodations to any person because of race, creed, color or national origin would fall under the jurisdiction of the State Law Against Discrimination, beginning July 1."

Theatres, motion picture houses and music-halls are among the places of "public accommodation, resort of amusement" within the meaning of Section 40 of the Civil Rights Law (a copy of which, with that of the new statute, accompanied the notice).

## Nightclubs, Etc.

Nightclubs, Chairman E. W. Edwards explained, fall within the category of restaurants or bars, places serving food and beverages. As such they are affected. So are hotels, restaurants, skating rinks, swimming pools, bathhouses, barbershops, beauty parlors, roof gardens, race courses, amusement parks, fairs, bowling alleys, golf courses (not private memberships), billiard and pool parlors, retail stores and many other types of establishments.

Exemptions are provided in an amendment to the new law—sponsored by Assemblyman Samuel Roman, N. Y. City Republican, and

(Continued on page 55)

## NBC-TV MAY REMOTE GROUCHO LEGIT STINT

Hollywood, June 24.

NBC-TV may do a kinescope remote of Groucho Marx's "Time For Elizabeth" at La Jolla Playhouse next month similar to the recent recording of the Enzo Pinza show at Capistrano. Under discussion is a kinescope of the first act of play written by Marx and Norman Krassa and to star the radio-TV comic in his first stage appearance in 22 years.

Show has been written so the first act could be a complete vignette. Decision will be made this week in N. Y. and it's likely Ted Mills, who masterminded the Pinza kine, will be assigned to the production.

## Coward's U.S. Cafe Bow?

The Empire Room of the Waldorf-Astoria, N. Y., may open with an all-European bill Oct. 1 with Noel Coward making his U. S. cafe debut. Merriell Abbott, Hilton Hotels' booker, is currently dickering with the playwright-entertainer and is also in the process of completing a deal with Alex Alstone, French conductor-composer, to lead the band in that room.

There have been several previous attempts to get Coward to take some niter dates in this country. He has played London cafe stands and is now in a repeat at Cafe de Paris there.

Alstone is best known in the U. S. for his "Symphonie."

# Va. City a Mighty Lively Ghost Town; School Supt. Doubles as Croupier

By LUCIUS BEEBE

Virginia City, Nev., June 24. The annual influx of tourist trade to Nevada's most celebrated ghost town has been slow in getting under way this summer, probably due to a falling off in tourists to Reno, who overflow up the mountain over the weekends. As many as 5,000 persons on a July Sunday can be looked for in this community of 400 persons and 20 saloons.

Regular seasonal excitement with town meetings, indignation caucuses and front page editorials in the Territorial Enterprise has been the matter of the sporting houses, legal in Nevada and a matter of local option in Storey County. A house with six girls opened a fortnight ago on the Divide at Gold Hill, and the Comstock Civic Club promptly and deafeningly protested to the Board of County Overseers. Result was usual community bad feeling and threat by district attorney to enforce all county ordinances such as that prohibiting children in saloons, a move which would put many out of business since saloons here are also lunch counters, icecream parlors and museums. Further disaster overtook the girls when somebody stole the portable electric light plant used for illumination.

Reactivation of the weekly Territorial Enterprise by former New Yorkers Lucius Beebe and Charles Clegg, with nationally known names such as Bernard De Voto and Stewart Holbrook as contributors, has highlighted the spring season. The paper, where Sam Clemens first used the pen name of "Mark Twain" and which boasted great fame and influence in pioneer days, had been closed since 1916. Beebe and Clegg purchased the weekly Virginia City News with a circulation of 250, renamed it the Enterprise and at present writing, sell 2,000 a week and are growing. Paper jumped from four to 16 pages, contains editorial page conducted by Beebe, book reviews, items of historical Western Americana, and local items that would curl the hair of New York copy desks. Sample: "The Altar Society held its weekly meeting at St. Mary's Monday evening and repaired afterward to the Delta Saloon, where adjournment was called at 10 the next morning." A community where the superintendent of public schools is a roulette dealer after hours sees nothing uncommon in this sort of thing.

Virginia City's art colony's triumph of the spring was banning of painting by one of its members from the high-toned De Young Museum in San Francisco. "Miner Going to Church," by Louis Seigrist, depicted a man nude save for apparently false whiskers walking down Virginia City's D Street, past a line of gay houses. Banning occasioned much satisfactory publicity in Bay area papers.

## Literati Set

Local literary circles are glad to know that Walter Van Tilburg Clark, author of "The Oxbow Incident" and "Track of the Cat," has accepted a teaching post at the

(Continued on page 18)

## Godfrey & Co. Score 15G For Navy Show in Memph

Memphis, June 24.

Arthur Godfrey and the major part of his AM and TV shows flew in here to play for the Navy Relief Society (20-21). The opening night was staged only for military personnel, newsmen and radio and TV reporters. The Saturday night show at a \$5 top was on tap for civvies and also played to The Godfrey troupe picked up their own tabs, including traveling and all expenses.

Memphis-born singer Janette Davis appeared both nights. Julius La Rose soloed and then joined her in a songolow. Archie Bleyer and five members of his orch were augmented by 10 Navy musicians. Paul Blaufox produced and directed and Walter Murphy, also of Godfrey's staff, handled public relations.

Attendance for both nights hit the 4,000 mark, with an estimated gross of \$15,000. Godfrey and his crew remained here though Sunday (22).

## Patti's 80G Hub Record

Patti Page cracked the record at Blinstrub's, Boston, with a whopping \$80,000 gross for seven days.

Niter is the largest in the east, seating 1,800. For this showing, cafe charged a \$2 food minimum and ditto liquor minimum.

## Harlem Globetrotters' Basketball Showmanship Off on Peak World Tour

Paris, June 19.

Abe Saperstein's Harlem Globetrotters are off on a round-the-world hoop fest that may well make b.o. history. Comic routines, ingratiating stunting and the variety acts that perform between halves puts this crack Negro basketball team into the top bracket showmanship sphere.

The Globetrotter tag, previously just a colorful monicker, is now taking on a literal meaning. Last year their barnstorming over most of the U. S., Mexico, South America, North Africa, Europe, Cuba, Alaska and Hawaii grossed more than \$2,500,000. They also opened up a new era for the ball-in-the-basket game across the world.

This year, their 25th anniversary, the world tour sounds like a Bae-deker transcription. The actual beginning of the tour started in N. Y. April 1, went west to the Coast then worked its way to the headquarters in Chicago. Here the outfit girded for the world-girdling and hit South America for a six-week tour ending May 30. June 2 was the European opening at Wembley Stadium, London, where they broke records with six nights of SRO, but standees are outlawed there. June 9 at the Palais Des Sports here saw another big gate as 17,500 crowded into the stadium.

Then the two buses and Saperstein's bright red Cadillac moved into high gear as the rest of June encompasses dates in London, Paris, Reims, Brussels, Luxembourg City, Antwerp, Rotterdam, Amsterdam, Dortmund, Cologne, Berlin, Hamburg, Bremen, Hanover and Kreifelt. Anticipated attendance in big spots here are 25,000 in Antwerp and 100,000 at the Olympic Stadium in Berlin. Last year, at the invitation of John McCloy, U. S. Commissioner, the Globetrotters played to 75,000.

July has them dribbling through Dusseldorf, Munster, Essen, Frankfurt, Vienna, Munich, Stuttgart, Zurich, Lausanne, Geneva, Lyons, Bordeaux, Barcelona, Valencia, Madrid, Lisbon, Casablanca, Algiers, Marseilles, Nice, San Remo, Turin, Milan and Venice. August has them in Bologna, Rome, Athens, Cairo, and east to Bangkok, Hong Kong, Singapore and Manila. September has them in Manila, Formosa, Tokyo, Yokohama, Nagoya, Osaka. In October they wend their way homeward through Guam and Honolulu, where the international barnstorming will finish up Oct. 9. Team will have played 105 games and been on the move for 131 days covering 62,500 miles.

Basketballers comprise 34 people who break down to 10 Harlem Globetrotters, eight N. Y. Celtics, the companion team whom they

(Continued on page 61)

## M&L NEED NOT PLAY N.Y. COPA, BUT OK DATE

Hollywood, June 24.

Dean Martin & Jerry Lewis, victorious in their long fight against N. Y. branch of American Guild of Variety Artists ordering them to play the Copacabana, N. Y., are going to make the date even though appeals board reversed the branch and told the team it could pay \$24,000 instead of playing, under AGVA's "pay-or-play" rule.

Lewis explained they felt failure to play Copa would mean loss of jobs for some small acts, and they didn't want to incur distrust of ops on validity of pacts by setting precedent. He said team felt it was vindicated in its original stand by board's reversal.

Board held comics didn't get a proper hearing.

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# QUARTERLY GROSS BIZ UPBEAT

## Quarterly Totals

Following is a run-off of the gross revenues chalked up by eight film and theatre outfits for their most recently reported fiscal quarterly periods. The figures on Columbia, Paramount, 20th-Fox, United Paramount Theatres and RKO Theatres cover the 13-week periods roughly from the start of the 1952 calendar year. Metro business was for the 16 weeks ended March 13. Universal's total was for the 13 weeks ended May 3 and the Warner Bros. volume was chalked up in March through May. The totals:

	1952	1951
Col	\$14,600,000	\$13,200,000
M-G	55,120,000	54,160,000
Par	24,900,000	22,500,000
20th	38,300,000	38,900,000
UPT	30,450,000	30,450,000
U	16,950,000	15,780,000
WB	29,500,000	30,700,000
RKO Th	7,875,000	8,515,000
	\$217,695,000	\$204,205,000

## Theatres May Net Sugar-Maxim Fight Promoters Over Half of Take at Gate

Theatres may provide promoters of the Sugar Ray Robinson-Joe Maxim fight tonight (Wed.) with more than half as much coin as they'll realize at the boxoffice of New York's Yankee Stadium. International Boxing Club is in for a heavy take from both theatre TV and a 20-minute newsreel version of the fray.

Set-to is being made available for neither home TV nor radio in the U. S. Likewise, it is not being offered for theatre TV in New York, where the fight is taking place.

Theatre Network Television, Inc., is guaranteeing IBC a minimum of \$75,000 from the 39 houses in 23 cities that have contracted to carry the battle on their screens. Percentage arrangement makes it possible for the minimum guarantee easily to be exceeded.

Newsreel distribution has been set in the U. S., Canada and Europe, with about 300 prints to be rushed out tomorrow (Thurs.). Joe Roberts is handling the newsreel special in association with IBC, and has made deals for state-rights distribution.

How much is realized from the newsreel will hinge greatly on (Continued on page 17)

## New Jap Tax Nips U.S. Pix Industry

Although still lacking full details from Tokyo, American film industry felt as if it had received a Pearl Harbor punch from the Japanese this week. Jap government recently offered a fairly attractive deal by which Yank distributors could convert their frozen earnings from yen to dollars, then turned around last week and slugged them with a new tax that will deprive them of a good share of current earnings.

New tax is 20% of b.o. take, which is equal to about 36%-40% of remittable coin. It is retroactive to April 3 and the Jap government has instructed theatres to deduct (Continued on page 18)

## U'S NET RISES 100%, \$1,220,440 FOR 1/2 YR.

Universal came through yesterday (Tues.) with one of the most upbeat earnings reports for the outfit in recent years. Announced was an estimated net profit of \$1,220,440 for the 26 weeks ended May 3, after provision of \$1,550,000 for Federal income and excess profits taxes. The consolidated earnings, after deduction of preferred stock dividends, equalled \$1.14 per share of common stock.

For the corresponding 26 weeks in 1951, U had a net profit of \$608,565, equal to 50c per common share. Last year's earnings were figured after provision of \$800,000 for Federal income taxes and \$200,000 for contingent liabilities.

## 8 OUTFITS TAKE IN \$217,695,000

Gross business for eight of the principal film and theatre corporations, on a combined worldwide total basis, climbed slightly in the early months of this year. The eight outfits raked in a total of \$217,695,000 for their most recently passed fiscal quarterly periods, covering, roughly, winter-to-spring.

In the corresponding quarters of 1951 the same group of companies chalked up a combined global gross of \$204,205,000, for a gain of about 1.6%. This, concededly, is no great increase, but the fact that it is nonetheless an improvement is generally regarded as encouraging.

Par, U lead  
Continuing their upbeat records, most noticeably, are Paramount and Universal. Par's gross revenue jumped to \$24,900,000 for the first three months of the calendar year, up from \$22,500,000 in the same '51 period.

U, which has been gaining con- (Continued on page 22)

## Md. Censors Still To Swing Axe

Baltimore, June 24.  
Maryland's film censorship body, the State Board of Motion Pictures Censors, decided today (Tues.) to defy the opinion of the state's attorney general which limited grounds for censorship to indecency and obscenity. Board indicated that until it obtains further rulings from the courts it will continue to function under the Maryland censorship law. It said it would snip films which it considers inhuman, immoral, or tends to debase or corrupt morals or incite to crime, grounds which were thrown out in a ruling handed down by Att. Gen. Hall Hammond.

Hammond based his opinion on the recent U. S. Supreme Court decisions in "The Miracle" and "Pinky" cases. Only restraint in the Maryland censorship law which the board will not follow is that pertaining to "sacrilege," a factor which the Supreme Court com- (Continued on page 20)

## M-G Mulls Switch on Talent Status, With Participation Deals Looming

### Goldwyn Sees TV Closing 50% of Nation's Theatres

Honolulu, June 24.  
Sam Goldwyn believes motion pictures and television are heading toward a marriage—"and it won't be a shotgun wedding, either."

Veteran producer vacationing with his wife, predicts that up to half the nation's theatres are destined to shutter because of TV.

Paradoxically enough, he adds: "I honestly believe Hollywood has a greater future than ever before."

## See Fall Hearings If Senate Group Nods Distrib Probe

Washington, June 24.  
Hearings are under consideration next fall for Los Angeles, New York and Washington in the event the Senate Small Business Committee should vote tomorrow (25) to probe "predatory practices" against indie exhibitors by the major distributors.

Results of a preliminary check-up, with a suggestion that a further investigation is in order, will be laid before the committee by its staff tomorrow.

Independents charge that the majors have been violating their anti-trust decrees both in spirit and in letter. They have notified both the committee and the Anti-Trust Division of the Justice Dept. that the majors are violating the sections dealing with clearances runs and competitive bidding, and are not acting in good faith in the sale of their theatre properties.

One drive-in operator has charged discriminatory practices favoring conventional film houses; and there have been several complaints that the big distributors favor the large theatre chains they are supposed to be divorcing.

Number of these complaints have been settled by the Anti-Trust Di- (Continued on page 17)

Hollywood, June 24.  
Metro's top brass is underway with a full-scale effort to convert top-money personnel such as stars, producers, directors, etc., from straight salary employment to a profit participation basis, it was reported here at Culver City meetings between Nicholas M. Schenck, president, and studio execs continued for a second week.

The switch would be a sharp departure from traditional M-G policy. Schenck, who's here from New York with v.p.-treasurer Charles C. Moskowitz, over the years has insisted on no individuals as partners in the corporation's affairs. About a year ago, 20th-Fox prez Spyros P. Skouras recommended pard deals to other companies as a means of reducing the risk in each individual film, and to take the outfits off the hook for the usually hefty weekly payroll commitments under the straight salary pacts. At that time, it's understood, Schenck turned a cold shoulder on the idea.

Only deviation which M-G has made occurred a couple of years ago with Clark Gable. As a means of keeping Gable on the lot, M-G agreed to a new setup whereby (Continued on page 20)

## Sift TV Value As Pix Ad Medium

Doubt is being cast by research specialist Albert E. Sindlinger on the efficiency of TV as an advertising medium for films. Sindlinger, who's in the midst of some thousands of interviews for Paramount and United Paramount in Philly, doesn't underrate tele as an ad medium, but opines it must be balanced with other methods of communication.

Researcher will present this conclusion, among numerous others, at his headquarters in Philly (Continued on page 22)

## National Boxoffice Survey Cooler Weather Ups Biz; 'Pat' No. 1, 'Clash' 2d, 'Kong' 3d, 'Scaramouche' 4th, 'Lydia' 5th

Rain and cooler weather are giving first-run theatres a nice shot in the arm this session. While torrid temperatures continued in a few keys, bulk of key cities covered by VARIETY got a break from the unseasonably hot weather, and responded with climbing grosses. Intensive, high-budget campaign for "King Kong" (RKO), again out on reissue, apparently made patrons theatre-conscious in a majority of keys where released.

New champ this week is "Pat and Mike" (M-G), which is shaping nice to sock and sturdy in most of spots where dated. Playing in some nine important keys, the Spencer Tracy-Katharine Hepburn starrer hasn't a weak spot in the lot. "Clash By Night" (RKO), which was third last round, is finishing second this week.

"King Kong" is so great in four locations that it is piling up enough coin to land third position. "Scaramouche" (M-G), previously not showing much, is picking up to fourth slot with some big and strong sessions.

"Lydia Bailey" (20th), which was inclined to be spotty on earlier tries in key cities, is pushing up to fifth place, while "Walk East on Beacon" is capturing sixth. "Skirts Ahoy" (M-G), second last week, is taking seventh money, with "Man in White Suit" (U) eighth.

"Outcast of Islands" (UA) is

perking currently to grab ninth spot, with "Kangaroo" (20th) rounding out the Big 10 list. "Encore" (Par) and "Winning Team" (WB) are rated runner-up pix in that sequence.

"Lovely To Look At" (M-G) promises to be a winner judging from strong showings currently. It is big in Philly and getting a solid total even in its fourth frame at the N. Y. Music Hall. "Ways of Love" (Burstyn) opened up strongly in N. Y. "Storm Over Tibet" (Col), another newcomer, shapes slow in L.A. "Wild Heart" (RKO) is rated only fair in Buffalo.

"Half-Breed" (RKO), mild in Toronto and Portland, is okay in Montreal. "Carson City" (WB) still is lagging with the best showing a fair total in Frisco. "3 For Bedroom C" (WB) is obviously proving a disappointment so far. Best are okay sessions in Philadelphia and Cleveland. It is mild in Portland and weak in Boston and Toronto, with Baltimore and Washington very lightweight.

"High Treason" (Indie) continues stoutly in N. Y. "Without Warning" (UA) is rated light in L.A. "Anything Can Happen" (Par) is dull in Providence.

"Ivory Hunter" (U) looks fairly good in Minneapolis. "Atomic City" (Par) shapes neat in Chi.

(Complete Boxoffice Reports on Pages 8-9)

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ABEL GREEN, Editor

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# Hughes Just 'Saving Hubby from Jail' In Not Inking That Pact, Simmons Says

Hollywood, June 24.

Howard Hughes, RKO production chief and controlling stockholder, refused to sign a projected three-year contract with Jean Simmons because he claimed he wanted to "save my husband from going to prison," the actress testified in Federal Court today (Tues.). Miss Simmons and her mate, Stewart Granger, are pressing a \$250,000 damage suit against Hughes and RKO to prevent the studio from representing that it has an exclusive pact with her, thus hampering deals at other lots.

Earlier testimony established that Hughes balked after months of negotiations, claiming the deal contained illegal loopholes to permit Miss Simmons and Granger to claim a capital gains setup. The actress said the capital gains suggestion was initiated by Hughes' representative, Walter Kane, and she didn't even know what a "capital gains" deal was. Later, she said, Hughes at a private meeting warned her, "when you are divorced your husband will get capital gains and you will be stuck with an ordinary contract."

Miss Simmons testified that she hadn't been too anxious to sign with Hughes because of his purchase of her contract with J. Arthur Rank, for "I resented being sold like a piece of meat." After negotiations collapsed, she added, she told Hughes, "I wouldn't sign with RKO for a million dollars tax free while you are head of it."

Meantime, it was learned that since the trial began last week before Federal Judge Ernest A. Tolin, RKO has suspended Miss Simmons for three one-day periods. Latest suspension occurred today when she took the stand in a delayed appearance to tell her side of the suit. She was due at the Monday session, but her agent, Bert Allenberg, served as stand-in. (Continued on page 20)

## UPA Cartoonery Will Buy Back 20% Stock at Col; May Seek Better % Deal

United Productions of America, cartoonery which releases through Columbia, plans to exercise its option and by end of the year will repurchase 20% of the stock which Col acquired from Edward Gershman, former UPA sales topper. Whether re-acquisition of the stock will alter the current operating deal between Col and the cartoonery, is still a matter of conjecture. UPA has been striving for some time to improve its percentage arrangement with the film outfit, which reportedly has been profiting handsomely from the release of UPA shorts, while the cartoonery is said to be just about breaking even.

Currently, Col and UPA are in the third year of a reported five-year deal, with percentage terms apparently subject to yearly renewal. Cartoonery is also closely allied with Screen Gems, Col's vix pix subsid. Deal with latter, a five-year one with annual options, provides for UPA to make animated TV commercials of up to two-minute duration for the Col affiliate. Video outfit operates a studio in New York and is known as the Screen Gems division of UPA.

Although closely tied with Col, UPA also has right to enter other deals. As part of its overall operation, it produces animated pix for (Continued on page 18)

## Buchman Contempt Trial Now Set for October

Washington, June 24.

Huddle here yesterday (Mon.) set the trial of Sidney Buchman to begin Oct. 1. Producer-writer is under indictment for contempt of Congress. He ignored a subpoena to appear before the House Un-American Activities Committee last January. Buchman recently lost a civil action to enjoin the Committee from subpoenaing him. He was to go on trial for contempt this month.

Postponement was due to the illness of Judge Dickinson Letts, scheduled as the trial judge. Judge has not been selected yet for next October's trial.

## Von Sternberg Readies Bi-Lingual Jap Film

A bi-lingual film, as yet untitled, is being readied for production by Director Joseph von Sternberg. Yarn will concern a group of 30 Japanese who held out for six years on the Mariana Islands in the South Pacific after Tokyo's surrender.

Financing for the venture will be largely provided by von Sternberg's Japanese associates, N. Kawakita, Y. Osawa and I. Mori. He's scheduled to leave for Japan around the end of August for huddles with the trio. Picture will probably start after the first of the year, with separate Japanese and English versions.

## Scophony Admits Coin Nix Before Par, GPE Buy-in

Washington, June 24.

The FCC heard testimony yesterday (Mon.) that Scophony, Ltd., tried for four years to interest U.S. capital in developing its TV patents before Paramount Pictures and General Precision Equipment Corp. bought a 50% interest in Scophony Corp. of America in the early 40's.

Under intensive cross-examination by Par counsel Paul Porter, Arthur Levey, prexy of Skiatron Electronics & Television Corp. (successor to SCA), admitted he tried to interest a succession of Americans in Scophony, including Jock Whitney and M. L. Aylesworth. Latter, he said, had agreed to put up \$250,000 for a 20% interest in SCA, but did not come through.

Describing a luncheon at Sardi's in New York in 1939, Levey testified that Whitney, after evincing interest in Scophony, decided he did not want to go into TV, because of the war situation and belief that TV was "some time off."

Porter also brought out that approaches were made to Lehman Bros. and Kuhn, Loeb & Co.

Levey said that in 1938 he talked to David Sarnoff, RCA board chairman, regarding Scophony patents, and that the latter thought the super-sonic projector for home TV had promise, and that its development should be encouraged. Sarnoff told him, he testified, that there was room in TV for both the cathode ray and super-sonic projector systems, and expressed the belief that Levey should have no trouble raising capital for formation of an American Scophony company.

Porter indicated his examination of Levey would require nearly two weeks. After he is through with Levey, he plans to call Paul Ralabour, Par veepee in charge of TV, to answer charges by Levey that Par used its interest in Scophony to suppress development of its patents in home and theatre television.

## PETRILLO COOL TO IMPAA PIX-TV PLAN

Hollywood, June 24.

An alternative proposal to the current pix-to-video formula has been handed to James C. Petrillo and the exec board of the American Federation of Musicians in huddles with the Independent Motion Picture Producers of America, but it appears certain AFM leader won't accept. Understood alternative accepts 5% formula but balks at the additional rescoring fee.

Petrillo has repeatedly brushed aside attempts to change established format but IMPAA reported the situation as "optimistic." Petrillo left for N. Y. after talks, leaving up in the air status of his secret talks last week with reps of major studios. Latter, it's reliably reported, are interested in working out a deal for format on television film production but didn't discuss with Petrillo any deals on making the vast backlog of old pix available to video.

## Launch Movietime Trek With Montana Teeoff

Hollywood, June 24.

Movietime U. S. A. opened its summer campaign with a group of six film names touring Montana. Players were greeted yesterday (Mon.) at a reception by Gov. John W. Bonner in Butte. This week they will fan out and cover the state.

Troupe consists of Donna Reed, Marsha Hunt, John Derek, Robert Wagner, Harry Shipman and David Diamond.

## Justice Dept. To Sift Star Pacts

Hollywood, June 24.

Disclosures of alleged tax irregularities via testimony in the trial of the Stewart Granger-Jean Simmons \$250,000 damage suit against RKO and Howard Hughes have touched off a Federal investigation into all "package deal-capital gains" pacts in the film industry. Asst. U. S. Attorney Bernard B. Laven announced a full-scale probe of contracts in which any payments made by the studios, other than actual salaries, will have to be explained thoroughly.

"Purchases of property from individuals by studios must be made in good faith," a Government spokesman emphasized, "and not just be a subterfuge to evade payment of a proper tax." Meanwhile, a Federal investigator is attending the trial daily and transcripts of the testimony are being studied by both Treasury and Justice Dept. officials.

Government's attitude toward inducements waved before film stars to sign with certain studios was clarified by Laven. This kind of bait, he said, "must be considered as compensation whether it is purchase of a book, house, automobile, fur coat or anything else, and is taxable as income rather than capital gain. If we find any evidence of subterfuge, there's going to be trouble."

The trial had scarcely warmed up last week when the Dept. of Justice reacted to charges of income tax juggling camouflaged as capital gains. Charges were leveled by RKO attorney W. I. Gilbert, Jr., who declared that Granger and Miss Simmons had come into court with "unclean hands."

Granger's contract with Metro, Gilbert testified, called for the studio to buy his London apartment and furnishings, enabling him to evade taxation under the capital gains structure. Miss Simmons' proposed deal with RKO, he added, was similarly tainted.

## 'Latuko' May Run Through Summer in Newark; B.O. Takes Holding Steady

Following its legal triumph over the Newark, N. J., police department last month, "Latuko" is now in its sixth week at the Embassy Newsreel Theatre in that city and may run all summer. African documentary was given the greenlight by Justice Walter Freund, who said he saw nothing immoral in the film.

Elsewhere, the picture has been turned down by the Virginia State Censor Board, the New York State Board of Regents and the Chicago police censor. Virginia blue nose panel, incidentally, called the film "disgusting." Meantime, Producers Representatives, distributors of the pic, is formulating plans to fight the bans. But no legal action is being mapped at the moment.

Made by Edgar M. Queeny for the American Museum of Natural History, "Latuko" racked up the highest gross in Newsreel's history during the first week's run. Figure came to \$7,615—almost double the take of the previous film screened. Second week eased off to \$4,200.

Third week at the Newsreel, however, steadied at \$4,000 while the fourth chukker brought in \$3,000. Fifth week, ending Monday night (23), drew an estimated \$2,500. There have been no pickets throughout the film's engagement, but the management reports some unidentified groups have been spotted taking notes on pads during screenings. But no protests have been received either from police or anyone else.

# Trading Prices on Pix Issues Near 10-Yr. Average Despite Bearish Talk

## Shift in Emphasis

In its tuneup version of James Thurber's legit comedy, "The Male Animal," currently in revival on Broadway, Warner Bros. apparently went to great lengths to rid the script of any political or sociological aspects.

In the original play, the burlesque queen, "Hot Garters Gertie," is an offstage character, mentioned but never seen by the audience. In the WB film, "She's Working Her Way Through College," stripper, portrayed by Virginia Mayo, is the main protagonist.

## New French Bid Asks Imports Cut, No Subsidy

Paris, June 24.

French negotiators in the current talks here on a new Franco-U. S. film agreement opened the sessions last Thursday (19) with a proposal that calls for a cut in the present ceiling of 121 imports annually and eliminates all idea of a subsidy to French producers by Yank distributors.

Since premature publicity on previous proposals last month caused something of a hullabaloo in the Paris press, French negotiators insisted on secrecy on details of the new plan. It is considered by the Americans only a starting point for bargaining. Their aim, on the other hand, will be to up the number of imports and get free convertibility of currency.

Talks are on a government level, with industry reps sitting in for both countries. Sessions were held last Thursday and Friday and yesterday (Mon.). They are slated to resume tomorrow (Wed.).

Heading the State Dept. reps in the discussions is Henri Labouisse. He is being aided by Harry Conover, commercial attache at the Paris Embassy, and Gerald Mayer, of the Embassy staff. Backing them up are Fayette W. Allport, British rep of the Motion Picture Assn. of America; Gene Van Dee, Rome rep of the MPAA, and Alfred W. Crown, salesmanager of Samuel Goldwyn Productions, who is reping the Society of Independent Motion Picture Producers.

French government reps are Michael Fourre-Cormery, two finance office men and two foreign office men. Industry advisors are Jean Leduc, prez of Gaumont, and Roger Weil-Lorac, of the Technical Syndicate of French Cinemas.

When the preliminary sparring is out of the way, it's believed negotiations may proceed rapidly. If necessary, it's understood John G. McCarthy, director of the MPAA's international division, may come over for the finale, with a long chance that he may be accompanied by MPAA prez Eric Johnston.

## N. Y. to Europe

Milton Blackstone  
Pietro Bullo  
Arthur Davis  
Geraldine Fitzgerald  
Harry Fox  
Magda Gabor  
Leonard Goldenson  
Allan M. Gundelfinger  
John Gutman  
Bob Hawk  
Goddard Lieberman  
George Lourau  
Gertrude Macy  
Melvina McElowney  
Walter Mirisch  
Sydney Scott  
Jerome Thor

## N. Y. to L. A.

Henry Beckman  
Marlon Brando  
Warren Caro  
Claude Kingston  
Sid Kuller  
Richard Ney  
Fred M. Packard  
Milton R. Rackmil  
Mike Sloane  
Carmen Torres

Despite all the downbeat talk about film shares on the New York Stock Exchange, particularly in the wake of the dividend cutting by Loew's and United Paramount, the trading prices of various film issues on the Big Board are for the most part only slightly under their past 10-year (1942 through 1951) averages.

Columbia, for example, has been selling recently at about \$12. The 10-year average was \$13.30. Col's drop of \$1.30 can be interpreted at even less than that surface amount, when it's considered that a 2½% stock dividend was declared at the tail end of 1951, increasing the number of shares on the market.

Heaviest drop was experienced by Loew's as a direct result of the divvy reduction. Ten-year average was \$20.20. While the stock is now selling at around \$13, the overall 1952 average for Loew's shares, it's expected, will be \$15.

Technicolor is well ahead, jumping from \$16.50 over the 10-year period to about \$22 presently. Twentieth-Fox, it's figured in financial circles, will emerge with a 1952 average of about \$21, as against \$25.10 for the 10 years.

Universal's average for the 10 years was \$17.50. It's well off from (Continued on page 18)

## Rep, WB Films Get Legion Frown, Class B Listing; Italo Pic 'Condemned'

National Legion of Decency last week "condemned" one Italian import and placed two Hollywood films in its Class B (Morally Objectionable in Part for All) category. "Behind Closed Shutters," a Lux Film release, rated a Class C, because it treats of subject matter "morally unsuitable for motion pictures entertainment."

Legion added that "Shutters" contains "suggestive situations and costuming. Moreover, it tends to create sympathy for immoral actions." Produced by Luigi Rovere, the picture outlines a girl's search for a missing sister through a number of dives and bordellos. Print for American audiences has been dubbed into English.

Republic's "Bal Tabarin" drew an objection for "suggestive costuming and sequence; it tends to condone illicit actions." Likewise, Warners' "She's Working Her Way Through College" was rapped for "suggestive costuming and dancing." It also "tends to condone immoral actions."

## L. A. to N. Y.

Dana Andrews  
Buddy Baer  
Earl Baeman  
John Bertero  
Ward Bond  
Clarence Brown  
Gower Champion  
Marge Champion  
Harry Cohen  
H. C. Cox  
Walt Disney  
Buddy Ebsen  
Gene Fowler  
David Hanna  
Eunice Healey  
Betty Hutton  
Lou Irwin  
Jeff Jones  
Hal Kemp  
Andy Krappman  
John Lavery  
Herman Levin  
Peter Lorre  
Gent Mann  
R. H. McCullough  
Harold Mirisch  
Walter Mirisch  
Victor Orsatti  
Al Pearce  
Irving Pichel  
Charles P. Skouras  
Mary Todd  
Tamara Toumanova  
Danny Winkler  
Herbert J. Yates

## Europe to N. Y.

John Byram  
Mrs. John Byram  
Dane Clark  
Peter Cusick  
John Davis  
Lee V. Eastman  
Douglas Fairbanks Jr.  
Irving Fein  
Walter Kennedy  
Lee Kressel  
Frank La Grande



# BIDDING AS ARBITRATION SNAG

## Compromise Spirit Wanted

In the wake of the three-days-and-no-progress meeting of 36 film company and theatre execs in New York last week on establishing an arbitration system, the hope still persists that this aim will be achieved.

However, say observers, there must be an absence of bickering over details among the various parties; no chin music anent extraneous subjects and, mainly, each delegate must consider each item open-mindedly with a sense of give-and-take when controversies arise.

All groups represented at the parleys last week are said to be sincerely desirous of mapping an arbitration plan which could curtail litigation in the courts. Since all have the same goal, it's figured, it can be reached. But, it's stressed, there must be a spirit of compromise in future meetings in place of the arbitrary attitudes and unyielding positions taken by some arbitration architects in past.

The subject of film rentals as an arbitrable item, which appeared earlier as possible cause of serious discord, continues as a matter of concern, of course. Allied States Assn., which has been advocating the coverage of rentals, still persists in that stand, but is now seen as willing to yield some ground so as not to jettison future meetings. The exhib org apparently believes a compromise solution can be reached.

Competitive bidding, monetary awards for aggrieved theatremen and the mechanics involved in the projected system, are among other items likely to stir argument. But the industry officials feel they've gone too far with their arbitration endeavor to drop it now. All are for it and, despite the slow progress, it will be pursued.

## Exhibs to Pounce on Law-Makers In Greatest Bid Yet to Kill 20% Tax

Industry campaign to eliminate the 20% Federal admissions tax is likely to shape into one of the greatest intra-trade joint projects on the books, from the standpoint of the number of persons pitching in. The Council of Motion Picture Organizations specially-appointed tax committee numbers 30 industryites in all. H. A. Cole, head of Allied in Texas, and Pat McGee, general manager of the Cooper Foundation Theatres, Denver, are the co-chairmen.

Entire group will meet in New York July 8 to map the specifics of the campaign, and present indications are that scores of other theatre men across the country will be asked to lend their efforts in killing the levy. The work will be in the form of contacting legislators, including all House reps and Senators, to impress them with the fact that over 5,000 theatres now are "marginal" operations and will go out of business unless the tax relief is forthcoming.

One problem is that the upcoming national elections obviously will result in many changes among the public office-holders. However, the top COMPO-ites figure that local exhibs have a pretty good idea of what to expect in their (Continued on page 18)

## Rank Sued On 'Treason' Title

Suit has been brought by author Albert E. Kahn against the J. Arthur Rank Organization, charging that the English outfit's film, "High Treason," is using the same title as his book, published in 1950. An order has been signed by Supreme Court Justice Samuel Dickstein directing the producers of "Treason" to show cause why a temporary injunction should not be issued against them, enjoining use of the title.

Film, a spy thriller made by Roy and John Boulting for the Rank outfit, is currently in a long run at the Trans Lux, 52nd St., N. Y. Kahn claims that more than 75,000 copies of his book, a non-fiction tome, have been sold in the U. S., and that over 750,000 have been published throughout the world. Suit, asking for \$500,000 damages, seeks an accounting of the film's profits.

Argument on the show cause order will be held today (Wed.) in N. Y. County Supreme Court before Justice Edgar Nathan. Donner and Kinoy are attorneys for Kahn.

Kahn is also the author of "Sabotage," "The Great Conspiracy," and "The Plot Against the Peace."

## EMERGING AS KEY OBSTACLE

Competitive bidding, this week was shaping up as a possible new stumbling block in the path toward establishing an industry system of arbitration. As a matter of fact, the ramifications of, and controversies over, bidding came close to killing off hope for an agreeable arbitration plan at the three-day meeting of distrib and exhib topers in New York last week.

At these huddles, the delegates failed to resolve any issues centered on bidding, and because of the differences it appeared that the conclave would adjourn without any plan for re-convening. A last-minute proposal to place the overall arbitration plan in the hands of a new 10-man committee for further study, was hastily agreed to as the only apparent alternative to virtually immediate burial rites for the system before it had come into being.

One controversial aspect of bidding is that the distributors, last week, insisted on a flat statement in the arbitration draft, specifically declaring that they, the distributors, are not required always to accept terms offered by an exhib in his formal bid, even though it's the highest bid received. Theatre men conceded that this might be correct under law, but there's no need (Continued on page 17)

## 20th, Roxy Split Brings Booking Habit Changes; Shut N. Y. Houses Aiding

New departures from the traditional booking patterns in New York's first-run area are resulting from the 20th-Fox and Roxy Theatre disassociation. Not only has the film company been disaffiliated corporately, but actually appears to be snubbing the Roxy, offering product which normally would play the house to rival exhibs.

Closing of the Rivoli and Warner Theatres also is contributing to the changes in booking habits, since pix which ordinarily would be channeled into those two spots obviously are available for other situations.

It's clear that Harry Brandt's Mayfair and Globe spots will be vying for 20th product to the extent that the Roxy could lose out on pix. Brandt's two houses are smaller than the Roxy, of course, but could offer greater amounts of playing time. Twentieth now is also offering films to the Radio City Music Hall, but it's believed inconceivable that the Hall and the Roxy actually would formally bid against each other for any company's product.

Twentieth's divorcement isn't due until Saturday (28), but as of June 6 it was called upon to license its pix to all houses, including its own affiliates, on a competitive basis. This was demanded under the 20th anti-trust consent decree.

## DARRIEUX SUES U-I FOR 14G TO COVER U.S. TAXES

Los Angeles, June 24. Danielle Darrieux filed suit in Superior Court against Universal International, demanding \$14,686.53 to cover U. S. taxes she incurred while playing for that company under her 1937 pact.

French actress declares a clause in the contract provided for the studio to pay such taxes. She says she tried to settle the suit early in 1951, but the company refused to arbitrate.

### Siegel Upped at RKO

Morton Siegel has been named administrative assistant and aide to Robert K. Hawkinson, RKO's assistant foreign topper.

Siegel has been with the company for 14 years, transferring from the legal department to the foreign division.

## Rackmil Expected Be Prez Both of U And Decca Following Buyout of Rank

### Rank's Profit

London, June 24.

J. Arthur Rank's sale of his 134,375 shares in Universal to Decca Records last week netted him a profit of slightly more than \$2,000,000.

British pic tycoon paid \$5 each for the shares in 1937 and sold them for about \$20 to Decca.

Milton R. Rackmil will probably enjoy the unique position of being president of two top show biz corporations simultaneously after about July 10. It is understood he'll continue as chief exec of Decca Records while assuming the top post in Universal Pictures.

Situation arises out of Decca's purchase last week of the entire holdings of J. Arthur Rank in U. With the U shares the diskery purchased from U execs and on the open market last fall, it now holds in stock and option warrants 42% of the outstanding common of the film company.

Because of the importance in which Rackmil is held by Decca stockholders as top cog in that company, he is understood to feel that it would be unwise for him to give up the presidency. On the other hand, he is equally anxious to assume a similar post with U, so for the time being, at least, he'll reportedly hold both positions.

It is understood his executive duties at Decca will be redistributed so that he'll have time to give to U. In the meantime, his original plan for a merger of the platter and film companies has not been forgotten. It will be pushed off for some months and then be reconsidered in light of developments at the time.

Rackmil will be elected to a place (Continued on page 18)

## Kramer-Col Pact Seen Extended

With Stanley Kramer now having completed about two-thirds of the pix for which he's committed to Columbia under his present contract, a top Col exec said this week that the pact undoubtedly will be renewed or extended. Current deal, into which the producer entered in March, 1951, calls for 12 pix.

Three Kramer films have been released by Col, three are in the can, one is editing and one is shooting, for total of eight. Producer is due in New York July 6 on his way to Europe or a six-week combo vacation-business junket. He'll wind up in Israel to survey the locale for "The Juggler," which he'll produce there.

Col official admitted the company is somewhat disappointed that none of the three films released to date has proved a real money-maker. All of them, however, will do better than break even, he said, the company is playing the odds that one of the upcoming Kramer releases will prove (Continued on page 18)

## L.A. OZONERS SHARE IN REGULAR 'SHOW' RUN

Los Angeles, June 24. Paramount's new first-run zoning plan for the L. A. district calls for three drive-ins and three conventional houses to share the day-date regular run of "The Greatest Show on Earth."

Ozoners are the Century in Inglewood, Olympic in West L. A. and El Monte in El Monte. Regular houses are the Vogue in Hollywood, California in Huntington Park and Roxy in Glendale. Next release under the new zoning plan will be "Jumping Jacks," followed by "Carrie" and "Son of Paleface."

### \$3,500,000 for 'Robe'

Hollywood, June 24. Frank Ross' "The Robe," which carried a budget of \$5,500,000 at RKO and was later sold to 20th-Fox, will be filmed on that lot at a cost of \$3,500,000.

Even with \$2,000,000 lopped off, the film version of the Lloyd C. Douglas novel will be the most expensive production on the Fox lot since "Forever Amber."

## Plot Cross-Plug For Films, Other Biz on AM-TV

Huge cross-merchandising project among some of the nation's major industries, with Hollywood a major participant, is being plotted. Each of the industries would put one or more shows a week on WNBC or WNET, N. Y., and cross-plug their wares.

Participation planned by the pic industry includes two five-minute shows daily. One would be news from Hollywood and the other pictorial, with Conrad Nagel possibly as m.c. Planned for inclusion in the TV shows are the dozen public relations shorts on various Hollywood production activities, which were sponsored by the Motion Picture Assn. of America a few years ago and which have played most of the nation's theatres.

New York exhib participation is being planned by the Metropolitan Motion Picture Theatres Assn. Member theatres will show trailers and otherwise urge audiences to see and hear the radio and video shows. AM and TV spots will plug pix.

Other industries which will participate include nabe druggists, tobacco, travel and men's fashions. Among ideas is to have Hollywood names on some of the other shows do historical and patriotic dramatizations.

## NASSERS WIN ROUND IN FIGHT TO RETAIN STUDIO

Los Angeles, June 24.

James and George Nasser won a point in their legal fight to retain possession of General Service Studio. Benno M. Brink, referee in bankruptcy, set Aug. 21 as the date for consideration of a repayment plan submitted by George T. Goggin, attorney for the Nassers. The Bank of America is the largest creditor.

Brink instructed Goggin to consult with the creditors on his five-year plan, and to report July 8 on any changes that might be suggested by them. Goggin's plan calls for the Nassers to pay the creditors 50% of all the coin made by the studio in the next five years.

## Youngstein Off on Trek To All UA Exchanges

United Artists v.p. Max E. Youngstein took off yesterday (Tues.) on the first of seven weeks of visits to the company's exchanges. Sessions at the branches are in Youngstein's capacity as captain of the William J. Heineman sales drive the company is running.

H.o. exec is going to Boston and Buffalo this weekend, and Philly and Washington next week. He expects to cover two or three branches a week until, with those he visited in a previous tour, he has been to all.

**Durango Kid** and some mildly pre-

Ray Nazarro directed the Colbert Clark production in stock fashion from the screen story by Barry Shipman. Lensing and other technical credits are adequate.

An up-dated plot covering U. S. defensive measures in the far north ties together a lot of old stock footage depicting Eskimo life  
(Continued on page 20)

his dual roles, with the alter ego being the Durango Kid, an ex-Texas Ranger buddy of a small mining town, Starrett adds the old friend turned greedy and trying to corral all the ranches in the county, so miners transshipping ore across his range will have to pay tribute. Starrett does not like this turn of events, and manages to set the old buddy or

Frances Bavier and Otto Hulett  
mom and pop of the family  
ay the parts broadly and hilar-  
ously, as do Hugh O'Brian, the  
size-fighting son, Jack Kelly, the  
magician, and Lamont Johnson, the  
imposter offspring. O'Brian's ring-  
quence, during which he wins ar-  
possible fight from an opponent  
th Saint Anne's help, is top fun  
is the scene showing the entire  
family master-minding the removal  
a tree, with disastrous results.  
mmer Lee, Miss Blyth's romantic  
ruser, figures nicely in the slight-  
wacky doings. Two uncredited  
ces are excellently played by Alvin  
dylton as the girl who shows Miss  
Blyth how to use her natural 'bait'

Story itself, which is neatly conceived, depicts the story as

his dual roles, with the alter ego being the Durango Kid, an ex-Texas Ranger buddy of a small mining town, Starrett adds the old friend turned greedy and trying to corral all the ranches in the county, so miners transshipping ore across his range will have to pay tribute. Starrett does not like this turn of events, and manages to set the old buddy or

Alaskan unit director, Ewing Scott; editors, Merrill White, Albert Shaff; movie view, Alex Alexander, June Starr.	
view, June 19, '62. Running time, 74 MINS.	
Lieut. Johnson.	Guy Madison
Lieut. Koevick.	Ray Mala
Lieut. Jane.	Carole Mathews
Alak.	Gloria Saunders
Major Bennett.	Robert Peyton
Ella.	John Araya
Tuglu.	Richard Vath
Capt. Savick.	Phillip Ann
Capt. MacGinn.	Tony Pearson
Commissar Volgan.	Gordon Barnes
Major Duboff.	John Bieffer
Chief Nana.	Gene Roth
Chief Nana.	Muriel Maddox
Sgt. Koops.	Robert Rice
Riggs.	Renny McEvoy
Sgt. Stacie.	Bert Aronson
Long.	Richard Emory
Major Slavin.	Richard Plinner
General.	George Pembroke
Russian Officer.	Robert C. Williams
	William Fletcher
	Richard Barron

# AIM HOT PIX TO THAW COLD B.O.

## Exploitation Man's Dream Come True; Press to Go All Out for Fuller Film

Hollywood, June 24. The dream of an exploitation man's lifetime apparently is going to come true for the United Artists field men who handle Samuel Fuller's indie "Park Row." There should be no question about news-paper assistance on this one — scores of newspapers around the country have already notified Fuller of their willingness to co-operate, and have asked how they can help when the film opens in their respective cities. Fuller expects to have several hundred such pledges by the time the film goes into release late this summer.

Press interest, of course, is based on the film's delineation of the story of journalism in the U. S. It is dedicated to all the daily newspapers in the U. S. — each of which gets billing through an opening gimmick, which has spurred the offers of cooperation. Billing is established by a two-minute montage, ahead of the main title credits, which reproduces the mastheads of each of 1,772 dailies in the country.

Fuller wrote to editors of the individual papers, last year, explaining his project. Response was immediate and almost overwhelming. Most of the editors and publishers who responded cautiously added that they would be "glad to aid" the project, which they felt would be of service to the newspapers in general.

Most of the caution has disappeared now, in the wake of a special screening Fuller held at the American Newspaper Publishers Assn. convention in New York several weeks ago. Film was warmly greeted by the assembled publishers. (Continued on page 20)

## Red Probers Calling 140 For Sept. Coast Sessions, But Minority in Show Biz

Los Angeles, June 24. House Un-American Activities Committee will resume its hearings here Sept. 2. Earlier plans to send the full committee to California have been dropped in favor of a three-man sub-committee, consisting of chairman John S. Wood (D., Ga.), Clyde Doyle (D., Cal.) and Donald L. Jackson (R., Cal.). Other regular members of the committee will be busy electioneering.

Committee is expected to hear about 140 witnesses during the California sessions, although only 80 subpoenas have been served thus far. Most of the witnesses are connected with Coast medicine, law and defense plants, with the minority allied with the amusement business. About half of these are in the film industry and the rest are in radio and TV. It's reliably reported that no prominent film names are involved in the hearings. Most of those subpoenaed have been named in previous sessions.

## Coast Local Bounces Grip For Commie Membership

Hollywood, June 14. Paul R. Perlín, member of Studio Grips Local 80, IATSE, was expelled from the union after he had been found guilty of Communist Party membership and activities. He was one of the two IATSE members out of a total of 17,000 to be accused in testimony before the House Un-American Activities Committee. The other was Leon Becker, soundman, currently reported in Italy. James L. Noblitt, business representative of Local 80, announced the expulsion after a trial before the membership, conducted by Roy M. Brewer, IATSE international representative, Perlín, a Hollywood grip since 1935, is currently under subpoena to appear before the House Committee.

## Sisk Gets WB Release

Hollywood, June 24. Robert Sisk asked for and got his release from a Warner producer pact to prep plans for a personal project he's assembling. He was on the Valley lot a little more than a year, making "This Woman Is Dangerous" and "Man Behind the Gun."

## Mason Suit Off, Repays Korda 50G

Sir Alexander Korda withdrew his suit to recover a \$50,000 advance to James Mason, after the actor returned the full amount in an out-of-court settlement last week. Actor, it's understood, wasn't required to pay either costs or interest under terms of the adjustment. Trial of the action originally was to have been held in a London court around June 12, but was postponed at Mason's request.

Case stems from a gentleman's agreement which Korda claims he had with Mason, calling for the star to appear in a film for him. Mason was paid \$50,000 on his arrival in New York three years ago. Money was turned over to the actor at that time by Morris Helprin; Korda's U. S. rep.

But, Korda subsequently charged, Mason rejected every script offered him. Star asserted he would make the picture when a suitable script was submitted to him. Trial of the suit was delayed when Mason gave notice that he would be unable to appear. Helprin planned to London June 10 for the legal proceedings and returned to N. Y. over the weekend following the settlement in London by Mason's lawyers. Actor is in Hollywood.

## KORDA BUYS LONDON 'MURDER' FOR FILMING

London, June 24. "Dial 'M' for Murder," a first play by Frederick Knott and originally presented as a TV serial, has been purchased by Sir Alexander Korda for filming. Producer closed the deal shortly before the thriller's stage version opened at the Westminster Theatre here Thursday (19). Picture is slated to go into production soon. "Murders" preem at the Westminster resulted in favorable notices, which indicate a healthy run. Likewise, the meller scored neatly when shown on TV. Play was produced by James P. Sherwood, with Jane Baxter and Emrys Jones starred. Maurice Evans reportedly wants to import it for Broadway.

## Metro Plans Big-Scale 'Cry'; Casts Lana Turner

Hollywood, June 24. Originally planned as a modest budgeter, Metro has taken "Why Should I Cry?" out of the new Charles Schnee production unit; cast Lana Turner in it, and made plans for larger scale production. Studio took it off the schedule of producer Sidney Franklin, Jr., and will shortly assign a new producer.

## 250G 'Plunder' Deal

Hollywood, June 24. John Wayne and Robert Fellows put up \$250,000 in a package deal to produce "Plunder in the Sun," based on an original screenplay by Jonathan Latimer. It calls for Glenn Ford as male star and John Farrow as director and will be released by Warners under a two-picture distribution pact. Ford draws \$125,000 for his work; Farrow gets \$100,000 plus a percentage of the profits, and Latimer \$25,000 with a percentage.

## DISTRIBS CLAIM STRONG LINEUP

Far from withholding good product during the hot-summer months, as a number of exhibitors have charged, the majors this week maintained that they've gone out of their way to make top pix available during dog days. While a check shows that the eight distributors are moving only 70 pictures into release in June, July and August this year, compared to 76 for the same quarter in '51, the overall quality of current features reportedly is better.

Insiders do admit, however, that the majors have sluffed off June — that's always a bad playing time and no one (except perhaps Metro) wanted to chance it. This admission is in line with a recent blast made against the distributors by Leonard Goldstein, prez of United Paramount Theatres. He contended that the companies' practice of leaving a "hiatus period" in the release of important pictures "hurts all exhibitors."

But at Paramount, for example, pub-ad chief Jerry Pickman points out that his company is pushing hard for summer dates. It's set Martin & Lewis' "Jumping Jacks" for July distribution, although the Hal Wallis production was only completed a couple months ago. Likewise, it has tagged "The Greatest Show on Earth" for regular release in July, and accepted a Brooklyn date for the film in June. Moreover, a flock of extra prints (Continued on page 17)

## Goldstein Wants Residual Rights Production Deal

Leonard Goldstein, who was east last week, said he's interested only in a production deal where he'd own negatives, so that he could get capital gains and not merely serve as a "tax collector" for the Government. Goldstein recently left his production berth at Universal-International and has been talking with a number of companies on a new deal.

One he's been huddling with is Columbia. It's understood he talked with Col. prez Harry Cohn when both were in New York early last week.

What Goldstein wants is a pact similar to that of Stanley Kramer, whereby the producer owns negatives and Col. arranges bank financing, and provides second money and guarantees.

Asked if his twin brother, Robert, former eastern studio rep for U and now on the lot, would accompany him to a new post, Goldstein said he's tied to U by a contract until Dec. 31.

Goldstein said he had called off his contemplated trip to Europe in a desire to get his production setup settled. He left New York for Cleveland and went from there to the Coast Sunday (22).

## Lopert in Co-Production Deal Talks in Europe

Ilya Lopert, prez of Lopert Films Distributing Corp., who sailed for Europe last week on the Constitution, will discuss a number of co-production deals with various continental filmmakers during his seven-week stay abroad, in England, France and Italy.

Lopert Films and the City Investing Co. are financing three pictures to be made by London Films, as well as a new Carol Reed picture to be lensed in Tangiers. While in Paris, Lopert expects to wrap up a deal for a new Julien Duvivier film due to roll July 14. He'll also huddle with Sidney Box in London.

## Bad Biz an Old Story, Sez Treasury; 1,335 Exhibs Operated in Red in '49

### Pix Prescription

Sam Rinzler, head of the Randforce circuit and dean of New York metropolitan area exhibs, uses a medical analogy to describe the ills currently endured by the film industry.

No one goes to bed with a cold, Rinzler says, because no cure has yet been found for the common ailment. However, he points out that when it reaches the pneumonia stage there is a cure, since there are many modern drugs to combat the disease.

That, Rinzler avers, is just like the film biz. "Maybe we'll find a cure when we contact pneumonia. Right now we're only in the bad cold stage," he says.

## Pathe, UA in Row Re Rentals Split

Row between United Artists and Pathe Industries over division of film rentals coin has lawyers on both sides talking in terms of a court contest. It's understood that Pathe believes there hasn't been sufficient payoff on indie pix in which it has an interest and which are being distributed by UA. Pathe admits that it owes the distrib some cash but states this is short of the amount to which it, Pathe, is entitled. Controversy stems from the UA purchase of the Pathe subsid, Eagle Lion Classics, on April 28, 1951.

On one count, Pathe in its complaint asserts that it owns a number of films which UA has been distributing but has not collected its full share of the distribution revenue. Among the pix on which Pathe claims to have full ownership are "Tulsa" and "Man from Texas." Secondly, Pathe states that monies which should have accrued to it, covering rentals of product prior to the April 28 take-over date, were not turned over by UA. These were listed as "accounts receivable."

Pathe admits there's some income to which UA is entitled, but wants an overall accounting before this is handed over. The coin covers pix sold outright in foreign areas, such as three in Switzerland, before the ELC acquisition by UA, but which played after the take-over.

## DECISION STALLED ON MPIC'S 'LOYALTY BD.'

Hollywood, June 24. Motion Picture Industry Council postponed, until its next monthly meeting, the clarification of its "Loyalty Board," a proposed committee to pass on charges of "un-Americanism" among film workers. Thus far the Screen Actors Guild has okayed the proposal, but the Screen Writers Guild and the Screen Directors Guild have refused to vote on it, preferring to wait until they take the question before their members.

Meanwhile, the Artists Managers Guild has asked a reduction of its annual MPIC dues from \$2,200 to \$1,500. If this is granted, the Producers Guild and SWG will ask reductions of their \$2,500 annual dues.

Arthur Freed was nominated as veepee of MPIC, which means that he will become president automatically next year. Bill Thomas was named chairman of the public relations committee, succeeding Dore Schary, who resigned because of other duties. Other new members of the committee are George Murphy; Duke Wales and Everett Hayes.

Washington, June 24.

New complaints of bad business by exhibitors adds interest to the fact that as far back as 1949, some 1,335 film theatre corporations operated in the red. The 1949 figures have just been released by the Secretary of the Treasury.

These corporations sold in their income tax returns for 1949 biz that they had a deficit of \$5,893,000 for the year, on gross receipts of \$98,035,000.

The exhibitors, however, got off lucky, compared with some producers. Tax returns showed that 632 producing corporations lost \$16,877,000 on a gross business of \$215,358,000.

There was, however, a much brighter side to the motion picture situation. There were 3,126 exhibiting corporations running at a profit. Their gross receipts were \$665,707,000; their net income \$93,730,000, and they paid out cash dividends of \$24,522,000. Also, 432 producing corporations were on the black side of the ledger. They reported gross receipts of \$1,066,119,000, from which they earned a net of \$39,006,000 and paid their stockholders \$50,741,000 in dividends.

The profit-earning producers gave Uncle Sam \$31,631,000 in income taxes.

Amusement corporations outside the motion picture field reported a grimmer situation in 1949 than did pix. Only 2,322 corporations reported a profit, as against 4,003 which said they were in the red for the year.

The 2,322 compiled receipts of (Continued on page 15)

## New England Exhibs Group Raps Rep on Pix Sale To TV, UA for % Sales Policy

Boston, June 24. Independent Exhibitors, Inc., New England exhib group affiliated with National Allied, takes a poke at Republic and United Artists this week in its current bulletin. Organization raps Rep for selling some of its old product to TV, while UA's percentage sales policy on "African Queen" comes in for sharp criticism.

"Before Allied Caravan members negotiate with Republic on 'The Quiet Man,'" the bulletin warns, "it might be wise to pause and meditate on the number of pictures that have been sold by Republic and are being sold to be shown free on television. Furthermore, Allied Caravan members, should inform their Republic salesmen of their dissatisfaction with the company's television policies."

In cracking the whip at UA, the theatremen's org charges that the distrib "has a lot of gall . . . to insist on a 'most-percentage' policy in many territories on 'African Queen,' as high as 40% to 50%. Wasn't this the company that appealed to exhibitors to help it out only a few months back when it was in great financial trouble? Many Allied members came to the rescue and prostituted their screens in order to help liquidate some of the UA product and its Eagle Lion epics."

## Circuit Ops Agree Biz Is Off But Differ on %

While nearly all are agreed that business is off, there're some differences on the extent. Al Lichtman, director of distribution for 20th-Fox, told a Council of Motion Picture Organizations meeting in New York last week that income is about 40% under the 1948-49 level. Sam Pinanski, Boston circuit operator, said he more or less agreed.

H. A. Cole, Dallas circuit op, disagreed. He said his operations are about 12% below the top prosperity level. But, Cole added, his overhead expense has risen 25% and that's the big difficulty.



# Telethon Doesn't Hurt Top L.A. Pix; 'Pat' Bangup \$26,000, 'River' Sturdy 25G, 'Tibet' Slow 17G, 'Outcast' 16G

Los Angeles, June 24. First-runs with lightweight new bills are using the Saturday's (21) giant telethon as a convenient excuse for slow biz this stanza. However, "Pat and Mike" and "The River" need no alibis. "Pat" looks neat \$26,000 in two theatres to pace the deluxers. "River" is rated pleasing \$25,000 in four situations, being above average at the downtown house.

A slow \$17,000 is seen for "Storm Over Tibet" in three spots while "Outcast of Islands" shapes mild \$16,000 or close in two sites. "Without Warning" is heading for light \$10,000 in three houses. "Man in White Suit" and "Encore" are continuing profitable runs in sureties.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10)—"River" (UA) and "Red Planet Mars" (UA). Pleading \$25,000. Last week, "African Queen" (UA) and "Royal Journey" (UA) (2d wk-6 days), \$20,000.

Hollywood, Downtown, Wiltner (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Storm Over Tibet" (Col) and "Red Snow" (Col). Slow \$17,000. Last week, "3 For Bedroom C" (WB), \$12,300.

Loew's State, Egyptian (UATC) (2,404; 1,536; 70-\$1.10)—"Pat and Mike" (M-G) and "Rough, Tough West" (Col) (Loew's only). Socko \$26,000 or over. Last week, "Skirts Ahoy" (M-G) and "Glory Alley" (M-G) (2d wk), \$17,300.

Hillcrest, Panlagers (RKO) (2,752; 2,812; 70-\$1.10)—"Outcast of Islands" (UA) and "Confidence Girl" (UA). Mild \$16,000. Last week, "Clash By Night" (RKO) and "Leave to Marines" (Lip) (2d wk), \$20,200.

Los Angeles Paramount, Hawaii (UPT-G&S) (3,300; 1,108; 65-\$1.20)—"Walk East on Beacon" (Col) and "Montana Territory" (Col) (2d wk). Nice \$12,000. Last week, \$19,500.

United Artists, Hollywood Paramount (UATC-F&M-FWC) (2,100; 1,430; 70-\$1.10)—"Scarlet Angel" (U) and "Just Across Street" (U) (2d wk-3 days). Slim \$4,000. Last week, with Ritz (1,370; 70-\$1.10), oke \$13,500.

Orpheum, Vogue, Ritz (Metropolitan-FWC) (2,213; 835; 1,370; 70-\$1.10)—"Without Warning" (UA) and "House 1,000 Women" (Indie). Light \$10,000. Last week, "Atomic City" (Par) and "Gold Raiders" (U) (2d wk), \$7,100.

Fin Arts (FWC) (679; 80-\$1.20)—"Man White Suit" (U) (4th wk). Fast \$4,500. Last week, \$4,800.  
Wilshire (FWC) (2,296; 80-\$1.50)—"Ivory Hunter" (U) (5th wk). Dull \$1,500. Last week, \$2,300.  
Four Star (UATC) (900; 85-\$1.20)—"Encore" (Par) (8th wk). Near \$3,000. Last week, fancy \$2,900.  
Canon (ABC) (520; \$1.20)—"Prize" (Indie) (5th wk). Mild \$1,000. Last week, \$1,200.

## Hub Still Lags Albeit

'Lydia' Fairish \$12,000;  
'Carbine' Sluggish 19G

Boston, June 24. Afternoon biz at downtown first-runs is way off with night activity fairish but insufficient to pull anything but mild overall take. "Lydia Bailey" at Memorial and "Carbine Williams" at Orpheum and State shape as leaders, but both are unexciting. "3 For Bedroom C" at Met is dull while "Carson City" at Paramount and Fenway looks sluggish. "Outcasts of Islands" in second frame at Astor is not too bad with "Encore" in second stanza at Exeter holding fairly well.

**Estimates for This Week**  
Astor (B&Q) (1,500; 50-95)—"Outcast of Islands" (UA) (2d wk). Okay \$5,000 following below hopes \$6,000 for first.  
Beacon Hill (Beacon Hill) (682; 50-\$1.20)—"Tomorrow Too Late" (Burstyn) (5th wk). Nice \$4,000. Last week, \$5,000.

Boston (RKO) (3,000; 40-85)—"Red River" (UA) and "Tulsa" (UA) (reissues). Thin \$5,000. Last week, "Green Glove" (UA) and "Lady Says No" (UA), \$8,500.

Exeter (Indie) (1,300; 60-80)—"Encore" (Par) (2d wk). Fine \$7,000 after \$8,000 first week.  
Fenway (NET) (1,373; 40-85)—"Carson City" (WB) and "Man on Run" (Indie). Mild \$3,200. Last week, "Dream of Jeanie" (Rep) and "Wild Stallion" (Mono), same.

Memorial (RKO) (3,000; 40-85)—(Continued on page 22)

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$429,100  
(Based on 19 theatres)  
Last Year ..... \$374,000  
(Based on 17 theatres)

# 'Clash' Crisp 15G Tops Slow St. Loo

St. Louis, June 24. Trade at first-run houses is spotty here this session. "Clash By Night" solid at the Missouri, and "Marrying Kind" at Loew's look to be frontrunners. "Man in White Suit" still is big for second session in two houses. Sweltering heat is hurting trade generally.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Kangaroo" (20th) and "Winning Team" (WB) (m.o.). Fair \$8,500. Last week, "Walk East on Beacon" (Col) and "Paula" (Col), \$9,000.

Loew's (Loew) (3,172; 50-75)—"Marrying Kind" (Col) and "Yank in Indo-China" (Col). Nice \$14,500. Last week, "When in Rome" (M-G) and "Young Man With Ideas" (M-G), \$11,000.

Missouri (F&M) (3,500; 60-75)—"Clash By Night" (RKO) and "Loan Shark" (Lip). Solid \$15,000. Last week, "Winning Team" (WB) and "Gobs and Gals" (Col), \$8,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"Man in White Suit" (U) (2d wk). Big \$3,000 following \$3,500 initial stanza.  
Shady Oak (St. L. Amus.) (800; 75-90)—"Man in White Suit" (U) (2d wk). Big \$4,000 after \$4,500 opening session.

# 'SKIRTS' SMOOTH 13G, PORT; 'KANGAROO' 10G

Portland, Ore., June 24. First-runs boast some strong product here this round, but the big coin is not rolling into the boxoffice. The hot weather and transient name attractions are no help, naturally. "Skirts Ahoy" looms standout at Liberty, being sock "Kangaroo" shapes disappointing in two spots.

**Estimates for This Week**  
Broadway (Parker) (1,850; 65-90)—"Scarlet Angel" (U) and "Pool of London" (U). So-so \$6,000. Last week, "About Face" (WB) and "Bal Tabarin" (Rep), \$10,000.  
Guild (Parker) (400; 65-90)—"Encore" (Par) (2d wk). Fine \$2,500. Last week, \$3,500.  
Liberty (Hamrick) (1,850; 65-90)—"Skirts Ahoy" (M-G) and "Anything Can Happen" (Par). Terrific \$13,000. Last week, "Girl in White" (Col), \$10,000.

# 'King Kong' Huge \$22,000, Cincy Ace; 'Lydia' Stout 9G, 'Scaramouche' 13G

Cincinnati, June 24. Sensational "King Kong" smash at Palace, is bulging this week's overall take at major stands. Revival's great showing has trade thinking diverted from hot weather. Extensive bally and ad drive certainly helped. "Scaramouche" in Albee leads the new pix in good style. "Lydia Bailey" has the Capitol in brisk stride and "Sound Off" looks wholesome for the Grand.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"Scaramouche" (M-G). Good \$13,000. Last week, "Pat and Mike" (M-G), \$15,500.  
Capitol (Mid-States) (2,000; 55-75)—"Lydia Bailey" (20th). Swell \$9,000. Last week, "Denver Rio Grande" (Par), \$5,000.  
Grand (RKO) (1,400; 55-75)—"Sound Off" (Col) and "Montana Territory" (Col). Nice \$7,000. Last week, "Girl in White" (M-G) and "Glory Alley" (M-G), same.

# 'ANGEL' VAUDE LOFTY \$21,000 IN DRAB D. C.

Washington, June 24. Main stem biz continues slow but is slightly better than last week. "Scarlet Angel" at Loew's Capitol, backed up by a stage show headed by Don Cornell and Hope Zee, looks liveliest in recent weeks. "No Room For the Groom" is neat at Keith's. "Scaramouche" acquired new life in its second stanza at Loew's Palace and is steady in third week.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"Scarlet Angel" (U) plus vaude. Lively \$21,000. Last week, "Girl in White" (M-G) plus vaude, \$18,000.  
Dupont (Lopert) (372; 50-85)—"Navajo" (Lip) (2d wk-4 days). So-so \$2,000 after \$3,000 last week.  
Keith's (RKO) (1,938; 50-85)—"No Room for the Groom" (U). Neat \$9,000. Last week, "Just Across Street" (U), \$8,600.

Metropolitan (Warner) (1,200; 50-80)—"Flaming Feather" (Par). Nice \$5,000. Last week, "Dream of Jeanie" (Rep), \$3,500.

Ontario (K-B) (1,424; 44-74)—"Captivity City" (UA). Good \$7,000. Last week, "River" (UA) (2d wk), \$6,000.

Palace (Loew's) (2,370; 50-80)—"Scaramouche" (M-G) (3d-final wk). Brisk \$10,000. Last week, \$14,000, over hopes.

Playhouse (Lopert) (485; 50-81)—"Marrying Kind" (Col) (3d wk). Holding at good \$5,000 after \$6,000 last week. Stays.

Warner (WB) (2,174; 50-80)—"3 For Bedroom C" (WB). Sad \$8,000. Last week, "Carson City" (WB), \$8,500.

Trans-Lux (T-L) (654; 60-81)—"Encore" (Par) (6th wk). Better than last week at good \$4,500. Last week, \$4,000. Holds again.

# Omaha OK; 'Clash' Lusty at \$6,500

Omaha, June 24. Heat and a succession of rainstorms did not do the boxoffice much good although there are some signs of life currently. Best bet looks like "Clash By Night," lusty at the Brandeis. The Orpheum, with "Lydia Bailey" and "Slaughter Trail" shapes fairish. "Lion and Horse" looks in same category at the Omaha. The new show broke off day following the hottest run of June weather in history. Temperature hit 100 degrees for five days in a row, then tapered off a little.

**Estimates for This Week**  
Omaha (Tristates) (2,100; 16-70)—"Lion and Horse" (WB) and "Hoodlum Empire" (Rep). Fairish \$6,000. Last week, "Denver Rio Grande" (Par) and "Atomic City" (Par), \$6,500.

Orpheum (Tristates) (3,000; 16-70)—"Lydia Bailey" (20th) and "Slaughter Trail" (RKO). Modest \$9,500 or near. Last week, "Winning Team" (WB) and "Long Dark Hall" (UA), \$9,000.

Brandeis (RKO) (1,500; 16-70)—"Clash By Night" (RKO). Strong \$6,500 or close. Last week, "The Sniper" (Col) and "Yank in Indo-China" (Col), \$6,000.

State (Goldberg) (885; 25-75)—"Wild North" (M-G) (2d wk) and "Two Dollar Better" (Realtor). Fine \$4,500. Last week, "North" solo, \$5,000.

# Intensive Ad Drive Ups 'King Kong' To Terrif \$32,000, Det.; 'Pat' Oke 11G

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,134,700  
(Based on 23 cities, 207 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$1,981,440  
(Based on 24 cities, and 195 theatres.)

# 'Lovely' Lively \$18,000, Philly

Philadelphia, June 24. Rain and cooler weather kept back the usual hot weather exodus over the past weekend. Result is better biz than in recent weeks. "Lovely to Look At" shapes big at the Randolph while "Lydia Bailey" is shaping almost as strong at the Fox. "3 for Bedroom C" is barely oke at the Boyd. "Scaramouche" looms sock in second Arcadia session. "Outcast of Islands" is rated just okay at the Stanley.

**Estimates for This Week**  
Arcadia (S&S) (625; 85-\$1.20)—"Scaramouche" (M-G) (2d wk). Smash \$14,000 or less. Last week, \$15,000.

Boyd (WB) (2,360; 50-99)—"3 for Bedroom C" (WB). Oke \$9,000. Last week, "Wild Heart" (RKO), \$6,500.

Fox (20th) (2,250; 50-99)—"Lydia Bailey" (20th). Fine \$17,500. Last week, "Kangaroo" (20th) (3d wk), \$6,000 in 5 days.

Goldman (Goldman) (1,200; 50-99)—"Clash By Night" (RKO) (3d wk). Good \$13,000. Last week, \$15,000.

Maibach (WB) (4,360; 50-99)—"Ivory Hunter" (U) (2d wk). Dull \$9,000. Last week, \$11,000.

Midtown (Goldman) (1,200; 50-99)—"Brave Warrior" (Col). Mild \$6,500. Last week, "Scarlet Angel" (U), \$6,000.

Randolph (Goldman) (2,500; 50-99)—"Lovely to Look At" (M-G). Big at \$18,000 or close. Last week, "Paula" (Col), \$13,000.

Stanley (WB) (2,900; 50-99)—"Outcast of Islands" (UA). Oke \$12,000. Last week, "California Conquest" (Col), \$10,000.

Stanton (WB) (1,473; 50-99)—"Red River" (UA) and "Tulsa" (UA) (reissues). Lively \$11,000. Last week, "Denver, Rio Grande" (Par), \$7,000.

Studio (Goldberg) (500; 55-99)—"Man in White Suit" (U) (7th wk). Big \$2,800. Last week, \$3,000.

Trans-Lux (T-L) (500; 85-\$1.20)—"My Son John" (Par) (8th wk-4 days). Mild \$2,000. Last week, \$2,500.

World (G&S) (500; 50-99)—"Miss Italia" (Lux). Fair \$3,500. Last week, reissues.

# 'Pat' Tall \$13,000 Best In Denver; 'Suit' Big 4G

Denver, June 24. Dog-racing season opened last week with near-capacity crowds and the impact is being felt at first-run boxoffices here. Two pix are holding up despite this. "Pat and Mike" at Broadway shapes smash while "Man in White Suit" at Vogue looms big. Latter is holding.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 40-85)—"Montana Territory" (Col) and "Yank in Indo-China" (Col), day-date with Taber, Webber. Fair \$6,500. Last week, "Brave Warrior" (Col) and "Thief Damascus" (Col), \$6,000.

Broadway (Wolfberg) (1,200; 40-85)—"Pat and Mike" (M-G). Big \$13,000. Last week, on reissues.

Denham (Cockrill) (1,740; 40-85)—"Loan Shark" (Lip). Poor \$5,500. Last week, "Anything Can Happen" (Par), \$9,000.

Denver (Fox) (2,525; 40-85)—"Paula" (Col) and "Sound Off" (Col), day-date with Esquire. Fair \$12,500. Last week, "About Face" (WB) and "Kansas Territory" (Mono), \$12,000.

Esquire (Fox) (742; 40-85)—"Paula" (Col) and "Sound Off" (Col). Fair \$2,500 or a bit more. Last week, "About Face" (WB) and "Kansas Territory" (Mono), same.

Orpheum (RKO) (2,600; 40-85)—"Clash By Night" (RKO) and "Double Confession" (Indie). Mild \$10,500 or close. Last week, "Half-fornia Conquest" (Col), \$9,500.

(Continued on page 22)

Detroit, June 24. The Palms, aided by saturation advertising on radio and TV, is heading towards its biggest gross in two years, with "King Kong." It is the only really bright spot in a continuing dull situation here. "Macao" looks slow at the Fox. "Winning Team" is not far out in front at the Michigan. "Pat and Mike" is fair at the United Artists. "Scaramouche" is slightly above average at the Adams.

**Estimates for This Week**  
Fox (Fox, Detroit) (5,000; 70-95)—"Macao" (RKO) and "Confidence Girl" (UA). Slow \$19,000. Last week, "Fighter" (UA) and "Red Planet Mars" (UA), \$17,000.  
Michigan (United Detroit) (4,000; 70-95)—"Winning Team" (WB) and "Atomic City" (Par). Slim \$16,000. Last week, "Walk East on Beacon" (Col) and "Brave Warrior" (Col), \$12,000.

Palms (UD) (2,900; 70-95)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Terrific \$32,000, best in two years at house. Last week, "Carson City" (WB) and "Here Come Marines" (Mono), \$11,000.

Madison (UD) (1,900; 70-95)—"Storm Over Tibet" (Col) and "Montana Territory" (Col). Slow \$8,000. Last week, "To Have, Have Not" (WB) and "High Sierra" (WB) (reissues), \$5,000.

United Artists (UA) (1,900; 70-95)—"Pat and Mike" (M-G) and "Hold That Line" (Mono). Okay \$11,000. Last week, "Girl in White" (M-G) and "Talk About Stranger" (M-G), \$8,653.

Adams (Balaban) (1,700; 70-95)—"Scaramouche" (M-G). Oke \$9,000. Last week, "Outcast of Islands" (UA), \$5,500.

# Mpls. Cooler, Biz Perks; 'Scaramouche' Fine 12G, 'Beacon' 8G; 'Hunter' 6G

Minneapolis, June 24. With low temperatures prevailing and some rain, first-runs are picking up some this stanza. Although newcomers include "Scaramouche," "Walk East on Beacon" and "Ivory Hunter" only "Beacon" shapes very healthy. "Scaramouche" is an improvement over recent pix at Radio City, but not sock. Single holdover, "Wild North," in its second week at Gopher looks okay.

**Estimates for This Week**  
Century (Par) (1,600; 50-76)—"Tales of Hoffmann" (UA) (2d run). Here previously at Lyceum, legit house, at roadshow prices. Okay \$4,000. Last week, "Anything Can Happen" (Par), \$3,500.

Gopher (Berger) (1,000; 50-76)—"Wild North" (M-G) (2d wk). Has done exceedingly well, attesting to Stewart Granger's increasing box-office pull. Satisfactory \$5,000. Last week, big \$7,200.

Lyric (Par) (1,000; 50-76)—"Models, Inc." (Mutual) and "Finders Keepers" (U). Neat exploitation job for top end of twin bill, but only modest \$4,000 looms. Last week, "Rose of Cimarron" (20th) and "Journey Into Light" (20th), \$3,000.

Radio City (Par) (4,000; 50-76)—"Scaramouche" (M-G). Nothing but praise for this one. Nice \$12,000. Last week, "Winning Team" (WB), \$7,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Walk East on Beacon" (Col). Healthy \$8,000. Last week, "The Sniper" (RKO), \$7,000.

RKO-Par (RKO) (1,600; 40-76)—"To Have, Have Not" (WB) and "High Sierra" (WB) (reissues). Not so strong \$4,000. Last week, "Canyon Passage" (U) and "Frontier Girl" (Indie) (reissues), \$3,500.

State (Par) (2,300; 50-76)—"Ivory Hunter" (U). Well regarded and may wind up ahead of indicated nice \$6,000. Last week, "Outcasts of Poker Flat" (20th), \$4,500.

World (Mann) (400; 85-\$1.25)—"Rashomon" (RKO). Fair \$3,000. Last week, "La Ronde" (Indie) (4th wk), \$1,600 in 5 days.

# 'Loyalty Board' to Clear Thesps Gets SAG Okay

Hollywood, June 24. First member group of the Motion Picture Industry Council to endorse the proposed "loyalty board" is the Screen Actors Guild. SAG executive board voted to go along with the plan to establish a clearing house for film workers suspected of Commy activities.

For some time Ronald Reagan, SAG prexy, has favored such a committee, to protect loyal thespis against unjustified accusations.

# Milder Weather Boosts Chi; 'Pat' Plus Williams Qt. Bright \$47,000, 'Atomic' Neat 16G, 'Scarface' 12G

Chicago, June 24.

Chicago Loop looks somewhat brighter, the better product and less torrid weather helping. Leader appears to be the Chicago with "Pat and Mike" aided by the Billy Williams Quartet on stage. It is headed for a bright \$47,000. "Outcasts of Poker Flat" and "Young Scarface" at Grand looks to get fast \$12,000, with latter getting the play.

"Atomic City" and "Denver and Rio Grande" at Roosevelt is building to neat \$16,000. Reissue of "Hunchback of Notre Dame" and "Cat People" looks profitable \$8,000 for United Artists' one-weeker.

In its second week "Never Take No For an Answer" at Surf still is brisk. "Navajo" at World shapes tidy. "Belles on Toes" at Woods is off to fair second round. "Lydia Bailey" and "First Time" at State-Lake looks mild.

Estimates for Last Week

Chicago (B&K) (3,900; 55-98)—"Pat and Mike" (M-G) and Billy Williams Quartet on stage. Excellent \$47,000. Last week, "About Face" (WB) with Larry Parks and Betty Garrett on stage, \$40,000.

Grand (RKO) (1,500; 55-98)—"Outcasts of Poker Flat" (20th) and "Young Scarface" (Indie). Fancy \$12,000 shaping. Last week, "Never Forget You" (20th) and "Purple Heart Diary" (Rep), \$7,000.

Palace (Elitel) (2,500; 98-11.25)—"Greatest Show" (Par) (7th wk). Still going great with \$16,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98)—"Atomic City" (Par) and "Denver and Rio Grande" (Par). Neat \$16,000. Last week, "San Francisco Story" (WB) and "Loan Shark" (Lip) (2d wk), \$8,000.

State-Lake (B&K) (2,700; 55-98)—"Lydia Bailey" (20th) and "First Time" (Col) (2d wk). Not doing much with \$10,000. Last week, \$14,000.

Surf (H&E Balaban) (685; 98)—"Never Take No For Answer" (Indie) (2d wk). Nice \$3,500. Last week, \$4,300.

United Artists (B&K) (1,700; 55-98)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Moderate \$8,000. Last week, "Dream of Jeanie" (Rep) and "Lady Possessed" (Rep), \$7,000.

Woods (Essaness) (1,073; 98)—"Belles on Toes" (20th) (2d wk). Fair \$12,000. Last week, \$14,500.

World (Indie) (587; 98)—"Navajo" (Lip) (2d wk). Holding okay at \$2,000. Last week, \$3,000.

Ziegfeld (Loport) (485; 98)—"Anything Can Happen" (Par) (3d wk). Brisk \$3,000. Last week, \$3,300.

## Cleve Perking Up; 'Kong' Mighty \$24,000, 'Lydia' 12G, 'Scarface' 18G

Cleveland, June 24.

The boxoffice is picking up a bit here but some spots are doing just moderately. Exceptions are "Scarface", hefty at State, and "King Kong" and "Leopard Man" smash at Palace. The former is surprising everybody with such draw for an oldie. "Lydia Bailey" shapes fair at Hipp.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"3 For Bedroom C" (WB). Okay \$9,000. Last week, "Carson City" (WB), \$9,200.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Lydia Bailey" (20th). Fair \$12,000. Last week, "California Conquest" (Col), \$10,000.

Lower Mall (Community) (585; 55-80)—"Bitter Rice" (Indie) (2d wk). So-so \$2,000 after \$3,500 last week.

Ohio (Loew's) (1,305; 55-80)—"Skirts Ahoy" (M-G) (m.o.). Fourth downtown lap, nice \$5,000 after \$6,000 last week.

Palace (RKO) (3,300; 55-80)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Lofly \$24,000. Last week, "Rancho Notorious" (RKO), \$7,500.

State (Loew's) (3,450; 55-80)—"Scarface" (M-G). Hefty \$18,000 or over. Last week, "Pat and Mike" (M-G), \$14,000.

Sillman (Loew's) (2,700; 55-80)—"Pat and Mike" (M-G) (m.o.). Steady \$7,500. Last week, "Denver Rio Grande" (Par), \$4,000.

Tower (Scheffel-Burger) (500; 55-80)—"Bride of Gorrilla" (Realtar) and "Bushwackers" (Realtar). Mild \$2,400. Last week, "Nightmare Alley" (Indie) and "Dark Corner" (Indie), \$2,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Prov. Still Sags; 'Outcasts' NSG 9G

Providence, June 24.

All stands are crying the blues here with apparently nothing in big pix stout enough to drag them in. Even another rainy Sunday was no inducement. The 3,200-seat State is doing the best biz with "Outcasts of Poker Flat," albeit getting a very disappointing total.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Carson City" (WB) and "Wall of Death" (WB). Meek \$6,500. Last week, "Loan Shark" (Lip) and "Valley of Eagles" (Lip), \$6,000.

Majestic (Fay) (2,200; 44-65)—"Ivory Hunter" (U) and "Bronco Buster" (U). Meek \$4,500. Last week, "Lydia Bailey" (20th) and "Gobs and Gals" (Rep), \$7,000.

State (Loew) (3,200; 44-65)—"Outcasts of Poker Flat" (20th) and "Love Better Than Ever" (M-G). Drab \$9,000. Last week, "Carbine Williams" (M-G) and "Hoodlum Empire" (Rep), \$12,000.

Strand (Silverman) (2,200; 44-65)—"Atomic City" (Par) and "I Surrender Dear" (Col) (reissue). Opened Monday (23). Last week, "Anything Can Happen" (Par), thin \$4,000.

## Frisco Continues Dull; 'Scaramouche' Loud 26G, 'Team' No Champ, \$11,000

San Francisco, June 24.

Trade at first-runs this stanza is staying in same mild groove it was last week. Few of the newcomers are doing much. "Scaramouche" looks to hit big total at the Warfield while "Carson City" is rated fair at Paramount. "Winning Team" is getting no place at the Fox and "Sound Off" paired with "Brave Warrior" is just fair at Golden Gate. "Man in White Suit" continues okay in seventh Stage-door round.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Sound Off" (Col) and "Brave Warrior" (Col). Fair \$10,000. Last week, "Red River" (UA) and "Tulsa" (UA) (reissues), same.

Fox (FWC) (4,651; 65-95)—"Winning Team" (WB) and "African Treasure" (Mono). Slow \$11,000. Last week, "Kangaroo" (20th) and "Rodeo" (Mono), \$12,500.

Warfield (Loew's) (2,656; 65-95)—"Scaramouche" (M-G). Big \$26,000 or near. Last week, "Skirts Ahoy" (M-G) (2d wk), \$14,500.

Paramount (Par) (2,646; 65-95)—"Carson City" (WB) and "Death of Angel" (Indie). Fair \$12,000. Last week, "About Face" (WB) and "Cage of Gold" (Indie), \$11,500.

St. Francis (Par) (1,400; 65-95)—"Glory Alley" (M-G) (2d wk). Off to \$7,000. Last week, fine \$10,000.

Orpheum (No. Coast) (2,448; 65-95)—"Storm Over Tibet" (Col) and "Red Snow" (Col). Poor \$7,000. Last week, "Scarlet Angel" (U) and "Maytime in Mayfair" (Indie), ditto.

United Artists (No. Coast) (1,207; 65-95)—"The Fighter" (UA) and "Red Planet Mars" (UA) (2d wk). Off to \$4,500 in 6 days. Last week, good \$10,000.

Stagedoor (A-R) (370; 85-81)—"Man In White Suit" (U) (7th wk). Okay \$3,300. Last week, same.

Clay (Rosener) (400; 65-85)—"Mr. Lord Said No" (Indie) (4th wk). Mild \$2,000. Last week, \$2,300.

Larkin (Rosener) (400; 65-85)—"Pool of London" (U) (m.o.) (7th wk). Good \$2,500. Last week, \$2,700.

## 'PAT' PACES TORONTO, FAT 12G; 'SKIRTS' 7G

Toronto, June 24.

"Pat and Mike" is pacing the town, with a British product, "Outcast of the Islands," not far behind. Otherwise, biz is weak. "Skirts Ohoy," one of new pix, looks surprisingly mild.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) 863; 1,059; 955; 470; 699; 694; 35-60)—"Brave Warrior" (Col) and "Captive City" (UA). Satisfactory \$12,000. Last week, "Thief of Damascus" (Col) and "Jet Job" (Mono), \$14,500.

Eglinton (FP) (1,080; 40-80)—"Outcast of Islands" (London). Oke \$7,000 or over. Last week, "Sniper" (Col) (2d wk), \$4,500.

Imperial (FP) (3,373; 50-80)—"Half-Breed" (RKO). Mild \$10,500. Last week, "Walk East on Beacon" (Col), \$10,500.

Loew's (Loew) (2,748; 50-80)—"Pat and Mike" (M-G). Nice \$12,000. Last week, "Singin' in Rain" (M-G) (4th wk), \$8,500.

Odeon (Rank) (2,390; 50-90)—"I Believe in You" (Rank). So-so \$7,000. Last week, "Sun Shines Nellie" (20th), \$7,000.

Shea's (FP) (2,396; 40-80)—"Kangaroo" (20th). Mild \$9,000. Last week, "Clash by Night" (RKO) (2d wk), \$8,000.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"3 for Bedroom" (WB). Weak \$7,500. Last week, "Rancho Notorious" (RKO), \$7,500.

Uptown (Loew) (2,743; 40-80)—"Skirts Ahoy" (M-G). Fair \$7,500. Last week, "Scarlet Angel" (U), \$5,500.

## 'Pat' Strong 9G In Lagging Balto

Baltimore, June 24.

Biz in the downtown sector here remains uneventful with best current activity registered by "Pat and Mike," strong at Loew's Century. Some better than average response is also noted for "Green Glove" at the Mayfair while "Clash By Night" shapes okay in second stage at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Pat and Mike" (M-G). Leading current parade at strong \$9,000. Last week, "Girl in White" (M-G) failed to attract at \$5,200.

Keith's (Schanberger) (2,460; 20-70)—"Fighter" (UA). Dismal \$5,000. Last week, "Tulsa" (UA) and "Red River" (UA) (reissues), \$4,300.

Mayfair (Hicks) (980; 20-70)—"Green Glove" (UA). Fine \$5,000. Last week, "Dream of Jeanie" (Rep), \$4,300.

New (Mechanic) (1,800; 20-70)—"Lydia Bailey" (20th). Mild \$6,000. Last week, "Kangaroo" (20th), \$4,000.

Stanley (WB) (3,280; 25-75)—"3 for Bedroom C" (WB) and "Maxim-Robinson fight airing at \$2.50 scale. Not getting anywhere with "Bedroom" at sad \$6,500. Last week, "Carson City" (WB), \$5,400.

Town (Rappaport) (1,500; 35-70)—"Clash By Night" (RKO) (2d wk). Holding at oke \$5,500 after nice \$7,300 opener.

## 'King Kong' Big \$13,000, Indpls. Despite Storm

Indianapolis, June 24.

Biz is up at most first-runs here this stanza, despite a record cloudburst that shorted the Indiana's booth Saturday night and overflowed into lobby. Forced house to close down. But "King Kong" reissue at Indiana, came back strong and will lead town with a hefty take. "Lydia Bailey" at Circle is okay.

Estimates for This Week

Circle (Cockill-Dolle) (2,800; 50-76)—"Lydia Bailey" (20th) and "Scandal Sheet" (Col). Neat \$9,000. Last week, "Flame of Araby" (U) (reissue) and "No Room for Groom" (U), \$8,500.

Indiana (C-D) (3,200; 50-76)—"King Kong" (RKO) and "Wild Stallion" (RKO) (reissues). Great \$13,000, despite loss of Saturday night biz. Last week, "San Francisco Story" (WB) and "Lion and Horse" (WB), \$8,000.

Loew's (Loew's) (2,427; 50-76)—"Girl in White" (M-G) and "Glory Alley" (M-G). Oke \$7,500 in 5 days. Last week, "Pat and Mike" (M-G) and "Yank in Indo-China" (M-G), \$11,000.

Lytic (C-D) (1,600; 50-76)—"Pt. Osage" (Mono) and "Flight to Mars" (Mono). Tepid \$4,500. Last week, "Rancho Notorious" (RKO) and "Leopard Man" (RKO), \$3,500.

## Break in Weather Tilts B'way B.O.; 'Clash'-Paul & Ford Smash \$80,000, 'Pat' Hep 35G, 'Lovely' Big 130G, 4th

Break in the torrid weather, unusually hot for this early in the year, and a cool, damp weekend are boosting business at Broadway first-runs this week. Seven new bills plus the start of school vacations are giving the boxoffice a further lift. With two major league baseball games in N. Y. washed out Sunday (22), deluxers generally enjoyed an unusually strong Sunday. Improved trade is enabling many holdovers and extended-runs to top the previous weeks' figures.

The Paramount easily has the standout newcomer, "Clash by Night," with staghew headed by Les Paul & Mary Ford, Joey Bishop and Ralph Marterie band. Strong stage layout coupled with this pic is spelling a smash \$80,000 in first week.

Top coin is going to the Music Hall which has "Lovely to Look At" and staghew in its fourth round. This bill is climbing ahead of third week's total to get a big \$130,000 or better. "Pat and Mike" is pacing the straight-filmers with a sock \$35,000 at the Capitol, biggest here in some time.

"Confidence Girl" with eight acts of vaude is heading for good \$17,000 at the Palace. "Winning Team" looks to hit modest \$11,000 at the Mayfair. "Scarlet Angel" looks mild \$7,000 in first week at the Globe. Oldie combo of "Postman Always Rings Twice" and "Woman's Face" failed to jell with around \$9,000 in eight days at the State, being replaced today (Wed.) with "Dream of Jeanie." "Ways of Love" hit big \$10,000 in first week of new run at arty Paris.

Improved business tone is enabling "Diplomatic Courier" with Kathy Barr, Helen Wood and Jay Marshall heading stage bill to land an okay \$56,000 in second week at the Roxy, comparatively much better than initial stanza.

"Walk East on Beacon," pace-setting straightfilm, is in a like category, being very solid \$15,000 for fourth week at the Victoria which is almost the same as the third round. Many pix at arty theatres are doing better than previous stanzas including "Man in White Suit" at the Sutton; "Encore" at the Normandie; "Actors and Sin" at the Park Avenue; "Narrow Margin" at the Trans-Lux 60th Street; "Outcast of Island" at the Fine Arts, and "High Treason" at the Trans-Lux 52d Street.

Estimates for This Week

Astor (City Inv.) (1,300; 70-1.50)—"Outcast of Islands" (UA) (6th wk). Building to \$7,000 after mild \$6,000 last week. "3 for Bedroom C" (WB) opens tomorrow (Thurs.).

Beckman (R & B) (550; 85-1.50)—"Never Take No for Answer" (Indie) (9th wk). Eighth session ended Monday (23) held at \$4,200 after okay \$4,500 for seventh round.

Capitol (Loew's) (4,820; 70-1.50)—"Pat and Mike" (M-G) (2d wk). Opening week ended last night (Tues.) hit sock \$35,000 or near. In ahead, "Skirts Ahoy" (M-G) (3d wk), \$8,000.

Criterion (Moss) (1,700; 50-1.50)—"Red Planet Mars" (UA) (2d wk-5 days). Off to slow \$5,000 or less. First week was modest \$10,000. "Robin Hood" (RKO) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-1.80)—"Outcast of Islands" (UA) (6th wk). Perking up to \$5,000 after \$4,800 last week. Stays indef.

Globe (Brandt) (1,500; 50-1.50)—"Scarlet Angel" (U). First week ending tomorrow (Thurs.) shapes only mild \$7,000. In ahead, "Carson City" (WB), \$7,200.

Mayfair (Brandt) (1,738; 50-1.80)—"Winning Team" (WB). Initial stanza ending tomorrow (Thurs.) looks to reach modest \$11,000 or less. Holds. In ahead, "The Fighter" (UA) (3d wk), \$7,000.

Normandie (Normandie Theatres) (592; 95-1.80)—"Encore" (Par) (13th wk). The 12th stanza ended last night (Tues.) pushed up to \$8,200 after \$7,500 for 11th week.

Palace (RKO) (1,700; 75-1.40)—"Confidence Girl" (UA) with 8 acts of vaude. Stanza ending tomorrow (Thurs.) is heading for good \$17,000 or near. Last week, "No Room for Groom" (U) and vaude, \$14,700.

Paramount (Par) (3,664; 80-1.80)—"Clash by Night" (RKO) with Les Paul and Mary Ford, Joey Bishop, Ralph Marterie orch (2d wk). First session ended last night (Tues.) soared to smash \$80,000. In ahead, "Wild Heart" (RKO) with Johnnie Ray heading staghew (3d

wk), socko \$92,000 to wind up terrific run.

Park Avenue (Reade) (583; 90-1.50)—"Actors and Sin" (UA) (4th wk). Current round ending tomorrow (Thurs.) continues very big with \$7,700 after \$7,600 for third round. Stays.

Paris (Indie) (568; 1.25-1.80)—"Ways of Love" (Burstyn) (2d wk). Initial stanza of new run ended Sunday (22) hit big \$10,000. In ahead, "Under Paris Skies" (Discina) (6th wk), good \$5,300.

Radio City Music Hall (Rockefellers) (5,945; 80-2.40)—"Lovely to Look At" (M-G) with staghew (4th-final wk). Finishing very nice run with spurt to big \$130,000 or better after \$120,000 for third week. "Where's Charley?" (WB) and new staghew opens tomorrow (Thurs.). Cooler weather and out-of-towners gave Hall a very big weekend, with weekdays also showing surprising strength.

Roxy (20th) (5,886; 80-2.20)—"Diplomatic Courier" (20th) with Kathy Barr, Helen Wood, Jay Marshall on stage (2d-final wk). Held at okay \$56,000 after \$58,000 opening round. "Wait 'Til Sun Shines Nellie" (20th) with launching of iceshow including Arnold Shoda, Trixie, Billy Daniels on stage, opens Friday (27).

State (Loew's) (3,450; 55-1.80)—"Dream of Jeanie" (Rep). Opens today (Wed.). Last week, "Postman Always Rings Twice" (M-G) and "Woman's Face" (M-G) (reissues), got modest \$9,000 or less in single 8-day week.

Sutton (R&B) (561; 90-1.50)—"Man in White Suit" (U) (13th wk). The 12th round ended Monday (23) pushed up to big \$11,000 after \$10,200 for 11th week. Continues indef.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Narrow Margin" (RKO) (8th wk). Showing renewed strength to get \$4,000 or thereabouts, a nice pickup from \$3,300 of seventh week. "White Corridors" (U) due in next.

Trans-Lux 52d St. (T-L) (540; 90-1.50)—"High Treason" (Pace-maker) (6th wk). Fifth round ended Monday (23) continued very stoutly, pushing to big \$7,000 after \$6,400 for fourth week. Indicative of current strength is the fact that Monday (23) was the biggest Monday since the second week.

Victoria (City Inv.) (1,080; 70-1.80)—"Walk East on Beacon" (Col) (5th wk). Fourth frame ended last night (Tues.) continued very solid with \$15,000 after \$16,000 for third week. Stays indefinitely.

## Month of Heat Wlts K.C. Biz; 'Pat' Rousing \$15,000, 'Team' Fast 9G

Kansas City, June 24.

High temperatures have persisted now for a month and give whole film biz an abnormal aspect. Doubtful if weather is helping. "Pat and Mike" at Midland is getting a good play. "Winning Team" strong \$9,000 at Paramount.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Isle of Sinners" (Indie). Medium \$1,500. Last week, "Tight Little Island" (U) second time in house but did first-run biz at \$1,800.

Midland (Loew's) (3,500; 50-69)—"Pat and Mike" (M-G) and "Man With My Face" (UA). Best here in weeks, nifty \$15,000. May hold some extra days. Last week, "Carbine Williams" (M-G) and "Long Dark Hall" (Indie), \$11,000.

Missouri (RKO) (2,650; 50-75)—"Paula" (Col) with kiddie revue on stage. Around average at \$7,500. Last week, "Half-Breed" (RKO) and "Young Scarface" (Indie), \$8,000.

Paramount (Tri-States) (1,900; 50-89)—"Winning Team" (WB). Pleasant \$9,000. Last week, "3 for Bedroom C" (WB), hyped by p.a. of Gloria Swanson and dualled with "Try and Get Me" (WB), ditto.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Five Fingers" (20th) and "Return of Texan" (20th). Under average \$12,000. Last week, "Kangaroo" (20th) with "Jet Job" (Mono) added at Tower and Granada, \$11,000.

Vogue (Golden) (550; 50-85)—"Man in White Suit" (U) (11th wk). Stays on at fine \$1,300. Last week, same.

Warwick (Fox Midwest) (900; 50-85)—"Encore" (Par) (4th wk). Holding nicely at \$1,400. Goes a fifth session. Last week, \$1,600.



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It's the first picture utilizing modern Honolulu setting almost entirely. Some of the city's prominent residents turned temporary thespians.

# Commons Okays Admission Tax Cut For Small Exhibs; To Cost \$560,000

London, June 24.

An admission tax concession designed to help small exhibs, which will cost the Treasury about \$560,000 a year, has been approved by the House of Commons. It is the outcome of protracted negotiations with the picture industry and represents a compromise on exhib demands for total exemption on admissions up to 10c. The government has offered to halve the duty on these seats.

Principal government spokesman in the two hours Commons debate was J. Boyd-Carpenter, financial secretary to the treasury, who explained that the industry plea for the small operator was rejected on cost grounds.

The new tax scale also offers greater flexibility on other admissions in the lower price bracket.

The government proposal was resisted by the labor opposition, which was backing the trade's case for full exemption on the 10c. admission. Eric Fletcher, Labor M.P., who is also deputy chairman of the Associated British Picture Corp., said they had no confidence in the government figures and reckoned that total exemption for the 10c seats would not cost more than \$85,000.

In his reply to the debate, Boyd-Carpenter explained that the relief would be worth an average of \$3.25 a week for the small theatre with gross takings of \$280, and having fewer than 125 seats. Bigger theatres, with a capacity of 1,500 to 2,000 seats would only be about 15c. a week better off.

## 'Twilight' a Big Hit On Revival in London But 'Uranium' Looks Dubious

London, June 24.

"Woman of Twilight," which was a hit in London last season but which folded within a week on Broadway, has been successfully revived by Jack Hylton at the Victoria Palace. It bowed in last Wednesday (18) to a powerful ovation, and should hold the theatre until the new Crazy Gang show opens in the fall.

There have been one or two major cast changes since the original production, with Freda Jackson taking over the role of Helen Allister and Lorraine Clewes playing Jess. The taut production appeared well suited for London tastes.

"Uranium 235," which tried out at the nabie Embassy Theatre last month, has been switched by Theatre Workshop to the Comedy, where it premeed June 18. Although received in fine style, this left wing political tract must be considered a dubious proposition for the West End. It has little chance of staying more than just a limited season.

"Dial M For Murder," which James P. Sherwood presented at the Westminster last Thursday (19), is the first new play to come to the West End after scoring a hit on TV. It is a thriller, with a first-rate cast headed by Jane Baxter and Emrys Jones. Success of play must be considered problematic in view of the millions already familiar with the plot. In this intimate theatre, with its small cast and limited overhead, it stands a reasonable chance of paying off.

## POWELL QUILTS KORDA, REJOINS PRESSBURGER

London, June 24.

Michael Powell is breaking away from Sir Alexander Korda after five years, and will produce films independently.

He resumes his partnership with Emeric Pressburger, his former films associate, in a pic with ballet background, Ludmilla Tcherina, featured in their former two films "Red Shoes" and "Tales of Hoffmann," will star.

## Russo Films on Mexico TV

Mexico City, June 17. Video station XEHTV, Mexico's pioneer TV station, has started exhibiting a series of Russian pix. First one is "Ivan the Terrible," but response is mixed. Protestors are not strong enough to kill the venture so far.

## Julian Sis Win Strike For More Coin in Mex

Mexico City, June 24.

First show biz strike in Mexico of its kind, individual players against an impresario for more coin, was won after three days by the Julian Sisters, song-dance trio. They forced the manager of the Teatro Cervantes, vaude-revue theatre here, to pay them \$28.90 daily for their act. He didn't seem to resent the strike because he booked the act for eight weeks.

Their strike did not blacklist them in show biz. Following their Cervantes chore, Julians are booked into the Follies for four weeks with option.

## 'Joan,' 'Mating' Big Grossers in Arg.

Buenos Aires, June 17.

While too early to tell how the higher admission scales will affect film biz here, extremely cold weather has boomed the boxoffice in recent weeks. Top biz recently was done by "Joan of Arc" (RKO) and "Mating Season" (Par). "Joan," playing day-date at the Trocadero, Libertador and Palacio del Cine (upped scale at 53c), grossed \$31,000 in the first six-day week, all show biz folding on Inauguration Day. All three smallseaters are sold out nightly.

"Mating" pulled well in its three-week run at the Ambassador. "711 Ocean Drive" (Col) is doing nicely at the Broadway and Luxor. "So Long at Fair" (U) held for three weeks at the Premier and could have held longer, except for the protection law giving it only that long a run.

"September Affair" (Par) still is running at neighborhood theatres, after nine weeks in first-run and moveover houses grossed \$81,075. "Cinderella" (RKO) continues holding at the Radar after doing \$87,400 in 19 weeks.

Local producers are claiming records for their pix, which have improved in quality this year. Best record goes to "Deshonra" (Interamericana-Mapal) which hit \$27,000 or near in the first five days at Gran Rex, highest figure ever for any pic in Argentina for such a period. Film has a sombre theme, but an all-star cast gave it a sock start.

The new admission scale works out at around 53c, plus 4c tax for the Eva Peron Foundation (formerly 2c) and about 3c for the Film Union's Social Security Fund.

## 1st Public Showing Of Big Screen TV in Brit.

London, June 17.

First public demonstration of big screen TV, apart from the telecinema shows at last year's Festival of Britain, will be given at the Odeon, Leicester Square, starting next Thursday (26). Using the Rank Cintel equipment, the theatre will feature a fashion show at its night performances during the coming week.

A basement room in the theatre will be converted into a studio and the transmission will be on a closed circuit. Leslie Mitchell will be commentator, while the show will be produced by S. McCormack.

Program, which will be received on a 20-foot screen, may subsequently tour a number of other Rank theatres which have recently been wired for TV.

## Chaplin's New Femme Lead to Play 'Juliet'

Edinburgh, June 24.

Claire Bloom, Charles Chaplin's leading lady in "Limelight," the pic which he recently completed in Hollywood, will play Juliet in Shakespeare's "Romeo and Juliet" at the International Festival.

Play will be presented by Old Vic. Athene Seyler will appear as the nurse, Peter Finch as Mercutio and William Devlin as the Prince of Verona.

## Loew's Names Karlin As Germany Sales Manager

Myron Karlin, former Metro manager in Venezuela, has been named sales manager in Germany, according to an announcement yesterday (Tues.) by Loew's International veepee Morton A. Spring.

Karlin is now en route to Frankfurt, where he'll assume his duties under territorial manager F. W. N. Beckett. Wolfgang Wolf takes over Karlin's old spot in Venezuela. Previously, he was with the Motion Picture Export Assn. in Austria.

## Foreign Acts Dominate Rome Outdoor Niteries; Lean on Tourist Trade

Rome, June 17.

With balmy Roman nights and no air conditioning in clubs here, the open air nightclubs have opened for a promising three-month season. Thousands of tourists expected here this summer are expected to take advantage of these spots to view the foreign acts. Local audiences are mainly entertainment starved, so the prospect is for a healthy season.

The Casino delle Rose in the Villa Borghese Park is divided into two parts; the large beer garden featuring modest prices, and the Club Lucciola, separated by a lattice-work which is a little more expensive. Opening week's bill makes up an hour long show, and opens with Nat Karson's Empire Girls from London. Line is followed by Woodrow, English juggler; Senor Carlos, Patrizia and Capello, French dance team, and the Bernard Bros. While this bill is not startling, the complete novelty here brings solid returns.

Claude Marchant, Negro ballet dancer formerly with the Katharine Dunham troupe, is at the Belvedere delle Rose, with his own troupe, Luciana Dolliver, Claire and Leslie Conda, Jean Malvaut, and the Ballet of St. Germain-des-Prés. The swank dining spot, Ostaria dell Orso, with the Cabala Club on the top floor has a French troupe of impressionists, and Dennis Carleton, American singer. They are to keep open for a few weeks this summer for a test.

The Hotel Blysee has opened a roof for dining and dancing, the Tor Florenza, offers dancing in the garden of an old villa. The Tuamotu Dancers and Turman trio, billed as the Afro Cuban show, are at the Oasis.

## PAR'S 'HOLIDAY' SET TO SHOOT IN ROME

Rome, June 17.

Paramount's "Roman Holiday," starring Gregory Peck and British Audrey Hepburn, who was seen on Broadway last season in "Gigi," stars shooting at Cine-Città studios here June 23. Director William Wyler production head Henry Henigsen, an alumnus of "Quo Vadis," and assistant Lester Koenig, have been here for several weeks making final preparations. Pic is skedded for eight to 10 weeks here. All editing, cutting, processing, music, and sound will be done in Rome.

Margaret Rawlings and Courtney Williams arrive from London this week to take over roles in the picture. Tullio Carminati, Italian actor formerly of Hollywood, also has been signed for a featured role. Cast is not completed yet.

## Bernard Bros. Signed For Brit. 'Decameron'

Rome, June 17.

The Bernard Bros., currently topping the bill at the Casino delle Rose, outdoor nightclub here, leave for Granada soon on a film assignment, "Decameron Nights," Mike Frankovich-Joe Auerbach pic being shot in Technicolor in Spain at this time. Team is slated for a comedy spot in the British film which stars Joan Fontaine and Louis Jourdan.

Deal was made by producer Frankovich and wife, Binnie Barnes, who rep the brothers on picture deals. Frankoviches recently sent the Bernards to Denmark for two TV shorts based on stories by Hans Christian Anderson.

Other Foreign News  
On Page 15

# 3 Big Preems Tilt London Pix Biz; 'Ivanhoe' Wham \$11,500 in 3 Days, 'Quiet' Loud 8 1/2 G, 'Macao' 6G in 4

London, June 17.

## Mex Legit, Vaude Upeat Prompts Theatre Const.

Mexico City, June 17.

With the theatre, legit as well as vaude and revues making a remarkable comeback after long being moribund, urge for more theatres has started. Six theatres are under construction here, scheduled for openings from now until this fall.

National Theatrical Federation revealed that the combined seating capacity of the 12 existing theatres is only 20,300. Of these houses, five are legit, the others vaude and revue. With 18 theatres in operation, total number of seats is expected to top 25,000.

## Top British Names In Com'l TV Setup

London, June 24.

Top names in film production, television, recording and finance are to join forces in the formation of Britain's first company to sponsor commercial TV. The announcement was made at the same time as Prime Minister Churchill's declaration in the House of Commons last Thursday night (19) of his intention to break the BBC monopoly.

Linked in the new setup are Sir Alexander Aikman, chairman of Electric and Musical Industries; Sir Alexander Korda, the London Films topper; Norman Collins, former chief of BBC-TV, and now chairman of High Definition Films; C. O. Stanley, chief of Pye Radio, who pioneered the first British sponsored TV show last year on a closed circuit to MPs; Viscount Duncannon, and Sir Robert Renwick, last two having city financing interests.

Object of the new company, as given in an official statement, will be the technical and program development of TV and sound radio throughout the world. "This includes the eventual provision of services for this country as envisaged by the government's White Paper," it said.

The new company will be registered within the next two weeks and will have only a nominal share capital.

## Still Long Way Off

Sponsored television is a stage nearer in Britain but still, in the opinion of the experts, a long way off. The House of Commons, after an all-day debate last Wednesday (18), accepted by a majority of 28 a government proposal to end if due course the BBC monopoly and to permit the introduction of competitive video.

The debate was conducted on strict party lines. Government whips ordered their supporters to back the cabinet's motion and to nix a Labor party amendment. One of the Conservative supporters, Beverley Baxter, who claimed considerable knowledge of sponsored TV in America, said he was voting for the government with a heavy heart.

Chief government spokesman was Sir David Maxwell Fyfe, Home Secretary, who commented on the (Continued on page 15)

## Would Tax TV Listener, Reduce Exhib's Levy

Birmingham, June 17.

Cinema exhibitors here have put forward a novel idea to London executives. They suggest that all televiewers in Great Britain should be charged an additional \$3 yearly on their licenses, this to be appropriated by the British Chancellor of Exchequer towards reducing entertainments tax for cinemas.

This is part of the war against TV which continues. The Hants branch of the Cinematograph Exhibs Assn. says no good purpose will be served by holding any discussions with the British Broadcasting Corp. on televising films made for cinemas.

Several major preems during this past stanza resulted in more buoyant tone at the West End box-office. A break in the weather also helped, but too many favorable outdoor days have kept large numbers away from picture theatres.

Major newcomer last week was Metro's British-made "Ivanhoe," which teed off with a royal preem before beginning its regular run. It chalked up a hefty \$11,500 in its opening three days after getting more than \$11,000 on the gala show.

Republic also has a winner in "The Quiet Man" which opened to a handsome \$8,500 in its first Plaza week, and maintained the same pace for the second weekend. Another British-made film, "Who Goes There," opened with a pleasing \$2,000 in its first two days at the Carlton. "Quo Vadis" still is a nice draw at the Ritz in its 20th week. Most other hold-overs are below average.

Estimates for Last week  
Carlton (Par) (1,128; 70-\$2.15)—"Who Goes There" (B-L). Helped by good press, and opened in pleasing style to get \$2,000 in first two days. Stays on.

Empire (M-G) (3,099; 55-\$1.70)—"Ivanhoe" (M-G). Teed off with powerful \$11,500 in first three days of normal run after royal gala preem. Stays, natch!

Gaumont (CMA) (1,500; 50-\$1.70)—"Wait Till Sun Shines Nellie" (20th) and "Outcasts of Poker Flat" (20th) (2d wk). Modest \$2,000 for second weekend (4 days) after poor \$3,600 opening frame. "Kangaroo" (20th) opens June 19.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Just Across Street" (GFD) and "Anybody Seen My Gal" (GFD) (2d wk). Fair \$3,000 for second weekend week. Stays a third round with "Scarlet Angel" (GFD) following June 26.

London Pavilion (UA) (1,217; 50-\$1.70)—"California Conquest" (Col) (2d wk). Second weekend was mild \$2,200 after average \$5,000 first week. "Green Glove" (UA) preems June 20.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Macao" (RKO) and "Half-Breed" (RKO). Tall \$5,800 on first weekend (4 days). Holds for second week with "Importance of Being Earnest" (GFD) preeming June 26.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Woman is Dangerous" (WB) (2d wk). Poor \$3,600. Stays a third round with "Diplomatic Courier" (20th) following June 19.

Plaza (Par) (1,902; 70-\$1.70)—"Quiet Man" (Rep) (2d wk). Handsome \$4,000 for second weekend (3 days) after hefty \$8,500 opening round. Holds.

Ritz (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G) (20th wk). Still a major draw with strong \$4,800 this stanza. Stays indef.

Warners (WB) (1,735; 50-\$1.70)—"Derby Day" (BL) (2d wk). Fair \$5,700. Stays a third week with "Mara Maru" (WB) opening June 19.

## TOSCY HONOR GUEST AT GILLIS' ROME CONCERT

Rome, June 17.

American composer Don Gillis, of the NBC staff in New York, gave a concert here last week (10) at the Elisico Theatre, followed by a program at the Open Gate Club, where he played several of his jazz compositions. Arturo Toscanini, who has used Gillis compositions twice on his NBC Symphony Orchestra programs in New York, accepted an invitation to appear at the concert as honor guest. The maestro had been in Rome from Milan for a week visiting his daughter and reportedly making arrangements to do some recordings here. Gillis was assisted in the concert by the Chamber Orchestra of Rome. He conducted, presenting his "Symphony No. 5 1/2," "Atlanta" and "Thomas Wolfe L'Americano."

Rome critics took a rap at the modern American music. Renzo Rossellini, brother of film director Roberto, critic for Il Messaggero, said "Gillis showed facility of composition which, however, could better be employed." Il Giornale D'Italia said that his music showed "total lack of invention, of personality and of taste."

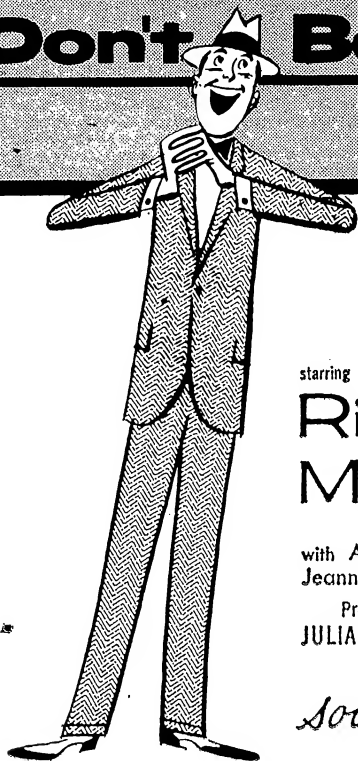


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*soon from 20th Century-Fox...*

# Paradoxes, In Show Biz and Out, Everyday Stuff to Tourist Spain

By LT. COL. BARNEY OLDFIELD  
Madrid, June 17.

Spain is a panorama of paradox. Though the opera is world-famous, none among the peluqueros in Sevilla plugs himself as "THE Barber of Seville."

Bizet wrapped some music around a smoldering senorita who wrapped paper around tobacco, but there is no Carmen Cigarette Co. in Valencia, where it is all supposed to have happened.

"Speak to me" is the crap-shooter's plea when rolling for a point the world over, but here it's the way you answer the telephone.

Near Vitoria in the north, where actors' vicuna coats came from, nobody wears that kind of jacket.

Although bull-fighting had its origin in and is the national pastime of Spain, the bull ring in Madrid seats only 26,000, a third the size of Mexico City's arena of blood and sand.

Third most popular souvenir sale to women in Spain is the mantilla, but when Claude Colbert, a good Catholic, was being guided point to point among the El Greco canvases, she was stalled at the doorway for lack of head covering—and not a mantilla vendor was in sight.

Spaniards say Mario Cabre is a poor bull-fighter, poor poet and poor actor, yet the bull has never won against him, his poems to Ava Gardner attracted a wide press and the ire of Frank Sinatra, and his appearances on the street or in "Pandora" on the screen provoke girlish huzzahs.

**Formal Gypsy**  
Gypsy Rose Lee, with a rep tied to taking things off, worked in "Babes from Bagdad" being filmed in a Barcelona studio, and in all the harem and dancing girl scenes which were shot twice, once for Anglo-Saxon and once for Spanish release, had to supervise putting a few things on for the latter to satisfy Iberian censors.

Everywhere one goes in Spain, there is evidence of some dead King or Queen, but he is also apt to encounter many live ones out of work. They cross the country to various European spas from where they have been beached in exile near Estoril, Portugal.

The parade of toradors is constant, brought in by the horns of buglers and taken out on the horns of bulls, but Brooklyn-born Sidney Franklin goes on forever.

**Jose Johnson**  
The late Al Johnson used to give hotel bellhops 50c when he arrived on his tours, with instructions to page him every half hour, "just so they'll know I'm in town." Jose Ferrer couldn't make a ripple with that in Spain, since Ferrer is the Spanish equivalent of Johnson in the U. S., and Jose is within the first three names a mother thinks of when tagging kids. The Jose Ferrers of Spain range from an electrician in Sitges, a cobbler in Valencia, a doodad salesman in Granada, a goatherd near Algeciras, and a waterboy in Valladolid.

A seal balancing ball act would die in Spain, because any woman who can't balance the family wash or a basket of fish on her head while toting a loaded bucket in each hand isn't worth marrying.

It is common in the U. S. to ask for the check by calling it "the bad news," for which the Spanish equivalent is the "dolorosa." It's two ways bad, the maker sad that it isn't more, and the recipient sad because if he had known how little it was going to be, he would have ordered more—and if he decides to, after all, he'll awaken next morning with his head on cross-ways.

San Sebastian's Paolino Uzu-dun, to whom sportswriters in Jack Dempsey's day attached the fearsome appellation of "the battling Basque woodchopper," is in his 50s, is not fearsome, does not fight, and does not chop wood any more. He is in the money, has a farm, a family, and only turns out on boxing occasions as a spectator.

**1,500,000 Hear Radio in Austria**  
Vienna, June 17.  
The number of radio listeners, which stood at 750,000 in 1945, reached the 1,500,000-mark today. This means that 22% of the country's population and 67% of the estimated 2,200,000 households own a set.

## Cantinflas' Coin Drive Helps Fund for Needy

Mexico City, June 17.

Appeal to Mexico's 5,000 multimillionaires (in pesos) by "Cantinflas" (Mario Moreno), top money-making pic-radio comic, to dig down deep to aid the underprivileged, has inspired many cash donations, several from film trade toppers, averaging \$1,150 each. He donated \$1,150 himself.

Moreno avers that it is up to each multimillionaire to give that much regularly every year. Comic is also working for the establishment of a bank here to handle this private charities coin.

## Not Yet Completed But

## 'Schweitzer' Amortized Via Big Foreign Deals

Paris, June 24.

"It Is Midnight Dr. Schweitzer" (Nordia), French film still in production, has already been amortized by foreign sales. Extremely high operating out of 140,000,000 francs (\$400,000) has been covered by sales to Austria, Germany, Switzerland and Belgium. The average French pic costs 60,000,000 francs and rarely makes its cost in the French market unless of strong caliber and containing high star value. "Schweitzer" has the Pierre Fresnay name for marquee lure and the exploitation value of the Dr. Schweitzer name.

Gamma Films will distribute in Germany, Austria and Switzerland, Atos in Belgium and Cocinor will handle here. Film will be finished in October and have a gala preem at the Opera with proceeds to go for the Schweitzer Hospital in Gabon, Africa. Schweitzer previously refused \$500,000 for his hospital treasury, offered by U. S. companies, for the rights to filming his life.

Dr. Schweitzer insisted he would only give the rights to a French company. He stipulated that the crew would be completely French and that only a Gallic version would be made. However, pic will be dubbed into English when finished by the original cast, many of whom speak English. Film is being repped for the U. S. by American publicity woman, Caryl Barrett, who also is in charge of American sales.

## Top Brit. Names

Continued from page 13

"brute force of a monopoly" that led to self-satisfaction and complacency. He reassured the House there would be a controlling body over sponsored stations to guard against abuse, regulate their conduct and advise on the granting of licenses. There would also be Parliamentary control over the terms of sponsored TV. He could not agree that a debasement of programming must follow from commercial competition, and he was not impressed by the analogy of the U. S. "We had our British way of resolving problems of taste, and were a much more mature and sophisticated people than those of the U. S.," he said.

Opposition to sponsorship was led by Herbert Morrison, former Home Secretary and Foreign Minister, who referred to the FCC report published last March in Washington, in which a four-hour children's show featured 13 murders, four sluggings, six kidnappings, etc., and thought that sort of thing might happen here. He felt it was unavoidable in a greater or lesser degree. He strongly believed that commercial TV would lead to a competitive drive in a downward direction.

Asst. Postmaster General L. D. Gamman, in winding up the debate, emphasized that the government was in earnest in breaking the BBC monopoly, and hoped that before long it would be possible for the experiment to be started. He refused to accept the implication that competitive TV would lead to bad and vulgar programs, as the controlling body would be there to prevent any lowering of taste.

## Ellington Suite For Two African Shorts

Rome, June 17.

Giorgio Moser, who obtained world rights to Duke Ellington's composition, "Liberian Suite," will use the American composer's work as musical background for two short subjects made in Africa. Moser and cameraman Antonio Busia, of the Omnibus Film Co., recently returned here after several months lensing in Africa.

Eight subjects in different settings make up "Liberian Suite" in black and white. The other documentaries in the series include "Come Daughter of Africa," "Nana Krom," "Jungle of Ivory," "African Fantasy" and "Village in the Jungle."

## Arg. TV Moves At Snail's Pace

Buenos Aires, June 17.

Although Standard Electric's latest type video transmitter, inaugurated last October, affords Argentine tele-viewers an excellently clear picture, video is not catching on at all in this country. Quite a few importers of video sets and spares for video set construction are facing financial gimmicks through inability to dispose of their stocks.

There seems to be a jinx connected with television here. In the first place, the local TV originator, Senor Jaime Yankelevitch, who got the first video transmitter for his Belgrano radio network, died last February, only a few months after inaugurating telecasts over his outlet. At the same time, Madame Peron, who had been expected to star as video's chief program item, was hospitalized early in the year, and her recovery is a slow process and she has not been able to face the video cameras. Then the Philco factory, which had been busy assembling television receivers which were to sell at more moderate prices, was destroyed by a fire which not only entirely razed its plant buildings, but also burned the stocks of television sets.

There are now plenty of video sets in local stores, both imported sets and locally assembled ones, but about the only enthusiasm aroused becomes evident on Sundays when the football (soccer) matches are televised and groups of sports fans congregate early outside the stores which provide these cuffo demonstrations.

Although the promised credits which the Industrial Credit Bank was expected to grant for purchasers of video sets on generous 10-year terms have yet to materialize, most stores offer fairly easy installment plans for video set sales. The initial down payments of around \$300, however, are rather high for the average family budget, particularly in the case of a non-essential gadget like video.

Local advertisers are holding off determinedly and refusing to back the new media. Some say the question of local video is a vicious circle: stemming from bad video programming. Sets are not sold because the programs are so inept, there are no sponsors because there are so few sets sold.

## London Film Notes

London, June 17.

Joe Mankiewicz here on quickie to line up English artists for Metro's "Julius Caesar" pic, which stars James Mason, Deborah Kerr and Louis Calhern. Expects to be back in a few days to start shooting. . . . Jules Stein here to see the new Music Corp. of America offices in the Empress Club building. Stein left for Paris after Jack Benny's opening at Palladium today (Tues.) to look over his new Paris offices and general biz. Leaves for N. Y. July 9, but will be back in two weeks.

Claudette Colbert planned from Paris June 15 to see the Jack Benny opening at the London Palladium and left the next day for Paris where she is staying this summer. She is taking with her "Everything But Elephants," book by Virginia Pearson, which is being adapted for films under title of "Jungle Honeymoon," which Music Corp. of America wants her to star in. Pic would be made in Hollywood this fall. . . . Max Green, ace cameraman, wanted by Irving Allen for "The Red Beret," but Herbert Wilcox, who has him under contract, refused to release him.

# New Arg. Cabinet's Nationalism Stress Seen Tough for U. S. Films

## 'Streetcar' Picked Top Film by Greek Crix

Athens, June 17.

The Greek Film Critics Assn. voted "Streetcar Named Desire" as the best foreign film released during 1951-52. Vivian Leigh was voted best actress for her performance in "Streetcar."

Best actor award went to Gerard Philippe for his performance in "La Beaute du Diable" and in the film, "Souvenirs Perdus." Best director prize went to William Wyler for his film, "Sunset Boulevard."

The Greek crix picked the following as the top 10 films: "Streetcar," "Sunset Boulevard," "Justice est Faite," "All About Eve," "Born Yesterday," "Outcast of Islands," "Sciuscia," "Cacia Tragica," "Seven Days to Noon" and "The Set-up."

## Dramas Pacing British TV In Full Legit Treatment; Picayune Star Salaries

London, June 17.

Whatever the limitations of British TV may be, it's generally accepted that it excels in the field of drama. Many postwar dramatic productions have set a pattern for quality which has far outstripped programs on other BBC divisions.

Despite budget limitations, the BBC-TV play is given the same treatment as a professional West End legit production. Preparation starts three months ahead of production. More than a month in advance of D-day, producer has set his casting and contracts, okayed his shooting script and lined up his rehearsal schedule and technical requirements.

Active rehearsals start three weeks before the program goes on the air. These are mainly held in hired rehearsal rooms. The full dress rehearsal in the studio, complete with cameras and lights, takes place a day before production. Rarely is a producer allotted more than one to one-and-a-half days for full studio rehearsal.

Main BBC drama presentation is beamed in the Sunday night program with a repeat scheduled for the following Thursday. A less important drama presentation is featured on Tuesday evenings. Production budgets are kept to modest levels. A single set play with a cast of four or five could be put on for just over \$1,000, while a top Shakespearean or Shaw spectacle would come out under \$3,500.

Star salaries are notoriously low. Average payment for a production, including the full rehearsal period and the repeat, ranges from \$150 to \$200. Occasionally a top-ranking artist might get double that figure. But the BBC claims it has never lost a potential star over money. Availability is more often the difficulty.

As all BBC programs are in the sustaining class; there is no rigid restriction on time. Plays are trimmed only for production purposes and not to keep within a stipulated program time. Some of the hit plays in recent months have run for close to two hours, with just a short intermission.

Current trend in recent productions has been the increasing use of film inserts. Almost every play this year has used this technique in some degree or other. Back projection is also frequently used.

## Paris' U. S. Art Pic Fest

Paris, June 17.

First American Art Film Festival will be held here June 24-25. American Federation of Arts is sponsoring the event, whose program was prepared with cooperation of U. S. distributors and producers as well as UNESCO, Cinematheque Francaise and The Friends of Art in Paris.

Included in the program are Paul M. LaPorte's "Sculpture in Minnesota," Robert Gardner's "Tobey: Artist," Thomas Bouchard's color film, "Joan Miro Makes a Color Print," and Namuth and Falkenberg's film on the controversial artist, "Jackson Pollock." Last year the AFA sponsored a similar festival at Woodstock, N. Y.

Buenos Aires, June 17.

The inauguration of President Peron's new presidential term posed a big question for U. S. film distributors in Argentina since the new cabinet changes made in the new administration may effect their future considerably. Dr. Ramon A. Coreijo, former treasury minister and signatory of the Johnston-Cereijo pact, was excluded from the cabinet, becoming a full-time administrator of the Eva Peron Foundation, a social aid organization founded by the president's wife.

Dr. Coreijo's replacement in the treasury post is 46-year-old Dr. Pedro Jose Bonnani, formerly prexy of the National Savings Bank. The Ministry of Economic Affairs was created, with Dr. Alfredo Gomez Morales, former finance minister, as head. He will coordinate activities of other departments and be immediate adviser to the president. A new Ministry of Foreign Trade was also created, which is headed by Dr. Antonio Cafiero, once a financial attache at the Washington embassy. He is 30 years old and an extreme nationalist, as are most of the other ministers.

The nationalist trend in the newly organized cabinet bodes ill for the film representatives, with pacting future import permits probably even more difficult than before. The foreign trade minister announced that his policy would be to buy from those countries which sold Argentina what she most needed. This is taken to mean that on film imports the new economic team will insist on reciprocity terms. It may also mean that the U. S. should not only import Argentine films, but also sell Argentina plenty of raw stock. Although decreed under the previous administration, the ban against foreign newsreel imports is an example of this policy.

Senor Raul Alejandro Apold retained his seat as Press & Information Minister in the new cabinet and continues control over all entertainment activities in the country through the Entertainment Board.

U. S. distributors have yet to get any action on the clause in the Johnston-Cereijo pact which should allow them to thaw out \$1,000,000 in frozen rentals per year. Discussion on this awaits the arrival of Joaquin Rickard, Latin-American MPA rep.

## Ray Ventura Sets Pix For U. S. Distribution

Paris, June 24.

Ray Ventura, head of Hoche Productions here, set up a U. S. distribution deal through his international distrib branch, Mondex Films.

Hoche is also getting ready to release the Yves Allegret film, "Mad Girl of Dublin," in French and English versions. To facilitate shooting here, only closeups and medium shots were shot bilingual, remainder being dubbed.

Ventura has released a dubbed English version of his "We'll Go to Paris" in London. He still has not placed his "Baby Beats Band," English version of "Monte Carlo Baby," for the U. S. or London. American rep Joaquin Rickard.

## Bad Biz

Continued from page 7

\$505,034,000; had a net income of \$62,262,000; paid their stockholders \$15,055,000, and Uncle Sam \$23,955,000 in taxes. Companies in the red lost a total of \$19,188,000 on a gross business of \$178,909,000.

One interesting motion picture figure is for advertising. All branches of the industry combined paid \$62,333,000 for advertising in 1949; while amusements except motion pictures paid only \$14,859,000.

Film industry reported only \$1,426,000 in bad debts during the year. Total assets of pix during the year were figured at \$1,796,519,000, compared with \$530,959,000 for amusements other than pix. The film producers and exhibitors reported surplus and undivided profits of \$708,366,000.

# "HOW BIG is 'IVANHOE'?"

"SEEING IS BELIEVING"  
**PREDICTION!**

WORLD PREMIERE  
**CONFIRMATION!**

When theatre men representing 10,000 houses selected "IVANHOE" as the No. 1 attraction at M-G-M's "Seeing Is Believing" meeting, the news spread like wild-fire through the industry.

The trade press has unanimously acclaimed "IVANHOE". The reviews predict a goldmine.

The good judgment of exhibitors and trade press has been richly confirmed.

See the answer to "How BIG is 'IVANHOE'?" in the column to the right.

"IVANHOE" has SMASHED A 23-YEAR RECORD in its London World Premiere and that's BIG in any language anywhere! Money talks whether it's in yen, pounds or dollars.

While it was expected to be a natural draw there, it takes a picture with big muscles to SMASH A 23-YEAR RECORD.

This is electrifying news indeed for M-G-M, which poured a fortune into "IVANHOE". It is added reason for all exhibitors to attend one of the 92 Theatre Trade Shows. See for yourself the stature, the thrill, the Technicolor beauty of this Giant Film of our Generation.



M-G-M presents Sir Walter Scott's Famed Novel "IVANHOE" starring ROBERT TAYLOR ELIZABETH TAYLOR • JOAN FONTAINE • GEORGE SANDERS • EMLYN WILLIAMS Color by Technicolor • Screen Play by Noel Langley • Adaptation by Aeneas MacKenzie • Directed by Richard Thorpe • Produced by Pandro S. Berman

More and more  
you'll hear this:  
**"NEVER A  
SHOW LIKE  
'IVANHOE'!"**



## Inside Stuff—Pictures

Under an agreement with Norman Krasha, his former partner, Jerry Wald draws sole producer credit on "The Lusty Men." Agreement was that one of them would get the credit, provided he did more than two-thirds of the work. In their first three RKO productions, "The Blue Veil," "Behave Yourself" and "Clash By Night," they split producer billing.

Recent flood of film reissues and revivals brought a warning note of caution last week from Samuel T. Wilson, film critic of the Columbus (O.) Dispatch. "Discriminating reissues" are okay, said Wilson, but "certain obvious dangers lurk" in the revival trend. He seriously questioned the reviving of a poor quality picture just because its star, not then famous, is now a powerhouse at the boxoffice. "This sort of thing can damage star reputations," which have been carefully and expensively nurtured over the years, he said. "Also, a lot of patrons forget titles and, walking in on a revival bill, can get right mad at being sold something they've seen before and maybe didn't like too well on first sight," Wilson added. "Reissues, as such, are not to be condemned. But studios, and certainly exhibitors, must exercise the utmost critical judgment in selection of material to be presented to paying customers for a second time, or a third. If not, a lot of recently-recovered audience may again go into its disappearing act."

David Mavity, operator of the Pix Theatre, White Plains, N. Y., has been having trouble getting distributors to sell him films he thinks particularly suitable for his 400-seat arthouse. He seeks "specialized" pix, not necessarily linguistics. Distributors generally prefer to give these to larger houses or circuits, if they can find such buyers. Thus Mavity has been flaunting this week results on "The River" (UFA), to prove his thesis that "special films take special theatres." Pic, originally booked for a single stanza, starts its third week tomorrow (Thurs.). With \$3,400 the initial session and almost the same this round, Pix has far outgrossed the film's engagements at non-arty houses in other Westchester towns. Mavity did a heavy exploitation job, tying in with schools, music stores and camera shops, setting up special exhibits, etc.

Billy Rose, who reportedly owns several thousand shares of United Paramount Theatres common stock, this week refused comment on reports he'll try to enlist the support of other UPT investors in a stockholders' fight against management, because of the recent reduction in the dividend rate. However, it's apparent that Rose is burned over the divvy cutting, in view of the corporation's strong cash position. While mixing a statement at this time, on his intentions, the theatrical producer told a reporter, "If any shenanigans come out of this, you'll know about them."

Unusual situation came to light this week in which a distrib turned down an exhib's request for a reissue, although the pic was an outstanding grosser. Pic involved was "The Flame and the Arrow," Burt Lancaster-Harold Hecht indie production which Warner Bros. released. WB told the theatre op that there were so many complications in the partnership deal between the company and the indie production outfit that it didn't want any more headaches. This, despite the fact that the picture did big biz, Warners informed the exhib.

First annual award for the best essay on motion pictures submitted by a student of The School of Performing Arts, N. Y., was presented Monday (23) by the motion picture chapter of the American Veterans Committee at the school's graduation exercises. Arthur Knight, Saturday Review of Literature film critic, and George Fiedler, member of the AVC's national planning committee, handed a U. S. Savings bond to winner Allison Koprowski on behalf of the chapter.

## 'Hot Pix for Cold B.O.'

Continued from page 7

have been ordered for a big summer payoff.

Par also has the Bob Hope-Jane Russell starrer, "Son of Paleface," set for August, despite the fact that it doesn't even have prints yet. Breakdown of the distrib's summer release slate discloses that a pair of medium budgeters, "Atomic City" and "Denver & Rio Grande," moved out in June. "Encore," "Jumping Jacks" and "Greatest Show" follow in July, while "Paleface" and "Carrie" are the August entries.

Typical of exhibitor pleas for top b.o. pix during the summer was a letter sent by Wilbur Snapper, head of National Allied, early this month to all the majors' sales managers. He suggested that the sales chiefs bend every effort to funnel quality product to theatremen in June, July and August, so that competition from the weather and other forms of entertainment might be better offset.

### Longtime Policy

In rebuttal to Goldenson's beef, Snapper's letter and sundry other exhib complaints, practically all of the majors insist that they have long been geared to a policy of releasing top pictures throughout the year. They're at loss, they say, to account for such squawks. A Metro spokesman notes that only last month the studio brought a number of exhibitors to Hollywood on a "seeing is believing" junket in which such summer films as "Pat and Mike," "Scaramouche," "Love-ly to Look At" and "Ivanhoe," among others, were run off for the visiting theatremen.

Survey of other majors shows that they, too, have what they consider an impressive array of solid summer b.o. fare. Columbia has "The Brave Warrior," "Montana Territory," "Paula" and "Walk East on Beacon" set for June. "The Brig-and," with Tony Dexter-Jody Lawrence; "California Conquest," with Cornel Wilde-Teresa Wright; "Cripple Creek," with George Montgomery; and "Red Snow," with Guy Madison, are tabbed for

July. Tentatively down for August is the Rita Hayworth starrer, "Affair in Trinidad," plus "The Happy Time."

RKO's June lineup includes "Clash By Night" and "King Kong" (reissue), "Story of Robin Hood," "The Wild Heart," "The Big Sky" and "One Minute to Zero" are slated for July. "Sudden Fear," the Joan Crawford starrer, will move out in August.

20th-Fox has "Kangaroo" and "Lydia Bailey" plus two reissues, "Leave Her to Heaven" and "The Rains Came," in June. Following month finds "Diplomatic Courier," a Tyrone Power-Patricia Neal starrer; "Wait Till the Sun Shines, Nellie," "Lady in the Iron Mask" and "We're Not Married," along with a pair of reissues, "The Black Swan" and "To the Shores of Tripoli." Marshalled for August are "Dream Boat," "Les Miserables," "What Price Glory?" and "Don't Bother to Knock." Latter is a Marilyn Monroe-Richard Widmark starrer.

Universal's warm-weather celluloid ammunition includes, "Ivory Hunter," "Just Across the Street" and "Scarlet Angel" in June. "Francis Goes to West Point," "Has Anybody Seen My Gal?" and "Sally and Saint Anne" follow in July. Listed for August are "Duel at Silver Creek," "Lost in Alaska" (Abbott & Costello) and "The World in His Arms." Last-named stars Gregory Peck and Ann Blyth.

Warner slate embraces "Carson City," "Three for Bedroom C" and "The Winning Team" in June. Set for July are "She's Working Her Way Through College," with Virginia Mayo and Ronald Reagan; and "The Story of Will Rogers," with Jane Wyman and Will Rogers. Jr. August entries are "Where's Charley?" and "Big Jim McLain."

United Artists' schedule finds "Cloudburst," "Island of Desire" and "Tales of Hoffmann" going in June; "Actors and Sin"; "High Noon," with Gary Cooper and Grace Kelly, and "Outcast of the Islands" set for July.

## RKO Holding Up 'Savage' For 'Red Sea' Coupling

RKO is holding up release of "Tarzan's Savage Fury" in order to send it out as a package with another Sol Lesser pic, "Under the Red Sea." Pair will probably go into distribution in September.

Latest in the "Tarzan" series was originally slated for spring release. "Red Sea" is a documentary by Hans Haas of explorations on the bottom of the ocean.

## TV-Press Fight

Continued from page 1

closed meeting-room doors in a coast-to-coast broadcast. Such a move, they aver, will indicate to the public how the political biggies operate in the traditional smoke-filled rooms.

To further the TV fight, the American TV Society yesterday (Tues.) sent a letter to the four network presidents urging them that the entire industry looks to the nets to lead the battle. Letter, signed by Julius F. Seebach, ATS prexy and Mutual veepee, cites the reported ban against video as a "discrimination against which TV must fight." If any reporting of the meets is allowed, the ATS asserts, then all news agencies, including TV, must be allowed on an equal basis. Since the ATS represents all segments of the video industry, it's expected that the letter will prove a potent weapon in the hands of the nets when they join battle with the GOP execs.

In answer to newspaper claims that TV, through its inherent immediacy, is able to scoop them unmercifully and unfairly on their own press conferences, the TV execs claim their medium is the newest method of news reporting and should be expected to operate in a different manner than existing media. Just because a daily newspaper can get the news out to readers ahead of a weekly, they point out, is no reason for the dailies to be banned from press conferences.

### Taft-Like Rooms Set Sales Minneapolis, June 24.

The hot fight between Taft and Eisenhower for the Republican presidential nomination may not be too good a thing for the party, but it's proving a blessing for TV dealers here, according to a survey.

June hitherto has been one of the year's dullest months for aforesaid dealers. During the past few weeks, however, sales have been booming, it's revealed. And the dealers attribute it to the Taft-Eisenhower scrap which has been a great publicity buildup for the televising of the forthcoming convention.

Before the television stations themselves and the newspapers here started letting the folks know the extent of the political conventions' TV coverage during the past fortnight, TV set sales had been unusually slack in the Twin Cities. The pickup, however, came suddenly and sharply, dealers report.

## Greene-RKO

Continued from page 3

sociates, who gave him their proxies in the battle with the circuit's management last fall to win the places on the board, also are understood to be buying additional stock. At the next annual meeting, Greene may thus be in good position to win one or more additional seats.

The 4,500 shares bought during May gave Greene a total of 48,850. According to the SEC report, these are divided as follows: Chemical Bank & Trust as trustee under an agreement with David J. Greene dated Feb. 17, 1937, for Dorothy Greene (wife) as beneficiary, 18,800 shares; Greene direct, 16,450 shares; Greene partnership, 10,000 shares; Dorothy Greene, 3,000 shares; Barbara Greene (daughter), 300 shares, and Laurence Greene (son), 300 shares.

## Coburn's 28G Pay Suit

Los Angeles, June 24.

Suit for \$28,000 was filed by Charles Coburn in Superior Court against Harry M. Popkin and Cardinal Pictures, Inc.

Actor declares he agreed to appear in Popkin's "Impact" for \$100,000, but was paid only \$72,000.

## Theatres May Not

Continued from page 3

how good the fight proves. If it's an exciting, action-filled, dramatic affair, theatres undoubtedly will clamor to get the pic. If it proves drab, distrib will undoubtedly have difficulty moving their prints after the early runs.

It's figured, however, that the newsreel should bring a minimum of \$100,000, if the fight proves any good at all. That could go up to \$150,000 or more in rentals, from which, of course, distribution costs must be deducted.

Potential of theatre tele and newsreels combined is thus in excess of \$200,000. Gate receipts at Yankee Stadium will be about \$325,000.

### Exhibs Pleased

Exhib leaders are very pleased at theatres being able to provide such heavy coin, since they think it will be an incentive in the future for IBC and other promoters to keep the fisticuffs off home tele. A fight such as Robinson-Maxim, were it available for free on living room receivers, would do tremendous damage to theatre b.o.'s to-night.

Deal made by Roberts, former Selznick staffer, with states-rightsers for the two-reel film version calls for an advance guarantee equal to cost of the prints delivered to them. Exhibs are getting a break, incidentally, as a result of the postponement of the fight from Monday to tonight. Monday is regular newsreel makeup night and labs are busy turning out their normal work. On the other hand, they're free on Wednesday nights, so that work will start on prints at once and they'll be rushed into theatres tomorrow.

Exhib Harry Brandt has contracted to handle distribution in the New York territory. Lippert exchanges will handle the pix in Detroit, Chicago, Indianapolis, Cincinnati, Cleveland, Buffalo and Boston. Irving Levin will distribute to 11 western states out of Los Angeles and also service Dallas and Oklahoma City.

Ike and Harry Katz's Kay Films will distribute in Washington, Atlanta, Charlotte, Memphis and New Orleans. Canada will be handled by Cardinal Films.

Brandt is playing the pix in four of his houses on Broadway. They are the Globe, Trans-Lux, New Amsterdam and New York.

## Bidding as Snag

Continued from page 5

to say it so specifically in the arbitration papers. Feeling in exhib circles was that the bold statement of protection for the distrib could have an adverse psychological effect when the full arbitration plan is passed around to hinterland theatre ops for their approval.

### 'Fair' Rental Query

Suggestion was made last week that the film companies convey, in rough estimates, the amount of coin which they figure as equitable in licensing pix via bids. The distrib would cite the anticipated "fair" rental when they circulate the bidding notices, this as a means of discouraging unreasonably high or low bids. The suggestion was kicked around conversationally but was neither formally approved nor rejected.

Disclosure of bids after a pic license is awarded, use of bids by the distrib for the purpose of jacking up prices and the use of bidding where no exhib in a competitive area wants it, emerged as other subjects of controversy last week.

Thus, bidding was the insurmountable hurdle for the arbitration delegates in Gotham. When the final session on Wednesday (18) became stalemated, the exhib reps proposed naming the 10-man group to seek out solutions to the many complex problems and come up with a new set of rules and regulations for arbitration.

The new committee comprises Wilbur Snapper, Abram F. Myers, Herman M. Levy, S. H. Fabian and Emanuel Frisch, all for exhibition, and Al Lichtman, Adolph Schimel, Austin Keough, Abe Montague and William F. Rodgers, for distribution. They'll huddle among themselves and when they formulate a new arbitration plan, it's expected a new meeting of reps of all interested parties will convene again.

## Disney, 'Kong' Reissues May Up RKO Into Black

Couple of reissues, one 14 years old and the other 18, could conceivably pull RKO out of the red. Oldies are Walt Disney's "Snow White and the Seven Dwarfs," filmed in 1938, and the studio's own "King Kong," from 1933. "Snow White," started into its second re-release last February, is seen headed for a \$2,000,000 gross. There have been no predictions on the overall take of "Kong," but on the basis of opening returns last week RKO execs are unusually optimistic.

Launched in five territories—Detroit, Cleveland, Cincinnati, Indianapolis and Pittsburgh—"Kong" nabbed more than 400 dates. B.o. results of the first day's playing were hailed as "the highest in years," despite a 91-degree temperature throughout the midwest. At Detroit's Palm State, the pic grossed \$4,700 for the opening day, which is \$200 less than the combined total gross of four recent RKO first-run "A" pix, according to an RKO exec. Kickoff day brought in \$3,600 at the Palace, Cincinnati; \$1,558 at the Grand, Columbus; \$1,619 at the Colonial, Dayton; \$1,634 at the Rivoli, Toledo, and \$1,374 at the Palace, Canton.

Similar saturation preems are planned for other exchange areas. "Kong" is set for the entire Coast region on July 16, and a week later it will open in Boston, Buffalo, Albany, New Haven, Philadelphia and Washington. A New York area launching is slated for August, with the possibility that a Broadway house may also be included.

Both "Snow White" and "Kong" were pushed with the type of bally usually reserved for a top "A" pic. However, with RKO lacking an outstanding first-run exploitable film, company's pub-ad department went all out in its promotion pitch. Campaign on "Kong" was described as the first all-out venture employing TV. Company used 14 video stations in the midwest area with a concentration of spots. Every available spot was purchased for the presentation of special film trailers. In addition, campaign was backed by a spot drive on 28 AM outlets.

According to Terry Turner, RKO's exploitation topper, the results proved conclusively that TV, given the proper vehicle and format, could be an excellent aid to films, just as radio proved to be. Turner said that videotapes were anxious to prove their ability to sell pix, but were at first disappointed when offered a reissue. Bally exec asserted, however, that they showed that "TV can be harnessed and used to sell pix."

## Distrib Probe

Continued from page 3

vision in the past two years by quietly calling the distributors on the carpet.

Senate Small Business Committee was first approached by the Southern California Theatre Owners Assn., which has long been openly dissatisfied with the decrees worked out by the Justice Dept. with the big defendant companies. First hearings of a probe might be held in L. A.

After receiving complaints from the Southern Cal. TOA, Gillis W. Long, committee investigator, huddled with Abram F. Myers, Allied States board chairman; Gael Sullivan, former executive director of TOA and other indie spokesmen. He also met with some reps for the majors, but their identity has not been disclosed.

Senate Small Business Committee holds its final meeting tomorrow before Congress adjourns for the political conventions. In the event Congress does not return, it would be the final meeting of the year. If Congress should come back (and this is considered likely) the committee may meet again in August or September. In either case, however, the committee staff and individual members of the committee could conduct hearings in any probe next fall. Small Business Committee is permanent. It does not expire at the end of each Congress.

# Urge FCC Speed Hearings On Theatre TV

Washington, June 24. Motion picture producers and exhibitors joined yesterday (Mon.) in requesting the FCC to reconsider its recent postponement of Theatre TV hearings to next January and grant the industry a date in October. The Commission was urged to schedule a minimum of eight days for testimony on engineering and accounting phases of theatre tele.

In a petition filed by the Motion Picture Assn. of America and National Exhibitors Theatre TV Council, industry pointed out that hearings on theatre TV were first ordered nearly 2½ years ago, that proceedings have been repeatedly postponed, and that delays have placed "a heavy burden" on those who have prepared time and again for presentation of testimony.

If its request is granted, petition said, testimony would be given on the following subjects:

1. Technical requirements and standards for Theatre TV.
2. Sample theatre tele microwave distribution systems.
3. Theatre TV projection equipment.
4. Costs of transmission.

Within these categories, testimony would be offered on number of channels required, plans for intercity relays, kinescope projection, Swiss Eidolophor color system, Bell System charges for common carrier facilities, etc.

Petition asserted that a denial of the request "would result in hardship in the preparation and presentation of the extensive case for theatre TV to those who have for so long and so earnestly endeavored to establish this new medium."

Petition was signed by Vincent B. Welch and James Lawrence Fly, as counsel for MPAA, and Marcus Cohn, counsel for NETTC.

## UPA Cartoonery

Continued from page 4

commercial and educational outfits. In addition, it has also occasionally provided a cartoon sequence for a filmery other than Col.

Cartoonery has frequently received nibbles from other studios for its cartoons, a factor it can conceivably use in future dickering with Col. Furthermore, its product has received critical acclaim and often commands a higher rental price than the usual run of animated shorts. For example, UPA's "Rooty Toot Toot," in a flat rental 16-week deal with the Astor Theatre, N. Y., received \$200 for the first four weeks and \$175, \$150 and \$125 for the following four-week periods.

For some time, UPA has wanted to make a full-length cartoon feature, a project blocked by lack of financing. Outfit has been talking with Col and other interested parties, but no deal has been set yet. Stephen Barsustow, UPA prexy, is currently in Europe and is due back on July 17, when he will resume negotiations with Col execs on the full-length feature idea. Outfit has several stories ideas lined up, but hasn't been able to reach an agreement with Col on the most suitable one. Company estimates that it will take between \$500,000 to \$750,000 to make a full-length.

## Trading Prices

Continued from page 4

that figure now—selling at around \$12—but U's finances are constantly improving, more divvies are anticipated and some Wall Streeters figure the corporation's average for the current year will climb to as much as \$17.

Warner Bros. comes out on top. It has been selling lately at \$12 and the '52 average will be about \$13. This compares with the \$10.50 average price over the 1942-51 span.

Similar comparison figures could not be made for the RKO and Paramount film and theatre companies, because of their respective divorcement reorganizations.

## 20% Tax Fight

Continued from page 5

respective balliwicks and will do their "contact" work accordingly.

### COMPO Coin to Aid

McGee and Cole held their first meeting with COMPO's three-man exec committee—Sam Pinski, Truman Rembusch and Al Lichtman—in N. Y. last Thursday (19). It was decided that the campaign will take the No. 1 position among all COMPO activities, and that all COMPO coin other than that required to meet overhead expenses will be channeled into the fight. COMPO's exhibit and distrib collections were discussed by film company sales managers at a N. Y. meeting yesterday (Tues.), which had been called by Lichtman.

At a confab with the press following last Thursday's exec session, Lichtman urged all exhibs who may be called upon to contribute their personal services in the tax program, to do so unstintingly. He and the other COMPO officials stressed that the 20% bite is "confiscatory," the like of it doesn't burden any other free medium, and must be removed in quick time as a means of keeping thousands of showmen from closing shop.

Pinski, Lichtman and Rembusch also announced that the present COMPO staff will continue with Robert W. Coyne, special counsel, in charge; the rule of unanimity prevails in all decisions by the three co-chairmen; chairmanship of meetings will be rotated among the trio (Pinski took the leadoff Thursday).

## Kramer-Col Pact

Continued from page 5

a smash that will turn the whole deal into a big profit-maker.

Three pix released so far are "Death of a Salesman," "My Six Convicts" and "The Sniper." Each is said to have cost between \$700,000 and \$800,000, including studio overhead, and with foreign receipts will easily earn back negative and distribution charges.

Output has been valuable to Col on a number of other scores. For one thing, it has provided grist for the distribution mill, which is needed by any company to carry the overhead of its sales department. With prexy Harry Cohn holding his own production to a minimum in the past year and with few other important producers working on the lot, Kramer's product has provided a needed fillip.

### Prestige Angle

Also, the producer's output has been a source of prestige pix for the company. That's expected to increase, too, with Kramer in the future going in for more star names and making "bigger" pix, although not necessarily at higher cost.

Only really expensive film so far is "5,000 Fingers of Dr. T," a musical in color, which cost around \$1,500,000. It's the heaviest-budgeted film Kramer has ever made, and with Peter Lind Hayes as the biggest name in it, Col is not viewing it with complete equanimity. It's in the editing stage at the moment.

In the can now are "Fourposter," a two-character film (Rex Harrison and Lilli Palmer) with cartoon sequences; "Happy Time," with Charles Boyer, Bobby Driscoll, Linda Christian, Louis Jourdan and Marsha Hunt, and "The Dirty Dozen," with no names in the cast.

Lensing now is "Member of the Wedding," with Ethel Waters and Julie Harris, both of whom were in the New York legit production.

Col's biggest hopes for a smash lie in "Happy Time." In any event, the company topper declared he had no doubt that the producer would continue to make about six a year for the studio.

Col's deal with Kramer calls for it to provide second-money financing and guarantees. Bulk of cash outlay for production comes from Bankers Trust and Guaranty Trust, both in New York, on a joint basis. They advance 50% of the budget for each pic and are well satisfied with results, since the loans are cross-collateralized on the various films, and there's no danger whatsoever of the banks not coming out.

Kramer owns the negatives of the films and splits profits evenly with Col after all costs, including distribution, are paid.

## Kings to Film Abroad

Hollywood, June 24.

Latest entry in the foreign film-making field is King Bros. The company is readying "The Carnival Story," a yarn about a European circus, for production abroad.

Maurice and Frank King will open an office in London to make a number of films, with actors and writers working on a participation basis.

## Va. City

Continued from page 2

University of Nevada and will be resident again after a year at Ohio State. Collaborators Katharine Hillier and Katharine Best are returning to their home here after completing a cross-country assignment for Country Gentleman, which kept them on the road for six months. Roger Butterfield ("The American Past") is expected out from his eastern home at Hartwick, N. Y., for the summer and Dutton has announced initial printing for September publication of Beebe and Clegg's "Hear the Train Blow" as 15,000 copies. Book will fetch \$12.75 and is a pictorial story of the folklore and legend of railroad-ing.

Duncan Emrich, Comstock resident, who is also chief of the folklore division at the Library of Congress, has received a Fulbright Fellowship to lecture at American Academy in Rome this fall. Adam Ooms, of Time's Los Angeles bureau, a weekend visitor on photographic assignment; and Basil Woon, San Francisco author, also in town with obvious resulting confusion. Ward Morehouse, New York theatre reporter and columnist, has hotel reservations for July 15 when he plans to report on the Enterprise's revival and the Comstock generally.

Virginia City's social professional gambler, Robert Douglas Moore of Wilmington, with customary DuPont connections, has opened his roulette wheel at Reggie Vetrano's Sky Deck Saloon, attracting social patronage from neighboring Lake Tahoe resorts. On first night of gaming activity Moore, irked by presence of seedy character at the end of the table, remarked in French to another player: "If this tramp opens his trap again I'll break both of his legs off right at the knees." The creep replied in even better French that if Moore tried it he would get his arms chewed off right up to the elbows. Impasse ensued. Tramp, it appears, was a U. of C. senior on a walking tour of Nevada.

## War Vets Oppose

Continued from page 1

American aims to safeguard the peace in Europe and to cover up Soviet Russia's cynical proposal for rearming Germany on a scale far beyond anything proposed by the U. S. and the western powers."

Feeling of the JWV is that 20th's decision to attempt again to show the film was based on the recent peace contracts signed by the Bonn government and the western powers. Terms of the peace proposals, however, have not been ratified yet by the west German government or any of the western powers. In the U. S., pact has been approved by the Senate Foreign Relations Committee and it apparently will go before the full Senate shortly. JWV believes that 20th will withhold the showing of the picture in Germany until the Senate's formal approval.

In his statement denouncing the 20th plan, Ginsberg said that extreme right elements in west Germany will find in the Rommel film "support for their persistent argument that Hitler's military incompetence rather than the basic evils of the Nazi philosophy were responsible for Germany's defeat in World War II."

Although it is strongly opposed to the film's showing in Germany, the JWV stressed that it believed that prexy Spyros Skouras' motives were honest and sincere. Veteran outfit said that 20th topper was honestly convinced that the film would exercise a healthy effect in relations between western Germany and the U. S. and that the exhibition of the film would serve as a constructive setback to Communism. JWV said it could not agree with this view, believing that it would have the opposite effect.

## Amusement Stock Quotations

(For the Week Ending Tuesday (24))

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	38	95½	9	91½	+1½
CBS, "A".....	59	37¼	34¾	35¾	+1½
CBS, "B".....	33	36½	34¾	36	+1½
Col. Pic.....	17	12½	12¼	12½	+¼
Decca.....	89	8¾	8½	8¾	+½
Eastman Kodak.....	149	43	42½	43	+¼
Loew's.....	241	13	12¾	12¾	+¼
Paramount.....	103	25½	24½	25½	+¾
Philco.....	257	33¾	31½	33¾	+1½
RCA.....	444	26½	26	26¼	+¾
RKO Pictures.....	201	4½	4	4	+¼
RKO Theatres.....	212	3¼	3½	3¼	+¼
Republic.....	31	4	3¾	3¾	+¼
Rep., pfd.....	7	9¾	9¾	9¾	+¼
20th-Fox.....	131	16¾	15½	16¼	+¼
Un. Par. Th.....	229	14¾	13¾	13¾	+¼
Univ.....	48	13¼	12½	12¾	+¼
Univ. pfd.....	5	60	60	60	+¼
Warner Bros.....	120	12¾	12½	12¾	+¼
Zenith.....	100	80½	77	80½	+3¾
<b>N. Y. Curb Exchange</b>					
Du Mont.....	91	16¾	15¼	16¼	+¾
Monogram.....	17	3¼	3	3	+¼
Technicolor.....	14	21½	21¼	21½	+¼
<b>Over-the-Counter Securities</b>					
Cinecolor.....			1¼	1¾	+¼
Chesapeake Industries (Pathe).....			3¾	4¾	+¼
U. A. Theatres.....			4½	5½	+¼
Walt Disney.....			7½	7½	+¼

(Quotations furnished by Dreyfus & Co.)

## Rackmil Prez of U, Decca

Continued from page 5

on the U board at the annual stockholders' meeting July 8. Within the following week the new directors will meet to elect company officers, at which time it is understood Rackmil will accede to the presidential spot held by Nate J. Blumberg. Latter will become board chairman.

Rackmil is the only Decca rep on the slate sent out some weeks ago for board memberships. Rank, on the other hand, has three reps—Robert S. Benjamin, prez of the Rank organization in the U. S.; John Davis, operating head of the Rank empire, and G. I. Woodham-Smith, also a top Rank exec.

Since the proxy statements for the board election are already in the hands of stockholders, the three Rank men will undoubtedly be re-elected. It is thought likely they'll resign a short time later and be replaced by Decca nominees.

### Distrib Deals Continue

Purchase of Rank's interest, however, in no way affects the reciprocal distribution deals in the U. S. and England between the two companies. They're covered by contracts which have more than five years to run. Rank's General Film Distributors will handle U product in England and U will have first option for U. S. on Rank's British output (other than a few co-productions with other companies).

Heavy veil is being kept over the price Decca paid for the Rank shares, but it has been authoritatively learned that the total was \$2,700,000. That's slightly over \$20 per share for the 134,375 which Rank held.

Major part of the payment is being made in cash, with the rest covered by notes. Cash is coming completely from the Decca treasury which, according to the company's Dec. 31, 1951, balance sheet, contained \$3,767,843 cash on hand, plus \$2,464,000 in accounts and notes receivable.

### Semenenko's Part

Serge Semenenko, v.p. of the First National Bank of Boston, which finances both U and Decca, had a hand in the entire U-Decca deal, but did not provide any funds for the present operation.

Details were worked out during Rackmil's visit to London five weeks ago. Rackmil came home undecided, however, whether he should go ahead with this big operation in light of cash outlay required, possible stockholder reaction and other factors. Much huddling with Blumberg, Semenenko, Decca counsel Henry Cohen and other associates finally resulted in the affirmative decision last week.

Regardless of secrecy now surrounding certain details of the deal, they'll all be public knowledge July 10, by which time Decca must file a registration statement with the Securities & Exchange Commission.

As part of Decca's internal arrangements for taking over the Rank stock, it is planning to expand its capitalization by 275,000

shares. Present stockholders will be given the right to purchase one new share for each 2.85 presently held.

### 10-12% Discount

Price at which this new flotation is to be offered to stockholders won't be decided for about a month, just before the stock is issued. In cases like this it is normally at a 10% to 12% discount from the market price at that time.

Approval of the new stock issue registration generally takes the SEC about 20 days and the price is generally disclosed via an amendment to the registration papers on the final day. Stockholders will have from 10 days to three weeks to decide if they want to buy.

Any shares not taken will be acquired by an underwriting syndicate headed by Reynolds & Co. and Laurence M. Marks & Co. They get them at a substantial discount.

According to Universal's last proxy statement, Decca owned, as of April 15, 271,800 of U's shares, constituting approximately 26.7% of outstanding common, plus options for 37,500 option warrants. Rank's General Cinema Finance Corp. held 13.2% of outstanding common.

Decca's total cash investment in U at this time is almost exactly \$7,000,000.

Rackmil left New York for the Coast Monday (23) to give personal attention to U's production of special films for tele.

## New Jap Tax

Continued from page 3

it from receipts before turning them over to American distributors.

Motion Picture Assn. of America has gone into action in New York and Washington and has enlisted State Dept. support to get the levy lifted. MPAA in the meantime has instructed member companies to tell their Jap reps not to accept from exhibs rentals from which the tax has been deducted.

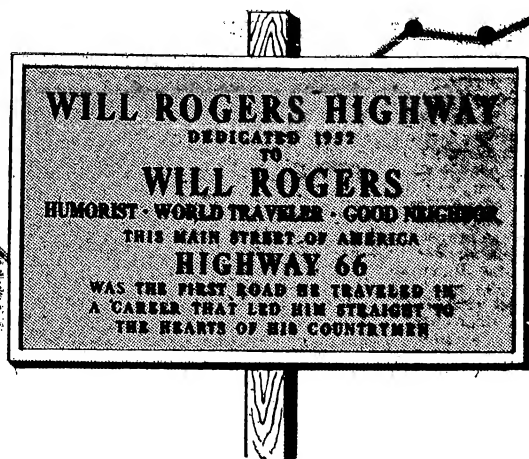
Tokyo Embassy is working through official channels for further clarification of the situation; it is working with Harry Davis, former Motion Picture Export Assn. rep, who has been handling other problems.

New tax rap followed amiable talks on a deal to get out about \$10,000,000 that has piled up in frozen yen since the war. That deal is understood still pretty far from set, and what the new developments will do to it is a question.

Member companies of the MPEA, which operated in Japan until the beginning of this year, also are faced with another problem on back taxes from 1948 through 1951, which the Jap government is claiming. Herbert Erlanger, of the MPEA staff in New York, is in Tokyo attempting to settle that.

# Fanfare:

**A** continuing 8-State ceremony is now dedicating U.S. Highway 66 as the Will Rogers Highway. The Will Rogers Caravan is touring its 2200 miles. **F**rom St. Louis to Santa Monica, Cal., for 9 days in over 100 cities and towns all along the route, Governors, Congressmen, Mayors and other leading civic officials are participating in large public ceremonies. **T**he Will Rogers Caravan is covered by newspapers and radio stations in every city on the way and by the news services and newsreels accompanying it. **T**he grand climax July 1, led by Will Rogers, Jr., Jane Wyman and a host of Warner Stars.



Warner Bros. Happily Present



## THE STORY OF WILL ROGERS

COLOR BY *Technicolor*

STARRING

**WILL ROGERS, JR. AND JANE WYMAN**  
as His Father as Mrs. Will Rogers

WITH CARL BENTON REID • EYE MILLER • JAMES GLEASON • SLIM PICKENS • NOAH BEERY, JR. • MARY WICKES

STEVE BRODIE • PINKY TOMLIN AND **EDDIE CANTOR** AS HIMSELF SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS

BASED ON THE SATURDAY EVENING POST STORY "UNCLE CLEM'S BOY" BY MRS. WILL ROGERS

Original Music By Victor Young PRODUCED BY ROBERT ARTHUR DIRECTED BY **MICHAEL CURTIZ**



FIRST  
ENGAGEMENTS  
OKLAHOMA CITY AND  
TULSA JULY 10 -  
L. A. AND BEVERLY HILLS  
JULY 11 - PHILLY AND  
ATLANTIC CITY  
JULY 18



## Hughes 'Just Saving Hubby'

Continued from page 4

in. His testimony was interrupted today to permit her appearance.

### Introduces Letter

Allenberg followed RKO exec R. Ross Hastings, who identified a letter sent to the majors and leading independents by RKO in January after contract talks broke down. A "controversy" exists between the studio and Miss Simmons, the letter said, with the studio taking the position that she was under "exclusive contract until May 1, 1936," except for her right under "certain circumstances" to make a picture for Metro.

Granger opened the testimony last week by calling attention to an implied threat to "damage" Miss Simmons' career by casting her in three bad pictures if she refused to sign a new contract with Hughes. The latter had purchased her old contract from Rank and had opened negotiations, through Kane for a new pact to begin with the expiration of the old one. It was during these negotiations, Granger testified, that Kane made the veiled threat about the three bad pictures. Kane, he said, described Hughes as "the almighty" at RKO, and "a very busy man, responsible for all the airplanes in America."

RKO attorney W. I. Gilbert, Jr., said the contract negotiations hinged on such conditions as the purchase of the Grangers' house for \$100,000 and \$25,000 for a book which had cost Granger \$10,000. Miss Simmons' salary was to amount to \$600,000. Then, he declared, Granger suggested that \$100,000 be deducted from the salary and applied to the purchases, thereby reducing the tax under cover of capital gains. Granger, he added, used the same tactics when he sold his London diggings to Metro for \$42,000. Under questioning by Martin Gang, his attorney, Granger said all talk of capital gains deals had been instituted by Kane.

### 'Petty Niggling'

Second day's hearing opened with Granger describing Hughes as "niggling over petty details." He added: "I should have listened to my agent, Bert Allenberg, and stuck to acting. He told me he didn't trust anybody—especially Howard Hughes." On the previous day he had quoted Kane as saying that Hughes hated all agents—especially Bert Allenberg.

"I told Hughes," Granger related to Federal Judge Toln, "that his haggling over picaresque details was an insult to Miss Simmons as an artist if the studio would hold out for such little things when they had the chance to sign her." Several times, he said, he attempted to call off the whole deal because "we were sick of it." At another time he suggested to Hughes that they "have a big drink and forget it." Under cross-examination he denied that he had suggested that some of the money originally earmarked as salary be applied to the purchase of the house in order to take advantage of capital gains.

Ross Hastings, an RKO executive, testifying at the third day's hearing, said he didn't know whether Kane was employed by RKO. "I understand," he said, "that he acts as Mr. Hughes' personal representative. I wasn't told that. I just got the impression from watching him in operation."

### Coin Outlays

Kane, he declared, had given him details of the original Simmons negotiations last Summer. "I called for an extension of one year and three months after June 30, 1932, when the Rank contract, which RKO had bought, was due to expire. We were to buy a book for \$100,000 which cost \$10,000, and also buy a home for \$200,000 which cost approximately \$145,000. We would furnish a wardrobe worth \$30,000 to Miss Simmons and furnish massage and dental treatment in the amount of \$10,000. We were to pay \$75,000 upon signing the contract; \$100,000 not later than Dec. 31, 1931; \$125,000 during 1932 and \$125,000 during 1933. This would total \$765,000. In addition, we were to furnish the new and less expensive home which the Grangers expected to buy, with furniture and drapes at RKO's cost."

The pact, he added, called for six pictures, at an average of \$166,666 per picture for Miss Simmons' services.

Granger, under questioning by Gilbert, admitted that the capital

gains was "the carrot dangled in front of us" that made the deal attractive, but denied that he has refused to sign when "you couldn't get a capital gain in the form you planned it."

"We refused to continue negotiations," he asserted, "when our tax man, Samuel Berke, informed us that since the changes made in talks with Howard Hughes it was no longer a legal deal."

## ACLU Seeks Extra Funds To 'Press Home' Victory In High Ct. 'Miracle' Ruling

American Civil Liberties Union is appealing for extra funds from its membership so that it will be able to "press home" the major victory won through the U. S. Supreme Court's recent decision in "The Miracle" case. The additional coin, points out executive director Patrick Murphy Malin, will help "insure that motion pictures and other media enjoy the benefits of the court's ruling."

More money in the ACLU treasury, Malin emphasizes, will enable the organization to employ a full-time executive for its anti-censorship committee, the National Council on Freedom from Censorship. Adequate finances will also aid the group in engaging in the many court cases deemed necessary before "The Miracle" ruling ends the "stultifying" effect some 50 state and city censorship boards have on films.

Moreover, says Malin, a bolstered treasury will assist the ACLU in conducting an intensive educational campaign against private pressure groups which want to censor films, books, radio programs, magazines, etc. Organization now has a membership in excess of 17,500 (plus about 4,000 in California not yet financially integrated with the national group).

## Dream Come True

Continued from page 7

ers, and the offers of cooperation made more concrete.

To make sure that the promised cooperation isn't easily forgotten, producer has been keeping his film in the minds of the newspapermen regularly. Some months ago he began using a two-column box ad in Editor & Publisher, tradepaper of the newspaper industry, insisting that it appear on the page dominated by the authoritative "Shop Talk At 30" column written by editor Robert Brown. Response has been strong, not only from Fuller's standpoint, but from that of the tradepaper, which had never sold space on that page before, and is now being besieged by advertisers who want to take over the space when Fuller is finished. Producer, however, doesn't plan to relinquish the campaign for some time.

Letters from the various editors pledging their cooperation have been photostated and will be turned over to UA fieldmen handling the respective territories. Additionally, Fuller plans to arm the fieldmen with 16m prints of the film. Shortly before the release of the picture, fieldmen will arrive in newspaper offices brandishing the photostated letters as an admission badge and then proceed to outline a campaign. Narrow-gauge prints will be used for city-room screenings, to which all newspaper employees will be invited after the final edition of their papers, so that extra word-of-mouth impact can be gained.

A former newsboy and reporter, Fuller has been working toward production of "Park Row" for several years. He chose it as the initial production of his own independent firm after turning out "Fixed Bayonets" for 20th-Fox and "The Steel Helmet" for Lippert. It was made for "under \$500,000" in 16 shooting days, with Gene Evans and newcomer Mary Welch starred.

With national release still more than two months away, Fuller apparently can look forward to a better than average press reception for the film. And with the indicated newspaper support as a conditioning influence, the public should be easy to attract.

## N. Y. State Att'y General Refuses Bid to Rule On Md. Censorship Slant

Effort to obtain an opinion from the N. Y. State Attorney General clarifying the state's pre-censorship of films statute, resulted this week in a noncommittal reply from the state's chief legal official. Request to Attorney Gen. Nathaniel Goldstein was made by Ephraim London, attorney who successfully argued "The Miracle" case before the U. S. Supreme Court for distrib Joseph Burstyn. Acting on behalf of another client, whom London declined to name, the attorney wrote Goldstein asking him to issue an opinion similar to the one handed down recently by the Attorney General of Maryland.

Maryland's legal top, Hall Hammond, in an interpretation based on the Supreme Court's decisions in "The Miracle" and "Pinky" cases, ruled that the Maryland censor board could only snip films on the grounds of indecency and obscenity. Pic of London's client had been turned down by the N. Y. Board of Regents, the state's censorship body, on the grounds of immorality, a restraint factor which the Maryland legal exec had eliminated. London had hoped to obtain a similar ruling from New York's legal department which, in effect, would have permitted the showing of his client's film.

### 'Impossible to Issue'

Goldstein, however, in his reply to London, pointed out that the Appellate Division in its decision on the "La Ronde" case last week held that the New York censorship law was constitutional as applied to immoral films. Therefore, Goldstein noted, it made it impossible to issue an opinion, "even if we were otherwise disposed to do so."

"On the day of the writing of your letter to me of June 13," Goldstein wrote to London, "the Appellate Division, Third Dept., handed down its decision in the 'La Ronde' case, in which the Court held that the New York censorship law was constitutional as applied to immoral films. This decision, of which you were unaware at the time of your writing, of course renders it impossible to issue the opinion which you request, even if we were otherwise disposed to do so."

Similar request for clarification of the "immorality" issue was made by London to Charles Brind, attorney for the Dept. of Education, under which the Board of Regents functions. However, the attorney has received no reply as yet from Brind, and it is his belief that Brind and the Regents are apparently weighing the issue. Even if he receives a nix from Brind and the Regents, London said he plans no further action. He intends to wait and see what happens on the immorality question when "La Ronde" comes before the Court of Appeals, N. Y. State's highest tribunal.

## Md. Censors

Continued from page 3

pletely eliminated in "The Miracle" case.

Hammond's opinion limiting film censorship to indecency and obscenity came in answer to an inquiry from Sydney R. Traub, board prexy, who wanted to know if the board had the right to censor non-commercial and educational films. Hammond's reply, however, went far beyond the question posed by the board chairman.

### 'Birth of Nation' Angle

Board of Censors and the Police Commissioner of Baltimore City filed demurrers Friday (20) to the suit filed by a Washington distributor, contesting the ban of "Birth of a Nation" in Maryland. Suit seeks to invalidate Maryland motion-picture censorship laws on the grounds that the statutes are unconstitutional.

The demurrers contend that the suit is insufficient in law and does not entitle the distributor to relief in the Circuit Court, alleging the plaintiff has other legal remedies. Case could make Maryland the testing ground for determining whether censorship laws generally are unconstitutional and violate freedoms of the press and speech.

## Film Reviews

Continued from page 6

### Red Snow

in the Bering Strait area. Results make for a passable programmer subject that also has some possibilities for exploitation selling in houses that like to ballyhoo product.

Columbia is presenting the Boris L. Petroff production, which was compiled from much stock footage he controls, plus lensing of the proper number of key plot sequences and connections to help narration tell a modern-day story. Petroff shares credit with Harry S. Franklin on the direction of the new footage, while Ewing Scott, who has filmed much frozen footage in the past, handled the Alaska direction.

Robert Peters did the story on which Tom Hubbard and Orville H. Hampton based their script. The William Shaw narration, broken into occasionally by the players carrying the key plot sequences, tells how the U. S. Air Force sends Eskimo soldiers back to their tribes to investigate strange lights and sounds originating on the Russian side of the strait. It soon develops the Reds are trying out a new secret weapon, and finale has it lost to them when one of their fliers rebels and crashes his plane on the U. S. side.

Unfoldment pace is laborious most of the time, although occasionally quickened by the action in the stock footage showing Eskimos hunting, playing, fleeing an ice breakup and fighting off a polar bear, etc. However, the accompanying dialog implies more action than actually transpires.

Troubling by the cast is uninspired, being as stock as most of the footage. Guy Madison heads the starring players as an eager-eyed, boyish U. S. flier, while Ray Mala plays the Eskimo soldier against the same type of background used in "Igloo" and "Eskimo," two of his earlier films. Gloria Saunders plays his Eskimo bride and Carole Mathews is seen as an Army nurse. Robert Peyton, Philip Ahn, Tony Benroy and Gordon Barnes are among some of the others involved.

Merrill White and Albert Shafer are credited with the okay editing job, and Paul Ivano is listed as lenser. Alex Alexander and June Starr did the music score, which provides good accompaniment.

Brog.

### Who Goes There? (BRITISH)

Minor legit success looms as British screen hit; strong for U. S. arty spots.

London, June 11.

British Lion release of Anthony Kimmins London Films production, Stars Nigel Patrick, Valerie Hobson and Peggy Cummins. Directed by Anthony Kimmins. Screenplay, John Dighton; camera, John Wilcox; Ted Scaife; decor, Wilfred Shingleton; music, Muir Mathieson. At Carlton, London, June 10, '32. Running time, 85 mins.

Sir Hubert Cornwall.....A. E. Matthews  
Alex Cornwall.....Valerie Hobson  
Miles Cornwall.....Nigel Patrick  
Guy Ashley.....John Dighton  
Arthur Crisp.....George Cole  
Christina Deed.....Peggy Cummins  
Guido.....Joss Ambler

A minor legit hit during the 1931 season, "Who Goes There?" is likely to prove a standout success on the screen. It is a sure-fire light offering for British exhibs, and the theme, which pokes fun at British pomp and tradition, should make it a strong entry for the American art house trade.

John Dighton has written the screenplay from his own original and has injected a warm light-hearted flavor which makes the finished film first-class escapism fare. Dialog is crisply written. Picture is smoothly directed and a good compact all-round cast extract every ounce of life from it.

Story is set in the environs of St. James Palace. It is based on a series of frivolous incidents that follow when a guardsman deserts his post after being plagued by the girl he's jilted. Because of a sprained ankle he parks her in a residence in the palace grounds, but the son of the household returns before he's able to retrieve her. Eventually, it takes a direct intervention to Buckingham Palace to secure the freedom of the guardsman and the romantic happy ending.

Nigel Patrick repeats his stage role of the dashing young diplomat who comes home to find the girl in his apartment, and chalks up another personal success. Valerie Hobson, as his sister, whose main function in life appears to be to sort out his romantic entanglements, gives a smooth and pleasing performance, while Peggy

Cummins is a delight as the young and jilted girl. George Cole turns in another fine characterization as the guardsman, A. E. Matthews almost steals the film as the absent-minded father of the household and Anthony Bushell's rigid portrayal of a guards' officer is in the right key.

Settings are limited while the action doesn't move from the palace grounds. They are expertly reconstructed, however. Good camera work and smart editing round out the technical qualities. Myro.

## M-G Switch

Continued from page 3

he'd participate in a limited number of pix.

Twentieth is well underway with a program of making partners out of professional talent. New deal with director Elia Kazan calls for a split of the take, instead of pay-off of a fixed sum. This is believed the most recent of such agreements which 20th has entered.

Some companies feel that the pard deals have some disadvantages. For one, the performer or director has a voice in decisions involving the handling of each pic in which there's the participation, including the policy on reissue. However, the new trend makes it clear that the shortcomings are considered more than compensated for by the economic benefits.

Individuals signed to profits participation pacts have the advantage of partial ownership of product, which they may retain indefinitely, and this could serve as a cushion against financial reverses in the future. Also, capital-gains deals are possible in lieu of the tremendous tax on personal income.

Another agreeable consideration for the studios is that performers are likely to be fully cooperative in working on pix in which they have a financial stake. It's figured there would be a virtual end to permitting emotional disturbances and physical inconveniences to stand in the way of their getting the job done.

### Economy Vital

Company directive making "economy" virtually a studio slogan is expected after the series of top echelon meetings at Metro, which underlined the idea that the boxoffice situation is too critical nowadays to permit wastage. "There will be the sharpest, closest appraisal of every production dollar," one Metro exec declared, "to make certain any money expended in getting a picture on the screen isn't wasted."

Those unable to hew to the "economy" line will find no room at the studio, where execs feel current economy is such that there's no room for extravagance or "mistakes." For every picture dollar spent, two must be returned to the company to break even.

Shelving of "Jumbo," at least for this year, pending reappraisal of what was to have been a top-cost production, is one of the results of the meet. Pic was to have been Roger Edens' first production. Stanley Donen was to direct. Studio had announced, at different times, Red Skelton, Donald O'Connor and Debbie Reynolds for the cast.

Front office will insist henceforth that every dollar spent must show on screen, a Metro exec declared. "Ivanhoe" was pointed to as a thoroughly well-organized pic from standpoint of cost, expenses and boxoffice results. It was also pointed out that some Metro pix this year, while boxoffice successes, could have been made at less expense.

It was made clear that the economy move won't cut into the studio's plan to go forward with top "A" production as company policy. Nor will it affect the recently-formed, moderate-budget Charles Schneer unit formed to fill a production need in Metro's schedule, and at same time develop new producers, directors and thesping talent.

Summing up the situation, the Metro exec said that out of the meetings has come the determination that film production can continue on a profitable basis, but only with the elimination of the old devil-may-care attitude toward costs and expenditures.

# Plenty of "See"...Plenty of \$ell!

"Packed with plenty of selling angles!  
An exploitation natural!"—EXHIBITOR

**SEE**

the feared  
Pirana fish devour  
a living man!

**SEE**

the secret rites  
of tribes untouched  
by civilization!

**SAVAGE  
DANGER!  
PRIMITIVE  
LOVE!  
THRILLS  
UNIMAGINED!**

**SEE**

Anaconda, the  
world's largest  
snake, crushing  
its living victim!

## "STRANGE WORLD"

**SEE**

the  
fierce head hunters  
of the Amazon in  
berserk frenzy!

Al O'Camp presents "STRANGE WORLD" with ANGELICA HAUFF • ALEXANDER CARLOS  
Directed by Franz Eichhorn • Director of Photography Edgar Eichhorn  
Original Story and Screenplay by Al O'Camp, F. E. Eichhorn, O. A. Bayer • Produced by O. A. BAYER  
Executive Producer Al O'Camp

It packed 'em in

in DENVER—Rialto—RECORD-BREAKING OPENING!  
in SEATTLE—Music Box—HOLDOVER!  
in MINNEAPOLIS—RKO Pan—STRONG!  
in PORTLAND (Ore.)—Mayfair—VERY BIG OPENING!  
in SAN FRANCISCO—Esquire—SOLID!

thru  
**UA**

## Clips From Film Row

### NEW YORK

Gaston Haklm, sales veepee for Trans-Global Pictures, planned to the Coast over weekend to set roadshow dates in Los Angeles and San Francisco for the company's Swedish import, "Miss Julie."

Casino Film Exchange, located for years in Yorkville, moving to the Times Sq. area early next month, according to prexy Munio Podhorzer. Outfit is also setting up a new department to handle distribution of its German-language pictures in Canada and Latin America.

Peter F. Pugliese named assistant secretary of RKO Pictures. He is assistant to J. Miller Walker, veepee and general counsel.

Little Neck Theatre, Little Neck, L. I., acquired by a corporation headed by Robert Seltzer from the Northern Amus. Corp. Deal for 600-seater was set by Berk and Krumgold.

### BOSTON

Al Margolian, for four years. Astor Theatre flack, resigned to join Alfred Black ad agency.

Albert Donovan, formerly of Uptown, Lynn, replaced Joe Sandler as manager of Richmond Circuit's Kemore. Sandler resigned to enter other biz.

Following annual meeting of Children's Cancer Research Foundation, prexy Martin J. Mullin announced election of Theodore Fleisher, Interstate Theatre's topper and Herman Mintz, Variety member, as trustees, succeeding the late E. Harold Stoneman and Phillip Margat.

Carl Goldman, Affiliated Theatre's booker, resigned to enter the food biz.

Return engagement of Variety Club's "Day at the Races" is slated for July 8 at Narragansett Park, R. I.

### LOS ANGELES

William M. Saal and Mickey Gross planned out for Minnesota to make arrangements for dual preems of Republic's "Woman in Wilderness" in Duluth, July 23, and in Minneapolis the next day.

Harold Wirthwein, Monogram's western sales manager, arranged unprecedented first-run bookings for "Wagons West" and "Feudin' Fools" in Salt Lake City. Pair will open day-and-date July 17 in two drive-ins, the Auditorium and Airport, and two conventional theatres, the Crest and Gem.

### MINNEAPOLIS

Mill City Theatres, group of 33 individually owned independent theatres here, is dropping consolidated once-a-week "Bank Nights" after using them 86 weeks. Finds them no longer profitable as employed in conformity with court decision legalizing cash giveaways. If non-patrons also are eligible to win.

Minneapolis Federal Reserve

GREAT MOTION PICTURES ARE PROCESSED BY PATHÉ

U-I President Nate J. Blumberg says:

*"We have an exclusive contract with Pathé Labs for the processing of all our black and white pictures. They give us what we want, when we want it."*



No processing job is too large for Pathé. None is too small. The only requirement is that each be of the highest quality. Perhaps you would like details on the benefits of an exclusive Pathé contract.



Both New York and Hollywood Have Complete Pathé Laboratory Facilities:

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Pathé Laboratories, Inc. is a subsidiary of Chesapeake Industries, Inc.

bank's monthly debit report shows that May business in Minnesota ran 7% behind that of corresponding month a year ago.

Many foreign films continue to get their Twin Cities first-runs in three independent nabe houses having fine arts policy.

The Volk Bros. Terrace, newest Twin Cities deluxe nabe, still enjoying a healthy boxoffice.

Art Zuelch, Metro office manager, transferred in same capacity to Detroit branch. Thomas Grady, homeoffice master booker, here to take over duties until permanent successor is named.

Metro branch completed 40 "Quo Vadis" deals in territory, with picture showing at advanced admissions in all instances.

### ST. LOUIS

The Webster, St. Louis indie nabe, shuttered by George Graham for the summer.

R. D. Fischer, owner of the Star, Willow Springs, Mo., lighted his new ozoner near Willow Springs.

Jack Taylor and Tom Falk, Mattoon, Ill., heads of the Okaw Drive-In Corp., added a kids' playground at their new ozoner near Camargo, Ill.

Ernest Stewell, owner of the Allen, Franklin, Ill., dark since last January, is readying house for early re-lighting.

The Frisina Amus Co., shuttered its Lyric, a 600-seater, Gillespie, Ill., for summer.

Jim Castle, Paramount publicity director for the midwest, to Hollywood for a three-week looksee.

### PHILADELPHIA

Mary Jo Devlin, model in Metro's "Lovely to Look At," in town this week required by Metro flack Ed Gollner.

The Earle, town's largest vaudeur, shuttered for summer June 20.

Stanley, 2,900 seat Warner deluxe, had closed-circuit telecast of Sugar Ray Robinson-Joe Maxim bout Monday (23) on reserved-seat basis.

### CHICAGO

Latest houses planning to shutter in this exchange area are the Garfield here and Prospect in Mount Prospect, Ill. Both darken July 27.

Connie Pappas negotiating for the Oriental Theatre, which has been shuttered for the past month. Operator of the Towne in Milwaukee, he is conferring with Randolph Bohrer, head of present operating company, the film distributors, and various management and real estate companies that hold interests in the house. Demands of the leaseholders for 15% slice of the gross has been holding back a deal.

Ziegfeld, lush Lopert art house, is shuttering for summer on July 6 and will remain closed until after Labor Day. Although house

had been doing slightly better in recent weeks, biz had been way off for months.

### DALLAS

Jack Walker has taken over as manager of the Prince Theatre, San Antonio; succeeds James Herman Sollock, who becomes Arts Theatre manager there.

Jerry Ebeirer sold his King Drive-In, San Marcos, to Frank W. Zimmerman of that city. Ebeirer also sold the Capitol Theatre, New Braunfels, to Johnny Crain, former manager of house.

The Prairie Drive-In reopened at Dumas by Powell Theatres Co.

The Palace, downtown Interstate deluxe, begins a week's celebration June 26 of its 31st annl. "Scaramouche" will be pic at the 2,800-seater, recently redecorated and recaptured. Former house managers include Gus S. Eysell, president of Rockefeller Centre, Inc.

### Sift TV Value

Continued from page 3

today (Wed.), to a trio of Par execs, Jerry Pickman, pub-ad chief; Sid Blumenstock, advertising manager, and Robert J. Rubin, assistant to prexy Barney Balaban.

Today's session will follow a brief one at which Sindingler presented some of his findings to board chairman Adolph Zukor and v.p. Paul Raibourn in New York last week. Sindingler has been doing audience research for Par for more than a year.

Specifically, today's huddle will be for the purpose of helping Par avoid in release of "Greatest Show On Earth" in Philly what Sindingler feels were mistakes by Metro in handling "Quo Vadis." While the latter did well, grosses were not up to expectations.

### Major Errors

Two major errors are ascribed by the researcher to M-G: First was the choice of ad media and second was too rapid a payoff. "Q.V." played 17 houses day-and-date, and by the time word-of-mouth had permeated, Sindingler says, it was no longer to be found. Sindingler feels that Metro's use of newspapers to the exclusion of most other media hurt "Q.V." He opines that a balanced selection of ways of communicating with the public must be made and will advise the Par execs on what his research shows to be the best combo.

All the interviews have been tape-recorded. Pickman, Blumenstock and Rubin will listen to some of these playbacks in illustration of Sindingler's points. That's why they're going to Philly, rather than having him come to New York.

As for what he feels is a trend to overemphasis on the value of TV as a medium, Sindingler claims that potential theatregoers are frequently not those with their tele sets turned on. He therefore thinks that the high cost of tele advertising, unless properly used with other media, is not efficient. Still pending is a decision by newsreel companies as to whether they want Sindingler to go ahead with a study of popularity of their product. Outcome of the survey would be to help them determine whether they should discontinue operations, merge or continue as is. Four of the reels are understood to have voted to sponsor the survey, but the fifth has balked.

### Biz Upbeat

Continued from page 3

sistently over the past few years, rang up worldwide business of \$16,950,000 for the 13 weeks ended May 3. Total for the corresponding period in '51 was \$15,780,000.

Twentieth-Fox, Warners, and RKO Theatres all were slightly on the downbeat. United Paramount, clocking an estimated \$30,450,000 for the first three months of the current calendar year, was exactly even with the take for last year's corresponding period.

RKO Pictures isn't included in the tabulations because figures for the past quarter weren't available.

The gross figures alone, of course, aren't a precise reflection of each company's ups and downs from the viewpoint of net profits and dividends for the investors. But the new figures do show that the worldwide audience is still of huge size. Objective, of course, is to keep it that way and at the same time cut operating expenses.

## Picture Grosses

### BOSTON

(Continued from page 8)

"Lydia Bailey" (20th) and "Kansas Territory" (Mono). Below expectations at fair \$12,000. Last week, "Ivory Hunter" (U) and "No Room for Groom" (U), \$10,000.

"Metropolitan" (NET) (4,367; 40-85) — "3 for Bedroom C" (WB) and "Tale of Five Women" (UA). Dull \$10,000. Last week, "Valley of Eagles" (Lip) and "Loan Shark" (Lip), \$9,700.

Orpheum (Loew) (3,000; 40-85) — "Carbine Williams" (M-G) and "Talk About a Stranger" (M-G). Fair \$12,500. Last week, "Skirts Ahoy" (M-G) and "Corky Gasoline Alley" (Col) (2d wk), \$11,000.

Paramount (NET) (1,700; 40-85) — "Carson City" (WB) and "Man on the Run" (Indie) slender \$8,500. Last week, "Dream of Jeanie" (Rep) and "Wild Stallion" (Mono), \$7,500.

State (Loew) (3,500; 40-85) — "Carbine Williams" (M-G) and "Talk About a Stranger" (M-G). Drab \$7,000. Last week, "Skirts Ahoy" (M-G) and "Corky Gasoline Alley" (Col) (2d wk), \$5,500.

### Buff Hits Skids; 'Heart'

Fair \$9,000, 'Rio' Ditto

Buffalo, June 24. Film biz at first-runs is scraping bottom here this week. "Wild Heart" at Century is doing about as well as any pic, but it is only fair at Century. "Lydia Bailey" is rated dull at the Buffalo while "Captive City" shapes slow at the Center.

### Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Lydia Bailey" (20th) and "Glory Alley" (M-G). Dull \$10,000. Last week, "Pat and Mike" (M-G) and "Dancing Years" (Indie), same.

Paramount (Par) (3,000; 40-70) — "Denver Rio Grande" (Par) and "Africa Treasure" (Mono). Droopy \$9,000. Last week, "Kangaroo" (20th) and "Big Night" (UA), ditto.

Center (Par) (2,100; 40-70) — "Captive City" (UA) and "Red Planet Mars" (UA). Slow \$6,000. Last week, "Tomorrow Too Late" (Indie), \$5,200.

Lafayette (Basil) (3,000; 40-70) — "Storm Over Tibet" (Col) and "Brave Warrior" (Col). Sad \$5,000 in 5 days. Last week, "Bronco Buster" (U) and "No Room for Groom" (U), \$6,000.

Century (20th Cent.) (3,000; 40-70) — "Wild Heart" (RKO) and "Here Come Marines" (Mono). Fair \$9,000. Last week, "Clash By Night" (RKO) and "Bal Tabarin" (Rep), \$10,800 in 9 days.

### PORTLAND, ORE.

(Continued from page 8)

White" (M-G) and "Oklahoma Annie" (Rep), \$9,000.

Mayfair (Parker) (1,500; 65-90) — "Half Breed" (RKO) and "Jim in Forbidden Land" (Col). Fair \$4,000 or less. Last week, "Strange World" (UA) and "Law of Badlands" (RKO), \$5,300.

Oriental (Evergreen) (2,000; 65-90) — "Kangaroo" (20th) and "Brave Warrior" (Col), day-date with Paramount. Okay \$3,500. Last week, "Carson City" (WB) and "Lion and Horse" (WB), \$3,800.

Orpheum (Evergreen) (1,750; 65-90) — "Paula" (Col) and "Clouded Yellow" (Col). Good \$6,000. Last week, "Carson City" (WB) and "Lion and Horse" (WB), \$6,300.

Paramount (Evergreen) (3,400; 65-90) — "Kangaroo" (20th) and "Brave Warrior" (Col). Okay \$6,500. Last week, "The Sniper" (Col) and "Bride of the Gorilla" (Indie), \$8,800.

United Artists (Parker) (890; 65-90) — "Three for Bedroom C" (WB). Mild \$3,200. Last week, "No Room for Groom" (U) and "Rocking Horse Winner" (Indie), \$5,800.

### DENVER

(Continued from page 8)

Breed" (RKO) and "Road Agent" (RKO), \$7,000.

Paramount (Wolfberg) (2,200; 40-85) — "Sniper" (Col) and "Harem Girl" (Col). Fair \$11,000. Last week, "Bronco Buster" (U) and "Bowery to Broadway" (Indie), \$10,000.

Tabor (Fox) (1,987; 40-85) — "Montana Territory" (Col) and "Yank in Indo-China" (Col). Fair \$6,000. Last week, "Brave Warrior" (Col) and "Thief Damascus" (Col), \$5,500.

Webber (Fox) (750; 40-85) — "Montana Territory" (Col) and "Yank in Indo-China" (Col). Fair \$2,700. Last week, "Brave Warrior" (Col) and "Thief Damascus" (Col), \$3,000.

### 'Kangaroo' Great \$12,000 In Seattle; 'Clash' 11G

Seattle, June 24. Palomar is open again after one week, using a straight pix policy. This week has "Birth of Laff Stars" and "Musical Sensations," for a big total. "Clash By Night" looms stout at Orpheum. "Kangaroo" is rated great at Coliseum. "Skirts Ahoy" still is strong in fourth round at Music Hall.

Estimates for This Week  
Coliseum (Evergreen) (1,829; 65-90) — "Kangaroo" (20th) and "Deadman's Trail" (Mono). Great \$12,000 or close. Last week, "Atomic City" (Par) and "African Treasure" (Mono), \$8,800.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Lydia Bailey" (20th) and "Anything Can Happen" (Par). Big \$9,000. Last week, "East on Beacon Street" (Col), \$8,500.

Liberty (Hamrick) (1,650; 65-90) — "Outcast of Islands" (UA) and "Captive City" (UA), \$5,300.

Musie Box (Hamrick) (850; 65-90) — "Streets of Sorrow" (Indie). Sad \$2,000. Last week, "Girls Behind Bars" (Indie), \$2,500.

Musie Hall (Hamrick) (2,282; 65-90) — "Skirts Ahoy" (M-G) (4th wk). Strong, \$6,000 after \$9,000 last stanza.

Orpheum (Hamrick) (2,599; 65-90) — "Clash By Night" (RKO) and "Stolen Face" (Lip). Stout \$11,000 or near. Last week, "Cross Street" (U) and "Tahiti Honey" (Rep), \$7,400.

Palomar (1,350; 45-70) — "Birth of Laff Stars" (Indie) and "Musical Sensations" (Indie). Big \$7,000. Last week, dark.

Paramount (Evergreen) (3,039; 65-90) — "The Fighter" (UA) and "Red Planet Mars" (UA). Slow \$6,000. Last week, "Half-Breed" (RKO) and "Gunman" (Mono), \$5,300.

### 'Queen' Leads Mont'l, Big \$24,000; 'Tembo' 8G

Montreal, June 24. "African Queen" at Loew's is biggest newcomer here this stanza with socko session. "Pride of St. Louis" looks good at Capitol while "Tembo" is sold at Orpheum. Otherwise trade is way off with burst of hot weather taking heavy toll at boxoffice.

Estimates for This Week  
Palace (C.T.) (2,626; 34-60) — "When In Rome" (M-G). Poor \$8,000. Last week, "Paula" (Col), \$11,000.

Capitol (C.T.) (2,412; 34-60) — "Pride of St. Louis" (20th). Good \$13,000. Last week, "Six Convicts" (Col), \$14,000.

Princess (C.T.) (2,131; 34-60) — "Big Trees" (WB). So-so \$8,000. Last week, "Carbine Williams" (M-G), \$11,000.

Loew's (C.T.) (2,855; 40-65) — "African Queen" (UA). Hot \$24,000. Last week, "Five Fingers" (20th) (2d wk), \$13,000.

Imperial (C.T.) (1,839; 34-60) — "Half-Breed" (RKO) and "Gay Intruders" (RKO). Average \$7,000. Last week, "Tarzan's Strange Fury" (RKO) and "West of Pecos" (RKO), \$8,000.

Orpheum (C.T.) (1,048; 34-60) — "Tembo" (RKO) and "Smith Vs. Scotland Yard" (RKO). Solid \$8,000. Last week, "Main Bait" (Lip) and "Wildcat" (Lip), \$5,000.

### New York Theatres

RADIO CITY MUSIC HALL  
Rockefeller Center  
**RAY BOLGER** in  
**"WHERE'S CHARLEY?"**  
Color by TECHNICOLOR  
A WARNER BROS. PICTURE  
plus SPECTACULAR STAGE PRESENTATION

in person  
**LES PAUL**  
with  
**MARY FORD**  
in  
**"CLASH BY NIGHT"**  
Color by TECHNICOLOR  
A WARNER BROS. PICTURE  
plus SPECTACULAR STAGE PRESENTATION

OUTDOOR  
REFRESHMENT  
SERVICE  
from Coast  
to Coast  
over 1/4 Century  
Refreshment  
Service for  
DRIVE-IN  
THEATRES  
SPORTSERVICE CORP.  
SPRINGFIELD, MASS.  
MA 101



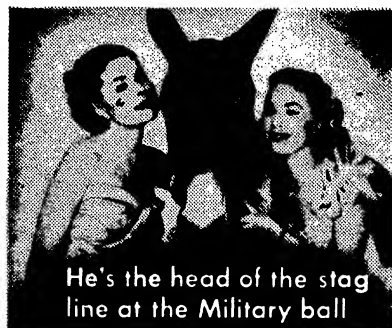


# Francis is Back-

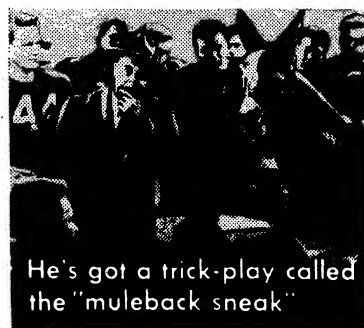
...and the Army's Got Him Again!



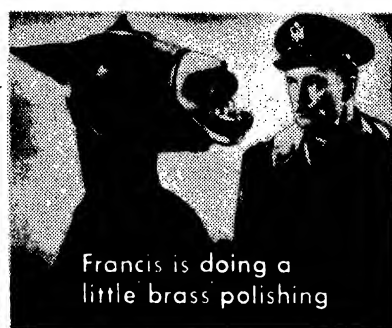
"Do you s'pose they'll give me a commission?"



He's the head of the stag line at the Military ball



He's got a trick-play called the "muleback sneak"



Francis is doing a little brass polishing

When it's  
**SUMMERTIME**  
— it's good old  
"TALKING MULE"  
TIME...  
every year  
from **U-I!**

# Francis Goes to West Point

Starring

**DONALD O'CONNOR** with **LORI NELSON**  
**ALICE KELLEY • PALMER LEE • WILLIAM REYNOLDS**

Directed by **ARTHUR LUBIN** - Story and Screenplay by **OSCAR BROODNEY** - Based on the character "FRANCIS" created by David Stein - Produced by **LEONARD GOLDSTEIN** and

**FRANCIS**



the Talking Mule

from **U-I...** the best friend your Box-office ever had!

# TELEPIX REVIEWS

## CAMPBELL PLAYHOUSE

(The Cavorting Statue)  
With Cesar Romero, Ann Rutherford, Kristine Miller, others  
Director: Richard Irving  
Writer: H. J. Green  
30 Mins.; Fri., 9:30 p.m.  
NBC-TV, from Hollywood (film).  
(Ward Wheelock)

Light, diverting whimsy is "The Cavorting Statue," adapted to TV by H. J. Green from a story by Elaine McPherson and directed with good pace by Richard Irving. Reputable whodunit writer Cesar Romero is accused of stealing the statue Diana from the local museum. The statue turns to reality in the person of Kristine Miller, who carries on with Romero unbeknownst to Ann Rutherford, his secretary and betrothed; the museum director, and the constabulary. It all turns out okay when Diana goes back to her pedestal. Actually, it's a 15-minute or so vignette that's been stretched, but nicely, to a half-hour.

Romero fits his frenzied role niftily, and Miss Rutherford is just right in support. Miss Miller is a luscious Lorelei with fine dramatic gifts. Other Hollywoodites in the cast fill the bill capably. *Truitt*

## BIG TOWN

With Pat McVey, Jane Nigh, John Close, others  
Director: Charles Haas  
Writer: Larry Krimble  
30 Mins.; Thurs., 9:30 p.m.  
CBS-TV, from New York (film)  
(Ruthrauff & Ryan)

This episode of "Big Town" aired over CBS-TV Thursday (19) continued in the bigtime groove the show established for itself when it switched to film several months ago. It was a neatly paced half-hour and although the plot line was average meller stuff, top thesping and lensing helped make it a slick offering.

Yarn related Steve Wilson's attempts to vindicate a young lad who's been fingered by a femme fatale as the murderer in a street assassination. By splicing in phone speeches on a tape recorder he gets the bad gal to incriminate her gangster boyfriend—but not before Wilson, himself, comes close to getting plugged. It wasn't much of a tale but topflight camerawork built okay suspense.

Pat McVey was reasonably stoic as Wilson, the newspaperman-sleuth, and Jane Nigh was charming as his femme side, Lorelei. Joan Vos was believable as the big bad blond as her racketeer beau, Paul DuBois. John Close, in the role of Lt. Jamieson, came across okay with the little he had to do.

Plugs for the Lever products were tastefully handled and didn't get in the way. *Gros.*

## FOREIGN INTRIGUE

(The Traitor)  
With Jerome Thor, Anders Henriksson, Bengt Brunska, Laurits Falk, Gisela Wallen  
Producer-director-writer: Sheldon Reynolds

Music: Erik Baumann  
30 Mins.; Thurs., 10:30 p.m.  
BALLANTINE BEER  
WNBT, New York  
(J. Walter Thompson)

This Sheldon Reynolds production has been on for 38 weeks in New York, and after last week's edition (19) the sponsor will re-run some of the earlier episodes for the summer. Bankroller is Ballantine beer, which has the program in 11 markets; its agency, J. Walter Thompson, is handling distribution, with "Foreign Intrigue" now backed in some 21 other markets.

Lensed in Sweden, "Intrigue" brings a fairly good product for a relatively low nut. There are no American marquee names, but the foreign thespians fit into the kind of stories offered. "The Traitor," as an example, deals with a man running away from the French police, who have tagged him a murderer. Actually, it is discovered by Jerome Thor, as an American reporter, the fugitive is one of the three surviving witnesses of a massacre of an entire town by the Nazis during World War II. The other two are a woman suffering from shock, and a police officer. The latter was the quising who had caused the massacre, who murders the fugitive and who is finally killed when the stricken woman regains her senses. The story, by Tom Younger and Edward Elliot, has good dramatic

values, although it is obvious in spots and has one or two overly coincidental developments. Thor is natural, if not dynamic, as the Yank reporter and Anders Henriksson registers effectively as the traitor. Bengt Brunska handles the role of the fugitive in a somewhat uneven manner and Gisela Wallen gets full sympathy as the girl who's struck dumb by the horror of seeing all her townsfolk slaughtered. Production is generally good, utilizing a lot of location lensing, and the camerawork is distinguished by neat closeup work. *Bril.*

## PRODUCTION FOR FREEDOM

With Westbrook Van Voorhis  
30 Mins.; Sun., 9:30 p.m.  
ABC-TV, from New York

This new series consists of films made some time ago for industrial firms, linking them together under the theme that "production enables men to forge the tools and weapons with which we remain forever free; production for freedom is our goal as a nation—and our strength reinforces that of other nations." It has been skedded by ABC-TV in connection with the "Production for Freedom" celebration backed by the investor-owned power companies and several other big corporations as endorsed by the Chamber of Commerce of the U. S. Bozell & Jacobs, the ad agency, played a major role in setting up the tele show. Among the companies and organiza-

tions for which pix on the series were made include U. S. Steel, Dow Chemical, General Electric, Southern California Edison, Anaconda Copper, Assn. of American Railroads, Oil Information Committee, Allegheny Ludlum Steel, U. S. Rubber, Douglas Aircraft, the Chamber of Commerce and Bituminous Coal Institute. A feature made for the last-named outfit by March of Time kicked off the program Sunday (22).

The pic was of good quality for an industrial opus, showing how coal is mined, its role in the economy, progress being made in mining, efforts at improving mine safety, etc. As an effort made specially for the bituminous coal industry, it naturally represents the latter's point of view—indicating that soft coal has a bigger future than liquid fuel, for example, and generally plugging the coal companies' position.

Westbrook Van Voorhis briefly introduces and closes the film, on kinescope reading. He also narrated the MOT-produced entry. *Bril.*

## THE SECOND CANDLE

(Sunlight Premier Playhouse)  
With Mable Paige, Whitfield Connor, Arthur Shields, others  
Producer: Gil Ralston  
Writer: Joseph Cochran  
30 Mins.; Fri., 8 p.m.  
SUNKIST  
KTLA, Hollywood

Purportedly a quaint Irish story of an old woman who loses her

faith along with her husband, "The Second Candle" develops instead into a too-talky, contrived affair containing stereotyped Gaelic characters concentrating on their brogues instead of the script.

Basic story idea, that of embittered elderly femme who eventually has her faith restored, might possibly have been okay for a 15-minute segment, but stretched out over a half-hour is much too thin for interest. Consequent result is overly-long stretches of dialog which contribute little or nothing to premise. An unreal aura surrounds entire vidpic.

Mable Paige, Whitfield Connor and Arthur Shields struggle valiantly but have no chance with script handed them. Joseph Cochran teleplayed. Arthur Ripley's direction is unimaginative. Sunkist pitches are direct, without being offensive. *Daku.*

## ANOTHER HARVEST

(Fireseed Theatre)  
With Ruth Warwick, Phillip Reed, others  
Producer-director: Frank Wisbar  
Writer: John Sheppard  
30 Mins.; Tues., 9 p.m.  
PROCTER & GAMBLE  
NBC-TV, from Hollywood  
(Compton)

Producer-director Frank Wisbar plays this one straight at the P&G buyers, and the distaff side should go for this hearts-and-flowers opus. True, the John Sheppard script has its share of cliches, particularly in the dialog, but

"Another Harvest" nevertheless has solid appeal for the femmes who go for these soft stories.

Yarn is about a femme deserted by her spouse, whose fortune evaporates, so she takes a powder across the border with his g.f. Even the old homestead he bought for his wife is sold in the debacle so he can beat his creditors to the border. Much-persevering, heroic wife plays it straight, paying off the creditors to square the bill. She's straddled with woes and debts when she meets the handsome young man. Happy ending is providentially provided by her husband, who gets himself killed just in time for the happy fadeout of boy-wins-girl.

Ruth Warwick and Phillip Reed deliver solidly in the leads, Miss Warwick managing to do all right despite some silly lines. Reed is well cast as the noble young man who helps the femme in distress.

Wisbar's direction plays the heart strings well. Camerawork by Ben Kline is expert. *Daku.*

## MERRY-GO-ROUND

(The Unexpected)  
With Raymond Burr, Gloria Blon-Jell, others  
Producer: Ziv TV  
Director: Sobey Martin  
Writer: Jerry Lawrence, Robert E. Lee  
30 Mins.; Fri., 8:30 p.m.  
ACME BEER  
KECA-TV, Hollywood

Despite a couple of glaring story flaws, "Merry-Go-Round" proves to be entertaining fare, due largely to the expert thesping of one of TV's better actors, Raymond Burr, and tight direction by Sobey Martin, who keeps the yarn moving at all times.

Burr is seen as a penniless Parisian painter who lams to Switzerland with gendarmes hunting him for a jewel he thefted for his g.f. He returns years later to find his paintings have won him fame, but the gal and a shady art dealer are raking in all the dividends. They don't recognize him although to the televiewer he's exactly the same, except for a stubble beard on his chin. Other story flaw is writers' Lawrence & Lee trying to have it believed cops would trace down one of cheapest of gems in robbery of classy store. This is their springboard for plot, and it's a thin one. Anyway, Burr turns tables on his g.f., and cashes in on his new-found fame.

Burr's masterful performance overshadows that of others, including that of Gloria Blon-Jell. Martin's direction is so fast-paced it manages to sustain interest despite the obvious holes in the script.

Acme Beer blurbs are blunt and effective. *Daku.*

## ONE THING LEADS TO ANOTHER

(Chevron Theatre)  
With Patrick O'Neal, Sally Payne, Keye Luke, others  
Producer: Revue Productions  
Director: Norman Lloyd  
Writer: Eleanor and Leo Bayer, Howard J. Green  
30 Mins.; Fri., 8 p.m.  
CHEVRON STATIONS  
KTLA, Hollywood

"One Thing Leads to Another" is an incredibly bad hodge-podge dealing with the misadventures of a poor but honest lawyer. Loosely connected narrative of his "cases," with one impoverished client after another turning him over to the next one generates no interest whatsoever, not even at climax when his honesty wins a wealthy client and g.f. It's all too far-fetched.

Patrick Neal, Keye Luke, Bridget Carr and Sally Payne do as best they can, but haven't a chance against the script. Teleplay is by Eleanor and Leo Bayer and Howard J. Green, based on (the credits allege) a story by the Bayers, who musta needed an aspirin after this one.

Norman Lloyd's direction lacks cohesion, because script has none. Far more entertaining than the telepic are those Chevron blurbs, dished out with originality and class. *Daku.*

## DRAGNET

With Jack Webb, Barney Phillips, others  
Producer: Michael Leshkoff  
Director: Webb  
Writer: James Moser  
30 Mins.; Thurs., 9 p.m.  
FATIMA  
NBC-TV, from Hollywood  
(Cunningham & Walsh)

"Dragnet" alternates with "Gang Town Blackie" half-hour telepic scheduled for July shooting. Directors: Eddie Davis, Sobey Martin, Geo. M. Cahan.

(Continued on page 26)

# TV Films in Production

as of Friday, June 20

## ARROW PRODUCTIONS

KTTV Studios, Hollywood  
"RANGERS" series of 25 half-hour jungle adventure telepic series now shooting. Producers: Harry S. Rothchild, Leon Fromkess.  
Film Producer: Randolph Flathow  
Director: Wally Fox

## ATHENA PRODUCTIONS, INC.

California Studios, Hollywood  
Three series of 13 chapter plays each "SON OF ROBIN HOOD" skedded to begin shooting latter part of June.  
Producer-director: Clifford Sanforth  
Associate producer: Al Weston  
Assistant director: Nate Barringer  
Writer: Howard Laurence Field

## BREAKSTON-STAHLL PRODS.

General Service Studios, Hollywood  
"SAFARI BILL" series of 26 half-hour telepic to begin shooting July 1. Location to be filmed in British East Africa.  
Martha Hyer heads cast, parts to fill.  
Producer-director: Jerry Courneya  
Associate producer: Irene Breakston  
Technical executive: John R. Carter

## WILLIAM F. BRODIE PRODS.

Sunset Studios, Hollywood  
"The Phantom Pirate" series of half-hour adventure telepic now shooting. Robert Stack heads cast with parts to fill.  
Executive producer: William F. Brodie  
Producer: Wesley Barry  
Associate producers: Bob Bailey, Hugh King  
Director: Frank McDonald

## JACK CHERTOK PRODS.

General Service Studios, Hollywood  
"ONE RANGERS" half-hour series of 52 videotex now shooting. John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate Producer: Harry Poppe

## COURNEYA PRODUCTIONS

United Producers Studio  
Shooting "FIREBOW" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Producer-director: Jerry Courneya  
Supervising film editor: Jimmy Moore

## BING CROSBY ENTERPRISES

RKO, Culver City  
Shooting "FIREBOW" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Producer-director: Jerry Courneya  
Supervising film editor: Jimmy Moore  
"A HALF HOUR OF COMEDY-DRAMA FOR A CHAIR" series of half-hour comedies now shooting. John Hart, Jay Silverheels set leads.  
Producer: Jack Chertok  
Associate Producer: Harry Poppe  
"THOSE WERE THE DAYS" half-hour telepic series now shooting.  
Producers: Bernard Girard, Richard Dorso  
"CORY" series of half-hour comedies now shooting.  
Producer-director: Bernard Girard-Richard Dorso

## JERRY FAIRBANKS

8052 Sunset Blvd., Hollywood  
Casting: Ken Dyson  
"AMERICA FOR ME" half-hour video film for Greyhound, starts shooting July 7 with John Archer starred.  
"MAGIC WHEEL" half-hour video film for National Cash Register, starts shooting July 14.  
Director: Albert Kelley  
Assistant director: Boyle  
Production supervisor: Raoul Pagel

## FRANK FERRIN PRODUCTIONS

8328 Sunset Blvd., Hollywood  
"SMILIN' ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.  
Producer-director: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

## FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions to be made once a week for NBC. DeSoto Plymouth sponsoring.  
"THE BUS BUZZERS" series of 39 half-hour comedy telepic now shooting. Phil Rapp is writer-director.  
Producer: John Guedel  
Film producer: I. J. Lubinbaum  
Director: Bob Dwan, Bernie Smith

## FLYING A PRODUCTIONS

9520 Sunset Blvd., Hollywood  
"ANNIE OAKLEY" new series of 52 half-hour videotex now shooting. Gail Davis, Billy Gray head cast. Parts to fill.  
Second series of 52 half-hour "Gene Autry" Western telepic shooting. Gene Autry, Pat Blumstein set leads.  
"RANGE RIDER" shooting second series of 52 half-hour videotex. Jack Macdonald, Dick Calkins head cast.  
Producer: Louis Gray  
Director: Wallace Fox, Geo. Archambaud  
New series of half-hour Western dramas entitled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

## GROSS-KRANSE, INC.

General Service Studios, Hollywood  
Now shooting "BIG TOWN" series of 26 half-hour videotex now shooting. Gail Davis, Billy Gray head cast. Parts to fill.  
Second series of 52 half-hour "Gene Autry" Western telepic shooting. Gene Autry, Pat Blumstein set leads.  
"RANGE RIDER" shooting second series of 52 half-hour videotex. Jack Macdonald, Dick Calkins head cast.  
Producer: Louis Gray  
Director: Wallace Fox, Geo. Archambaud  
New series of half-hour Western dramas entitled "DEATH VALLEY DAYS" now shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

## JOHN GUEDEL PRODS.

800 Tenth Bldg., Hollywood  
Art Linkletter starring in a series of 104 15-minute videotex titled "LINKLETTER AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkins

## HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood  
"COMMAND COPY-KEY" series of 39 half-hour identification telepic now shooting. Judd Hirsch, Allyn Towne head cast. With William Schallert in support.  
Producer: Franklin Adreon  
Director: Fred Brannon

## HOOR GLASS PRODS.

810 N. Highland, Hollywood  
Shooting "MAN OF TOMORROW" series of 15-minute telepic.  
Producer: Wanda Tuckock  
Director: George deNormand

## INTERSTATE TELEVISION

Monogram Studios, Hollywood  
"DAUGHTER OF THE LONE STAR" starring Ethel Barrymore, shooting in "ETHEL BARRYMORE TELEVISION THEATRE"  
Producer: Lee Savin  
Directors: Lewis Allan, Will Jason

## EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood  
Series of 13 half-hour telepic featuring Irene Dunne as femme now shooting.  
Producer: Edward Lewis  
Production manager: William Stevens

## PHILLIPS LORD PRODS.

Visual Drama Studios, Hollywood  
"GROUCHO MARX" series for NBC-TV, sponsored by Chesterfield, now shooting.  
Producer: Phillips Lord  
Director: Lew Landers

## MARCH OF TIME

369 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour pic. Thomas Mitchell, narrator, who cost "MERRY THEATRE" Hart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.  
Producer: Marion Parsonnet  
Directors: Fred Stephani

## ROLAND REED PRODS.

Hal Roach Studios, Culver City  
Now shooting "MERRY THEATRE" series of 30-minute situation comedies.  
Producer: J. Donald Wilson

Director: Howard Bretherton  
"MY LITTLE MARGIE" series of half-hour comedy telepic now shooting. Charles Farrell and Gale Storm head cast. Phil Morris sponsors.  
Producer: Hal Roach  
Director: Hal Yates

## REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood  
Half-hour series of adult drama telepic now shooting for Revue Prods.  
Producer: Revue Productions  
Director: Richard Irving, Norman Lloyd

## HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City  
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.  
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.  
Supervisors: Freeman Gosden, Charles Correll, Shirley Davis  
Director: Charles Brannan  
Production executive: James Fonda  
Assistant director: Emmett Emerson

## ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood  
ROY ROGERS now shooting 15 outer telepic. Vidpix are half-hour each. Roy Rogers, Dale Evans topline. Pat Brady in support. Western parts to fill.  
Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

## SCREEN GEMS

1302 N. Gower, Hollywood  
"JEFFERSON DAVIS" half-hour drama shooting for DuPont's "CAVALCADE OF AMERICA" series.  
Producer-director: Jules Bricken  
Assistant director: Eddie Senta

## SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
"CAVALCADE OF AMERICA" series of half-hour videotex now shooting.  
Producers: Gil Ralston, Jacques Brannstein

## SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"HACKY SQUAD" series resume shooting in August, half-hour telepic series.  
Producer: Hal Roach, Jr. Carroll Case  
Director: Jim Thilging

## SNADER TELESCPTIONS

177 S. Beverly Dr., Beverly Hills  
Resume shooting telepic series featuring different artists each week June.  
Producer: Louis D. Snader

## UNITED WORLD FILMS, INC.

Universal International Studios,  
"THE FIGHTING MAN" series of 13 half-hour telepic, will begin shooting July 7. Michael Thomas, Cliff Clark set leads.  
Director: George Blair

## FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood  
"HACKY SQUAD" series of half-hour adult dramas now preparing next season's group of 23.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

## WRATHEER TELEVISION PRODS., INC.

California Studios, Hollywood  
"BOSS LADY" series of half-hour sophisticated comedies now shooting. Cast: Lynn Bari, Glenn Langan, Richard Gaines, Lee Patrick, Charley Smith, Niall Joy.  
Producers: Jack Wrather, Robert Mann  
Associate producer: Sherman A. Harris

## ZIV TV

5255 Clinton St., Hollywood  
Four in "UNEXPECTED" series of half-hour telepic shoot in June. Four "BOSTON BLACKIE" half-hour telepic scheduled for July shooting.  
Directors: Eddie Davis, Sobey Martin, Geo. M. Cahan.

# LUCKY STRIKE \$3,000,000 VIDPIX

## Robt. Sarnoff Vidpix Appointment Seen Sparking NBC Live-to-Film Era

NBC-TV's appointment of veepee Robert W. Sarnoff last week to head a new vidfilm department is regarded as the most significant move yet made by the web to clarify its entire thinking on the part it will play in the booming TV film business, and the possibility of shifting a number of its current live shows over to film. Sarnoff, in his new post, is to be responsible for all film activities, including the projected expansion by NBC of film syndication business.

With an eye on the lucrative residual properties of vidpix, which makes possible the continual earning of profits on package shows via re-runs every six months to a year, NBC-TV has been studying the feasibility of transferring some of its live dramatic shows to film. To date, however, such study has comprised only "educated thinking" on the part of top network programming and sales execs, who, as one web exec said, took the problem home in their briefcases each evening to mull in their out-of-office hours. Sarnoff, as head of the entire department, will now be able to devote his entire time to studying the situation.

NBC execs pointed out that that idea of residual rentals forms the entire basis of current vidpix thinking at the web. Where live programs now can have only a one-shot airing, transferring them to film will make possible constant replays. Idea looks particularly promising in view of the number of new stations expected to take the air within the next few years, as a result of the lifting of the freeze. That's reportedly the reason that Lever Bros. shifted its "Big Town" from live to film and why most of the top talent now either doing film shows or planning to in the future, such as Lucille Ball-Desi Arnaz and Burns & Allen, are going in for filming.

Sarnoff was formerly chief of NBC-TV's unit productions, in which capacity he supervised the units on "Colgate Comedy Hour," "All Star Revue," "Show of Shows" and the "Kate Smith Hour." In his new post, he'll report directly to Frank White, now veepee and general manager of NBC's radio and TV networks.

## Morris Accent On Vidpix in Upbeat

In line with the skyrocketing boom in the production of films especially for television, the William Morris office is now lining up new half-hour situation comedy series for both Joe E. Brown and Mickey Rooney. In addition to these, the Morris office presently is either packaging or repping some of its top talent in other vidpix packages, with most of them being produced on the Coast.

Series with Brown will be produced for the 10%ery by Hal Roach, Jr., at the Roach studios. Morris office also reps "My Little Margie," new series which Philip Morris is using as summer replacement for "I Love Lucy" on CBS-TV; Sheldon Reynolds' "Foreign Intrigue" on NBC-TV; CBS-TV's "Racket Squad," also bankrolled by Philip Morris, and has Ethel Barrymore set in a new series being produced by Monogram's vidfilm subsidiary, Interstate TV.

## Schlitz Goes South

Hollywood, June 24. Five pictures in the Schlitz "Playhouse of Stars" series will be shot in Mexico City and Ed Lewis and a production crew are now there setting up for the first pair of Victor McLaglen starrers. Stories will be vignettes of Jack London classics.

Associated in the production will be Oscar Dancigers, who produced the theatrical film, "The Pearl."

## Guild Films Sets Distrib Deal With Telepictures

Hollywood, June 24. Deal for distribution of dramatic and action vidpix has been closed by Reub Kaufman, prexy of Guild Films, Inc., with Telepictures Corp. First 13 have been completed and feature Hugh Beaumont, Ann Savage, Sheilah Ryan, Richard Travis, Edward Brophy, Sid Melton, Tom Neal and Iris Adrian.

Kaufman, late of Snader Telepictures, will syndicate the Guild Theatre series and is opening offices in N. Y. and Chicago.

## Italy a Major Market for U.S. Vidpix Product

Important potential of vidpix in providing their producers with subsidiary income from foreign markets is underlined by the fact that Italy is buying a large number of films for television in the United States.

Societa Radio Audizione Italia (RAI), which has the AM-TV monopoly in Italy, has inked pacts with NBC-TV, CBS-TV, Hal Roach, Explorers Pictures and Snader Telepictures, among other outfits, for films to be screened on Italian video.

Deal with NBC, as with the other firms, covers a three-year span, starting Jan. 1, 1953. NBC agreement has a novel feature in that it is pegged to TV set circulation in Italy. Although there is a flat fee for the rental, the pact will terminate when the number of receivers in Italy hits 150,000 or on Dec. 31, 1955, whichever is earlier.

Another important stipulation by NBC is that the pix be kept out of theatres. RCA International, which has representatives in Italy, will keep an eye out to see that details of the NBC pact are adhered to.

The films will probably be dubbed into Italian, although subtitles may be used.

NBC product consists of 13 "Dangerous Assignment" pix, starring Brian Donlevy, and 35 of the hour-long "Hopalong Cassidy" features. From Explorers, RAI has picked up "The Big Game Hunt," a half-hour telepix series. Last week Franco Passigli, the U. S. rep for RAI, had signed for three CBS TV Film Sales packages, the "Gene Autry Show," "Files of Jeffrey Jones" and "Range Rider," in each of which it has leased 13 installments. CBS pact doesn't include the 150,000-set limitation which is in the NBC contract.

Italian tele web consists of four interconnected stations, which are currently beaming a few hours a week.

TV film producers are getting additional coin from overseas video, with great potentials envisioned. CBS-TV previously had sold "Holiday in Paris" to Radio Televisao Paulista, in Sao Paulo, Brazil, and at least three webs are selling to tele outlets in Mexico and Cuba.

## Kling's Screen-Testing

New "screen-testing" plan for aspiring television performers, under which tyro talent can get a complete record on film of their work to show to casting directors, has been launched by William Kling's TV Film Transcription Co. Price schedule covers the cost of shooting sound film, processing, cutting and editing, and screening the film for casting directors and the talent.

Scale includes a three-minute film for \$110, five minutes for \$185, and 10 minutes for \$350.

## FOLLOWS TREND INTO TV FILMS

One of the potentially largest deals in TV films has been completed between American Tobacco Co., repped by BBD&O agency, and Music Corp. of America. Deal calls for Lucky Strike cigs to buy a minimum of 26 half-hour films to be started in the fall on CBS-TV, with options to run up to 156 shows. Total that may be involved potentially will run to around \$3,000,000.

MCA, through its wholly owned subsidiary, Revue Productions, will produce the films. Production has already started on the Coast with Alan Hale, Jr., to play the lead in the series to be called "Biff Coulter, USA."

American Tobacco will have the first run rights to the strip, with residual rights to be retained by MCA.

This is the first major film deal for the ciggie concern. Whether it will effect its live shows now on the air isn't known as yet. Results of the first two 13-week cycles will be studied closely before any decision will be made on the other shows, which Luckies now have in the works.

The Thursday night at 9 time reserved for the celluloid series, was originally optioned by Luckies for Jack Benny. However, Benny will remain on his current tele arrangement wherein he'll do a periodic show in the time usually occupied by "This Is Show Business." The Thursday slot is now occupied by "Man Against Crime," under Camel sponsorship, which will be moved to a Wednesday night period.

## NBC-TV's Initial 'Europe Varieties'

First program use of the European variety acts which NBC is now putting on film on the Continent will be a 15-minute early-evening show which the web hopes to preem in the fall. Tentatively titled "European Varieties," the vidfilm package is earmarked for the 7 to 7:15 p. m. slot on Tuesdays and Thursdays.

NBC-TV film production crews began roving across Europe this week to ferret out the novelty acts with a Continental flavor, which have not been exposed yet to American audiences. Web is spending some \$500,000 on the project, planning to shoot enough footage to build a 30-hour library of such variety talent, which it can integrate into its live shows or build into just such quarter-hour or half-hour packages.

In taking over the early evening slot Tuesdays and Thursdays, the show will serve as a showcase and sponsor come-on for the entire filming venture. Show will alternate with Kellogg's "Space Cadet," which NBC-TV recently lured away from ABC and which moves into the 7 to 7:15 slot Mondays, Wednesdays and Fridays.

## Sheldon Reynolds

writer-producer of  
"Foreign Intrigue" vidpix series  
made in Europe, advises

## Go East, Young Man

one of the many byline features  
in the

7th Annual Radio-Television  
Review & Preview Number

VARIETY  
OUT SOON

## WCBS-TV Pre-empts Choice Night Hour for 75G Pontiac Feature Pix

### About-Face

Hollywood, June 24. Television companies once bragged when they snared a Hollywood name for appearance on the home screen. Now Columbia Pictures is doing an about-face.

In its new film, "The Rough, Tough West," it bills Jack Mahoney as "TV's Popular Range Rider."

## N.Y.'s Big Push To Avert Exodus Of Vidpix to Coast

New all-out push to expand television film production facilities in N. Y. City in an effort to stave off a mass exodus of such activity to the Coast is expected to pay off this time, despite the flop of similar moves during two previous city administrations. Reason is that the present campaign was sparked and is being backed to the hilt by top N. Y. vidfilm producers with a major stake in the business, whereas the drives launched during the regimes of the late Fiorello H. La Guardia and William O'Dwyer were launched by the city and sputtered when the producers failed to cooperate.

In citing the case for the eastern producers last week to Walter T. Shirley, city commerce commissioner, David I. Pincus, prez of Caravel Films and chairman of an industry-wide producers committee, stressed that unless N. Y. can meet Hollywood's competition, it stands to lose some \$2,000,000,000 in vidfilm production, which it's estimated will be invested in TV film activities by 1957. Pincus asked for full cooperation of the city government, ad agencies, sponsors and N. Y. banking houses.

Shirley, in turn, made the following recommendations for the city as its part in the campaign: to establish a permanent authority which would supervise a program for the development of necessary production facilities in N. Y.; to undertake a survey to locate sites in mid-Manhattan which could be adapted for film studio use on a co-op basis by some 300 film producers in the city, and that a public relations program be set up to combat Hollywood "propaganda" aimed at luring TV film activity from N. Y. to the Coast.

That the propaganda aspects may be utilized fully by producers on both coasts was pointed up by Pincus. He charged Hollywood with attempting to capitalize on "its past glory as the film centre of America," declaring that most of its claims to the best acting, technical and writing talent are "fallacies." While top name stars "are making live TV appearances," he said, "few are taking part in TV films and those who are are actors who have slipped badly at the boxoffice."

Pincus also cited the failure of  
(Continued on page 26)

## Dungan to India On 26 Ferrin Telefilms

Ellis Dungan, technical adviser on Frank Ferrin's "Gunga Ram," left for India to spend three months shooting background, animal and native footage in color for 26 Ferrin telefilm productions. It will be incorporated into "Smilin' Ed McConnell's Gang," produced by Ferrin for Brown Shoe on CBS-TV.

Ferrin and Dungan last week completed editing on "Ram," 87-minute feature shot in India, which Ferrin expects to show to distributors shortly.

Virtually unprecedented feat of a network flagship station pre-empts an hour from its parent web for a local deal marked the sale to Pontiac Dealers this week of its Tuesday night 8 to 9 slot by WCBS-TV, key CBS video outlet in N. Y. Time had previously been allocated by the net for a co-op setup on a series of feature films it plans to run this summer, but the WCBS-TV management, feeling they could make a better deal on their own, went out and wrapped up the Pontiac Dealers for the "Pontiac Film Theatre."

Station is charging Pontiac an estimated \$5,000 package price on the show, including time and talent which, on a 15-week run, gives it a gross of \$75,000. If it had accepted the network co-op deal, it was entitled to only six local participating spots, which would have returned it a gross of only \$4,800. Station reportedly had attempted to sell the spots for the network package but had lined up only one after pushing the show for two weeks.

Pontiac show started last night (Tues.), preeming with "Tomorrow, the World," which is first-run on TV in the metropolitan N. Y. area. WCBS-TV has offered the bankroller first-run privileges on a number of films which it has recently acquired, but Pontiac is taking some which the station has already screened but which it considers of higher quality than some of the first-run (for TV) product. Andre Baruch is to emcee the show.

Package price of \$5,000 weekly, incidentally, gives some indication of what a top feature film will bring in the N. Y. market. Station's hourly Class A charge is now \$4,000, on which Pontiac gets the usual frequency discount. Remainder of the coin goes for Baruch, the facilities charges and the film itself.

## 'Ozzie & Harriet' To Int'l Silver?

The longtime International Silver identification with the "Ozzie & Harriet" show which existed in radio a few years back, initially on CBS, may carry over into TV, with strong possibility that the company will pick up the tab for the vidfilm series in the fall. "O & H" are now under contract to ABC, both radio and TV. Their new half-hour film series is being offered at \$30,000 per segment.

General Electric's Hotpoint is also evidencing interest in the "O & H" pickup for an alternate-week ride with International Silver.

Ozzie and Harriet were backed on ABC by Heinz—radio only. This will be "O & H's" initial TV venture.

## VFW SETS VIDPIX SERIES ON HEROISM

Veterans of Foreign Wars has completed a deal for Albert J. Rogell Productions to lens a series of half-hour vidpix based on the exploits of Americans who have won the Congressional Medal of Honor. Series will be a counterpart of the VFW's "Medal of Honor" radio show.

Rogell will work with the Dept. of Defense and the various branches of the Armed Forces. For purposes of authenticity, he plans to use film footage of actual combat scenes taken from official archive and new material lensed in the hometowns of those who have received the award. Other footage will also be shot in Hollywood. Joe Yost, radio-TV chief of the Russell C. Comer Co., which produced the radio show, will script the series.

VFW and Rogell have agreed to give the Dept. of Defense final approval of the sponsor, indicating that it will seek one primarily with an institutional pitch.



# SAG Lets Pact With Telepix Outfits

## Lapse, But Talks Go On 'Few Days'

Hollywood, June 24.

Screen Actors Guild board of directors meeting next Monday (30) probably will hold clue to whether the actors strike against telepix producers with whom their contract expired last night (23).

Guild spokesmen say they are not extending the contract, but are permitting negotiations with the Alliance of Television Producers to continue a few days in the hope an agreement can be reached.

Possibility of a peaceful settlement of the hassle between SAG and the vidpix producers was indicated last week when it was disclosed that four studio members of the Association of Motion Picture Producers—Columbia, Universal-International, RKO and Republic—were nearing a formula for an interim deal with SAG for re-use payment for actors in telepix.

Several members of the Alliance of Television Film Producers held hasty meetings and expressed the sentiment that they had no alternative but to sign SAG contracts providing added pay for actors. It was understood that the Hal Roach Producer Association, which includes Roland Reed, Cascade and Showcase Productions, was nearing a deal with SAG on paying extra coin to actors for telepix reruns. General feeling was expressed by one TV producer who said:

"I trust the major studio labor representatives more than I do a tiny little alliance or group. After all, they have had 20 or 30 years labor experience, and I feel we should go along with the majors in this case."

Meanwhile, another stride toward television production by major lots was indicated by an "exploratory" discussion by studio representatives with James C. Petrillo and his AFM executive board about a formula for the payment of royalties on music. Discussion was one of a long series preparatory to the entry of major studios into television. Latest talk was devoted entirely to future production of films for TV. A formula for royalties on the huge backlog of old films in studio vaults is another problem.

## 'Four Star' Vidpix On Singer Agenda

Singer Sewing Machines this week packed with CBS-TV for the alternate Thursday night 8:30 to 9 slot, starting in the fall. Outfit will bankroll a new vidpix series, packaged by Official Films and titled "Four Star Theatre." Agency is Young & Rubicam.

Time slot has been occupied by Blatz Beer for its "Amos 'n' Andy" vidfilm series, but opened up this month when Blatz decided to trim "A & A" back to a skip-a-week basis. "Four Star" is produced by Don Sharpe and will star Charles Boyer, Joel McCrea and several other top Hollywood personalities on an alternate basis. It's the first OF series sold on a single network deal.

Show will also mark the first time that Singer has had its own network spread on TV. Bankroller formerly participated in Kate Smith's daytime show on NBC-TV. CBS execs cited Singer as another in the string of advertisers new to broadcasting which are being lured into video.

## Map TV Drama Series On Madison Sq. Garden

Blueprints of a tele package centering around Madison Square Garden, N. Y., have been formulated by writer Louis M. Hayward in cooperation with the Madison Square Garden Corp. Plans for the show, to be labeled "Madison Square Garden Playhouse" call for a human interest yarn on the various events held at the Garden. Film clips of Garden shindigs and occasional remotes from that spot will be incorporated into the package.

It's currently planned to have Gen. John Reed Kilpatrick, Garden prexy, introduce each yarn. Production will be by E. J. Rosenber.

## Bernstein Opposes Any Industry Pix for TV

London, June 24.

The view that the future of the British picture industry would be sealed if it gave product to TV, was expressed by Cecil G. Bernstein, director of the Granada Circuit, speaking at a luncheon to welcome Monogram officials Steve Brody, Norton Ritchey and Harold Mirisch.

Recalling that British exhibs were continuing their policy of boycotting pix that were screened on TV, Bernstein asserted there was no future in cooperation nor was there any point in discussion.

Previously Bernstein had declared that the British Broadcasting Corp.'s only interest in the industry was to get hold of some product. He felt it would be dangerous to let any films, however old, pass into the hands of the TV studios. On his own circuit, a 12-year old pic which was recently reissued, set some new house records. If that film had been offered to tele it would not have played his theatres and would, consequently, have sacrificed considerable revenue.

## Roland Reed Sets New Italo Vidpix

Hollywood, June 24.

Vidfilm producer Roland Reed, now in Italy, will produce a new series there next fall. He advised veepee Guy V. Thayer by phone that he's planning to use an American leading man, director and production manager, and fill in with an Italian cast and crew.

Reed, who is surveying telepix facilities in Europe, also set first sale of vidpix away from General Mills, which has an exclusive in United States, making a deal for 39 half-hour "Trouble with Father" telepix to be beamed by Societe Radio Audition Italia this fall. Stuart Erwin and June Colyer co-star.

## N.Y.'s Big Push

Continued from page 25

N. Y. banks to finance TV film production. "In California," he said, "banks and factors are currently providing funds on a reasonable basis. Here, it is difficult if not impossible to finance film packages—even where terms are guaranteed. . . . Also, the agencies and sponsors must be reached and shown that the job can be done here, with better talent than on the Coast. The glamor of Hollywood has become a beacon that blinds them to the talent and convenience that exists in their own backyard. TV has developed its own talent and its own big names. We want to keep these in N. Y."

It's expected, meanwhile, that James Sauter, prexy of USO-Camp Shows and former prexy of Air Features, will head the permanent committee to work out details of the campaign. Shirley promised to huddle with Mayor Vincent R. Impellitteri on the situation to work out a "definitive program."

## Art Buchwald's Bids For 'Paris After Dark' Vidpix

Paris, June 24.

Art Buchwald has again nixed a "Paris After Dark" vidpix series. This seems to be the No. 1 indoor sport of virtually every U. S. film-television producer when he first encounters the N. Y. Herald-Tribune (Paris edition) columnist, who conducts a column of that title which, incidentally, is now being syndicated on a twice-weekly basis in the home edition in New York.

Buchwald knows that the story's the thing and he refuses to act as off-screen voice or commentator for a short which, once the obvious route of the Folies Bergere-Lido-Maxim's, etc., has been unspooled, must run dry. Buchwald is amenable to a 13-week series, providing a sound connecting script is proffered him that would keep "Paris After Dark" cohesive over that length of time.

Philadelphia—Philadelphia Electric Co., one of the oldest sponsors of daytime television, has renewed its weekly cooking program, "Television Kitchen," for another year on WPTZ. Philadelphia utility entered television in 1947.

## Vidpix Chatter

### New York

Wally Gould, former ABC producer, Hollywood scripter and packager of CBS Radio's "Up for Parole," joined Robert Lawrence Productions as producer and account exec. . . . NBC producer Caroline Burke to Bermuda this week to film the Newport-Bermuda yacht race for her "Vacation Wonderland" segment of NBC's daytime "Matinee in N. Y." . . . National TV Film Council has postponed to July 9 its season-windup luncheon, originally scheduled for today (Wed.) . . . Joe Ornstein's Orrin Pictures has acquired "Are We Civilized," feature starring William Farnum and Anita Louise, for TV syndication.

Chicago's National Clothing Corp. bought Specialty TV Films' latest block of feature product. . . . Sterling TV has signed for exclusive TV rights, on a package of seven film shorts, with Fortuna Film Corp. . . . Charles Michelson, Inc., has set up a new department designed to score background music on vidfilm shows.

### Hollywood

Patti Page to N. Y. to film series of promotional blurbs for upcoming CBS-TV series for Lever Bros. . . . Director Ray Nazarro replaced by Jack Reynolds on "Kerry Drake" telepic produced by Hafner-Halperin at Hal Roach Studios. . . . Mrs. Dorothy B. McGann, v.p. of McCann-Erickson, here with Ruth Woodman, writer for ME's new Borax series skidded for telefilming here. . . . Kenneth Manuel and L. F. Carlson, Detroit ad and biz execs, huddling with Jerry Fairbanks execs here. . . . Producer-director Jerry Schuur of Goodson-Todman Productions skied back to N. Y. with finished print of Fred Allen's new TV'er, "Two for the Money," shot, edited and dubbed in eight days. . . . Ethel Barrymore

stars in "Daughters of Mars," rolling at Monogram under aegis of Interstate Television, with Selena Royle, Elizabeth Risdon and Phil Terry in support, Lewis Allen directing, Lee Savin producing. . . . John Cromwell inked to direct "The Doctor" vidpix being produced by Marion Parsonnet in Gotham. . . . John Qualen and Robert Osterloh head cast of "Tennessee's Partner," Bing Crosby Enterprises' telepic rolling at RKO Pathe. . . . Cast in currently shooting Gene Autry vidpix for Flying A Productions are Johnny Doucette, Ross Ford, Eileen Janssen, Sandy Sanders, Rochelle Stanton, William Fawcett, Rory Mallinson, George Arohinband and Ross Lederman direct. . . . John Agar set for role in Ziv TV's "The Unexpected" series at California studios. . . . United World Films, Universal's telepix subsid., resumes shooting "The Fighting Man" July 7, with nine episodes left. George Blair directs. . . . Arthur Browne, Jr., is scripting NBC-TV's "Tales of the Texas Rangers" starring Joel McCrea. . . . BCE changed tag of "Dreams of Glory" to "Rose Colored Glasses," and labeled Bromfield series, "Louis Bromfield Presents." . . . Hal Moore, Hollywood Park race-caller, nabbed a role in "Amos 'n' Andy" telepix at the Roach lot. . . . Top names for teleblurbs to be offered on a regional basis by Lou Victor, who has joined Wilshire Television Productions as second v.p. in charge of blurbery, to be known as Tele-Vision. Basil Rathbone among bawlers being offered. Ted Byron will write and direct. . . . "King Arthur and the Round Table" to tee off in September, according to Arrow Productions exec producer Leon Fromkess. . . . Because of upped production, Revue Productions, MCA's telepix subsidiary, moves from Eagle-Lion studios to Republic Aug. 1. . . . Formerly with Universal, Ben Fivar has formed own TV company, at Roach lot.

# Warners Claimed Readying Vidpix

## Lensing Via British Subsidiaries

London, June 24.

Warner Bros. reportedly is weighing entrance into vidpix production via its British subsidiaries. With Jack L. Warner, company's exec v.p. and production topper, here, plans are being evolved for either or both Warner Bros., Ltd., or Associated British Picture Corp. to launch a program of telepix.

WB, Ltd., although primarily a distrib outfit, has on occasion made pix for the British market. The Teddington Studio, which was recently leased to an aircraft company, was used for that purpose. Associated British, like WB in the U. S., is a producing, distribution and exhibition company. Its production headquarters are at Elstree, where many WB pic are lensed. Occasionally, a pic made at Elstree will be distributed in England as an ABP pic and in the U. S. as a WB release. In addition, APB has a releasing deal with Allied Artists. It's conceivable, therefore, that WB vidpix made through ABP could possibly be released in the U. S. by Allied.

Lending credence to the reports that Warners is considering telepix lensing in England is the unprecedented welcome and ceremony surrounding Jack Warner's visit here. Topper has been feted by the British Film Producers Assn. and the London Cinema Luncheon Club and has also appeared on the BBC.

## MBS Into Tele Via Vidpic Route

As part of its big expansion under the aegis of Tom O'Neill, Jr., Thomas S. Lee Enterprises (which has just changed its name to General Teleradio, Inc.) has added Dwight D. Martin, former V.P.-assistant general manager of Crosley Broadcasting, and has made arrangements with John Sutherland and Paul F. Adler on programming, which leads to speculation that Mutual work on TV is being speeded up via the vidpix route.

Pacting of Martin as an operating v.p. is the first major personnel addition since Glen Taylor was brought in as a general coordinator of the O'Neill AM-TV empire (Mutual, Yankee, and Don Lee webs and WOR, N. Y.). Martin's area of operation will be that of TV, since he was an important factor in the Crosley tele setup.

Sutherland is prexy of John Sutherland Productions, an outfit which has produced commercial, industrial and education pictures and animated cartoons which were distributed at one time through Eagle Lion. It's figured that Sutherland is working in an advisory capacity and will help O'Neill's plans for tele film syndication get under way.

Adler is an independent packager and representative who handled such properties as "Lonesome Gal," "Jean Sabin Show," "Script Library," Alan Ladd's "Box 13." It's understood his participation will be akin to that of Warren Wade, producer of WOR's "Broadway TV Theatre." He'll be an indie producer, coming up with new ideas on a project basis, in the manner that Wade sold O'Neill on the idea of beaming the same 90-minute tele drama five times a week. O'Neill has been sparking all phases of the MBS-WOR operations and is willing to try novel approaches.

## Telepix Reviews

Continued from page 24

easily the No. 1 police drama series in TV. Everything about it breathes high professionalism, with standout direction, thesping and technical values. The Frederick Gately lensing and the Walter Schumann music are first-rate. Jack Webb, cast as Sgt. Friday, doubles as director and his sidekick, Sgt. Jacobs, is craftily done by Barney Phillips.

Last week's (19) yarn, another from the Los Angeles police department files, demonstrated how the constabulary goes about tracking down a criminal through ultra-scientific investigation. Story opens with the defendant being acquitted by a jury, a verdict that's characterized as a miscarriage of justice by the judge. Webb and his cohorts go to work and pile up the needed evidence. The suspense motif prevails all the way.

Absence of violence and the other cliches of most other detective actioners makes "Dragnet" a model of its kind, appropriate for any age level.

Trau.

Columbus—Recent additions to the staff of WBNS-TV, Columbus Dispatch station, include: Margaret Jackson, formerly with WASL and WNAV, Annapolis, into the traffic department; Otto Schlaak and Dick Briggs, of Ohio State U., into the prop department; and Jean Carter, formerly of WOSU, as secretary to Jerome R. Reeves, station program director.

## \$1,000,000 'Hoppy' Sales for NBC-TV

NBC's television film syndication department has wrapped up sales totalling more than \$1,000,000 on a 52-week basis on its new series of half-hour "Hopalong Cassidy" pic, within three weeks after its salesmen first started pitching the show. Series is now set to preem in 41 markets Oct. 1, with General Baking, Quality Bakers and Van Camp Sea Food as the three bankrollers with the largest station lineups.

New series is being produced by William (Hoppy) Boyd under terms of the new deal he signed with NBC-TV last month, under which he is to star in 52 of the half-hour pic. Web, in addition, will continue to syndicate the hour-long Hoppy features spotlighted on the web previously, some of which have enjoyed seven or more runs in the same market.

Van Camp deal, set this week as the latest of the three big bankrollers, calls for the sponsor to get into 12 markets at the outset and expand to others later. Agency is Brisacher, Wheeler & Staff, of San Francisco.

## BLOOD PLASMA TELE SERIES SET FOR FILM

Philadelphia, June 24.

Sharp & Dohme, Inc., largest processors of blood plasma, in cooperation with WFIL-TV and the U. S. Dept. of Defense, will present a 15-minute film documentary covering every phase in the development and use of whole blood and plasma.

Newsreel cameramen will record each step in the processing, beginning with the collection of blood at local centers, the operation of laboratory facilities in preparing blood for distribution, to the eventual use in battlefields and in hospitals.

Viewers will see how collections are made, checked, separated, processed and used to help save lives.

The actual use of blood on the front lines will be shown to impress people at home with the constant need for blood donations.

The film, to be shown locally by WFIL-TV, will be made available at cost to other stations, and additional prints will be set aside for use by county medical societies, conventions, and civic groups.

This public-service, public relations program marks the first time a project of this scope has been undertaken by a commercial organization.

# PAT & WHITE' ONLY THE START

## The CBS-to-NBC Shuttle

The appearance of Frank White on the NBC scene as one of its major AM-TV execs has focussed attention of the trade on the number of ex-CBS personalities now occupying important administrative-production berths at NBC.

White, who is now third in command under prexy Joseph H. McConnell and Sylvester L. (Pat) Weaver, had a longtime CBS identification as prexy of Columbia Records and CBS treasurer prior to his stopover regime as Mutual prez.

Manie Sacks, key talent negotiator for the multiple RCA-NBC AM-TV-recording enterprises as an RCA v.p., dittoed for CBS during his Columbia Records veepeehip.

Davidson Taylor, Jr., one of the major figures in NBC-TV production on the "Operation Frontal Lobes" public affairs level, was No. 1 program man at CBS a few years back and was closely attached to CBS' board chairman William S. Paley prior to and during the war.

Worthington L. (Tony) Miner, who now has his own NBC-TV production unit, was one of the CBS video vets during a Columbia regime spanning more than 15 years, and produced the web's "Studio One" show.

## NBC-TV's Acute Studio Shortage; Center Theatre's 200G Rental Hike

There are mounting alarms over the TV studio space situation in New York, with increasing evidence that next season will probably find a state of emergency existing. NBC-TV is particularly hard pressed for studio facilities and, as one exec put it, "we searched from 23d Street to 86th Street for all possible, availabilities and there's nothing around."

There was some talk recently that NBC was interested in negotiating a deal with Warner Bros. for a possible takeover of the shuttered Warner Theatre on Broadway, but network spokesmen averred last week that NBC intends doing nothing about it. Understood that the costs for reconstructing the theatre would make such a maneuver too prohibitive, even though it would give NBC-TV an ideal "heart of Times Square" showcase.

Meanwhile, theatre studio trouble is brewing from another quarter. NBC has been notified by the Rockefeller Center interests that the ante on the Center Theatre will be hiked upon expiration of the three-year lease contract, which still has another season to go. Owners of the building, on which NBC-TV invested \$500,000 out-of-pocket for reconstructing to TV purposes, want the equivalent of what it could get on an office rental deal. It's understood that this would mean an additional \$200,000 yearly rental fee for NBC.

Whether or not NBC goes for it is conjectural. Center Theatre presently houses but two shows, the Firestone musical and the TV "Hit Parade" and is in darkness the rest of the week. (Kate Smith Wednesday night program also emanated from the Center but show has been lopped off the NBC-TV schedule). Theatre, it's reported, is considered too unwieldy for the regular mill of attractions, clients preferring a more intimate studio setup, such as 6B in Radio City.

## TV 'Amateur Hour' Switching to CBS?

Deal looks finalized for the Ted Mack-emceed "Original Amateur Hour" to switch from NBC-TV to CBS-TV in the fall, although the time slot has still to be resolved.

"Amateur Hour," which has maintained a top rating berth during its long regime in the Tuesday night at 10 spot, may revert back to a full hour from its present 45-minute format should it move over under continued Old Gold auspices.

Going into the Tuesday slot on NBC will be the new Fred Allen filmed quizzer, which OG has just bought for \$25,000 a week (has just also includes a taped radio version similar to the Groucho Marx brace of shows.) NBC was hopeful of retaining "Amateur Hour" but was unable to deliver a favorable time segment. OG continues the radio version of "Amateur Hour" on ABC.

## NBC'S PLAN TO JOIN AM AND TV

By GEORGE ROSEN

The NBC reorganization blueprint calls for additional personnel reshuffling on an executive level. The network brass has been committed to a policy of "no talking in advance," but boss man Gen. David Sarnoff, board chairman of the parent RCA company, finalized the "strategy for the future" before he shoves for a European vacation on the maiden voyage of the United States luxury liner.

More administrative checker-board moves among the echelon fraternity is on tap for the near future, it's known, as part of the new coordinated formula which now finds Sylvester L. (Pat) Weaver as the No. 1 veepee in AM and TV as second in command to prexy Joseph H. McConnell, with Frank White, the former Mutual president, in the No. 3 spot as veepee-general manager for both the AM and TV networks, reporting to Weaver. In turn all other departmental heads (in both radio and video) report to White.

To crystallize the new thinking aimed at making radio a complementary medium to TV rather than a competitive facet of broadcasting, it's reported that there will be some other drastic maneuvers in which some of the web's key personnel will be brought into the "coordinated pattern" of operation as a means of eventually bringing a whole new facade of modernity and freshness to network radio. This, it's understood, will extend beyond programming into sales and other facets of the NBC operation.

Both Weaver and White explained to VARIETY their bullish attitude toward radio under the new operational concept and what they hope to achieve. From here on it, they said, the accent will be on broadcasting, rather than TV or radio. Whether consciously or unconsciously, they pointed out, network radio has suffered at the expense of TV because of currently existing policies which regard AM and TV as competing media.

To bring about the new "attitude," all new deals for use of artists will be geared toward the new formula of coordination in making talent available for both radio and television. By the same token, stars presently under exclusive contract to NBC will be embodied into this new concept. The precise areas in which they will operate is something that's still to be worked out.

### Cite Changing Conditions.

While recognizing that two years ago the affiliates rejected such a formula of converting TV shows into "sound only" editions for AM stations, Weaver pointed out that changing conditions have likewise brought about a change in attitude. Today virtually all the affiliate stations have a stake in TV, either through existing TV channels or with post-freeze applications for stations. They, along with the networks, now recognize the need for a bolstering of their radio program schedules and of providing the incentive to increase radio listening even while TV viewing is on the ascendancy.

This, he said, will call for "planned programming"—of providing an alternative roster of shows for the home so that there will be no conflict in the viewing and listening habits of the family. Where did shows are slotted on TV, there can be adult programs for radio, etc., "always keeping in mind that broadcasting is a two-sided coin," Weaver explained.

The program schedules won't be changed overnight. It'll require plenty of thinking and imagination, so that the process will be slow, but once this new "attitude" has taken hold, both Weaver and White are confident that under the "planned programming" system there's no reason why 90% of radio sets cannot be in use while 90% of TV sets are in use.

## Ford Foundation in TV Bow With 90-Minute CBS Dramatic Showcase

Eddie Cantor

a veteran of show business wars, discourses on the still young, but rapidly maturing, aspects of

TV Humor

an interesting byline piece in the soon-due

7th Annual Radio-Television Review & Preview Number

VARIETY

Ford Foundation makes its initial entry into television programming in the fall with a high-budgeted hour-and-a-half dramatic series Sunday afternoons on CBS-TV. While plans are still in the earliest talking stages, the Foundation has notified CBS of its intentions to program the show Sundays from 4:30 to 6 p.m., starting Nov. 9.

It's expected that the deal will work similar to that which Ford now has on CBS Radio for its "The People Act" series. Under that setup, the Foundation bankrolled the program, while CBS donated the time, reserving the right to sell the show to a commercial sponsor which would meet with the Foundation's approval. Foundation spokesmen said this week that there's "some money left over" in their radio-TV Workshop budget, which they intend to spend during the remainder of the year, but averred that their fall plans will not be firmed up for the next several weeks.

WOR-TV, N. Y. indie, is already on the air with its 90-minute "Broadway TV Theatre," but the Ford show will be the first dramatic venture of that length on a network basis. It's expected that the show will be handled on a workshop basis, serving as an experimental showcase for new story treatments, production techniques, etc., similar to the "CBS-TV Workshop" aired earlier this season. In addition, though, it will be pitched on a public service, institutional setup similar to "The People Act."

Hour-and-a-half time period has been sustaining on CBS-TV for most of this season, indicating the web won't be losing anything in the way of commercial billings by donating the time to the Foundation. CBS stands to gain considerably, in fact, since it will have a high-budgeted dramatic show for free, which it will have the right to sell.

"People Act," meanwhile, completes the 26-week cycle which it was originally designed with next Sunday's (29) broadcast. Foundation, however, is offering recordings of the show to stations around the country for aid in helping other communities solve the type of problems which the show spotlights. Recordings will be distributed via the "People Act Centre" at Penn State College.

## ABC, Winchell In Chi Politico Deal

Walter Winchell may cover the Chicago political conventions for ABC radio and television. Talks have been going on between network execs and the columnist-commentator with an eye toward integrating WW into the web's politico wrapup.

It would be a separate "Chi package" deal completely apart from Winchell's contract with ABC or the Admiral sponsorship of the conventions via the web.

If ABC succeeds in selling WW to Admiral as a supplementary personality attraction, he'll be integrated into the Admiral gavel-to-gavel ABC coverage, going on nightly for highlight appraisals. In the event of other sponsorship auspices, he would be featured on the web's "between gavel" sessions, due to the Admiral exclusivity while the convention sessions are in progress.

## Long Live the King

Chicago, June 24.

Wayne King Show, dropped by Standard Oil of Indiana after three years on an 11-station NBC-TV hookup, goes off Thursday (26).

It has selected as the final number on the final show of the series an appropriate redundancy, "This the End."

## K&E Exits From Kellogg Account; Piel Also Shifts

The Madison Avenue shuffle, which has seen a number of top-spenders advertisers switch agencies during the last several months, assumed a new form this week with the voluntary resignation by Kenyon & Eckhardt of the lucrative Kellogg account. K&E notified the Battle Creek cereal firm that it is giving up the account as of Oct. 1. Agency, meanwhile, also lost the Piel's Beer account this week to Young & Rubicam.

Spokesmen for K&E pointed out that there's nothing precedential in any agency's giving up a healthy slice of business of its own free will, citing the action of Foote, Cone & Belding when it resigned the American Tobacco account some years back. Indicating that it hasn't been seeing eye-to-eye with Kellogg on management of the ad campaign during recent months, K&E declared that "we just reached a stage where the money became of secondary importance."

Part of the Kellogg billings moved from K&E to Leo Burnett last year, but the former agency still represented some \$3,000,000 in annual billings. K&E, besides handling seven Kellogg Products, in the U. S., represented the entire firm in Canada. In this country, K&E had Kellogg on NBC-TV's "All Star Revue" and on "Space Cadet," which moves from ABC to NBC. Burnett repped the cereal firm on DuMont's "Wild Bill Hickok" and NBC's "Howdy Doody."

No reason was given for the Piel switch from K&E to Y&R. Move was made possible by the fact that Y&R recently lost the rival Schlitz Beer business to Lennen & Mitchell. Where Schlitz spent some \$3,000,000 annually, however, the Piel account represents \$1,250,000 in annual billings.

## BING CROSBY'S COKE DEAL SEEN IMMINENT

Deal for Coca-Cola to sponsor Bing Crosby on both CBS Radio and TV loomed imminent this week. Top execs of the D'Arcy agency were scheduled to huddle with Crosby on the Coast yesterday (Tues.), and it's expected that the pact will be signed by the end of the week.

Crosby was dropped by Chesterfield as part of a major reshuffle of the ciggie firm's AM-TV sponsorship activities. Groaner, who made his TV bow Saturday night (21) and Sunday with Bob Hope in a 14½ hour telethon for the American Olympics team, is expected to do a weekly radio show next season and either a series of sporadic video shows or major guestings on other top CBS-TV programs.

# TALENT, SPONSOR RAIDING FINDS WEBS' FLAGSHIPS MOVING IN ON TOP INDIES

All-out battle among top local indie radio stations and network flagships is shaping up, touched off by the net stations' steady move-in on what had formerly been considered strictly the sponsorship domain of the indies. Tied in with the battle is the start of new talent and sponsor raiding maneuvers, only this time it's again the net flagship vs. the indie operations, rather than among the nets themselves.

Pointing out the raiding tactics is the signifying this week by WNBC, key NBC station in N. Y., of Gene Rayburn, long associated with Dee Finck as the top disk jockey team on WNEW, N. Y. radio indie. Both WNBC and WBSB, the CBS Radio web's N. Y. flagship, had been bidding for Rayburn, it's been learned. NBC station had also wanted Finck, but the latter decided it would be more to his interest to stay where he is. Deelay team, as a result, is split up for the first time in many years, with the possibility that WNEW will come up with another comic to replace Rayburn on its early-morning show with Finck.

On the sponsorship side of the battle, both WNBC and WMAQ, NBC's key Chicago outlet, have recently inked lucrative pacts with Robert Hall Clothes, a retail outfit which formerly had tossed its entire radio ad budget to the indie stations. Both WNBC and WBSB, in addition, have moved in on the retail grocery trade via their respective "chain lightning" operations, another facet of radio biz on which the indies once had an exclusive franchise.

Backgrounding the fight is the new program schedule being adopted by the webs' o.o.o. flagships, which follows closely on the pattern set by the indies many years ago. Where the net operations were formerly confined to only island-type programming, in which they had small shows interspersed among the network productions, they've recently opened up block programming, in which they can provide numerous participating sponsors with long stretches of locally-produced shows. This has been made possible, of course, by the webs turning over more time to their affiliates which they themselves have not been able to sell, and the takeover by the local stations of the post-midnight hours, which were formerly considered strictly network time.

It's this new block programming (Continued on page 34)

## Chi Writers Vote July 1 Walkout

Chicago, June 24.

Executive board of National Assn. of Broadcast Engineers & Technicians today (Tues.) authorized strike of 11 Chi newswriters and four program builders against ABC and NBC, effective July 1.

Newswriters and networks were unable to get together on a new contract before the Federal mediator last week, but negotiations are continuing today and webs are optimistic about reaching agreement before end of week. Union wanted \$125 for first-year writers and \$150 thereafter. Later demands were downgraded to \$110 and \$125. Webs started with an offer of 6% increase and later jumped it to 19%.

Also involved, although of secondary importance, are union demands for writer credits, freelance rights and extra coin for commercials.

Strike order brings out possibility of NABET-CIO workers picketing International Amphitheatre if issues are not settled before the political conventions, and could possibly put a crimp into radio-TV coverage of those events.

Meanwhile, WBMM, CBS flagship here, today signed a two-year contract with Radio Writers Guild, giving 10% raises retroactive to Jan. 7, and an additional 5% hike June 11, 1953. Under this contract writers will range from \$93 to \$113 weekly.

Guyman  
Eddie Davis  
reminisces on  
Cantor and Me

an amusing byline piece in the forthcoming

7th Annual Radio-Television Review & Preview Number

VARIETY

## CBS-TV, Serutan In Sat. Night Deal

CBS-TV solved the first phase of its thorny Saturday night programming problem this week, when Serutan bought the web's 10:30 to 11 p. m. slot to bankroll its "Battle of the Ages," currently airing on the DuMont web Tuesday nights. Show preems on CBS video Sept. 6.

Time was occupied during the season just ending by "Songs for Sale," which went from 9:30 to 11. With Ken Murray expected back in the fall at 8 o'clock Saturday nights with either an hour or a half-hour show, and with the new Jackie Gleason show expected to go from 9 to 10, it had been thought that CBS might continue "Songs" in the 10 to 11 period. With Serutan now having bought that final half-hour, the web must make other plans for its 10 to 10:30 time. (Ballantine's, meanwhile, has bought 45 minutes of an hour version of "Songs" for a special, nine-week ride this summer.)

Switch of "Battle" from DuMont to CBS also marks the first time in a number of years that CBS has had a laxative advertiser. NBC paved the way via its radio network several months ago when it sold the "Doctor's Wife" soap opera strip to Ex-Lax. On DuMont, "Battle" has been slotted Tuesday nights at 9, opposite the high-rated "Fireside Theatre" on NBC-TV, and has been able to come up with ratings in the 12s and 13s.

## Toni's Two-a-Day Capsule

### Airer in ABC Radio Deal

Toni has bought four five-minute periods weekly on ABC radio for a nine-week period, with the possibility that the campaign may be extended to 12 weeks if time can be cleared. Sponsor will back "It Happens Every Day," airer with Arlene Francis and Bill Cullen, which was expanded on Columbia last week from a once-weekly to six-times-weekly basis.

Stanza will be beamed twice a day on Tuesdays and Thursdays. Afternoon show will be aired at 2:30 p. m. EDT, while the evening show will be skeddad at 10:30 p. m. in each local time zone. Agency is Tatham-Laird.

## 1 Major AM Network: Dunville

Cincinnati, June 24.

Possibility that the radio industry of the future will comprise only a single top network of 55 to 65 stations was predicted here last week by Robert Dunville, prez of Crosley Broadcasting. Speaking at the annual convention of the American Marketers Assn., Dunville said this web will have reduced talent and production costs. He emphasized his belief that "radio of the future will continue to grow, but on a sounder basis right alongside television."

Dunville blasted the projected rate-cut moves being talked by the networks as "unsound and unwarranted." He conceded that AM is now going through a period of adjustment, but stressed that it has the ability to offer sponsors circulation at a low enough cost-per-thousand to make it a profitable and useable ad medium. He declared that radio, from 1940 to 1950, underwent the "greatest watering-down period that any industry has had to take and still survive, when the number of stations increased from 814 to 2,234."

This period, he said, was one of inflation, leading to today's period of adjustment, which was hastened by the advent of TV. Dunville called on research organizations to revise their methods of evaluating radio and evolve an effective system of measuring total listening in the home, as well as out-of-home. Some efforts have been made in this direction, he said, but the work remaining should serve as "a great challenge to research-minded and marketing-minded people."

## Not Enough Stations, Ballantine Changes Mind on 'Songs' Buy

Deal for Ballantine's to buy the final 45 minutes of CBS-TV's "Songs for Sale" for a special summer ride blew apart this week when the web found it impossible to clear the total number of stations requested by the beer firm. Show is being aired during the summer on Saturday nights from 8 to 9.

Time slot had been filled during the season just past by the Ken Murray show, but when that went off the air, most of the CBS affiliates which had been carrying it switched over to NBC-TV's "All Star Revue." Ballantine's ordered 31 markets as a starter for "Songs," but CBS was able to deliver only 23. "Songs," consequently, remains on a complete sustaining basis this summer.

## Fight Looming On Rebroadcast Rule; Solon Preps Law

Washington, June 24.

Fight is brewing over a recent ruling of the FCC reversing previous policies upholding right of networks to restrict rebroadcasts of sponsored programs. Under the new policy, taking effect July 1, an affiliate which has carried a commercial show must explain to the FCC why it would refuse permission to a nearby station to rebroadcast if it's okay with the sponsor.

National Assn. of Radio and TV Broadcasters has protested the Commission's ruling, contending the agency has not given proper notice to affected parties and that it has exceeded its authority in requiring an explanation for refusal to grant rebroadcast consent.

NARTB claims the new rule will place the FCC in the position of determining fair compensation for rebroadcast privileges and impose unnecessary administrative burdens on both the FCC and broadcasters.

Meanwhile, Rep. Harry R. Sheppard (D., Calif.), foe of network "monopoly," has advised the Commission he plans to introduce legislation to clarify the situation. In letters to commissioners, Sheppard said he feels "most radio stations, both network affiliated and independent, have much to gain by your decision, and that proper administration of it will greatly enhance the public service of radio and TV, as well as open new avenues." (Continued on page 34)

## Hope's Beef on Radio Kickaround

Hollywood, June 24.

Bob Hope may be the first NBC personality to adopt television sponsorship concepts into his radio show, under the network's new policy of closer coordination between the two media. Hope plans to do an hour show for AM next fall, which the web will pitch to three participating sponsors, a la TV's "All Star Revue," with each of the three alternating weekly in the major plugging spot.

Comic, who's committed to 10 shows on the Sunday night TV "Comedy Hour," is now negotiating with several unidentified sponsors for his radio deal. He plans to devote full attention to AM, feeling there's a tendency nowadays to kick radio around and to ignore some 15,000,000 radio sets in the hinterlands and in areas where video doesn't penetrate and where it won't even after more stations take the air.

Hope is also of the opinion that radio can no longer afford high-priced gueststars. As a result, his revamped show next season will spotlight ad lib interviews with guest from all walks of life.

## Network Thinking In Post-Freeze Era Now Leans to Split-up Skeins

### Timber!

Geneva, N. Y., June 24.

Television, while bringing the Democratic National Convention in Chicago (July 21) to its greatest audience in history, will create complications in running the proceedings, Mrs. India Edwards, vice chairman of the Democratic National Committee, points out.

Addressing the New York State Democratic Committee Youth Division's Sixth Annual Political Institute at Hobart College here Saturday (21), Mrs. Edwards declared that the length of speeches will have to be cut down and floor demonstrations limited because of demands of television.

In addition, Mrs. Edwards warned, delegates will have to have to be on guard against a new TV "secret weapon," the zoomer, a telescopic lens capable of quick closeup shots. "I suspect," she said, "that men will have to watch their shaves and women their lipstick a little more closely this year."

Top television industry execs have done almost a complete reverse in their crystal-balling on the cost-vs.-impact factors of network TV sponsorship in the future. Where they formerly insisted that TV is such a tremendous ad medium that it will build sufficient new sales to offset the skyrocketing time and talent costs for sponsors, they're now just as thoroughly convinced that no single national advertiser will be able to afford a show on a complete network of 250-300 markets which might be available within the next few years.

Nets, as a result, are reappraising their entire selling concepts and affiliation pacts with an eye to TV's status when the new stations permitted by the freeze-lifting take the air. General consensus, to date, breaks down on somewhat the lines of the "selected facilities" plan instituted by the CBS Radio net last year, under which a sponsor must purchase a certain number of "must buy" markets and permit the network to sell his show to non-competing advertisers in all other markets. Plan holds for any property, whether it's a network house package, agency-produced show, etc.

TV execs point out that an advertiser seeking national distribution for his product will almost certainly have to buy the 65-odd major distrib centres across the country. But, they now concede that, even though that number of markets does not exceed by much the number now purchased by some of the top video sponsors, no single bankroller will be able to afford many more than that. As a result, they're tentatively planning to include only those markets on their "must buy" lists, while retaining the right to sell shows on a regional basis outside of those areas.

Under this plan, of course, some of the pioneer TV stations around the country will stand a chance of losing some of their lucrative national network business, on the theory that their circulation is too small to be listed among the "must buy" markets. Such cities, for example, as Lancaster and Johnstown (Pa.), Binghamton (N. Y.) and (Continued on page 34)

## Schwimmer Drops Giveaway Suit

Chicago, June 24.

Walter Schwimmer last week quietly got a dismissal of his three-year-old suit in connection with the FCC ban on radio-TV giveaway programs. Original temporary injunction was granted Schwimmer's Radio Features packaging firm by Judge Michael Igoe in Chi Federal District Court Sept. 13, '49. Judge Igoe granted the dismissal without prejudice.

Schwimmer's request for a permanent injunction was to have come before a three-judge court Oct. 7, '49. However, both sides in the case agreed to a continuance until a similar case was decided in the Federal courts in N. Y. The action of three webs—ABC, CBS and NBC—in obtaining a temporary restraining order against the FCC in the northern district court covered a broader field than did Schwimmer's action, hence the agreement for continuance.

A few weeks later, the FCC announced that it would voluntarily shelve any attempts to enforce its proposed rules until final decisions, which were expected to go to the U. S. Supreme Court.

However, the N. Y. case has never come to trial, and it's assumed that both sides have neither the time nor inclination to push for a decision.

## TOSCY'S DAUGHTER AS LONGHAIR DISK JOCKEY

Wanda Toscanini Horowitz is the newest longhair disk jockey to be signed by WNBC, flagship station of the NBC radio web in N. Y. Daughter of maestro Arturo Toscanini and wife of pianist Vladimir Horowitz, she'll do a half-hour Saturday evening program, concentrating strictly on recordings made by her husband.

Show will go in the 7:30 to 8 p. m. slot Saturdays, where it will be back-to-back with the Jane (Mrs. Goodman) Ace deejay show.

## WOR-MBS Step Up Program Wedding

WOR, New York key of Mutual, is revamping its schedule to take more of the network's programs and in turn the chain is picking up more of the station's stanzas. It's a move with significance for the other chains, since the ability to deliver a Gotham slot will strengthen MBS' hand, and at the same time it will give WBSB, WNBC and WJZ, keys of the other skeins, less competition in the local selling market.

Julius Seebach, MBS program veepee, who until last month only held the reins of WOR programming, has picked up two WOR shows for the web to air on a co-op basis. Ray Heatherton's "Merry Mailman," which started as a WOR-TV feature, goes on Mutual in the 5-5:30 p. m. strip on Monday (30). John Gambling, the veteran WOR personality, launches a cross-the-board show in the 3-4 p. m. block, the week of July 13.

"Mailman" will hold the 5 p. m. (Continued on page 34)



# RELIGIOSO'S SABBATH RIPLEY

## High & Dry

By HARRY BANNISTER

I've long admired VARIETY's resourcefulness in digging up stories, although at times my admiration has been tinged with sadness over such mish-mash as the piece that some NBC affiliates feel "Bannister has sold them down the river."

Whom have I sold down what river?

Or, up what creek?

Today's geography lesson tells us that in Virginia there's a "Banister River." In Montana there's one called "Crooked." There's a "Skunk River" in Iowa, and a "Snake Creek" in North Dakota. Also a "Little Snake" in Colorado—for midgets.

My trip was O.K., though somewhat hurried. I caught 11 planes in eight days—all running late.

In Milwaukee I won a few quid from the second best gin player in the industry.

In Omaha my hat blew across Farnam street, and over some newly tarred paving. Cost me two bucks to get it cleaned!

In St. Louis I lunched with the editors and managers of the Post-Dispatch on a 45-pound salmon caught in the wilds of Northern Canada by Publisher Joseph Pulitzer.

In Kansas City I helped Dean Fitzer and Roy Roberts inaugurate their magnificent new building, then cold-decked Dean and Jack Harrington. Got the price of new shoes for baby.

In Oklahoma City I got tokened by Buddy Sugg for 35 cents at high-low-jack. He then piled insult on injury by insisting on arising at 5 a.m. to drive me to the airport.

In San Antonio, I napped for 10 minutes in Hugh Half's pastel contour chair, a nifty companion piece to my own contour chair—the parting gift from WWJ's staff.

I crossed many rivers in my travels. Deep rivers and shallow rivers. Always the waters flowed peacefully—the channels were well marked—the buoys floated and bobbed in happy tranquility. Can you top this?

## 'Nobody Ever Heard a Watt'; Show's The Thing—Menser to BMI AM Clinic

Network radio's troubles stem from concentration on facilities rather than programs, Clarence L. Menser, former NBC program v.p. and now with Stetson U. and WJBS, DeLand, Fla., told the Broadcast Music, Inc., program clinic in N. Y. yesterday (Tues.).

Pointing out that DeLand "doesn't feel any radio crisis," Menser said that "it is a mistake to assume that all radio is to go out of existence when network operations become unprofitable." He added, "network radio is approaching unprofitable operation because it has for years been dominated by the false philosophy that the most important thing was its facilities."

"Nobody ever heard a watt," Menser declared, and the listener doesn't care whether the show he wants comes in with one watt or 50,000. He stressed that advertisers and networks should be aware of the importance of the small station which delivers a major proportion of the dialers in its area, because of its ability to deal with local problems and news in a local manner.

Menser urged networks to spend more time on developing programs and talent. He said AM networks can and do make important contributions and hopes that these will be maintained. "But network radio, if it is to exist, must do so" (Continued on page 36)

## Politico Confusion Hits TV Webs, Too

Accounting departments of CBS-TV and NBC-TV will have their hands full next month, in working out plans for paying stations which will carry live pickups of the political conventions on the two webs. Final station lineups, which came through last week, reveal several unique arrangements for alternate, shared or intermittent pickups from both networks in single-station markets, in addition to the exclusive pacts inked by other stations with either of the two webs.

Bloomington's YTTV, for example, will carry all CBS coverage, except for the period from 9:30 p. m. to midnight on the kickoff day of the Republican conclave and 12 noon to 2:30 p. m. the following day. CBS accountants, consequently, must work out their payment schedules to the station (Continued on page 37)

## Lost & Unfound

New York.

Editor, VARIETY:

Physically I have been back in New York since June 6, but L.A. to N.Y. has made no record of this return.

It is a very uncomfortable feeling to be sent west by VARIETY and never brought back, like the third act of a play called "Outward Bound." For the record, I have returned.

Lester Gottlieb

CBS Radio Program v.p.

## TV Ballcasts Put Frothy Head On Hamm's Beer Biz

Chicago, June 24.

Retail outlets doubled, sales more than tripled—that's the frothy head put on Hamm's beer by the fortunate combination of television and baseball.

Hamm's, which with Chesterfield co-sponsors Chi White Sox and Cubs home ball games on WGN-TV, is St. Paul beer, and had relatively little Windy City metropolitan area distribution at the start of the baseball season a short two months ago. Matter of fact, the ballgames were to be the medium for forcing distribution.

How well this plan worked is illustrated by the brewer adding a reported 1,500 new retail outlets in the first 10 days of the WGN-TV telecasts. Clyde Repp, Hamm's ad director, won't reveal the exact number of new outlets because of "the highly competitive nature of the brewing industry." However, other brewers, who necessarily (Continued on page 34)

## NBC-TV Dickers Sinatra For New Regent Show

Deal is on for Frank Sinatra to take over two 15-minute segments weekly on NBC-TV. Negotiations are on with the Riggio agency to pick up the tab on the two Sinatra shows for Regent cigarettes.

It's not yet definite whether Sinatra will occupy the 7:15 p.m. or 7:30 slot on Tuesdays and Thursdays.

## 'TAKE' IS OFF ON BOTH RADIO, TV

The "take" is off on the commercial religious stanzas circling the Sunday morning kilocycles, both radio and TV, on the networks and locally. For years—in radio—the "paid commercial" religious spielers have been the "problem boys" of the industry. Broadcasters, while not encouraging their business, took them on because they laid it right on the line for time with hard cash and, too, delivered their own program packages. The FCC has always taken a "hands-off" position.

ABC divides up quite a few of them between its AM and TV skews, with Evangelist Billy Graham and his "Hour of Decision," the Gospel Broadcasting's "Old Fashioned Revival Hour," the Voice of Prophecy's "Faith for Today" (TV), the Church of Christ's "Herald of Truth," the Free Methodists' "Light and Life Hour," etc., pouring some handsome coin into the ABC coffers.

They're all over Mutual Sunday mornings, with such items as Elder Michaux's "Happiness Hour," the Christian Reformed Church's "Back to God," the Radio Bible Class, Voice of Prophecy, Lutheran Layman's League program, etc. (CBS, NBC policy has been, for the most part, to eschew the paid religious ailers. Perhaps the most lucrative of all sources comes from a local level.)

The various religious societies, of course, thrive on the solicited donations. Nobody's come up with the answer as to why the "take" should be off at this particular time, but it's known that there's been mixed reaction with the religious fraternities as to the wisdom of spotlighting the shows at the same time that the potential audiences are at church. Some would prefer moving to weekday segments, but this would occasion upped time charges, and most of them can't afford that kind of a tab.

Click of Bishop Fulton J. Sheen with his Tuesday night "Life Is Worth Living" non-commercial TV stanza on DuMont has thrown a fresh accent on the so-called "school of religious broadcasting." The fact that Bishop Sheen enjoys an audience that makes all the assorted Sunday segments strictly smalltime is the clincher to the growing belief that the way to bid for big audiences is not to compete with the churchgoer on a Sunday morning.

## WJZ RECLAIMS ABC SECS FOR OWN SHOWS

WJZ, N. Y., is reclaiming two important segments of time which are sustained on the ABC web.

Eddie Dunn will be installed in a cross-the-board 90-minute disk show, with emphasis on music and selling on the local level, in the 2-3:30 p.m. block. That by-passes bulk of the Tennessee Ernie hill-billy opus which the web is carrying. Gotham outlet, however, will pick up the 3:30 half-hour of Ernie, as a lead-in to the Cal Tinney stanza which General Mills has just bought.

In the morning, since the 11-11:30 strip is currently unsponsored on the skein, WJZ will move the "Tom Reddy Show" (now aired at 2-2:30 p.m.). Idea is that the o-and-o station can make some coin by selling time locally in the valuable morning period and giving up the network's sustainers.

## 'Looking Season' On

There's a spurt in activity around the ad agencies these days in regard to fall TV programming. The boys are looking. Whether they'll convert the looks into buys will be determined in coming weeks.

For months the sales reports around the TV networks have been dull, a situation keyed to economic uncertainties. But during the past two weeks Madison Avenue tensions have definitely eased off. Around the networks they're wagering that, come the fall season, TV will be more bullish than the '51-'52 season.

## Emerson Tees Off \$5,000,000 Educ'l

## TV Fund; Sees New Market for Sets

### Larmon's Status

Speculation has been rife in Madison Avenue agency circles as to the anticipated pre-empting of the Young & Rubicam prexy berth in the event that Gen. Dwight D. Eisenhower becomes the next President of the United States.

Sigurd Larmon, Y & R prexy, has thrown his full weight and time into the Eisenhower campaign and it's anticipated that in the event of an Eisenhower victory, he'll shed his Y & R stripes for a top-level D. C. administrative berth.

## 14 Cameras Film Mock Atom Attack For 'See It Now'

First television coverage of a mock atom bomb attack on N. Y. City, which took place yesterday (Tues.), will occupy 15 minutes on CBS-TV's "See It Now" Sunday (29), despite the fact that co-producers Edward R. Murrow and Fred W. Friendly supervised lensing of more than two hours of film. Pressing into service 14 cameras and more crews than it has ever before used, the show will cover every phase of the operation from the takeoff of the supposed enemy bomber from Europe to the final bombing or interception over the city.

"See It" worked out the show in cooperation with the Air Force and Civil Defense. After Sunday's broadcast, the AF will use the edited film for training purposes, and other prints will be shipped to civilian defense posts in major cities across the country for them to use in training their local organizations.

To get fullest coverage of the "bombing run," CBS will have announcer Howard K. Smith and a cameraman aboard the B-29 bomber as it flies the Atlantic and approaches the northeastern U. S. for its attack on Manhattan. Murrow and another cameraman will be aboard an F-94 Jet, which will be one of many planes sent aloft to intercept the bomber as it flies in over Westchester. In addition, other cameramen will be stationed at civil defense lookout points along the coast and in radar rooms in Maine, Connecticut and on Long Island.

CBS-TV will do all in its power to prevent Sunday's broadcast from being mistaken by viewers for the real thing, a la Orson Welles' "Man from Mars" invasion some years back.

### Robt. Kennett to Mutual

Robert C. Kennett, ex-general manager of WICC, Bridgeport, Conn., has joined Mutual's station relations department.

Kennett, former manager of WONS, Hartford, and previously with WLW, Cinney, WHAS, Louisville, and CBS in N. Y., will be manager of the southern division.

Plans for the creation of a \$5,000,000 fund to aid the development of educational television, which were revealed Monday (23) by Emerson Radio prexy Benjamin Abrams, is expected to provide the angelling being sought by a number of educational institutions to get their TV station plans off the ground. Because of the comparatively high cost of TV station operation, applications for the educational channels provided by the FCC following lifting of the freeze are going extremely slowly.

In revealing plans for the fund at an industry luncheon at the Hotel Waldorf-Astoria, Abrams disclosed that his company will spearhead the movement by donating \$100,000 initially. Money is to be divided into equal grants of \$10,000 to the first 10 strictly-educational video channels putting a test pattern on the air. Expressing the hope that top execs of TV and other industries would set up a co-operative organization to back educators, Abrams said Emerson will "welcome the opportunity of contributing its share to an industry fund, which should set its goal at \$5,000,000."

In addition to the philanthropic aspect of Emerson's donation, Abrams conceded that the move is also dictated by business reasons. With more than 1,000,000 elementary and secondary schoolrooms across the country, he pointed out, TV set manufacturers will find a vast new market for their receivers when educational video becomes reality. New market is also to be found among potential viewers who might want to tune into an educational channel and, he added, there will also be a new receiver market in thousands of cities which will receive their first or only TV broadcasts from an educational station.

Abrams noted that in many cities educational channels, which won't have to go through the lengthy competitive hearings which confront applicants for commercial channels, may be first on the air. He predicted that these stations will probably carry network shows, even though they would be on a non-commercial basis. Such stations, he said, can be of value to the entire industry by helping to open the new ultra-high frequency channels.

Abrams read congratulatory messages on his plan received earlier in the day from President Truman and from Commissioner Frieda B. Hennock, who sparked the move within the FCC to allocate channels for educational purposes only.

## WNEW Shills For Gotham Culture

WNEW, N. Y., has come up with an unusual series of musical spots, which preem on the indie station tomorrow (Thurs.), designed to "sell" New York City's variegated attractions in all branches of the seven lively arts.

The spots, all of them in the pop musical idiom, allow for commercial announcements geared for museums, concerts and other cultural facets. They'll be available for release in other cities, with the "open end" formula permitting for shilling of local culture.

Spots were conceived by WNEW publicity director Bud Brandt, who collaborated with program director Bill Kalland on the lyrics, with Roy Ross doing the music. Promotional payoff to the station is already evidenced from a flock of national mag commitments.

Called the "Lively Arts Jingles," they were transcribed by the Ray Charles vocal group.

# Bing & Bob's Olympic Telethon

## Doubles Goal, Exceeds \$1,000,000

Bob Hope and Bing Crosby's 14½-hour telethon to raise funds for the U. S. Olympic team was a resounding financial click, topping the \$1,000,000 mark (more than double the \$500,000 sought) as the mammoth benefit checked off the CBS-TV and NBC-TV channels at 1:30 p.m. Sunday (EDT).

It was one of the few times in video's career that the two major networks pooled their facilities and resources for an entertainment-slanted show, a move inspired by Crosby's CBS identity and Hope's NBC affiliation.

It was an occasion for some major TV "firsts," including foremost the long-awaited debut of Crosby as a video personality. He demonstrated (toupée and all, à la the pix Crosby as distinct from the hat-toting, sports-attired, pipe-smoking Bingle of the radio studio audience) that he's a natural and "sure bet" in the transition to TV, adding an affirmative addenda to the current wholesale jockeying among the top bankrollers in TV to latch on to his services for the upcoming semester.

Too, the "Bing & Bob" Olympic showstef marked the initial Hollywood-originating coast-to-coast telethon which, though characterized by Hope as a "Quo Vadis with station breaks," and as "a career rather than a show," nonetheless proved conclusively that the New York-emanating brand of benefit performances, despite the "B & B" marquee value, has a far greater professional finesse. In contrast to the Milton Berle Cancer Fund round-the-clock frolics and the Dean Martin-Jerry Lewis WNBC local telethon (still tops in anybody's marathon log), the Hope-Crosby Olympic Fund TV fiesta almost became a late-night siesta in the initial hours of some sorry routing, too many stage waits and dull wordage, and some inexcusable shoddy production and camera miscues.

**Sparse Groaning**

If by 1 a.m., (two hours after the telethon got under way) the viewer was sorely tempted to call it quits for the night, it was because the hoped-for Hope-Crosby mental gymnastics and bplay were conspicuous by their absence; the Groaner was still holding back on the vocals (except for a "Road to Helsing" Olympic-slanted duet with Hope as the curtain-raiser), and when he finally got around to "Million Dollar Baby" as his first legit song contribution to TV, it was attended by an embarrassing mental void on the lyrics which didn't even inspire the Groaner to gag his way out of the fumble.

Further, the initial two hours, generally reserved for the heavy artillery, were short on sure-fire entertainment values, with Hope and Crosby generally confining their activity to a recital of donors, coupled with a host of non-show biz distractions in the form of spels by American Olympic Committee chairman Avery Brundage, Gov. Earl Warren and the mayor of L. A. Among the early performers, Burns & Allen worked over some time-worn material; Abbott & Costello came up with their inevitable "Who's On First?"; Liberace did some Gershwin 88'ing and Dorothy Lamour vocalled.

Those who stayed with it, however, were rewarded as the show gained momentum and the Hope-Crosby dualities hit their stride. (By the Sunday afternoon finale, they were a TV affinity which suggested they might have been working the video channels for years.)

It was during the 2 to 4 a.m. segments that things began to jump at the Hollywood El Capitan theatre originating point and it was no surprise that the Martin & Lewis entry provided the spark that gave the telethon a new tempo. For approximately a half-hour Lewis took over and wowed 'em, culminating in a studio audience solicitation of funds. A Phil Harris (it was his TV debut, too) early-morning contrib was also one of the major highlights, Harris demonstrating conclusively with a brace of socko numbers that TV is the metier for his distinctive vocalistics and comedy. Paul Douglas, was eloquent in a rendition of Lou Gehrig's sportsmanship credo.

Through the night and into Sun-

day the talent parade came on, interspersed by some crack musicianship helmed by John Scott Trotter, David Rose and Victor Young, along with an impressive array of the nation's athletic prowess. There were frequent cut-ins to New York, with Ben Grauer handling the Gotham originations and interviews, for two-way conversation pieces.

**WESTINGHOUSE SUMMER THEATRE**  
(There Was a Crooked Man)  
With Judith Parrish, Robert Webber, Robert Pastene, Walter Koeler, Jean Pearson, Robert Emhardt, Pat O'Malley, Butch Cavell, Aileen Poe  
Producer: John Haggott  
Director: Martin Wagner  
60 Mins.; Mon., 10 p.m.  
**WESTINGHOUSE**  
CBS-TV, from N. Y.  
(McCam-Erickson)

Westinghouse, following the summer replacement pattern adopted last year for its "Studio One" on CBS-TV, kicked off a new series of light-mood dramas Monday night (23) under the dog-day title of "Westinghouse Summer Theatre." Only trouble was that the show, besides having a lighter mood than the regular season dramas, was also lightweight. It made for acceptable viewing, indicating the series will get by for the summer, but it needed the whodunit-favored suspense to keep its audience.

Story, adapted by Charles Monroe from Kelly Roos' "There Was a Crooked Man," spotted a cast of stock characters and stock situations, localcated against one of those boarding houses filled with zany characters. Producer John Haggott and director Martin Wagner apparently were rushed to introduce all the characters and the plot in, the first act, with the result that it was extremely spotty. Show settled down slightly after that but the denouement, with the heroine fighting off the killer in an elevator, was over too fast, leaving the plot hanging.

In view of the episodic aspects of the yarn and the necessity for rapid cuts from one set to another, however, Haggott and Wagner made out well, keeping the action moving rapidly. Judith Parrish topped the cast, registering as one of those flighty gals who wanted to help the cops solve the murder. Robert Webber turned in a nice job as her husband, and Robert Pastene and Jean Pearson scored as another couple among the suspects. Robert Emhardt, as the murder victim; Walter Koeler, as the culprit; Pat O'Malley, Aileen Poe and Butch Cavell rounded out the cast.

Betty Furness was on hand again to pitch the Westinghouse commercials, treating them in her usual capable style. *Stal.*

With Ed Sullivan absent on the Coast for his daughter's college graduation and wedding, Yul Brynner took over as emcee Sunday (22) on CBS-TV's "Toast of the Town" for the second segment of the "Richard Rodgers Story." Brynner, co-star of the legiter, "King of the J," proved a good sub for Sullivan, with an easy, informal manner, attractive personality, and appealing accent.

Show lacked the full bite of the previous week's segment, but was well above-average for a pleasing hour. Where the previous stanza's portion dealt with Rodgers-Larry Hart music, this program dealt with the Rodgers-Oscar Hammerstein 2d collaborations. And with a wonderful galaxy of hit songs for material, and some first-rate talent for the artists, the airer was okay. It moved along smoothly under co-producer Mario Lewis' expert eye, with only a few flaws to mar it.

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**CURTAIN CALL**  
(The Promise)  
With Robert Preston, Carol Bruce, others  
Producer: Worthington L. Miner  
Writers: Mildred Cram, Michael Dyne  
30 Mins.; Fri., 8 p.m.  
**RCA VICTOR**  
NBC-TV, from New York

This new half-hour RCA-sponsored dramatic series represents the initial production effort on the part of Worthington L. (Tony) Miner, since his switchover to NBC from his longtime CBS "Studio One" identification. It was a none too auspicious premiere.

As the format for this summer drama series which he calls "Curtain Call," Miner is taking "provocative half-hour-dramatic incidents based on best modern and classical stories." The initial effort was "The Promise," original TV treatment by Mildred Cram and Michael Dyne, with Miner credited with the adaptation.

The story chosen was that of a married couple facing a breakup when their personal careers get in the way and who meet with an automobile accident that leads to another switch on the oft-told "Outward Bound" theme. In this particular version, the heavenly intermediary exacts a promise from the pair that inevitably brings about their reconciliation.

The metaphysical escape-type of entertainment affords but little excitement today, and certainly provides no answers. Such theatrical device for straightening out personal mixups seems too naive and oversimplified in today's realistic approach. "Promise" was further handicapped in lacking any element of suspense. It bore too close a resemblance to previous TV excursions into the realm of the stx.

If one were looking for any distinctive or stylized Miner production attributes, they were conspicuously absent. Neither the cast nor the pace was more than mundane.

RCA has a rousing-tempoed introductory commercial with a political convention theme, trailerizing the Chi excitement and inviting an inspection of the newest RCA TV and radio sets for tuning in.

**MR. WEATHER-EYE**  
With John Price  
Producer: Vernon Fladager  
Director: Jim Breslin  
5 Mins.; Mon.-thru-Fri., 6:25 p.m.  
**CLEVELAND ELECTRIC WEWS, Cleveland**  
(D'Arcy)

Five minutes jam-packed with a daily revue of local as well as national weather facts is the cross-the-board "Weather-Eye" stint by versatile John Price. Easy to follow, and presenting a complete story of what's new in the weather, Price makes the five minutes pass without the viewer being aware of the wide coverage he gives. In this Price utilizes charts, maps, and blackboard statistics for a high-degree of visual offerings.

The set, designed by Gerald Gentile, lends additional interest. Commercials, also done well by Price, are written by Vernon Fladager. *Mark*

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**THE BIG PAYOFF**  
With Randy Merriman, Bess Myerson, Lisa Ferraday, Ralph Kiner, Nancy Chaffee, guests; others  
Producer: Walt Framer  
Director: Paul Alter  
60 Mins.; Sun., 8 p.m.  
**COLGATE**  
NBC-TV, from N. Y.  
(Esty)

Final results on whether Colgate has made a wise choice in selecting "Big Payoff" as summer replacement for its top-budgeted "Comedy Hour" on NBC-TV remains to be seen. Quizzer has won a place among the top 10 daytime shows via its cross-the-board afternoon airings on the same web, but first impression of the Sunday night preem (22) is that the show lacks sufficient impact for a family, rather than strictly hausfrau, audience and that the hour-long version of the package doesn't hold up. Ed Sullivan's "Toast of the Town" on the rival CBS video web, which is staying on through the summer, can conceivably hypo its ratings at the expense of "Comedy Hour" this summer.

Format of the evening show remains the same as the daytime, with the exception of adding a few guest celebs and inserting a new segment, a special quizzer for the small fry. These weren't enough, however, to pad out the hour. What seems most wanting is more production. That fabulous loot handed out to contestants who answer the questions correctly (on the Sunday night initialer, for example, one family won a round-trip to Johannesburg, a mink coat and a new Kaiser car) may keep the studio audience gasping but elicits mostly ho-hums from the home viewers. Biggest production on the show now revolves around a display of the prizes. Addition of a few musical numbers as a breather from the payoff proceedings would be a welcome touch.

Setup has Randy Merriman as emcee pitching the questions to men, who ostensibly are seeking the prizes for their favored femmes. Correct answers to the first three bring dresses, luggage, gloves and other female accoutrements and a chance at the "big payoff"—the mink and a trip to anywhere in the world for the fourth question, which is a real poser. Guests: Lisa Ferraday and Mr. and Mrs. Ralph Kiner (Nancy Chaffee) participated in the questioning.

Merriman handled his emcee chores in only a so-so fashion. It's his responsibility to spark the show and display of a little more personality could turn the trick. Bess Myerson aided him capably and did a neat commentary job on the loot (with adequate plugs, of course, for the manufacturers). Colgate is introducing some new plugs for its various products on the show, but they too don't have the spark of the animated blurbs seen previously on "Comedy Hour." *Stal.*

**COUNTY FAIR**  
With Barney Grant, Mickey Evans, The Short Bros., Silver Saddle Ranch Boys  
Producer: Bert Claster  
Director: Syd King  
30 Mins.; Tues., 10:30 p.m.  
**GRAYSON STORES**  
WBAL-TV, Baltimore  
(Maurice Aszrael)

This is a rustic hoedown with Barney Grant giving out with the corn comedy in between interludes of hillbilly music by a typical quintet headed up by the Short Bros. Additional vocals, self-accompanied on the guitar, are supplied by Mickey Evans, femme yammerer who features a tricky yodel with her stuf.

Grant stacks up well in his category, getting the most out of his gag and lending a hand as well with overlong commercials. This latter phase, having to do with trick money picked up by the listeners at the sponsors and utilized for bidding on merchandise displayed on the show, pace, but show manages to hold up well enough. Should give more time to talent at hand. *Burn.*

**I'VE GOT A SECRET**  
With Garry Moore, emcee; Laura Z. Hobson, Louise Albritton, Orson Bean, Melville Cooper, panelists; Boris Karloff, guest, others  
Producer: Goodson-Todman  
Director: Frank Statenstein  
30 Mins.; Thurs., 10:30 p.m.  
**FROM COSMETICS, CARTER PRODUCTS**  
CBS-TV, from N. Y.  
(Tatham-Latrd)

The quiz program fever goes on apace. This one is a routine try that doesn't jibe with the packager standing of Mark Goodson & Bill Todman. Despite the emceeship of garrulous Garry Moore, already busy on CBS-TV with his own

**STRAWHATTERS**  
With Bob Haymes, others  
Producer-director: Frank Bunetta  
Writer: Bill Dalsell  
60 Mins. Wed., 8:30 p.m.  
**Sustaining**  
DuMont, from N. Y.

In addition to the cross-the-board daytime disk jockey show originating from Palisades Park, N. J., DuMont is also airing these two Wednesday night programs from the amusement centre across the Hudson River from Manhattan. Both of them are on a slightly more ambitious scale than the afternoon entry (they have access to more than a single camera, for example) but the payoff from the added expense DuMont incurs by trucking its "equipment across the river isn't yet apparent. "Strawhatters," featuring Bob Haymes as emcee, is slightly the better of the two but it also could stand some refurbishing.

"Midway," with Don Russell as emcee, is just what the name implies. Equipped with a traveling hand-mike, Russell tours the Palisades Park midway, stopping off at the various games and concessions along the way to strike up audience participation games with strollers. On the show caught, (18), for example, he had a couple try to guess his age at the age-guessing booth; had two couples race in one of those miniature stock car rides

**MIDWAY**  
With Don Russell, others  
Producer: Harry Coyle  
Director: Barry Shear  
Writer: Ed Lieberthal  
30 Mins.; Wed., 8 p.m.  
**Sustaining**  
DuMont, from N. Y.

while the wife of each was feeding her hubby cotton candy, etc. Despite the apparent opportunities of on-the-spot televising, little of it was interesting. Russell himself, who does a number of shows each week for DuMont, isn't the type for this. His humor and handling of the contestants were embarrassingly forced and he might do himself harm if he continues on this.

"Strawhatters," on the other hand, has more possibilities. Basically an amateur show, it originates from inside and outside the Park's mammoth dancefloor. Tyro singers and dancers compete for prizes on the floor, with the judges comprising three name guests and a Park customer. Between acts, Haymes takes the lenses outside for swimming and diving contests at the large pool. Latter segment takes more advantage of the locale but, again on the show caught, the small lens used combined with insufficient lighting to almost ruin the effect. Amateur talent was fair, but was capably judged by the panel including columnist Frank Farrell and his wife and Dr. Sigmund Spaeth.

Haymes impressed as a personable emcee, with a good singing voice and he's destined for better things on TV. (He presently has a morning deejay show on WJLB, N. Y. radio indie.) He kidded with the guests and the ringsiders, got the audience to join him in some standard tunes and generally seemed to be having a good time, which was projected into the show.

Program, incidentally, probably sets a new high for giveaway loot. It's open to participating sponsors but, since DuMont hasn't been able to sell any of them yet, it's forced to rely on free plugs for the giveaway prizes. *Stal.*

**HAPPY FELTON'S KNOTHOLE GANG**  
With Felton, various guests  
Producer: Felton  
30 Mins.; Wed., 1 p.m.  
**M-G-M, LOEW'S THEATRES**  
WOR-TV, N. Y.

Accent is on youth in "Happy Felton's Knothole Gang," a half-hour kids' show beamed on WOR-TV, N. Y., prior to the airing of the Brooklyn Dodgers' games from Ebbets Field. On Wednesday's program, for example, the portly Felton interviewed several boys who were members of the Canarsie Amateur League.

Felton's line of questioning extracts names of the lads, their ages, what team they play with, what Loew theatre they go to, among other things. His is a breezy, informal approach that makes for both easy viewing and listening. Highlight of the session was a brief point where Dodger pitcher Clem Labine answered the kids' ball problems and participated in a light warmup with them.

Program is bankrolled by M-G-M and Loew's Theatres via a tieup with the Dodgers. On the basis of the show caught Felton appears to be on the right track in indoctrinating the kids as to the recreational values of both films and baseball. His sales pitch summed it up as: "American baseball... American entertainment, and you'll find the best at your neighborhood Loew theatre." *Gilb.*

## Tele Follow-Up Comment

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fine voice and distinctive personal song-style.

A distinctive bit was contributed by Rodgers himself, who came on in mid-program to chat with Brynner, and turn his talk into a graceful tribute to partner Hammerstein, "a gentle man." Rodgers then introduced Margot Hopkins, his rehearsal pianist since the "Garrrick Galettes" of 1925. The two then gave a two-piano duet of "I'm In Love With A Wonderful Guy." Rodgers stayed on to play for Miss Hall's "Ball Hail" and returned at the finale in a new guise, as conductor for the whole company's performance in "You'll Never Walk Alone."

Celeste Holm and Ray Middleton were a good song duet in "People Will Say." Martha Wright handled herself well with "Cockeyed Optimist." Raitt was good again in "If I Loved You," and Miss Holm okay in "June Is Bustin' Out." Choreography of the dance ensembles was rather uninspired, and the various dance participants for the trio of "King and I" tunes didn't show to best advantage. The Jon Gnagy commercial was clever, while Sullivan also came in via a recording, for another good Mercury plug. *Bron.*

NBC-TV's "Kraft Theatre" went on in the best "Show must go on" tradition last Wednesday night (18) with the presentation of Hector Cheyigny's original drama, "Death

(Continued on page 37)

(Continued on page 36)

# ABC'S BIG CHEERING SECTION

## Lawyers Oppose Quick Decision

Washington, April 24.

Petition of ABC and United Paramount Theatres for a quick decision on their proposed merger was strongly opposed yesterday (Mon.) by FCC counsel Frederick Ford and Max Paglin, representing the Commission broadcast bureau in the current Par anti-trust hearings before examiner Leo Resnick. Opposition to the move was previously filed by Allen B. Du Mont labs, a party to the package hearings because of an FCC holding that the company is controlled by Paramount Pictures. CBS, whose \$6,000,000 deal to acquire WKBK (TV) in Chicago is contingent on approval of the merger, has supported ABC-UPT. Paramount did not file comments.

Ford and Paglin advised the Commission that ABC-UPT's argument that it must have an early decision in order to plan for a full network operation doesn't add up. Even if the petition were granted, they declared, a final ruling on the merger could not be made before next year. Agency lawyers estimated hearings still have three weeks to go, that that record will be closed on about July 15, that at least three months will be required for filing proposed findings, and another two to three months for examiner to issue his initial decision. This initial decision, they said, cannot be expected before Jan. 15 at earliest and thus a severance of merger testimony from other issues in hearings "would save very little time."

## INDUSTRY FOR QUICK MERGER

A major topic of trade conversation these days concerns the plight of the debt-ridden ABC network and how much longer it can remain afloat in the face of the protracted FCC hearings on the network's projected merger with United Paramount Theatres.

Accompanying the mounting apprehensions is a swelling sympathy in most broadcasting industry segments and a growing ABC "cheering section," rooting for speedy FCC action in effecting the merger which will pour fresh coin into the web's depleted treasury and pump new life into TV.

ABC makes no bones over its present-day crucial status. It has an indebtedness to the tune of \$11,000,000. Because of the uncertainties attending ABC's future, since there are no assurances forthcoming that the merger will get the Governmental agency's blessing, the network has only recently lost out on \$10,000,000 in new TV business.

Cancellations have been coming in at a rapid clip, with the widely-kudosed "Celanese Theatre" only last week following the Frigidaires-sponsored Pulitzer drama series in taking the exit route. The commercial TV segments have been dwindling. Without impressive programming rosters, station clearances are becoming more and more difficult.

ABC prexy Robert E. Kintner had his day before the FCC—and he told all. In desperation he appealed to the FCC last week to divorce ABC-UPT merger from the overall "package" hearings, which have been going on since last January and which, if continued, would stall the wedding indefinitely.

### Industry Backing Heartening

ABC wants to get rolling by fall. So does UPT, which is standing by ready to wipe out the \$11,000,000 debt and pour some \$35,000,000 into revitalizing the network. It's heartening to the ABC-UPT officialdom that the general tenor of trade reaction is to "get ABC off the FCC hook—let them get rolling."

ABC knows that with new money, new programs and its \$20,000,000 in plant investment, giving it some of the industry's most enviable physical facilities, it can wrap up station clearances, remove the agency-client reluctance to do business with the network and make an impressive bid for bigtime recognition on a CBS-NBC level.

ABC recalls the days in radio, not too far distant, when it was running neck and neck with CBS for second-place programming laurels, in the immediate post-war era when it was enjoying the multiple Bingsday attractions of Crosby, Groucho Marx, etc., along with Theatre Guild of the Air. With the UPT coin and collaboration of administrative-showmanship know-how, ABC is convinced it can do a repeat performance for TV.

But it's all predicated on a timetable, and how soon the FCC acts will have a great bearing on ABC's future sphere, if any, in the scheme of TV things.

## BRISTOL-MYERS AXES

### 'MR. D. A.' ON TV, TOO

Bristol-Myers has given "Mr. District Attorney" the TV axe, via Young & Rubicam, following its recent AM cancellation. Last show on ABC-TV backed by B-M was Monday (23). Aired had been on every Monday at 8 p. m., with the drug outfit picking up the tab alternate weeks.

Radio edition, which had been on ABC Fridays at 9:30-9:55 p. m., went off June 13. When he heard that the airer, one of the oldest whodunits, was dropped, producer-director Ed Byron quipped, "We just didn't get renewed for the second 13—that is, the second 13 years, not weeks."

## RWG, Riled at Reorg Parley, Studies

### Vamping ALA—But Not for Months

#### My, My!

Detroit, June 24.

Want to know how to win a Packard and a week's stay in the Presidential suite at the Detroit Statler Hotel?

You knuckle onto a contest such as one sponsored in Detroit by the United Detroit Radio Committee. Contestants were asked to finish the sentence "I like radio because..."

All you gotta do is add, "it is my newspaper, my music, my clock, my weather forecaster, my theatre, my sports, my laughs, my cookbook, my friendly companion."

That's the entry among 126,423 which hit the jackpot in Detroit.

Fight is brewing within the Authors League of America, on the heels of the June 13-15 reorganization conference, with the membership of the eastern region of the Radio Writers Guild having voted last week to set up a committee to explore the possibility of severing its ties with the ALA. Membership of the RWG's Coast region meets tomorrow (Thurs.) to hear a report on the conference and may take similar action. Coast exec board met last night (Tues.) and western RWG sentiment is reported "angry at the brush RWG got at ALA huddles."

It's not expected that RWG will powder the ALA, if it does, for several months. The eastern committee, which is chairmanned by Sheldon Stark, will probably take a long time to study the complex legal questions involved, as well as the feasibility or desirability of severing the guild from its parent body. However, setting up of the committee dramatizes the radio scripters' dissatisfaction with the recent confab, which during the three-day span reportedly devoted less than two hours to the question of television.

Special committee's report most likely won't be ready until the fall, and by then a TV contract with the networks may have been wrapped up by ALA's National Television Committee, or other developments may have changed the RWG attitude.

At the RWG meeting it was said that the radio writers will move slowly, and only after long deliberation, because they "don't want to do anything that will disrupt the course of the negotiations with the networks," and that they are not making TV jurisdiction claims. There are also legal complexities, since RWG members are actually members of the league assigned to the guild by the league. Thus it may not be possible for a guild to withdraw, but only for individual members to withdraw, should RWG eventually decide on moving toward a split.

Last year there was the threat of (Continued on page 39)

## NCAA Getting Bids On '52 TV Grid

National Collegiate Athletic Assn.'s television committee kicked off a series of huddles in New York yesterday (Tues.) with networks and advertisers interested in gaining rights to the NCAA schedule of college football games this fall. Rights will probably go to the highest bidder, with a price of \$3,000,000 anticipated for rights and another \$1,000,000 for time, announcer's fees, commercials, etc.

NCAA has set its scale on the rights at two-and-a-half times the nets' Class A hourly rate, and it's on that base where the bidding is expected to start. Once the winning bidder is designated, it will then be up to him to set up individual deals with the colleges which are to be included in the deal. As a result, the final schedule of games to be televised probably won't be set for a number of weeks.

While the total package price of some \$4,000,000 is expected to scare off a number of interested advertisers, network sports chiefs believe that a single bankroller for the deal, a la Westinghouse, which sponsored the games on the NBC video web last year, is still the best bet. NCAA regulations, they point out, set up too many problems for a participating sponsorship arrangement, such as which sponsor would bear the cost of underwriting the game of a small college if it were televised.

In view of the heavy asking price, however, it's still expected that the NCAA package will be won by one of the nets, which will then set out to wrap up a sponsorship deal.

## Congressional Radio Room Beehive As Solons Up AM-TV Activity

By FLORENCE S. LOWE

Washington, June 24.

Increasing impact of radio and TV on politics is being reflected in stepped up activity in the Congressional Radio Room, according to Robert and Helen Coar, who operate this unique service to members of Congress.

More and more the nation's legislators, including many former skeptics, are beating a track to the studio tucked away on the top floor of the Old House Office Bldg. to tape shows and make disks carrying messages to the folks back home. Total number of regular customers now reaches an impressive 110 in the House of Representatives and 32, or one-third, in the Senate. This does not include the many others, virtually every member of Congress, who make occasional requests for service.

Interesting sidelights on the awareness of lawmakers of the power of the new medium is the fact that the Coars are currently being delayed by requests for TV material, even though their video facilities will not be complete until after the first of next year.

The TV score in the little studio has risen to the point where there are now three Senators regularly making film reports, with Bob Coar acting as cameraman, editor, cutter, et al. Sens. Blair Moody and Homer Ferguson, Democrat and

(Continued on page 39)

## Chi Council Okays AM-TV at Hearing

Chicago, June 24.

Chi City Council knuckled under to pressure from radio-TV forces and will henceforth welcome radio and video mikes, recorders and cameras into all future open anti-crime hearings.

Originally, only the newspaper reporters were allowed in the "Little Kefauver" hearings; this decision was reversed after strong pressure from the radio-TV group, spearheaded by CBS's Chuck Wiley and NBC's Bill Ray, which included aired charges that exclusion of the publicity given by the two media would forestall a complete probe of the tie-in between crime and politics in Chi.

Next Council hearing is set for July 14, midway between Republican and Democratic confabs, so the localities won't have to share the spotlight with those bigger attractions.

However, radio and TV will be banned when the witnesses are questioned starting Aug. 19. City's legal experts maintain witness could object to the probing of the mike and camera on constitutional grounds.

### Tito's Triumph

Rocco Tito, who co-ordinates the "Game of the Day" for Mutual, has a hobby of keeping his own running account of the games as they're aired.

Last Friday (20) his system paid off when the Armed Forces Radio Services, which tapes the ballcasts for relaying to GIs over seas, discovered that the last two innings were snafued on tape. Before the tape broke, the Pirates were leading the Dodgers, 4-1, and the servicemen would not have been able to get the details of the Dodger homerun which won the game, 5-4, in the last inning. However, with Tito's notes, AFRS was able to reconstruct the dramatic windup.

## Brorby on Spot: 'Oops, So Sorry,' On Biz Appraisal

Melvin Brorby, topper of Needham, Louis & Brorby Agency, has amended a speech he made a couple of months back which indicated that national spot radio cost-per-thousand had increased more than the cost of any ad medium from 1941 to 1952.

Brorby had cited his agency's charts showing a steep rise in spot radio costs in a speech he made last April before the American Assn. of Advertising Agencies. However, in a speech he made this month in Chicago he expanded the figures to show that spot radio hadn't had the enormous increase in cost-per-thousand.

The reason why spot radio looked so expensive is that the NL&B study used the one-minute nighttime rate only for its analysis of spot radio. If 15-minute periods were used instead of the one-minute plugs, or if a combination of both had been used, "the rate of increase would have been less," Brorby said in his second talk.

Spot radio also shows up better if daytime data is included (and (Continued on page 37)

### Ike's Other Mike

Cincinnati, June 24.

Gen. Eisenhower's talk Monday (23) night carried by CBS-TV, which is linked with ABC-TV, CBS affiliate, WKRC-TV, reported that previous commitments kept it from carrying the program and consented to the pickup request of Mort Watters, chief of WCPO stations.

WKRC stations are Taft family holdings.

## WNBC PLANS 'KUKLA'

### LOCAL RADIO SPREAD

Spotlighting further the way local network flagship stations are moving in on the web's talent domain, "Kukla, Fran & Ollie," long an established show on NBC-TV, may soon have its own radio show via WNBC, key station of the NBC radio web in N. Y.

Station manager-veepee Ted Cott revealed this week that he's been huddling with "KF&O" producer Beulah Zachary on plans for such an AM spread. It has not been decided yet whether the Kuklapolitans will do a cross-the-board quarter-hour show, or a half-hour once weekly. If the show goes well on WNBC, it's believed that NBC may pick it up for other o.&o. operations.

## 'Bob & Ray' to Fill

### '1 Man's 6-Wk. Hiatus

Alka-Seltzer has set "Bob (El-liott) and Ray (Goulding)" as summer replacement for its Saturday night "One Man's Family" on NBC-TV. Comedy pair, in their first half-hour video network spread, take over the Saturday 7:30 to 8 slot for six weeks, starting July 5.

Show's package includes Cloris Leachman, Alvy West and his orch and Bob Denton. Coby Ruskin will direct.



## TRUTH OR CONSEQUENCES

With Ralph Edwards; Elizabeth Scott, Aldo Ray, guests; others; Ken Carpenter, announcer  
 Producer: Edwards  
 Director: Ed Bailey  
 Writers: Edwards, Paul Edwards  
 30 Mins.; Tues., 9:30 p.m.  
**PET MILK**  
 NBC, from Hollywood (Gardner)

"Truth or Consequences," off the air the last year while producer-star Ralph Edwards launched a video version of the show on NBC-TV, returned to the NBC radio web last Tuesday night (17) with the same zany stunts, audience participation gags, etc., which have held it near the top of the rating lists for the last dozen years. Show is in as replacement for Pet Milk's "Fibber & Molly" and, with the added audience which Edwards has built for himself via TV, should pay off okay for the sponsor.

It's strictly one for the audience participation fans, they'll get a kick out of it. On the new series' initialer last Tuesday night (17), a transcription from Hollywood, Edwards had actress Elizabeth Scott replace an older woman to whom a blindfolded GI was making love, and had actor Aldo Ray turn up as a surprise date for a young high-school girl who wanted to go to her junior prom. Both the film players accredited themselves handsomely and, naturally, received hefty plugs for their latest pictures.

Edwards, as ever, added a new twist to the show via his "surprise consequences," in which he unveiled long-lost articles to contestants. On the preem, for example, he came up with an address book lost by the contestant 22 years earlier. And, for his usual piece de, he arranged for a grocery clerk in Buffalo to start the long trek via delivery truck to California to deliver a can of the sponsor's product to a contestant who had phoned him for it cross-country. Show is to tune in on the grocer's progress each week until he reaches the Coast.

Besides the steady plugging for Pet Milk in the latter stunt, Edwards and Ken Carpenter also did a standout selling job during the time usually allocated to commercials. *Stal.*

## SUMMER CRUISE

With Johnny Andrews, Marilyn Ross, Ralph Norman orch. others  
 Producer: Bill Berns  
 Director: George West  
 30 Mins.; Fri., 9:30 p.m.  
 Sustaining  
 ABC, from N. Y.

This is a tough show to figure. In as replacement for the canceled-out Bristol-Myers "Mr. District Attorney" on ABC, it carries enough free plugs for the various steamship lines so that it should logically be bankrolled by whatever association the cruise lines have—and yet it's a sustainer. But, from a listener's standpoint, it accomplishes its purpose of being pleasantly light summer radio and, preceding directly the Friday night fights, it should corral a sizeable group of listeners.

Format has singers Johnny Andrews and Marilyn Ross, plus the Ralph Norman orch, interspersing some songs among interviews with exes of the cruise lines and seasoned and tyro travelers. Entire pitch seems to be concentrated on making the audience's collective mouth water for such vacation trips, and that mission is accomplished in spades. Show thus assumes the guise of a radio travel poster and, while no prices are quoted, it should give listeners some usable ideas on where to go for their vacations.

Andrews does most of the emcee work and, on the initialer last Friday night (20), made out okay both in his interviewing and in his songs. He displayed a nice set of crooning pipes in giving a solid going-over to several standards and new tunes. Miss Ross, doing such tunes as "Hallelujah" and a Latin "Pancho" number, sounded like a younger Ethel Merman, which was okay. Ralph Norman orch backed their singing capably and did well with its single instrumental number. *Stal.*

## Gnagy's Weather Spots

Pointing out viewer demand for the five-minute weather spots being aired daily by television outlets, a new thrice-weekly series of such shows has been bought by Marlboro cigarettes for airing on WNBT, NBC-TV's N. Y. flagship. Spotting artist Jon Gnagy, the shows will be aired Mondays, Wednesdays and Fridays at 11:15 p.m.

Mennen, meanwhile, replaced Van Heusen as sponsor of the Monday and Thursday segments of WNBT's news-sports-weather show, aired cross-the-board from 6:45 to 7 p.m.

## TIME CAPSULE

With Arthur Van Horn, narrator  
 Producer: Bill Berns  
 30 Mins.; Sun., 7:30 p.m.  
 Sustaining  
 ABC, from N. Y.

This is a new twist in documentary shows. "Time Capsule" has been designed for rebroadcast on tape in 2052 to give posterity a glimpse into 1952 culture patterns. In effect, it also gives contemporary dialers a chance to view their own civilization in an historical perspective.

On the teeoff stanza (22), cartoonist Al Capp opened the show with a dour commentary on present-day humor which virtually removed the underpinnings for this series. Capp said, with nervous laughter, that it shows gross underconfidence in our military leaders and equipment to believe that there will be anyone around in 2052. Striking the most serious note on the show, the comic strip artist stated that humor is now at a low ebb because people are frightened to kid anyone but themselves.

This series, however, is eschewing political or philosophical speculation in favor of the lighter side. Joe Laurie, Jr., co-author of "Show Biz," gave a rundown on the crisis in the entertainment world, declaring that show business needed new talent to give it a shot in the arm. Laurie's comments segued into a disk recording of Judy Garland warbling "Over The Rainbow." Discussing another facet of show biz, composer-arranger Gordon Jenkins asserted that the music business was at its lowest talent ebb in 30 years. This introduced a number by Louis Armstrong, who, according to Jenkins, is among the few artists now around who will be remembered 100 years from now.

Willy Ley, a rocket expert and science fiction writer, predicted that space travel would be a commonplace by the next century. Also captured on the "time capsule" tape was the voice of Johnnie Ray and several definitions of words, such as hypo, bumper and comic strip, for the clarification of future listeners.

Arthur Van Horn handled the narration in effectively restrained style. *Herm.*

## 'Camel News Caravan' Goes A-Touring; First Coast, Then Chi Powwows

With NBC-TV's "Camel News Caravan" moving its point of origin from N. Y. to the Coast next week to sparkplug the show's initial coast-to-coasting, Kendall Foster, radio-TV veepee for the Esty agency, and Clarence Thoman, Esty's production chief, left for Hollywood last night (Tues.). Commentator John Cameron Swayze and others of the production crew are slated to fly out over the weekend.

On Monday (30), Tuesday and Wednesday next week, the show will originate from NBC's KNBH, Hollywood. On Thursday and Friday it will move to KRON-TV, the web's San Francisco affiliate. Show then goes to Chicago the following week, where it will originate during the rest of July to tie in directly with the Republican and Democratic national conventions.

On the Coast, the show will be carried nightly on a "hot kine" basis, to compensate for the three-hour time lag between N. Y. and L. A. Thus, while the show originates there next week, at 4:45 p.m. California time, it will not be aired directly but kinescoped for playback at 7:45 p.m. Coast time. This will also give NBC the opportunity to cut in any local news of sufficient importance at the last minute. While no nightly pickups from L.A. are planned, once the show returns to N. Y., it's expected that cut-ins will be made whenever news of national interest occurs there.

## Sketch Switch to TV

Skitch Henderson, who has been confining his broadcast activities to radio only, the last few months, returns to television via a new 15-minute musicale starting July 7 on WNBT, the NBC video web's N. Y. flagship. Show is to be aired cross-the-board from 6:15 to 6:30 p.m., replacing "See For Yourself."

Format will have Henderson 80'ing and backing various guest singers.

## JUNGLE IN RETREAT

With Gene Kelly, narrator; Ritchie Calder, Herbert Steinhouse, Eric Schwab, others; music, Matyas Seiber  
 Writer: Francis Dillon  
 Producers: Laurence Gilliam, Gerald Kean  
 30 Mins.; Sun., 1:30 p.m.  
 Sustaining  
 NBC, from New York

"Jungle in Retreat," a half-hour documentary aired by NBC Sunday afternoon (22), is the first of a transcribed series of three programs based on the findings of a United Nations investigating team in southeast Asia. In a 100-day period the expedition covered about 25,000 miles in the interest of the World Health Organization and other UN agencies.

Initial show was a commendable broadcast for it helped inform the American public of some of the UN's lesser known activities. But "Retreat" could have been more effective had not the dialog and narrative been constantly interrupted by a hodge-podge of sound effects. These included bird and animal noises, airplane motors, etc.

While the background sounds were inserted in the interests of realism, they tended to detract instead of complement the program. Otherwise dialers got a fine briefing on how the UN's war against disease is paying off in better health through sections of Thailand, Pakistan, India and other countries.

Gene Kelly's handling of the narration was a competent job. Three-man investigating team of Ritchie Calder, Herbert Steinhouse and Eric Schwab impressed in their respective chores. Program was produced in the London studios of the BBC for international distribution by UNESCO and United Nations Radio. *Gib.*

## TIME FOR A SONG

With Jo Stafford, Andrews Sisters  
 30 Mins.; Sun., 10 p.m.  
 Radio Luxembourg (transcribed)

Lively Andrews, Sisters were guests on stanza caught of this regular weekly series, aired every Sunday at 10 to English-speaking listeners in Europe. Jo Stafford, who does the femceeing, interviewed the sisters about their careers, home life, latest songs, etc., then introduced a spirited waxing of the trio in "Why Worry." Gals followed with "That Ever Lovin' Rag." It added up to good, brisk radio stuff.

Miss Stafford boosted her own late recordings, playing "Heaven Drops Her Curtain" and "Spring Is Here" from her own Columbia album. She also featured Bing Crosby singing "Copacabana," herself and Gordon MacRae duetting "Girls Were Made to Take Care of Boys," and, for her British disk of the week, the late Steve Conway singing "Bless This House."

Stanza is neatly produced. "Time for a Song" has a top listening figure on this station. *Gord.*

## BURL IVES SINGS

With Tony Mottola Group  
 15 Mins.; 9:45 p.m.  
**EMPIRE POOLS**  
 Radio Luxembourg (transcribed)

Weekly stanza is a pleasant 15-minute filler of folk-singing, with Burl Ives singing and emceeing. Singer's easy, natural style comes over well, and he intersperses numbers with interesting little stories about various tunes.

Program repertoire is varied. On show caught, he opened with "On Top of Old Smokey." Singer took the old English song, "Billy Boy," and showed how it would sound in Irish, then in American accent. Attractive, lilting U. S. speech of Ives adds a fascination to English-speaking European listeners. *Gord.*

## Radio Followup

Peter Donald is proving a capable substitute for the vacationing Don McNeill on "The Breakfast Club" via ABC from Chicago. The dialect story-teller skillfully mixed jokes, quips and kidding with interviews, recitation of poetry and advertising messages on broadcast caught. He also was properly devout in spotlighting the "moment of silent prayer." Donald, who pinchhit for McNeill last summer, paced the hour nicely, ending it on a note of laughter. He teamed surely with Sam Cowling, Johnny Desmond and the other regulars. Betty Norman sounded slightly harsh on one number, but the Beaver Valley Sweethearts were melodious with their tune. *Jaco.*

## From the Production Centres

## IN NEW YORK CITY . . .

Tom Slater, AM-TV exec at Ruthrauff & Ryan, is getting behind the mike for the first time in several years, pinchhitting for vacationing brother Bill Slater on WOR's "Luncheon at Sardi's" for three weeks . . . George Gallup's transcribed pre-election series has added eight new outlets, raising the total to 130 . . . George Foley, who syndicates the Gallup show, lectures the U. of Connecticut's annual writers' conference today (Wed.) . . . Jack Gould, N. Y. Times radio ed, guests on Alma Dettinger's WQXR stanza Monday (30) . . . Cyril von Baumann, radio and TV show package producer, filed voluntary petition of bankruptcy in N. Y. Federal Court last week listing liabilities of \$5,483 and assets of \$201. He formerly did business as von Baumann Studios.

John Bosman, news director of WINS, turned poet, scripting verses on the Fresh Air Fund for the N. Y. Herald Tribune . . . ABC's Pauline Frederick and Martin Agronsky participating in the U. of Virginia's weeklong public affairs program at Charlottesville, starting Tuesday (26) . . . Lin Cook added to "Young Dr. Malone" and on "Eternal Light" Sunday (29) . . . Joan Levy weds Vic Cowan, programmer for WINS' Jack Lacy, at Bayside, L. I., Sunday (29) . . . Morris Novik leads a roundtable on "Radio and Politics" at Pennsylvania State College's forum on labor tomorrow (Thurs.). Sylvia Davies, who worked with Novik when he was WNYC topper, has rejoined the radio consultant, now ensconced in new offices at 1440 Broadway . . . Jimmy Rich is in Chi to launch Arlene James as guest soloist for the week on Don McNeill's ABC "Breakfast Club" . . . CBS Radio sales veepee John Karol hitting the road this week with introductory spiels for the web's up-with-radio film, "More Than Meets the Eye." He was in Chicago yesterday (Tues.), goes to St. Louis today and to Minneapolis tomorrow . . . Writer Albie Bester and actress-wife Rolie back from a three-month European trek . . . Leo Fitzpatrick, owner of WGR, Buffalo, in from Europe yesterday (Tues.) on the Queen Mary . . . Patsy Campbell featured on "City Hospital" and "Archie Andrews" Saturday (28) . . . Somer Alberg (who played in "The Shrike" on Broadway) added to the cast of "Perry Mason."

Leo Durocher and Laraine Day's transcribed series bows today (Wed.) on WNJR; it's slated for airings Wednesday and Friday at 6 p.m. . . . General Mills new strip on ABC at 12:30 p.m. will be the "Bill Ring Show" with Sally Briggs as thrush . . . Harry W. Chesley, Jr., formerly with Pepsi-Cola, elected a veepee by Philip Morris, co-ordinating advertising, selling and merchandising . . . Marty Glickman heads for Europe for five weeks July 1, with Kal Ross subbing on WMGM's "Today's Baseball" for that period . . . Al Helfer and Gene Kelly will do the play-by-play for the All-Star Baseball Game on Mutual July 8, with Mel Allen and Jack Brickhouse handling the assignment on tele over NGC-TV and vidstations of Mutual stockholders . . . Rheingold beer has bought Frederic W. Ziv's transcribed "Guy Lombardo Show" for a cross-the-board airing at 7-7:30 p.m. on WNBC.

## IN HOLLYWOOD . . .

Vigil Pinkley, publisher of the tabloid Mirror, becomes a paid newscaster on KFI. Prudential insurance bought him for five-a-week . . . Charlie Herbert, who last produced the Maria Lanza show, takes over the reins of Club 15 next season. Ace Ochs checks out to get a few TV ideas off his mind and onto a ribbon of film . . . Town was overrun last week with McCann-Erickson vice prexies. Reading from left to right, Neil Reagan, Mrs. Dorothy McCann, Hank Booram and Tom Lane . . . Julie Bennett moved her thespic base here from N. Y. and quick like was set for "Dangerous Assignment" . . . Reeves Espy won his v.p. stripes at D'Arcy agency . . . Mortimer Hall, son of Owner Dorothy Schiff, was named pres of KMTF Radio Corp., which controls KLAC and KLAC-TV. Don Feddersen continues as veepee and general manager of the two stations . . . Radio News Club passing out awards (still unnamed) in 11 categories.

## IN CHICAGO . . .

J. Walter Thompson tossed a farewell party for exiting radio-TV chief Hal Rorke. No replacement named as yet . . . WBBM's news director Julian Bentley vacationing in Wisconsin . . . Virg Reiter, Mutual account exec dittoing . . . Arlene James chirping on the Breakfast Club this week . . . N. Y. ABC brass in town last week included Robert Kliner, Lee Jahnke, Tom Velotta, Ed Friendly, Ollie Trezy, John Madigan and Paul White . . . Ralph Edwards in town for two broadcasts . . . WBBM's midnight disk jock Bill Wells picked up Irv Benjamin's retainer as a quarter-hour sponsor . . . Pat Fontecchio, former radio singer, hosted pals with whale steak at his Pub & Prow last week . . . George Herro, Mutual publicity director, visiting in N.Y. . . . Zippy Starch picked up the tab for "Shopping With the O'Rileys" three days a week on WBBM . . . Sunday Smith disk jockeying from the Preview Lounge on WGN . . . Ex-baseballer Freddy Lindstrom guested on "Junior Junction" . . . NBC's Judith Waller and Don Feddersen co-directing Northwestern U.'s NBC radio-TV summer institute . . . Art Mercler, WBBM's chief announcer, returned from his Michigan fishing trip with the story of 250 fish caught in one week . . . Earl Nightingale and family vacationing in Arizona . . . WBBM's Hal Stark and new frau spending two weeks in the east and south . . . Singer Shelby Davis set for "America's Music" on WMAQ . . . Les Biederman, prez of the Paul Bunyan network, made honorary alumnus of U. of Michigan . . . Lee Weimer exited Frank Hogan's office to join Al Sweetow's production firm.

## IN SAN FRANCISCO . . .

Jim Connolly, ABC veepee in charge of local operations, motored east (18) to pick up his family. They'll return in mid-July to berth in new home at Menlo Park . . . Rusty Draper planes N.Yorkward July 7 to wax eight sides for Mercury . . . Maestros Jack Fina and Del Courtney covering on KYA for vacationing Don Pitts . . . KNBC's Bob Letts (commentator) and John Thompson (news director) assigned to Chicago to aid convention coverage . . . Hey! That was Jane Todd of KCBS who won the "Wendy Warren" national woman's commentator contest. Jane Lee is femme talker for KNBC . . . Brutus Hamilton, UC athletic director, to receive annual CBS (Pacific network) sports award, June 27 . . . Bill Weaver accounted for 342 blood donors on his sixth KCBS armed forces blood bank day.

## WFAA's 30th Anni

Dallas, June 24.

The 30th birthday celebration of WFAA opened on Monday (23) and will continue through Sunday, June 29. It's expected that more than 50,000 people will visit the outlet during the open house celebration.

There are continuous performances of stage shows, rehearsals, tape recordings and broadcasts each day from 6:30 a.m. to 10 p.m. except the final day when hours will be noon to 10 p.m.

## Al Capp's WNBT Show

Cartoonist Al Capp will star in a new type of "personal essay" television show starting late next month via WNBT, key station of the NBC video web in N. Y. Devised by program manager Dick Pack, Capp will discuss various aspects of the modern scene with a slant on humorous angles, a la the late Will Rogers, and will back-ground his talks with drawings. Show will go in the 12:15 to 12:30 p.m. slot on Sundays, with the starting date not yet set.

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## Television Chatter

### New York

Richard Barr bowed out as director of WOR-TV's "Broadway TV Theatre" three weeks ago. Station's press department gave VARIETY his name in credits on the last two shows reviewed. . . . Harold Flenner, now writing the Bob (Elliott) & Ray (Goulding) TV show, packed as a scripter on NBC's "Show of Shows" for the fall. . . . Felicia Sorel doing the choreography for Worthington (Tony) Miner's presentation of "Soul of the Great Bell" Friday night (27) via NBC's "Curtain Call." . . . Writers agent Blanche Gaines coasting July 1 for a month's business-vacation trip. . . . Scott Forbes set for the lead role on CBS' "Westinghouse Summer Theatre" July 14, opposite Margaret Phillips and Cloris Leachman. . . . CBS-TV director Frank Moriarty added to the radio-TV guest faculty list at City College of N. Y. . . . James A. Michener set as the first guest panelist, joining regulars John Kieran and Franklin P. Adams, on the initial TV version of "Information Please" Sunday (29) via CBS. . . . Warren A. Kraetzer named coordinator of a newly-established radio-TV office at New York U. . . . Peggy Phillips' "The Lonely Albatross" being staged on NBC's "Lights Out" Monday (30). . . . Ken Langley of the CBS-TV operations staff penned an article for the July issue of Your Life, titled "Why I Hated My Father." He claims it is not autobiographical. . . . Aaron Katz, former owner and prexy of Official Films, joined the Ted Ashley package outfit. . . . Harry Puck guesting on Ethel Colby's "Broadway Matinee" July 2 via WABD. . . . Legit stage manager Bob Downing, invited by producer Ezra Stone to do a guest comedy bit on an NBC Fred Allen show last January, now making TV almost a second profession. Since then he's done a number of other comedy shows, played a heavy on both "Ellery Queen" and "The Web," and did a dialect role on NBC's Paul Winchell-Jerry Mahoney show Monday night (23).

With Kathi Norris expecting a second child in August, her WABD stanza will be taken over by hubby-paekager Wilbur Stark. Working with him will be another femme still to be picked. . . . Ray Block named musical director for the Arthur Murray show, which starts on CBS-TV as summer replacement for "Mama" July 11. . . . Jerome Thor, star of "Foreign Intrigue," and actress-frau Sydna Scott winged back to Europe Thursday (19) after month's vacation in N. Y.

Bob Davls will be the first weekly winner on ABC-TV's "Chance of a Lifetime" to get a week's run at the N. Y. Palace. He starts Friday (27). . . . Stanley Phillips, ex-"Kraft Theatre" and "City at Midnight," is new stage director for WOR-TV's "Broadway TV Theatre," replacing Richard Barr. . . . Ed Herlihy spelling Tex Antoine while latter vacations from WNET's 6:55 p.m. weather-strip.

### Hollywood

Tennessee Ernie rejoined Cliffie Stone's "Hometown Jamboree" on KLAS-TV following personals in Honolulu. . . . Dick Woolfen of Chicago has arrived to begin chores as director of program development for KTTV. . . . Kathleen Freeman joins "Life With Elizabeth" cast on KLAS-TV. . . . Dale Sheets new film director for KTTV, replacing Tom Corradine, who ankled to join a TV company. . . . KTLA's Spade Cooley and Ginny Jackson to Portland for personals. . . . Bob Klein, KLAS-TV sales manager, ankled for job in Fresno, and Don Staley of Frisco joins sales staff as account exec. . . . All L.A. indies planning coverage of national Republican and Democratic conventions in Chicago in July, joining microwave pool. . . . Mary McAdoo moved her video show from KECA-TV to KNBH. . . . Mark Lansburgh, head of promotion and advertising at KLAS-TV, exited, and has opened his own TV production company for vidpix and slide film production.

### Frisco

John Cameron Swayze's first news show here, July 3, will teeve from the top of the Mark. . . . "Dragnet's" Jack Webb cleared a film commitment so he and Lee Groux can again co-emcee Cerebral Palsy Telethon, June 27. . . . Others due in for the benefit: Charles Ruggles, April Stevens, the Space Patrol cast, Cliff Arquette, Janet Waldo, Sam Edwards, Duke Martin, Sue Thompson, and Nut-

sie, son of Bozo. . . . KRON staff threw a fare-thee-well for Army-bound announcer Gene McCann. . . . Sidney Small negotiating TV series for his San Francisco Chinatown stories. . . . Walter Kingsford, TV player, appearing at the Curran in "Song of Norway." . . . Sid Garfield agency captured National Advertising Agency Network award for its one-minute film commercial on Vano Liquid Starch. Spot, combining talent with animation, was penned by Don Flagg. . . . Westinghouse unveiling Fall radio-TV lines with big "hurrah" night at local Armory, July 1.

### London

Eileen Joyce to play with the Philharmonia Orchestra July 3. . . . Neil Grant's "Petticoat Influence" to be aired Sunday (29). . . . Harold Clayton handles production and cast includes Helen Christie, Michael Glover and David Horne. . . . "Kitchen Carnival" a ballet by Margaret Dale to be repeated Sunday (29). . . . Royal Opera House ballet dancers will represent kitchen utensils with floats designed by Marianne Francis. . . . Film of Steinbeck's "Of Mice and Men" featuring Lon Chaney, Jr., Burgess Meredith and Betty Field, to be aired next Tuesday (1). . . . First BBC concert by Dutch String Quartet to be teevied on Friday week (4). . . . New series, "You and Your Paintbox" produced for the children by J. W. Hunter Blair, featuring artist John Farleigh to begin Sunday (29).

### Webs Vs. Indies

Continued from page 23

concept on the part of the network keys which is also making it possible for them to raid the indies for talent. Rayburn, for example, is taking over initially the 6:30 to 8 a.m. strip on WNBC. Under a five-year deal, it will be possible for him to earn up to \$100,000 annually on this show alone. This is in addition to any coin he might accrue from other radio and TV shows which WNBC has in mind for him.

WNBC toppers candidly admitted as their reason for signing Rayburn his avid personal following built up during his long tenure on WNEW. Since it's the prime function of local stations to develop personalities who can successfully endorse personally the products they sell, Rayburn fits in with that type of talent. WNBC has a long string of such personalities, including Skitch Henderson, Bob (Elliott) and Ray (Goulding), Herb Sheldon, Jinx Falkenburg (McCrory), Bill Stern, Kate Smith, etc. WNBC has also been developing its stable of local stars, such as Joan Edwards, whose daytime strip is now SRO, Margaret Arlen, etc.

### TV Ballcasts

Continued from page 29

keep a sensitive finger on the pulse of a rival's doings, estimate that to date Hamm's has added better than 3,000 new retail outlets (taverns, package stores, groceries, etc.).

At a cost to Hamm's of roughly \$8,000 per week, observers feel it would be a "buy" merely to add these new outlets, even completely disregarding the consumers reached by the telecasts. Hamm's won't let out its "trade secret" on the average cost of securing a new account by in-person pitches at the pub owner or grocer. While competitors won't give dollar figures either, they point out that the sale to a new outlet might range from an over-the-transom deal to an expenditure of several hundred dollars over a period of months of solicitation.

On that basis, the 3,000-plus new outlets, at a cost of some \$80,000, figures to roughly \$25 per new retailer. That, admit Hamm's rivals, is an economical method of getting—or forcing—distribution.

But getting distribution for the \$80,000 is just part of the story. TV viewers are buyers—and with both the Sox and Cubs in first division, and currently in the thick of the fight for first place in each league, Chi viewers are watching. Telepulse for May reveals a weekday average of 9.1% of all WGN-TV-area sets are on the ballgames;

Saturdays, it's 29.4% average; and on Sundays, it is whopping 30.4%. That accounts for Hamm's tripling of sales.

Another important factor of the success of this campaign, according to Campbell-Mithun, Hamm's agency, is the "beer from the land of sky, blue waters" pitch used on the commercials by sportscaster Jack Brickhouse and commentator Harvey Korman. This theme got 90% identification in the surveys conducted by the agency.

Supporting the ballcasts are newspaper ads, radio, outdoor posters, plus point-of-sale material, but Hamm's concedes it is baseball and television that combined to rap out the grand-slam homer.

P. S.—Incidentally, the two Chi ball clubs haven't suffered at the late as a result of the television interest. The Cubs are slightly ahead of last year, and the White Sox are 100,000 admissions ahead of the same number of 1951 playing dates.

### Reb'cast Rule

Continued from page 23

nues of revenue to all types of radio stations."

However, the Congressman asserted, the new rebroadcast policy leaves several questions to be considered, but as he interprets it:

(1) A station holds a "property right" in its signal; (2) this right must be used so as to avoid monopoly or restraint of rebroadcasting; (3) the networks "have no right to the affiliates' signal nor to the program content where such content and signal are bought by a sponsor who hires the facilities of the network to rebroadcast his program."

4. Any attempts "to induce, acquire, or control" program content or limit use of the sponsor's program by any network or station "may constitute a violation" of the Communications Act, "whether or not the sponsor produced his own show or purchased it from the network or station."

### Network Thinking

Continued from page 28

Phoenix (Ariz.), which presently fail heir to much national biz because of their network affiliations, may be crossed off the "must buy" lists. When that happens, it will either be up to the nets to get regional sponsorship deals for such markets, or up to the stations themselves to go out and sell more biz on a local level.

Nets hope to be able to corral enough regional advertisers for such markets to keep them on the healthy list, both because of the added revenue for the nets themselves and to protect the local programming blocks of the affiliates.

### FRIED'S VIDEO RIGHTS TO TOP FRENCH PLAYS

Walter Fried has paced the French equivalent of the Dramatists Guild and American Society of Composers, Authors & Publishers, the Societe Des Auteurs et Compositeurs Dramatiques—giving him exclusive U. S. tele rights to the thousands of plays under the control of the French organization.

Among those whose works are included are Roger Ferdinand, Marcel Achard, Armand Salacrou and Tristan Bernard. Plays will be done in Parisian style, introduced by a Gallic star such as Charles Boyer, Jean Sablon or Louis Jourdan. French ambassador Henri Bonnet has consented to appear on the preem. Fried is the stage producer of "All My Sons" and "Death of a Salesman" who will (together with Robert Whitehead) produce the new Arthur Laurents play this fall.

### Bower's WOR Exit

Roger Bower, radio and tele director for WOR, N. Y., who had been with the outlet for over 20 years, has resigned to freelance.

Bower had directed such shows as the old "Market and Halsey Street Players" (when WOR was at that location in Newark). He left because the tele outlet has been doing fewer studio dramatic shows and recently he had been assigned to sports remotes.

## Inside Stuff—Television

CBS-TV, parlaying its TV City model into a major ballyhoo stunt, moves the miniature of its new Los Angeles plant into Macy's, N. Y., store Friday (27) for a two-week stand. To sparkplug the display, the web will cooperate with Macy's in a fullscale newspaper ad campaign; 40,000 leaflets are to be passed out daily to store patrons, and posters advertising the model will be set up at all entrances and elevator and escalator landings. WCBS-TV, the web's N. Y. flagship, will give the display full on-the-air promotion and more than 20 CBS-TV stars will appear throughout the showing.

Following completion of its Macy's stand, the TV City model will be taken on a nationwide tour of other key city department stores en route back to L.A.

Swift & Co. kicked off its campaign to plug yellow oleomargarine in N. Y., which has only recently been okayed by the state legislature, via a three-nights-a-week buy of Jim McKay's "Rain or Shine" weather report on WCBS-TV, key flagship of the CBS video web in N. Y. Food outfit, via the J. Walter Thompson agency, has mapped out an expensive newspaper and magazine campaign, but is confining its TV activity only to the McKay show.

Program, aired cross-the-board from 7:25 to 7:30 p.m., is now SRO, with Uncle Ben's Rice having renewed for the Thursday night period and Philip Morris in on Friday night. Swift had placed the order several weeks ago but kept the deal under wraps so as not to tip its hand to competing oleo manufacturers.

New type of giveaway stunt was instituted by Ernie Kovacs on his "Kovacs Unlimited" show Monday (23) via WCBS-TV, the CBS video web's N.Y. flagship. In a switch on the "guess the number of beans in the jar" contest, Kovacs unveiled a batch of king-sized candles on the program, which he lit. They're to burn during the course of each show and the viewer who can correctly predict the minute, hour and day when the last one flickers and dies will receive a jackpot of loot.

In order to compete, each viewer must accompany his guess with a two-line poem on the candles' span of life. Prizes include a round-trip flight to Switzerland for two, a stay at a Swiss hotel, a watch, etc. WCBS-TV, of course, expects to benefit from the contest via the inherent publicity values and also an increase in Kovacs' rating.

U. S. Government tapped "My Friend Irma," a show aired weekly on both the CBS radio and TV networks, for two separate tie-ins this week for the national defense effort. Five-page feature in the "Irma" comic book on the bargain aspects of "E" bonds was picked up by the Treasury Dept. for reprint as a special flyer, which it is distributing throughout the country as a major pitch for the purchase of Defense Bonds. In addition, the Armed Forces Press Service, which services GI newspapers throughout the world, arranged to use the "Irma" comic strip for syndication. Only other strip so tapped is "Bugs Bunny."

Both the comic book and strip are scripted by Stan Lee and drawn by Dan DeCarlo. They're handled for the network by the CBS merchandising department, under the direction of Arthur Perles.

Programming and transmission of telepix will be taken up by industry execs and educators in a panel discussion sponsored by New York University at its School of Education in N. Y. tonight (Wed.).

Professor Robert T. Gessner, chairman of N. Y. U.'s Department of Motion Pictures, will preside over the session which will be attended by rays of the Society of Motion Picture and Television Engineers; Russell Raycroft and Joseph Marone of Dancer-Fitzgerald Sample, Inc.; Jack O'Reilly, Gray-O'Reilly Studio; Edmund A. Bertram, DeLuxe Laboratories; Larry Ruddell, American Broadcasting, and Vernon Duke, National Broadcasting.

William Suchmann, graphic artist-designer for ABC, was awarded the WAAM (Baltimore) Television Fellowship of \$6,000 and a year's graduate study at Johns Hopkins U.

Fellowship was established so that an active video worker can have nine months free from his professional duties to pursue his own studies at the university. Suchmann has been in charge of visual presentation for TV commercial advertising and handled graphic portions of some TV programs. He'll study psychological approaches to some tele problems.

National Assn. of Radio & TV Station Representatives is writing tele outlets to accept the standards for shared 10-second station identification announcements on film. Objective is to increase use of these station break spots on a multi-station basis, since the same art work will be usable on many stations. Eventually, it's hoped, standards will be set for non-film identification plugs.

Standards grew out of a meeting between NARTSR and major ad agencies last month. The audio portion of the station identification will follow the audio portion of the commercial. Sponsors will be able to use three-quarters of the screen, leaving the upper right quarter for the station's call letters. Timing will be: 1 1/2 seconds open, 6 seconds commercial audio, 2 seconds station identification audio and one-half second close.

NBC spot sales has already gotten the five o-and-o TV stations and three other outlets it represents to accept the standards.

Now that the International Boxing Club has sold its Wednesday night summer series of Chicago Stadium bouts to Pabst for CBS-TV beaming, the fistcuff outfit is making a pitch to entice the fans away from the tavern and home sets. The IBC, starting with last week's Johnny Bratton-Rocky Castellani card, offers a block of 5,000 at \$1 each.

The IBC claims that reserved and ringside seats sell better than the cheaper pews when the bout is being televised.

The IBC announcement of the bargain prices did not point out that the Stadium is not air-conditioned for the summer schedule.

### WOR-MBS

Continued from page 28

spot through the summer, until the web's kid shows return, but if it clicks on a national basis it may get another web berth in the fall. Gambling airer will mean the dropping of MBS' Bob Poole disk jockey series.

Seebach's approach, stemming from the recent integration of the WOR-MBS setup under the Tom O'Neil-General Tire aegis, is to consolidate both program skeds. Previously there were many MBS shows which WOR failed to carry or beamed at a later time.

One problem in effecting the consolidated sked is that WOR has had lucrative local shows whose bankrollers the station doesn't want to lose. However, new periods have been found for the displaced WOR backers. Further, the co-op format, as in the case of Gambling

and "Mailman," permits the local sponsors on WOR to remain in those spot-carrier programs.

Under the new setup, the 3-4 p.m., 5-6 p.m. and 8-10 p.m. periods will have WOR and MBS carrying the same aiers. WOR also beams "Songs of the B-Bar-B," which Mutual is inserting into its lineup during the summer hiatus of its afternoon kid block. Last year WOR carried its own participating shows in that block.

Omaha — Station KFAB has a new newscaster, Hugh McCoy, from WCOP, Boston. He has done newspaper and radio work as well as TV and will take over one of the major jobs of KFAB. . . . WOW has a new disk jockey, "Jolly Joe" Martin, who comes from Grand Island.



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NEW YORK HOLLYWOOD

## Television Reviews

Continued from page 30

cross-board daytimer, surrounded by four names for the panel plus a fifth topper as quizzee guest, the segment comes out more artifice than the laugh-content it pretends to evoke.

Three Joe and Josephine Blows are recruited as contestants, who are installed as "witnesses" with secrets. The panelists examine the witnesses in turn, donating \$25 to them on each missout in a 30-second period. On this basis a contestant can snag a \$100 boodle.

The secrets shown to viewers via slides on the initialer were "my husband snores," "I am Gary Moore's wife" (under latter's legal name), "I wear a girdle" (a male) and, for guest Boris Karloff, "I am afraid of mice."

The Q and A sessions were not too productive of either interest or laffs, except as evidenced by the studio audience, who yocked at everything. Author Laura Z. Hobson, actress Louise Albritton, comic Orson Bean and actor Melville Cooper did their best to make a go of this weakly-constructed idea.

Show has alternating sponsors, with Prom on the preem to plug its home permanent, and White Rain shampoo via films, fronted by Hollywoodites Anita Louise (with daughter) and Virginia Field. Carter Products is the other bank-roller, with end plug for Arrid.

Traut.

### LES MALLOY SHOW

Director: Dorothy Hooker Nye  
60 Mins.; Tues.-thru-Fri., 4 p.m.  
Participating  
KGO-TV, San Francisco

Les Malloy took the TV plunge a couple of years back. With a friendly, mike-wise, earthy approach, constantly experimenting with new program and technical ideas, and with a shrewd major assist from his competent director, Dorothy Hooker Nye, he has maintained and continues to build an envious daytime rating.

Show is typical "magazine" type, with dashes of music, guests, panels, stunts, specialty numbers and sponsored products—so many of the latter that he's been dubbed as local TV's top m.c.—"master of commercials."

Up the years behind a blind microphone, Malloy learned how to give sincere pitches and gain the confidences of his sponsors. Many of his TV backers are carryovers from radio with new ones added. His gal aide, Elaine Doyle, does the legwork for the show and appears on camera with him. Malloy works hard for variety gimmicks, taking advantage of news and personality breaks, but usually themes his show with a four-way, one-a-day format that currently goes something like this:

Tuesday—sad stories with citizens wailing their woes and Malloy giving them a leg-up through viewer reaction. Same day he hosts District Attorney Tom Lynch who answers any questions phoned by viewers. He frequently uses the viewers' telephone trick.

Wednesdays—showbiz day, with interviews and acts by local and

visiting stars, backed up by Phil Bovero's band.

Thursday—a quiz kid type panel with merry moppets humanizing and humorizing the telecreep. The band is on deck for this session, too.

Fridays—an old age panel, co-featuring 95-year-old Fred Ferne and 68-year-old Nina Haggenbeck.

On Sundays, Malloy comes back for two half-hour sessions. First, (1:30 p.m.) is a miniature musical comedy scripted by director Dorothy Nye, starring Shirley Claire on vocals. The second (3:30 p.m.) is a straight variety show with Bovero's band and guest stars.

Malloy still does his KYA deejay stint and is picking up a new three-hour KFRC Saturday afternoon, from 6:30-9:30 p.m. He hosts the "Charlie Chase Comedies," Tuesdays, at KGO-TV, he hosts the "Preview Party," Tuesday 10 p.m. (co-featuring his wife, Georgienne), and "Movies With Malloy," Thursdays, 10:15 p.m.

In this area he's a one-man miracle whose success secret, if any, is that he talks with the viewers, never to them. Dwit.

### KALEIDOSCOPE

With Ronnie Waldman, others  
Producer-director: T. Leslie Jackson  
60 Mins.  
BBC, London

Singing, terping and novelty fare is only so-so TV fodder, and this established British stanza could do with some American pace, freshness and variety. Nostalgic tastes are catered to in a "Guess Which Year" musical medley, linked by the moving pages of a photographic scrapbook and sung by Olga Gwynne and Eric Whitley. Puzzle slant here isn't exactly puzzling, the scrapbook clues being too easy and recent.

Brightest feature of the stanza is Ronald Waldman's "Puzzle Corner," setting visual posers for answer later on in program and for a particular reply by a chosen viewer in Staffordshire, England, linked to Waldman by telephone. Puzzle maestro also introduces the winner of his previous contest and passes him off to viewers with humorous banter. Gord.

### KOUSIN KAY MERRY-GO-ROUND SHOW

With Walt Kay, Don Yarnell, Gwen Yarnell, Tommy McFarland, David Freeman, Darlene Kane

Producer-writer: Helga Preisman  
Director: Ed Herp  
60 Mins.; Saturday 11 a.m.  
RED CROSS SHOES  
WXEL, Cleveland

(Marcus)

Pitched for the moppets this Saturday morning stanza combines situation, imagination and a large degree of comedy for a well-rounded, wholesome hour of kiddie viewing. Walt Kay, emcee, ties it all together. In stanza caught (22) situation was based on a visit to Hollywood for the presentation of an award to Don Yarnell for his fine work as Coco,

the Clown. Coco is assisted by Moko, the clownette, played by Tommy McFarland. The two have carved for themselves a sizable niche in the hearts of youngsters by their pleasant jesting, and Coco, particularly, for his fine understanding of the kiddies.

Walt Kay's sympathetic and capable handling of the entire stanza keeps the hour-long show moving.

Imagination segment is Gwen Yarnell's narration of story with moppet cast acting out sequences. Her pleasant narration makes for simplicity and kiddie-understanding.

David Freeman and Darlene Kane, boy and girl actors, do a fine, top-rate performance as combo. They interview moppet guests and Darlene handles lip-sing and dance routines with fine showmanship. Producer-writer Helga Preisman inked a format that moved well and smoothly. Commercials handled by cast as part of stanza are pitched into overall production without pain. Mark.

### GIANT TIGER AMATEUR SHOW

With Gene Carroll, amateurs and guests

Producer: Carroll  
Director: Earl Keyes  
60 Mins.; Saturday 12 (noon)  
GIANT TIGER STORE  
WEWS, Cleveland

(Marcus)

Considering the vast need for talent in the TV field, any attempt to give amateurs a chance to show their wares is laudable. When the attempt is flavored with professional understanding the effort rates a double spray.

Gene Carroll's long career in the show business gives him a keen insight in handling youth seeking to break into stage, video and broadcasting. Already the graduates have carved places for themselves as professionals. On stanza caught (22) one graduate, Marcie Miller, songstress with Ray Anthony, made a return visit. Carroll's program has given other moppets including Benny Rand, with Ted Weems, Jean Churchill, with Lowry Clark's band, Margaret Klein, Kathy Johnson, etc., a start. Also appearing as guest was songstress Phyllis Barber.

In his hour-long show, Carroll uses at least nine performers with act getting the most votes winning a \$50 bond. His closing production pitch featured a bathing beach scene with personnel from his own school in singing and performance roles. This was in connection with advertising for Giant Tiger Stores' hot-weather specials and made for gimmick, adaptable commercial.

Entire commercial presentation, prepared by Florence Roth, is on commodity sales pitch that is neither offending nor too forceful. Mark.

### HARTOON TIME

With Bill Killebrew  
Producer-director: Russ Mayberry  
15 Mins.; Wed. and Fri., 4:45 p.m.  
HART'S BREAD  
WMCT, Memphis

(Action Co.)

Here's a twice-weekly video package that has steadily cemented itself with not only the juvenile audience, but adult viewers as well. Answer to its rapid rise is one guy—Bill Killebrew.

Soft-spoken easy-going artist has a winning pen. His clever cartoons have brought much mail comment. Killebrew's show is geared around his audience sending in record requests, which he sketches in front of the lenses. He has no advance knowledge of the requests, and is strictly on his own to draw sketches and cartoons to fit the name of the platters. He earns added spurs with his personable, smooth style. Matt.

### RUSTY DRAPER SHOW

With Gloria Craig, Clancy Hayes, Bob Seobey, others  
Producer: Sam Ewing  
Director: Robin Adair  
30 Mins.; Sun., 8:30 p.m.  
TAPPA RANGES  
KGO-TV, San Francisco

(Ewing)

Purely a personality affair, headlined by Rusty Draper, the hottest one-man music box in town. With fireball delivery and a Mickey Rooney bounce (he resembles Mickey), Rusty twangs a guitar and brays nasal hillbillies and hot pops with an umph that's corralled crowds at Will King's niter for the past seven years.

Introduced to TV by Dude Martin (before he went Hollywood), Draper guested hither and yon before getting this self-starrer. A few weeks back Eddie Cantor hauled him south for a "Comedy Hour" shot.

Draper is a nephew of Cy Perkins, the former famed National Barn Dancer. A specialist in rustic numbers, he's gradually converted to pops with several of his

own ditties to his credit including "Devil of a Woman."

His TV show has no continuity, situation or scenic gimmick. It's just all-out music blasted and blared from coast to coast, which in local parlance means from the Bay to the Beach.

Betwixt and between Draper's explosive solos, Bob Seobey's late club group, billed as Alexander's Jazz Band, noises up the joint with added vocals by Clancy Hayes and Gloria Craig. Latter is a cute trick who won the femme singing spot with Freddy Martin's "Band of Tomorrow." TV show has been teetering locally ever since.

Show is loosely packaged and anemically produced with naught for nobody except Rusty Draper fans of which there are plenty.

Russ Goglin barks commercials in a manner to match the madness of the music. Dwit.

### ROLLIN' WITH STONE

With Bob Stone, Jerry Coyle, Jim Fisk, Charles McGarrahan, & others

60 Mins.; Mon.-thru-Fri., 1:30 p.m.  
Participating  
WRGB, Schenectady

Changes and improvements have been effected in this cross-the-board program since it went on camera 18 months ago. At that time, Bob Stone doubled from his post as staff producer, and Jerry Coyle appeared as a freelancer. Stone now confines his services to the one show, while Coyle performs on other blocks as announcer-news-caster-singer. Jim Fisk and Charles McGarrahan remain as artists in pencil sketches illustrating classical standard and popular works. Length of telecasts have also been trimmed; number and variety of interviews have expanded.

"Rollin'" is basically a public service feature, supplemented by music and news. Interviews cover a wide range, in area, organizations and types. WRGB appears very generous in its apportionment of time, on occasions, too much so. Some of the interviews hold narrow appeal and the participants have little speaking skill. There likewise is a certain amount of repetition and padding. A percentage of the interviews carry greater significance or interest, because of the topic, the speakers and their activities.

Stone is an intelligent, competent interviewer, despite an indelible tendency to parade erudition, press out big words, and reach for humor and wit. His knowledge of classical music, mythology, the theatre and literature is obviously deep. Approach combines the friendly and the kidding.

Show is not always sufficiently rehearsed. Sometime direction by Stone, in front of the lenses, may be questionable showmanship. Jaco.

### REQUEST-A-TUNE

With Sandra Phillips, The Cordays, Henry Puma, Mitchellaires

Producer: Bert Claster  
Director: Ken Chalfee  
30 Mins.; Fri., 11 p.m.  
NORMAN MITCHELL  
HOTPOINT STORES

(Louise Waite)

This is a good twist with ample opportunities for more ambitious presentation. Listeners are invited to write in requesting performance of a favorite tune. Letters are judged on basis of the interesting circumstances prompting the request. Winners are invited to make an appearance to talk about their letters with Sandra Phillips, fennec, and listen to a specially staged presentation of the tune requested. Requests are handled vocally by Henry Puma, and on show caught via dance interpretation by the Cordays, polished boy and girl ballroom duo. Instrumental quartet consisting of vibraphone, accordion, piano, and bass, also spell out special arrangements as well as supplying musical background throughout. Soloists are changed from time to time.

Show moves smoothly and at good pace making the most of the gimmick backgrounding possibilities, scenically as well as in music and dialog. Could be moved up. Burn.

### ABC's Capital Cutups

Current vogue of two announcers gabbling breezily—as exemplified by Bob Elliot and Ray Goulding and Gene Rayburn and Dee Finch—will get a new twist on ABC, which will have its duo satirizing the Washington scene.

Web launches a show with Frank Hardin and Jackson Weaver Saturday (28) in the 2:30-3 p.m. slot, originating from WMAL, D. C. If the capitol kidders click, ABC may give them a big evening spread.

### 'Snooks' Into NBC Radio

#### 1st, Then as TV Version

NBC, which has acquired radio and TV rights to the "Baby Snooks" poetry under a licensing arrangement with the estate of the late Fanny Brice, plans to experiment initially via a radio show with returning the property to the airwaves. Web is presently recasting the package and, once the radio show is established, will swing into TV.

Web concluded its deal for the package rights with Mrs. Ray Stark, wife of the Los Angeles realtor, who is executrix of Miss Brice's estate.

### Nobody Ever

Continued from page 29

at a different level," he said. "It must operate on a rigid economy which puts prime emphasis upon its product. The current habit of scheduling program types, which hundreds of local stations can do better and with greater acceptance by local listeners, is off base," Menser said.

While Menser's theme was "nobody ever heard a watt," Ted Cott, NBC v.p. and general manager of WNBC and WNBC, N. Y., answered, "They would have, had the watt been properly merchandised." Cott spoke on the value of merchandising and promotion.

The AM upbeat concept was also stressed Monday (23) by John M. Outler, Jr., of WSB, Atlanta, and Harry Bannister, NBC v.p. and former WWJ, Detroit, exec. Outler told the clinic to go out and sell radio and added, it should be done "as though we were just starting out in this business." He also underlined the importance of stressing the local angle.

Bannister, in highly amusing luncheon ad libbing, one of his first public appearances since moving into the NBC fold, said that although radio is going through "an unprecedented transitional phase," the industry would become stabilized and AM would regain its former standing.

Yesterday, Allen Ludden produced a "Mind Your Manners" youth panel stanza at the confab, which will be aired on NBC Saturday (28). Other speakers at the clinic included Ben A. Laird, WDUZ, Green Bay, Wis., on "Sponsorship of Public Service Broadcasts"; J. Scott True, WFTM, Mayville, Ky., on farm programs; Dorothy Gordon, WQXR, N. Y., on youth forums; George Higgins, KMBC, Kansas City, Mo., on programming and sales; Norman Reed, WYCD, Washington, on personality record shows; and Mrs. Ellis Barrett, of Good News Productions.

Seattle—Carroll Foster, for the past several years director of public service at KIRO, CBS outlet here, has been named assistant to the president of the station.



Eileen BARTON

Coral Recording Artist  
Direction: MCA

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## Tele Followups

Continued from page 36

of Kid Slawson." Early that same morning, it had been discovered that Duncan Baldwin, who was to play one of the lead roles in the show, had taken ill and could not appear. Geoffrey Lumo, cast in a smaller part, volunteered to move into Baldwin's role and Vaughn Taylor, a TV vet, was in turn set at the last moment for Lumo's original part. Two of them carried off their difficult assignments without a hitch and, with Jamie Smith doing a standout job in the title role of the fine Cheyenne story, the show came off as one of the better in the Kraft series. That, in itself, represented an accomplishment, since the Kraft show consistently turns in better jobs than most of the higher-budgeted dramatic programs on the air.

Story, told in flashback (in itself a difficult assignment for a live TV drama), revolved about a respected medic who had unofficially adopted a young criminal who had sought refuge with him after wounding a police captain. Still wild and unruly, the lad was nonetheless deeply touched when the doctor offered to let him use the name of his dead son if he would consent to a long period of psychoanalysis to overcome his anti-social complexes. Therapy paid off and the criminal, after going through medical school, joined his adopted father's practice, married a society gal and became a respected citizen. Eleven years later, the police captain spotted him, leading to the climax in which the older doctor convinced the cop that the criminal he knew, Kid Slawson, was figuratively dead.

Smith, with a personality somewhat like that of Dane Clark, demonstrated a sensitive thespian ability and registered socko as the young criminal. Lumo, despite his short rehearsal time, scored solidly as the elder medic, and Taylor was equally good as the psychiatrist, the part originally assigned to Lumo. Walter Matthau, as the police captain, headed a fine supporting cast, including Dan Morgan, Olive Blakeney, Leona Powers, Loretta Daye, Nell Harrison and Robert Herrman. Ed Herlihy, as usual, introed the show and

pitched the subdued Kraft plugs in his neat underplaying style. *Stal.*

At long last "Broadway TV Theatre" latched onto a property that it could handle acceptably, in Kenyon Nicholson's much-done "The Barker." WOR-TV, N. Y., gave the 1927 play-on carnival life its proper dramatic due in the 90-minute cross-boarder sponsored by General Tires and Cavalier cigarettes.

Sidney Blackmer, in the title role as Nifty Miller, brought out the deep paternal facets of the part vis-a-vis his son, Chris, enacted by young Robert Casey, visiting the show for the summer and for whom the big-shot Barker has ambitions as a lawyer. Casey's romance with Gloria McGhee, sophisticated snake charmer, put the old man into a frenzy heightened by their marriage. Miss McGhee started the affair as a hoax invented by Virginia Gilmore, Nifty's sweetie, to "get even" on him for casting her off while the son is on the show. But the snake practitioner fell in love with Chris.

Miss McGhee, a real looker, gave tremendous lift to the part and is star material. Miss Gilmore was top-drawer. Other roles were filled handily by Jack Diamond and Grace Valentine. The Warren Wade production was directed by Richard Lukin. *Truu.*

Bill Harrington has been in a variety of slots and in several shows for most N. Y. stations. His latest across the board 15-minute airer, on WJZ-TV, is similar to other shows that he's participated in. He does a song and piano number between teletranscriptions.

Harrington remains a pleasing personality. His gab is necessarily kept to a minimum and his song material indicates that he's taking no chances. On show caught, tunes were all in the standard category and they all held up well musically. *Jose.*

Detroit—Newscaster Dale Marr, formerly of WKMH, and announcer Hal Lawson, formerly of WTOL, Toledo, and WIMA, Lima, O., have been added to the staff of WJZ.

## O'Connor's 90% Hike

Hollywood, June 24.

Donald O'Connor reportedly gets a 90% boost in a new one-year, no option contract with NBC-TV for six Colgate shows.

Uppance is the result of his rapid rise to become one of the top performers on the Sunday night show.

## Brorby

Continued from page 31

the bulk of spot accounts is placed in before-dark hours. "Actually, we found that daytime radio, both the minute and quarter-hour, costs less per-thousand-homes-reached in 1952 than in 1941," Brorby said, "this in spite of the increase in cost-per-thousand which took place in the past year."

National Assn. of Radio & TV Station Representatives chief Tom Flanagan commented that Brorby's original analysis was based on the "small segment of spot business involved in one-minute plugs." He added, "It didn't include daytime, nor the vast number of quarter-hour newscasts, nor play-by-play baseball, nor participations in women's shows, nor half-hour shows, nor any of the other wide variety of things that constitute spot radio. Spot radio is not solely one-minute announcements."

While not directing his beef at Brorby, with whom NARTSR has had a friendly correspondence, Flanagan hit at research which is "inadequate and short-changes radio." He cited figures, such as the growth in AM set circulation, which show radio's potency. He said that "a minimum number of specific stations, for specific reasons," have lost some spot biz, but added that overall spot volume is healthy, with the dollar volume of spot radio up 12% in 1951.

Cincinnati—Penny Pruden, local radio and TV skillet queen, will resume her cookery series on WLW's video stations in Cincy, Dayton and Columbus for the Kroger Co. Half-hour shows, Monday through Friday, will originate in WLW-TV studios here and replace "Quiz the Missus."

## 'Flood' of TV Bids Turns to Dribble; 'Wait & See' Applicants Eye Rivals

Washington, June 24.

That so-called "flood" of TV applications which was supposed to inundate the Federal Communications Commission come July 1, when processing begins, is still being awaited. So far, fewer than 70 of the 500 new applications which FCC'ers expected in the immediate months following the April 14 lift-freeze order have been filed.

A combination of reasons explains the delay. In the first place, it appears, there's no hurry about getting in the applications except in cities where there's little likelihood of competitive hearings. And these cities are few. In the case of cities like Denver and Portland, Ore., which are at the top in processing priority, hearings are considered certain on every VHF channel and since it would be some time before hearings are held, there's no hurry. Applications can still be filed after the hearings are scheduled.

Some applicants are purposely holding back their applications to see what channels the competition files for. Among these, it's believed, are one or two from Denver, which is allocated four commercial VHF stations. The hope is that one of these prize channels may be uncontested and that the applicant may be able to grab off a permit pronto without going through hearing.

### Weigh Advantages

Some of these "wait and see" applicants also consider applying for UHF instead of going through hearings for VHF. It's a case of weighing the advantages of getting on the air soon with UHF (and its alleged limitations), against taking the risks and waiting possibly several years for a permit via hearings.

Also contributing to the delay in filing is the pressure of work on radio lawyers and consulting engineers, especially the latter, who are busy not only with making studies in connection with ap-

plications for new stations but also in amending old applications to conform with the revised allocations. Many lawyers say they're waiting on the engineers for information needed in applications.

Not only has the number of new applications failed to come up to expectations, but old applicants also have been slow in refiling under the new forms required. There are indications that a sizable number of the old "frozen" applicants, numbering over 500, have decided to drop out, and it's possible the number may dwindle by as much as a third.

Among the long-standing Denver applicants, for example, who have not refilled is Edward Lasker, son of the late Albert Lasker, of advertising fame. Lasker also has TV applications pending for Fresno, Cal., Salt Lake City, Seattle and Portland, Ore. Lasker's applications were filed through his attorney in Hollywood. He has no legal counsel here and his plans are unknown.

## Politico Confusion

Continued from page 25

with that in mind. In addition, eight stations will alternate day by date in taking feeds from the two webs. These include KEYL-TV and WOAI-TV, San Antonio; WBAP-TV, Fort Worth; WFAA-TV and KRLD-TV, Dallas; WKY-TV, Oklahoma City; KOTV, Tulsa, and WPRC-TV, Houston.

St. Louis Post Dispatch's KSD-TV, a primary NBC affiliate, has agreed to carrying CBS coverage on a so-called intermittent basis, forcing the accounting department to await a final time order by the station before it can make out its payment forms. And, to round out the situation, all stations in the far west will carry a pool feed, in which ABC will join the CBS and NBC coverage.

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## WALT FRAMER PRODUCTIONS

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PLAZA 7-0800



## \$20,000'000 In TV Films

Continued from page 1

by-night op a minute segment of the picture, while some companies, such as Ziv TV, and the Roland Reed unit, have been operating almost continuously without letup for the past year.

Not included in poll is solid possibility of hefty major studio entry into the telepicture this year, an increasingly imminent prospect. U. I. Columbia and Republic are already turning out telepic via subsidies but it's generally felt that several more of the motion picture studios will be in teevee before long, and this belief was given firm foundation last week with disclosure that the majors—most of them—are already talking TV contracts with Screen Actors Guild and the American Federation of Musicians.

One factor which caused some TV producers to refuse to divulge future plans is negotiations between telepic and various guilds, since some frankly admit entire operations are contingent on outcome of huddles. Screen Actors Guild has given producers a June 24 deadline, and talks are also being held with Screen Writers Guild, with Screen Directors Guild next on the list.

One obvious trend noted in the survey was the rapidly diminishing number of producers who take space at a rental studio, shoot a pilot and vanish, sometimes forever. General sentiment now seems to be toward shooting an entire series, that agency and sponsor are not satisfied any longer with seeing one or two pilots, but are becoming more insistent on ogling a series. Another obstacle facing the op with little coin but high hopes is increasingly tight rental situation, with lots such as General Service, Eagle Lion, Hal Roach and Motion Picture Center wary of renting to any but long-run lessees.

Solidification generally has been healthy for the industry, with many of the little acorns shaken loose from the tree, while the more reputable companies are doing better than ever, on the whole. Program-wise, wide variety is covered, with emphasis on dramatic and comedy, the latter unquestionably due in great part to the terrific success of "I Love Lucy." Lucille Ball-Desi Arnaz starrer for CBS-TV.

Another factor all-important to Hollywood is the ever-increasing number of live shows to film, these programs including "Big Town," "Schlitz Playhouse of Stars," "Burns and Allen," the "Ford Theatre," Art Linkletter show, and "Sky King."

Most important of all in entire picture, insofar as guilds and unions are concerned, is the employment bonanza TV is bringing to their members. From name thespians to grips, video has brought Hollywood a new and prosperous note, particularly with downbeat in pix production. And behind the

scenes in all TV-labor negotiations is recognition by the unions and guilds of television's ever-growing importance on the Hollywood scene. Result has been a disinclination on the part of the labor negotiators for the unions and guilds to treat or look upon TV as an "infant," although many telepic producers involved in such negotiations have openly asked such treatment be accorded. Unions figure once the rules in the game are fixed they'll stick, and they don't want to be straddled with lesser scales for an industry growing as though it's fed on pabulum.

Here is company-by-company outlook as it stands today:

Arrow Productions: Shooting 13 "Ramar of the Jungle" series through July 10, 13 more skedded in August. Roll two more series, one to be "King Arthur and the Round Table" in September, \$1,100,000 budgeted.

William F. Broidy: Shooting six "Wild Bill Hickok" vidpix; has 4 more on sked; plans 24 "Phantom Pirate," 24 "Trail Blazers," 23 "Case Histories," upcoming months, to Jan. 1, 1953.

Burns and Allen: 15 begin June 26 at General Service.

Jack Chertok: Shooting 52 "Lone Rangers"; also teleburbs. \$1,200,000; another \$1,000,000 budgeted for upcoming deals this year. Shooting at General Service.

Bing Crosby Enterprises: Shooting four "Robound" telepic; plans 13 "Chair on the Boulevard" end of June, 13 "Perry Mason" July 31, at RKO Pathe.

Desilu: Begin 38 "Our Miss Brooks" for CBS-TV June 30 at General Service; resume "I Love Lucy," also for CBS-TV, early August.

Frank Ferrin: Shooting "Smilin' Ed's Gang" through summer and fall.

Filmcraft: Shooting 39 "The Bickersons," resume Groucho Marx series for NBC-TV Aug. 20.

Flying A Productions: Plan 26 "Range Riders," 26 Gene Autry's, 13 "Death Valley Days," total budget \$1,250,000.

Gross-Krasne: Shooting 26 "Big Town," plan 18 more, at General Service, \$750,000 budget.

John Guedel: Shooting 80 "Linkletter and the Kids" through to Jan. 1, \$750,000 budget.

Interstate Television: Shooting Ethel Barrymore series.

Edward Lewis: Shooting 13 "Schlitz Playhouse of Stars" through July 1; begins 13 "Affair of China Smith" July 2; "Calamity Jane" series skedded. Shooting through Nov. 1. At Motion Picture Center studios.

Phillips Lord: Shooting "Gang-buster" series for NBC-TV.

Roland Reed: Shooting 7 more "My Little Margie," 6 "Mystery Theatre," 26 "Trouble With Father," plus "Rocky Jones, Space

Ranger," at Hal Roach studios. \$576,000 budget.

Revue Productions: Shooting 13 Gruen Playhouse, 13 Chevron Theatre, begin 26 "Kit Carsons" Aug. 1, through November. At Eagle-Lion studios.

Roy Rogers: Shooting 15 oaters for NBC-TV at Goldwyn studios.

Hal Roach: Shooting 11 "Amos 'n' Andy" for CBS-TV through August.

Screen Gems: Shooting one more "Cavalcade of America," two commercial vidpix, 39 "Ford Theatres," begin Aug. 1. Set through year.

Screen Televideo: Shooting four "Cavalcade of America" series, at Eagle-Lion studios.

Showcase: Begin 13 "Racket Squad" in September, at Hal Roach lot.

Snader Telecriptions: Shooting Telecriptions at California studios.

Swartz-Doniger: Roll July 1 on "Duffy of San Quentin," at Motion Picture Center. Budgeted \$250,000 for 13 telepic.

Victor Pahlen: Producing 39 "Greatest Love" series, \$300,000, budgeted.

TeeVee Co.: Roll 26 vignettes in August. \$75,000 budgeted.

Frank Wisbar: Shooting 23 more "Fireside Theatre," through November, at Eagle-Lion studios, for NBC-TV. \$500,000 budgeted.

Jack Wrather: Shooting three more "Boss Lady" vidpix, at California studios.

United World Films: Resume "The Fighting Man" series July 7 at Universal, shooting 13. Also shooting teleburbs.

Ziv TV: Shooting 4 "The Unexpected," 4 "Boston Blackie" in June; 7 "Cisco Kid," 2 "Unexpected," July 8 "Blackie," August, and rolling various series through to end of year.

William Boyd: Begins 52 "Hopalong Cassidy" vidpix for NBC-TV at Newhall Aug. 1.

## Color Theatre TV

Continued from page 1

rence Chromatic tube, and for 20th-Fox's Eldophor large-screen system, which employs the CBS color wheel. Chromatic can be applied either to home or theatre tele.

Par feels it can meet without trouble the five criteria set up by the NPA today. Par has no Government contracts except for research, so it has no problems on the regulation that demands that color work not delay production of military gear.

(Paul Ralibourn, "Par v.p. in charge of tele, said in New York that the company wasn't sure yet what form its activity in regard to Chromatic would take. He said lifting of the ban would probably mean more extensive work by the company's Oakland, Calif., plant.)

**Few Will Qualify**

In an amendment of its order M-90 under which commercial color TV was stopped last November, NPA removed all restrictions applying to any type of color TV equipment other than for home reception. The amendment also removed the only NPA prohibition on production of a specific type of end product. However, Henry H. Fowler, NPA Administrator, said he expected that few producers will be able to qualify to make color sets.

Sen. Edwin C. Johnson (D., Colo.), chairman of the Interstate Commerce Committee, who has played a leading role in the color fight, expressed disappointment with the order. "It's still inexcusably restrictive," he told VARIETY, "and will have the effect of stopping color TV development. It will result in a severe loss to television set purchasers."

Johnson is particularly interested in seeing that color television be brought to non-TV areas like Colorado where new stations might begin operating in color and where initial set buyers might purchase receivers which would at least pick up color broadcasts in black and white.

The new NPA order apparently continues restrictions which prevented set makers from designing receivers to provide future protection against color broadcasts. It regulates not only home color sets but also "items solely designed to permit or facilitate the reception of color television."

**Special OK Needed**  
The order requires special permission to produce sets which can receive color broadcasts "and of products, attachments, and parts for home-type television sets if

## Inside Stuff—Radio

In line with the many congratulatory shows being heaped on Richard Rodgers on the occasion of the composer's 50th birthday, WNBC, the NBC web's N. Y. flagship, plans to devote an entire stanza of its mid-night-to-dawn "Music in the Air" show this week to Rodgers' tunes. Since much of the composer's stuff has not been recorded, the station for the first time will use live staff musicians on the show to play such material. Show is aired nightly from midnight to 6 a.m. On the Rodgers' show, in addition to the live music, there will also be spotlighted a number of show albums clefted by the composer in association with either the late Lorenz (Larry) Hart or Oscar Hammerstein II.

"Meet Your Match," summer replacement in the 9-9:30 p.m. slot on NBC for Bob Hope, is being packaged by Jantone Enterprises (outfit formed by emcee Jan Murray and his wife Toni) and Herb Moss, who will produce and direct the show. Stanza, which will be in a tandem with "Truth or Consequences," will be a round-robin quizzer in which people of various occupations compete. Writers on the show are Sidney Reznick and Don Pringle. Show, handled by Music Corp. of America, marks Murray's first regular stint on NBC. Murray, incidentally, goes into the Paramount, N. Y., July 1, same date the new airer starts.

Fortune Pope, prexy of WHOM, N. Y., and Italo-American newspaper publisher, got plush red carpet treatment on his visit to Italy. He was granted private audience with Pope Pius XII and as head of the American section of the Naples World's Fair was feted by Italian President Einaudi. Premier De Gasperi presented him with the Star of Solidarity and the Italian Red Cross tendered a gold medal for his work as chairman of the U. S. campaign for Italian flood relief.

U. S. Ambassador Ellsworth Bunker also tossed a luncheon for him.

Lt. Col. Robert P. Keim, former chief of Air Force radio-television section at the Pentagon, starts his new job as chief of Air Force Section, Armed Forces Public Information Centre, 90 Church street, New York, July 1.

Keim helped develop the "Air Force Hour," broadcast weekly for the past four and one-half years over Mutual. He also helped originate the transcribed recruiting series, "Serenade in Blue," currently broadcast weekly over 2,116 network and independent radio stations.

Keim will handle all air force press, but particularly radio and television. He is succeeded at the Pentagon by his former deputy, Capt. Cass Bielski.

Stereophonic broadcasting—the sound counterpart of stereoscopic photography—is suggested by Tele-Tech mag as a potential feature for stations with AM-FM setups. In picking up an orchestral program, if one mike is on the left side of the studio and feeds the AM transmitter, and a second mike is on the right and feeds the FM transmitter, then a listener who puts his AM set on the left and his FM set on the right of his living room will get the illusion of having the full orchestra spread out before him.

Experiments of this "three-dimensional" kind were carried out last month by KOMO, Seattle, and WGN, Chl.

Broadcast Advertising Bureau has been inked for Special Nielsen Service, putting at the radio-promotion outfit's disposal information from the Nielsen radio index, coverage service and food-drum index services.

BAB will thus get valuable data on AM and TV dialing habits, audience trends, reports on seasonal variations of packaged goods, importance of the rural and small town markets in consumption of various product types, etc.

Bureau is adding Walter E. Brown, who headed ad-promotion for the DuMont web and previously was with ABC, to work on national and local promotion. BAB had also added Marian Jackson, ex-Nielsen, as a research analyst.

Radiodiffusion Francaise, the French Broadcasting System, has arranged with NBC's special events department for a daily five-minute shortwave broadcast to France from the Amphitheatre in Chicago during the Republican and Democratic conventions next month. Pierre Grenesse, director of RDF in North America, will cover the political powwows for the French web.

Walter White, topper of the National Assn. for Advancement of Colored People, whose program is aired on WLIB, N. Y., and other stations, has lined up an interview with Sen. Richard Russell, who is a candidate for the Presidential nomination, from Georgia.

Negro spokesman has already aired or taped sessions with Sen. Estes Kefauver, Sen. Robert A. Taft and W. Averell Harriman. WIP, Philly, has just been added to the station lineup.

such products, attachments, and parts are designed solely to permit or facilitate, or are capable only of permitting or facilitating the reception of color television."

The order thus applies also to converters or adapters for existing sets.

Permission to produce home color TV equipment, NPA said, will be given only in "the exceptional case" where the manufacturer can show:

1. That he has made a substantial investment in research and development for color TV.
2. That production of home color TV will not divert from the defense effort certain types of technical manpower.
3. That work on color will not delay production of electronic products for the military.

4. That government contracts will not be refused because of production of color TV equipment.
5. That no additional allotments of controlled materials will be required for color manufacture.

Fowler said he thought there was justification for criticism of the previous order "on the grounds that it discriminated against companies devoted exclusively to the development of color television, and also interfered with the entry of new firms and new developments in the TV industry."

While the original M-90 order, he said, imposed no restrictions on color research, "It prevented the utilization of the practical results of research in products for general use."

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ROBERT MEEKER ASSOCIATES

# Congressional Radio

Continued from page 31

Republican, respectively, of Michigan, alternate on weekly TV reports to their constituency, with Coar preparing the 12½-minute film. Sen. William Benton comes via the "Great Men" series from Connecticut's TV screens weekly to the "Encyclopedia Britannica," his own Coars prepping the opening and closing commentary.

In addition to the above, the Congressional Radio Room has placed together six film shorts, largely for TV use, for the current political campaigns. Latest of these was made for Rep. Robert Crosser (D., Ohio), who is using a 15-minute labor short in his bid for reelection.

## Campaign Aid

The Republican members of Congress, equally video conscious, are using the facilities offered by their National Committee, though the Coars have had some requests from Sen. Robert Taft for footage, and did make some shots of Sen. James Duff (R., Pa.) promoting the Eisenhower candidacy. On the Demmy side of the presidential hopefuls, Sen. Estes Kefauver, partially the product of the TV channels, makes constant use of available prints in the small film library the Coars now have. Averell Harriman has had some platters made with Rep. Franklin Roosevelt, Jr., (D., N.Y.), and Sen. Richard Russell (D., Ga.) is using a TV short made during the Miami primaries.

Though the Coars decline to take credit for any campaign successes, the fact remains that Sen. William Knowland, the Republican who swept to such sensational victory in the recent California primaries, has been a regular user of the Congressional Radio Room for the past three years with a weekly radio platter. Prior to the primary voting, Knowland had about five weekly TV shows. This, of course, does not include the regular commercial use of radio and TV by candidates. All through his House and Senate career, Senator Kefauver has sent a weekly platter to Tennessee.

Largest number of weekly platters is sent out by Sen. Edward Martin (R., Pa.), who, at peak, mailed 82 every week to the state's stations. These are prepared for mailing by the Coars, but sent out by the office staffs of each member.

Interesting phenomenon of the current campaign is fact that, although there are a record number of users of the recording facilities, the average weekly rate remains the same. This is because of fact that once a member of Congress files as a candidate, he loses the privilege of public service use of the air waves. On the other hand, members who have never before made the trek to the room are now customers.

Though the service is subsidized by Congress, each member pays the cost of his recordings. The same basis will exist when the TV room is in full operation, with a standard rate of \$36.50 for the first minute and \$10 for each subsequent minute. Print must be

paid for by member on a cost basis. Congress has appropriated \$50,000 for the television studios, with an additional \$72,000 for equipment. The current staff of seven will be expanded by a sound man and a cameraman. All prints will be 16mm, and a limited library of stock shots will be maintained. The Coars will probably expand their "borrowing" activities, using footage of other agencies when indicated.

Robert Coar, founder and boss of this service since 1935, pioneered in motion picture sound, helping to equip almost every Hollywood studio for the talkies and later turning his efforts to theatre sound equipment. In 1935, the late Senator Capper of Kansas blazed the trail by coming to the new Coar recording studios to make a weekly platter for home radio consumption. So impressed was the solon with the knowhow of the Coars and the effectiveness of the radio report, that he approached the late Speaker of the House Bankhead on establishing a recording service on Capitol Hill. As a result, the Coars set up shop, operating independently until about three years ago, when Congress voted to buy the equipment and take over the room with the Coars switched to the Congressional payroll.

## ABC'S 'MR. BROADWAY' SET FOR JULY 10 BOW

ABC program veepee Leonard Reeg has set a new stanza, "Mr. Broadway," for the Thursday 8 p.m. slot on the radio web, starting July 10. Show, which will consist of yarns in the O. Henry tradition and will be set in a Gotham cabaret, with singer Joan Brooks in the cast as a chanteuse and her songs integrated into the dramas.

Another new package is "Top of the World," transcribed interviews with Tom Reddy from the Empire State Building tower, which goes into the 11:15 a.m. slot. For the "Corliss Archer" hiatus period, Sundays at 9:15-9:45 p.m., Reeg has skedged "Masquerade," a musical series with Stewart Foster as vocalist, Earl Wilde and Ruggiero Ricci as soloists and Milton Cross as emcee. Program starts July 6.

## Eddie Fisher TV Sub For Patti Page Preem

Singer Eddie Fisher, who's expected to be sent overseas soon by the Army, will fill in for Patti Page on the initial installment of her new video show, which preems next Tuesday night (1) on CBS-TV. Because she'll be working a date at Atlantic City's Steel Pier the first week of the show, she won't take over until the second week.

Show, titled "Music Hall," will be aired Tuesdays and Thursdays from 7:45 to 8 p.m. Lever Bros., for its Chlorodont toothpaste, is bankrolling through the J. Walter Thompson agency. Sub for Miss Page on the second stanza hasn't been selected yet.

## Martin Exits Crosley

Cincinnati, June 24.

Dwight D. Martin, vice president and assistant general manager of the Crosley Broadcasting Corp., has resigned to join General Tele-radio as vice president.

An attorney and a Navy veteran of World War II, Martin joined Crosley here in 1946.

## Truman 'Educates' FCC

Washington, June 24.

President Truman, meeting with members of the FCC at the White House today (Tues.), congratulated them on their decision to reserve a member of television channels exclusively for educational purposes and warned them to be on their guard against the usurping of these channels by any "selfish interest" groups.

Mr. Truman hailed the FCC decision as the "most important" it had ever rendered. Emphasizing that he wanted the nation's kids to get the full benefits of TV's educational values, the Prez reiterated that these channels must be reserved for educational uses "forever."

## WISH's Indpls. TV Bid

Indianapolis, June 24.

Universal Broadcasting Co., owner and operator of WISH, Indianapolis, has applied to the FCC for a new Indianapolis television station on Channel 8. Plans specify a radiated power of 316,000 watts and a 1,000-foot antenna.

WFBM-TV, Indianapolis, is operating with 30,000 watts and a 462-foot antenna. WISH application for tower and wattage is the maximum permitted by the FCC. Installation would total \$1,000,000. The tower would be the tallest structure in the state.

## Authors League

Continued from page 31

a split when RWG walked out of a national television parley. That conference then decided on the temporary TV jurisdictional setup, still in effect, of assigning video scripts to the ALA's Television Writers Group east of the Rockies and to the Screen Writers Guild's TWG in the west. Subsequently ALA decided to call the reorganization conference, which was finally held this month, in which tele questions were supposed to be con-

sidered as part of the general revamp, and the rift seemed to have been healed for the time being.

Latest powwow considered various proposals on reorganization, with SWG expressing willingness to come into ALA as a full member (rather than its present affiliated status), but with some stipulations. These proposals are to be referred back to the component guilds, with the likelihood that further action will not take place for some time.

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# Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat (King) Cole-Billy May Orch: "Walkin' My Baby Back Home" (Capitol). Nat Cole works over the standard, "Walkin' My Baby," in competent but conventional style with solid backing from the Billy May orch, but this slice is not likely to catch up to the supercharged Johnnie Ray version for Columbia. Cole's job is too straightforward. "Funny" is a neat ballad with good chances via this sensitive Cole rendition.

Lita Roza: "High Noon." "Love, Where Are You Now" (London). "High Noon," from the pic of the same title, is a standout folk-styled ballad with sufficient drama to the lyric and melody to click in the wax market. Lita Roza's atmospheric version should garner a fair share of the jock and juke spins. On the flip, she burns the torch too intensely in an overworked etching.

Frank Sinatra: "Luna Rossa" (Tennessee Newsboy) (Columbia). "Luna Rossa," adapted from the Italian, is a big-sounding ballad with a pretentious English lyric. Frank Sinatra, with pipes in trim for the tune's wide range, gives it strong commercial impact with the help of a lush instrumental and choral background. Flip is in a novelty groove with a catching

bounce beat, but altogether too familiar in format.

Elton Hayes: "Whistle My Love" (Decca). "Whistle My Love," from the Walt Disney pic, "Robin Hood," has strong chances and this cut by the British singer Elton Hayes should help send it winging. Hayes has a direct, ingratiating style with pipes tailored for this type of ballad. Bottom deck, from the same film, is special material with limited pop appeal.

Doris Day: "When I Fall in Love" (Columbia). "Love" is an impressive slow-tempoed ballad lucidly vocalized by Doris Day. It's a rich slice which could easily fall into the limbo of being "too good" for the current market. On the flip, Miss Day hits hard on the excellent oldie with fine backing from Percy Faith's baton.

Martha Tilton-Les Brown Orch: "Few and Far Between" (Coral). "You Forgot Your Gloves" (Coral). While other bands may be getting more ballyhoo, the Les Brown organization consistently delivers a topflight brand of swing music with unusually bright arrangements and precise executions. On "Between," Martha Tilton fronts

(Continued on page 46)

## Songs With Largest Radio Audience

Survey Week of June 13-19

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—i"Son of Paleface"	Famous
Anytime	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blue Tango	Mills
Delicado	Remick
For the Very First Time	Berlin
Forgive Me	Advanced
From the Time You Say Goodbye	Pickwick
Gloria	Life
Goin' On a Hayride—i"Three Wishes for Jamie"	Chappell
Here In My Heart	Mellin
How Close	Life
I Understand	Feist
If Someone Had Told Me	Witmark
I'll Walk Alone—i"With a Song In My Heart"	Mayfair
I'm Yours	Algonquin
Just a Little Lovin'	Hill & R
Just For You	Burvan
Kiss of Fire	Duchess
Lover	Famous
Maybe	Robbins
Poinclana	Marks
So Madly In Love	Shapiro-B
South	Peer
To Be Loved By You	Remick
Up and Down Mambo	Life
Walkin' My Baby Back Home	DeSylva-B-H
Watermelon Weather	Morris
Whistle My Love—i"Robin Hood"	Disney
You'll Never Walk Alone	Williamson

### Second Group

Blacksmith Blues	Hill & R
Busbybody	Alamo
Goody Goody	DeSylva-B&B
I'm Confessin'	Bourne
In the Good Old Summer Time	Marks
Lady Love—i"Sound Off"	Cromwell
More Or Less	Cosmic
No Other Girls For Me	Peer
Padam Padam	Witmark
Perfidia	Leeds
Plink Plank Plunk	Mills
Rutza Rutza	Sheldon
Sleepy Little Cowboy	Beacon
Saturday Rag	Robbins
That's the Chance You Take	Paxton
Valley Of Sunshine—i"Son of Paleface"	Famous
There's Doubt In My Mind	Broadcast
What Should I Do	Wemar
Wheel of Fortune	Laurel
Why Did You Leave Me	Roncom
Wonder	Weiss-B
You	Republic

## Top 10 Songs On TV

Am I In Love	Famous
Be Anything (But Be Mine)	Shapiro-B
Charmaine	Lidor
Delicado	Remick
Forgive Me	Advanced
Gandy Dancers' Ball	Disney
I Understand	Feist
I'll Walk Alone	Mayfair
In the Good Old Summertime	Marks
Lover	Famous

### FIVE TOP STANDARDS

I Got Rhythm	New World
Lovely To Look At	Harms
Taking a Chance On Love	Miller
Varsity Drag	DeSylva-B-H
Waltin' For the Robert E. Lee	Alfred-H

† Filmusical. \* Legit musical.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

for

WEEK ENDING JUNE 21

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	AL MARTINO (BBS)	Here in My Heart
2	4	PERCY FAITH (Columbia)	Delicado
3	..	JOHNNIE RAY (Columbia)	Walkin' My Baby Home
4	5	LEREOY ANDERSON (Decca)	B'ue Tango
5	2	GEORGIA GIBBS (Mercury)	Kiss of Fire
6	3	DON CORNELL (Coral)	I'll Walk Alone
7	6	ROSEMARY CLOONEY (Columbia)	I'm Yours
8	8	VERA LYNN (London)	Half as Much
9	..	EDDIE FISHER (Victor)	Auf Wiedersehn
10	10	DORIS DAY (Columbia)	Sweetheart
			I'm Yours
			A Guy Is a Guy

### TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	KISS OF FIRE	Duchess
2	3	HERE IN MY HEART	Mellin
3	2	BLUE TANGO	Mills
4	4	DELICADO	Remick
5	5	I'M YOURS	Algonquin
6	9	HALF AS MUCH	Acuff-R
7	..	WALKIN' MY BABY BACK HOME	DeSylva-B-H
8	7	BE ANYTHING	Shapiro-B
9	6	I'LL WALK ALONE	Mayfair
10	8	A GUY IS A GUY	Ludlow

## RETAIL SHEET BEST SELLERS

### VARIETY

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

National Rating		Week Ending June 21		CITIES																TOTAL POINTS
This wk.	Last wk.	Title and Publisher																		
		New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. L. Music Co.	Philadelphia, I. J. Snyder							
1	1	"Kiss of Fire" (Duchess)	2	1	2	1	1	1	7	1	2	1	1	2	110					
2	2	"Blue Tango" (Mills)	1	2	1	2	2	2	2	3	1	9	2	4	101					
3	5	"Be Anything" (Shapiro-B)	10	4	4	4	4	4	6	8	3	5	1	68						
4A	4	"I'm Yours" (Algonquin)	3	3	5	10	3	3	5	..	8	..	3	56						
4B	3	"I'll Walk Alone" (Mayfair)	7	5	3	..	3	4	7	2	3	9	56							
5	3	"Here In My Heart" (Mellin)	5	7	7	..	..	1	2	4	10	6	6	51						
6	6	"Delicado" (Remick)	4	8	6	..	..	7	6	7	5	4	..	5	47					
7	9	"Half As Much" (Acuff-R)	9	..	..	..	5	5	4	8	3	7	..	26						
8	8	"A Guy Is A Guy" (Ludlow)	..	10	10	6	7	10	..	9	6	5	9	..	27					
9	7	"Blacksmith Blues" (Hill-R)	..	9	9	5	10	8	9	10	10	..	4	..	25					
10	12	"Forgive Me" (Advanced)	..	6	..	9	6	..	..	..	6	7	..	21						
11	..	"Auf Wiedersehn" (Hill-R)	6	..	3	..	5	..	..	..	..	10	2	..	20					
12A	..	"Walkin' Baby Home" (D.B.H.)	8	..	..	8	..	8	..	..	..	..	8	12						
12B	11	"Anytime" (Hill-R)	..	8	8	..	6	..	..	..	..	10	..	12						
13	12	"Pittsburgh Penn" (Oxford)	..	..	..	..	9	..	..	..	..	7	..	6						



# HITS NOW STAYING UP LONGER

## Bop Arrangements, Title Switches On Standards Ruled Infringement

Another broadside has been fired in the all-out battle which Harry Fox and his music publishing principals are waging against the record pirates. Last Wednesday (22) Judge Edward A. Conger, in N. Y. Federal Court, granted the extraordinary relief of a preliminary injunction in the action of Robbins Music against Robert S. Weinstein, individually and doing business as Prestige Record Co. and Prestige Music.

As in the prior actions against Paradox Industries, attorney Julian T. Abeles, for the plaintiff, established a legal precedent in the music business' determined efforts to wipe out another phase of this mushrooming evil. Whereas the Paradox actions were directed against the pressings of counterfeit records from duped masters, the Prestige action is directed against the now prevalent device of employing a valuable popular song, changing the title sufficiently to avoid a claim of unfair competition, making a bop arrangement of the music to defy a note comparison, and reconstructing the lyric with different verbiage but the same thought content.

The alleged plagiarized song was "I'm In The Mood For Love" written in 1935 by Jimmy McHugh and Dorothy Fields for the Paramount picture, "Every Night At Eight," and recently featured by Paramount in its Martin and Lewis vehicle, "That's My Boy." The alleged infringing recording of defendant was made by King Pleasure with the Teacho band originally released under the title "Mood For Love," later changed to "Moody Mood For Love," King Pleasure being credited as author and James Moody as composer.

The music was difficult of comparison, and of the 38 different lines in the lyric only a minor part might be said to resemble the plaintiff's song. Abeles moved for a preliminary injunction upon the ground that if plaintiff should have to await trial, defendant would be enabled to reap the full benefits of the recording to plaintiff's substantial and irreparable injury.

### Pros and Cons

The application was made upon the affidavits of Abe Olman and Harry Fox. The latter averred that defendant had made and was marketing such unlicensed recordings of an undeterminable number of songs of various publishers, and that unless plaintiff's application was granted the intrinsic and commercial value of plaintiff's song would be seriously affected. Defendant through his attorney William R. Berkson argued that defendant's song had been independent.

(Continued on page 46)

## DENIES MOBSTER TIES IN JUKEBOX OPERATIONS

Washington, June 16.

Editor, VARIETY:  
As a subscriber, I was shocked after reading the page one story June 11, where the inference was made that the jukebox industry was tied to mobsters and racketeers.

I am national treasurer of the Music Operators of America, and I have traveled the entire United States talking with our members in reference to our industry. I do not know a single instance where a jukebox operator is connected with the racket.

I feel sure that it is not your intention to hurt any industry, but this article has caused a lot of small businessmen a great deal of harm.

Again I say, I know of no one, or any syndicate, or mobsters, that are affiliated or connected with any jukebox operation that are members of the Music Operators of America.

Hirsh de La Viaz  
(Treasurer, M. O. A., Inc.)

## Harry Fox to Europe

Harry Fox, publishers' agent and trustee, planned to Europe Sunday (22) on a three-week business trip. Fox will set up synchronization deals with foreign pix producers and explore the coin remittance situation on U. S. tune royalties.

## Pubs Challenge 'Miracle' Decision In War on Pirates

Chicago, June 24.

Chicago will be the next sector in the music publishers' war against disk pirates. Fortified by a two-year-old court decision in the Shapiro-Bernstein Music vs. Miracle Records, the pirates have been highly active in this town and have even defied Harry Fox, publishers' agent and trustee, to take action against them.

Fox accepted the challenge last week and commissioned attorney Julian T. Abeles to make a flying trip to Chicago, where Abeles engaged the firm of Arvey, Hodas and Mantynband to prosecute a series of infringement actions in which Abeles will cooperate. Abeles returned to New York this week.

In the Miracle case, the Chi. Federal Court held that a phonograph recording of a song was a publication which threw it into the public domain. That has been the greenlight for the disk pirates. The publishers are seeking to establish that, as a record is not subject to copyright, it does not require a copyright notice, and the owner of a song controls all mechanical reproduction rights under the Copyright Act. Fox, through Abeles and the Chicago law firm, plan to take the case to the Appellate Court, if necessary, to establish the publishers' case.

## TREND POINTS TO HEALTHY FUTURE

Music publishers and record company execs are pointing to the "longer life" of the pop hits this year as an indication that the music biz is reversing field with sturdier output. In the past couple of years the majority of pop entries would be in and out of the market within the short space of two, or three months. This year, however, it's been evidenced that the tunes are getting a longer ride which allows for heavier sheet and record sales.

The disk jockeys around the country also report a lengthier span in a tune's lifetime. The jocks, who've been blamed for shortening the run of a click song by constant replays, are giving the current crop the same treatment but they're holding up better under the strain of repeat spins. Requests from dialers for repeats on clicko items now run from about four to six months. Although few of the diskers or publishers claim that the writers today are turning out standard catalog material, they believe that the calibre of the output is on the upgrade.

Market is also broadening to the point that a new tune doesn't have to hit with immediate impact for a payoff. Unlike past years when a song had no chance if it didn't come out with a big splash, a tune now has the opportunity to build

(Continued on page 46)

## LIEBERSON TO EUROPE ON PHILLIPS CO. TIE

Goddard Lieberman, Columbia Records exec veepee, planned to Europe Sunday (22) to wrap up Columbia's deal with the Phillips Co. of Holland. Under the new setup, the Phillips Co., one of the world's largest electronic manufacturers which is now branching rapidly into the platter field, will handle Columbia's masters in the British and European markets. Deal replaces the reciprocal agreement between Columbia and Electrical & Musical Industries (EMI) of England.

Lieberman will be abroad about six weeks also o.d.g. the European and talent scene.

## SPA, MPPA in Initial Settlement Of Writer-Publisher Problems

### 'Lucy' Theme Song

Vaughn Horton, composer of last year's "Mockin' Bird Hill" click, is cleffing a theme song for the Desi Arnaz-Lucille Ball video show, "I Love Lucy." Tune has been commissioned by Jack Robbins for his J. J. Robbins & Sons music firm and will be in the "Rum and Coca-Cola" calypso doggerl idiom.

It's understood that one of the major disk companies is setting up the Arnaz-Ball team to wax the tune.

## Revised ASCAP Payoff System In Final Stages

Long-pending move to modify the publishers' classification setup in the American Society of Composers, Authors and Publishers is currently in its final stages as a result of intensive committee meetings for the past couple of months. Although discussions along this line have been going on for years, top board members have been pushed into amending the ASCAP payoff system due to a series of arbitration victories by member firms which were protesting their availability ratings.

It's understood that the availability factor, which presumes to rate the value of tunes in terms of prestige, will now be based on an exclusively mathematical basis. Under this system, a new number would get one point per performance, a four-year old tune, two points, etc., up to a maximum of four or five points. New system is designed to satisfy both the younger publishers and the old line firms which want to continue the weighting of old songs in their catalog.

First installment in a project to correct writer-publisher problems on a longterm basis was made this week with the agreement between toppers of the Songwriters Protective Assn. and the Music Publishers Protective Assn. on a series of questions affecting song book magazines. Both SPA and MPPA are recommending acceptance of the settlement to their respective memberships.

Agreement covers the sensitive point of the publisher payoff to writers for royalties received from song lyric magazines. The 1947 SPA basic minimum agreement explicitly gives the writers a 50% cut in such royalties but prior to that publishers followed no set procedure in paying off the cleffers.

Settlement recommends that publishers who, prior to 1947, had a clear agreement with writers covering the use of lyrics in song mags would have to make no further adjustment. Publishers who made payments to writers at a regular rate but without a clear agreement were advised to pay a straight 50% of what the publisher received from 1942 through 1946 but in no event to pay more than \$25. From 1947 onwards, the SPA contract provisions take over.

For the third category of publishers who licensed tunes for song mags but did not pay writers regularly or at all, the agreement recommends a \$50 per use fee to writers or a straight 50% computation plus an additional 25% to writers for the collection fee. One of the key points in the settlement was its coverage of a period starting from 1942. Initially, it was feared by some publishers that SPA would insist upon probing publisher books into the indefinite past.

It's understood that SPA plans to bring other problems before a representative industry group such as the SPA-MPPA execs. One acute beef among writers is the practice of publishers to deduct exploitation costs from their royalty payments. In many cases, the writers are not even informed of this deduction and are pressured into accepting a fait accompli.

Another facet of this week's settlement covered the question of the British income tax refund. Following the war, British excess withheld taxes remitted to publishers for royalties on songs in Britain. Many pubs pocketed this rebate without divvying with the writers. The settlement advises pubs to pay a proportionate share of the refund to writers. At the same time, the pubs may credit against such refunds the writers' share of any Australian income tax which the publisher heretofore has been required to pay.

## DECCA ISSUING 'F.D.R.' DOCUMENTARY ALBUM

Timed for the Presidential election year, Decca Records is issuing a documentary-type album framed around the career of the late Franklin D. Roosevelt. Set, titled "The Voice of F.D.R.," will include excerpts from President Roosevelt's most important speeches, beginning with his inaugural address in 1933.

Quentin Reynolds does a special narration tying the excerpts together, and Victor Young has arranged special background music. Arthur Lane produced, with the album liner containing a foreword by Robert Sherwood, originally written following the death of the President. Set is being released on both 33 and 45 rpm speeds.

### M-G-M Builds Roster

Further bolstering its roster of instrumentalist paces, M-G-M Records last week inked pianist Lou Weertz and harmonica player Jon Tilmans to longterm deals.

Their initial etchings will be released sometime in August.

## VARIETY 10 Best Sellers on Coin-Machines Week of June 21

- |  |                            |          |
|--|----------------------------|----------|
| 1. HERE IN MY HEART (5) (Mellin) .....               | Al Martino .....           | BBS      |
| 2. KISS OF FIRE (8) (Duchess) .....                  | Tony Bennett .....         | Columbia |
| 3. WALKIN' MY BABY BACK HOME (5) (DeSylva-B-H) ..... | Georgia Gibbs .....        | Mercury  |
| 4. DELICADO (4) (Witmark) .....                      | Billy Eckstine .....       | MGM      |
| 5. HALF AS MUCH (2) (Acuff-R) .....                  | Tony Martin .....          | Victor   |
| 6. I'M YOURS (7) (Algonquin) .....                   | Johnnie Ray .....          | Columbia |
| 7. I'LL WALK ALONE (9) (Mayfair) .....               | Percy Faith .....          | Columbia |
| 8. BLUE TANGO (18) (Mills) .....                     | Stan Kenton .....          | Capitol  |
| 9. AUF WIEDERSEHN SWEETHEART (1) (Hill-R) .....      | Rosemary Clooney .....     | Columbia |
| 10. LOVER (1) (Famous) .....                         | Don Cornell .....          | Coral    |
|  | Eddie Fisher .....         | Victor   |
|  | Don Cornell .....          | Coral    |
|  | Jane Froman .....          | Capitol  |
|  | Leroy Anderson .....       | Decca    |
|  | Hugo Winterhalter .....    | Victor   |
|  | Vera Lynn .....            | London   |
|  | Peggy Lee-G. Jenkins ..... | Decca    |

### Second Group

- |   |                              |          |
|---|------------------------------|----------|
| A GUY IS A GUY (9) (Ludlow) .....           | Doris Day .....              | Columbia |
| BE ANYTHING (6) (Shapiro-B) .....           | Eddy Howard .....            | Mercury  |
| BLACKSMITH BLUES (11) (Hill-R) .....        | Champ Butler .....           | Columbia |
| MAXBE (Robbins) .....                       | Ella Mae Morse .....         | Capitol  |
| WHEEL OF FORTUNE (17) (Laurel) .....        | P. Como-E. Fisher .....      | Victor   |
| FORGIVE ME (7) (Advanced) .....             | Kay Starr .....              | Capitol  |
| PITTSBURGH, PENNSYLVANIA (6) (Oxford) ..... | Eddie Fisher .....           | Victor   |
| SUGARBUSH (Schirmer) .....                  | Guy Mitchell-M. Miller ..... | Columbia |
| YOU (Republic) .....                        | Frankie Laine-D. Day .....   | Columbia |
| CARIOCA (T. B. Harms) .....                 | Sammy Kaye .....             | Columbia |
| SMOKE RINGS (Amier-Acad) .....              | Les Paul .....               | Capitol  |
| ANYTIME (14) (Hill-R) .....                 | Les Paul-Mary Ford .....     | Capitol  |
| ME TOO (Shapiro-B) .....                    | Eddie Fisher .....           | Victor   |
|   | Kay Starr .....              | Capitol  |

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

## VARIETY WEEK ENDING JUNE 21

This compilation 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, 8 for a No. 2 and so on down to one point. Cities and jockeys with early week to week to present a comprehensive picture of all sectors of the country regionally.

Pos.	Pop.	No.	Artist	Label	Song	Jack L.M.	Vince V	Joe Deane	Karlo P	Dick Sm	Eddie C	Norm P	Bud Br	John G	Bob Jen	Roger	Larry V	Herb M	Tommy	Bill W	Pat Cha	Bob Mu	Jack Th	Paul Ba	Don Rob	Phil Zin	Jim Lou	Bill Dav	Joe Mu	Wally N	Mrs. Co	Mr. Per	May	Dick G	Jerry N		
1	11	Georgia Gibbs	Mercury	Kiss of Fire	1	1	2	3	3	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
2	7	Al Martino	BBS	Here in My Heart	3	9	1	2	3	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
3	10	Don Cornell	Coral	I'm Yours	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
4	3	Percy Faith	Columbia	Dedicado	10	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
5	8	Rosemary Clooney	Columbia	Half as Much	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
6	9	Leroy Anderson	Decca	Blue Tango	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
7	6	Johnnie Ray	Columbia	Walkin' My Baby Home	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
8	14	Vera Lynn	London	Auf Wiederseh'n Sweetheart	4	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	10	Peggy Lee-G. Jenkins	Decca	Lover	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
10	11	Doris Day	Columbia	A Guy Like a Guy	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
11	17	Don Cornell	Columbia	I'm Yours	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	5	Eddie Fisher	Victor	I'm Yours	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
13	1	Les Paul-Mary Ford	Capitol	In Good Old Summer Time	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
14	1	Steve Lawrence	King	Polka	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
15	22	P. Comp-E. Fisher	Victor	Maybe	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
16	12	Eddy Howard	Mercury	Be Anything	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
17A	51	Hugo Winterhalter	Victor	Vanessa	9	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
17B	4	Jane Froman	Capitol	I'll Walk Alone	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
19A	34	Bobby Wayne	Mercury	I'm Sorry	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
19B	1	Buddy Costa	Pyramid	The Mask Is Off	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
21A	2	Dinah Shore	Victor	Dedicado	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
21B	2	Toni Arden	Columbia	I'm Yours	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
23	16	Eddie Fisher	Victor	Forgive Me	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
24	29	Ray Anthony	Capitol	As Time Goes By	7	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
25	8	Buddy Greco	Coral	It's a Sin to Tell a Lie	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
26A	3	Tony Bennett	Columbia	I'm Lost Again	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
26B	2	Sarah Vaughan	M-G-M	If Someone Had Told Me	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
28A	44	James Melton	Columbia	All of Me	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
28B	2	James Melton	Victor	Toothache in My Heel	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
28C	1	Rosemary Clooney	Columbia	Booth-a-Me	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
31	1	Patti Page	Mercury	Once in a While	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1													

from the forthcoming Broadway Musical

# "WISH YOU WERE HERE"

Watch for the GREAT  
RCA VICTOR  
ORIGINAL CAST ALBUM  
coming your way!

THE HAND  
OF FATE

20-4830  
47-4830

Sung  
by-

# EDDIE FISHER

RC1

## RCA VICTOR RECORDS



# Band Managers Launch New Assn. To Make Public More Orch Conscious

The multi-faceted music biz campaign to reestablish the importance of dance bands and dance music began rolling last week with the formation of an association to make the public more "orch conscious." The new org, which is as yet untagged, is an all-industry attempt to add fuel to the growing band biz upheaval via a coordinated promotion drive.

Groups which have an economic stake in the orch and dancing field are being lined up for representation in the association. The association is aiming for participation from such groups as bandleader, band managers, agencies, record companies, record distributors, ballroom operators, night club and hotel operators, trade mags, dancing schools, disk jockeys, jukebox operators, record dealers, radio-TV webs and music publishers. Through a cooperative plugging campaign, which is still to be formulated, the association expects to establish the business on a firmer basis than it has been in the past 10 years.

At the initial conclave Friday (20) Dick Gabbe, of Gabbe, Lutz & Heller, was appointed temporary chairman. A committee comprised of reps from the various groups was also selected to develop an operational program for the association.

## RCA's 'Nipper' Albums

Two "Little Nipper" kiddie albums are being recorded by Steve Carlin from scripts by Martin Weldon, developed from the RCA Victor "Little Nipper" trademark which is ascribed to the juvenile recordings.

Titled "Little Nipper Fire Chief" and "Little Nipper and the RR Train," the sound-effects appeal of fire engines and choo-choos are primed at the kid trade.

Redd Evans, Jefferson Music head, off to Europe early in July with aim of setting up subsid firms in England and France.

## Col's Jazz Reissues

Further dipping into its back catalog of jazz masters, Columbia Records is reissuing five disks in July by Louis Armstrong, Count Basie, Bessie Smith, Jimmy Lunceford and Cab Calloway.

Reissues will be handled on the Okeh label, Col's subsid in the blues and rhythm field.

## Nero's \$500,000 Suit Against ZaBach Claims 'Deceit' on 'Hot Canary'

On the heels of last year's "Hot Canary" click, fiddler Paul Nero, of Capitol Records, has brought a \$500,000 damages action in N. Y. Federal Court against Florian ZaBach, of Decca Records, charging the latter with "deceiving the public" by billing himself as the "Hot Canary." Nero claims that he is originally associated with that monicker, having written the tune by that title. ZaBach, however, cashed in on the tune's click on wax with his Decca release.

Nero charges ZaBach with representing himself to the public, directly and otherwise, as the composer of the "Canary" tune, thus "confusing and deceiving the public," according to the complaint. Nero also alleges that ZaBach is anticipating him on his personal appearance tours, thus causing financial damage. Included in the complaint is another charge that a flock of Nero's recent compositions, such as "The Cold Turkey" and "Frustrated Woodpecker" have been absorbed into ZaBach's repertoire.

Besides damages, Nero is asking for an injunction against ZaBach's billing himself as "The Hot Canary."

## Disk Companies' Best Sellers

- | CAPITOL                       | ARTIST             |
|-------------------------------|--------------------|
| 1. IN THE GOOD OLD SUMMERTIME | Les Paul-Mary Ford |
| 2. SMOKE RINGS                |                    |
| 3. TAKE MY HEART              | Al Martino         |
| 4. I NEVER CARED              |                    |
| 5. I'M CONFESSIN'             | Les Paul-Mary Ford |
| 6. CARIOCA                    |                    |
| 7. WHEEL OF FORTUNE           | Kay Starr          |
| 8. I WANNA LOVE YOU           |                    |
| 9. WALKIN' MY BABY BACK HOME  | Nat (King) Cole    |
| 10. FUNNY                     |                    |

- | COLUMBIA                     | ARTIST           |
|------------------------------|------------------|
| 1. BOTCH-A-ME                | Rosemary Clooney |
| 2. ON THE FIRST WARM DAY     |                  |
| 3. WALKIN' MY BABY BACK HOME | Johnnie Ray      |
| 4. GIVE ME TIME              |                  |
| 5. HALF AS MUCH              | Rosemary Clooney |
| 6. POOR WHIP POORWILL        |                  |
| 7. DELICADO                  | Percy Faith      |
| 8. FESTIVAL                  |                  |
| 9. HIGH NOON                 | Frankie Laine    |
| 10. ROCK OF GIBRALTAR        |                  |

- | CORAL                               | ARTIST        |
|-------------------------------------|---------------|
| 1. THIS IS THE BEGINNING OF THE END | Don Cornell   |
| 2. I CAN'T CRY ANYMORE              |               |
| 3. AUF WIEDERSEHN, SWEETHEART       | Ames Brothers |
| 4. BREAK BANDS THAT BIND ME         |               |
| 5. I'M YOURS                        | Don Cornell   |
| 6. MY MOTHER'S PEARLS               |               |
| 7. KISSES ON PAPER                  | Teresa Brewer |
| 8. I HEAR THE BLUE BELLS RING       |               |
| 9. I'LL WALK ALONE                  | Don Cornell   |
| 10. THAT'S THE CHANCE YOU TAKE      |               |

- | DECCA                       | ARTIST                      |
|-----------------------------|-----------------------------|
| 1. BLUE TANGO               | Leroy Anderson              |
| 2. BELLE OF THE BALL        |                             |
| 3. LOVER                    | Peggy Lee-G. Jenkins        |
| 4. YOU GO TO MY HEAD        |                             |
| 5. BLUE TANGO               | Guy Lombardo                |
| 6. AT LAST, AT LAST         |                             |
| 7. PRETTY AS A PICTURE      | Mills Brothers              |
| 8. WHEN YOU COME BACK TO ME |                             |
| 9. WABASH BLUES             | Andrews Sisters-Russ Morgan |
| 10. LINGER AWHILE           |                             |

- | MERCURY                                    | ARTIST        |
|--|---------------|
| 1. KISS OF FIRE                            | Georgia Gibbs |
| 2. A LASTING THING                         |               |
| 3. ONCE IN A WHILE                         | Patti Page    |
| 4. I'M GLAD YOU'RE HAPPY WITH SOMEONE ELSE |               |
| 5. BE ANYTHING                             | Eddy Howard   |
| 6. SHE TOOK                                |               |
| 7. AUF WIEDERSEHN SWEETHEART               | Eddy Howard   |
| 8. I DON'T WANT TO TAKE A CHANCE           |               |
| 9. WHISPERING WINDS                        | Patti Page    |
| 10. LOVE WHERE ARE YOU NOW                 |               |

- | M-G-M                                       | ARTIST              |
|---|---------------------|
| 1. WHAT IS THIS THING CALLED LOVE?          | Fran Warren         |
| 2. WISH YOU WERE HERE                       |                     |
| 3. KISS OF FIRE                             | Billy Eckstine      |
| 4. NEVER LIKE THIS                          |                     |
| 5. HOLD ME CLOSE TO YOU                     | Billy Eckstine      |
| 6. IF THEY ASK ME                           |                     |
| 7. SATURDAY RAG                             | Jack Fina and Orch. |
| 8. SOUTH                                    |                     |
| 9. HARLEM NOCTURNE                          | David Rose and Orch |
| 10. ON A LITTLE COUNTRY ROAD IN SWITZERLAND |                     |

- | RCA VICTOR                               | ARTIST                  |
|--|-------------------------|
| 1. I'M YOURS                             | Eddie Fisher            |
| 2. JUST A LITTLE LOVIN'                  |                         |
| 3. LADY'S MAN                            | Hank Snow               |
| 4. MARRIED BY THE BIBLE, DIVORCED BY LAW |                         |
| 5. MAYBE                                 | Perry Como-Eddie Fisher |
| 6. WATERMELON WEATHER                    |                         |
| 7. SLOW POISON                           | Johnnie & Jack          |
| 8. HEART TROUBLE                         |                         |
| 9. THAT'S THE CHANCE YOU TAKE            | Eddie Fisher            |
| 10. FORGIVE ME                           |                         |

## Frizzell's Mgr. Claims 25G Contract Breach

Beaumont, Tex., June 24. Jack Starnes, Jr., has sued William Orville (Lefty) Frizzell, folk entertainer, for \$25,250 damages and has asked for a court order to prevent Frizzell to make public appearances without Starnes consent. The hearing has been scheduled for June 30 for a temporary injunction.

Starnes contends that Frizzell has repudiated a contract under which Starnes was to serve as manager and in promotions for the singer in return for 50% of Frizzell's earnings.

A contract was signed in January, 1951 for one year. The contract contained a two-year renewal of option which the manager exercised this year. The contract calls for arranging public appearances, bookings and 50% on record royalties, compositions and arrangements.

Harry Belafonte began a two-week engagement at the Alhambra, Cleveland, yesterday (Tues.) . . . Sidney Feltyn orch will play at Green's Hotel, Pleasantdale, N. J., during July and August.

## Victor HMV Disk Catalog for U.S.

His Master's Voice, RCA Victor's British disk affiliate, will make its catalog available in the U. S. under a new distribution deal with Victor. Although some HMV disks have been marketed in the U. S. through specialized dealers on an individual basis, this deal marks the first time that the British diskery is entering the U. S. longhair market.

HMV disks, which will be issued by Victor on both 33 rpm and 45 rpm disks, represents one of the most important catalogs in the world. Entry of HMV into the U. S. field is recognition of the huge growth of the longhair market since the advent of the slow speeds three and four years ago. Previously, high shipping costs, breakage and narrow potential attracted few overseas labels in this country.

## Anderson's 'Blue Tango' Passes 1,000,000 Mark

Breaking through the pop market despite the accent on vocalists, Leroy Anderson's slice of his own instrumental composition, "Blue Tango," has passed the 1,000,000 mark for Decca Records. Anderson, currently a captain with the U. S. Army Intelligence Division, will be presented a gold-plated platter next week.

Although starting off relatively slowly, "Blue Tango" climbed into the best-seller lists several months ago and is still riding at the top of the current Decca listings.

## Victor's Hershey Huddle

RCA Victor's top echelon exec convened in Hershey, Pa., this week to set company policy for the next six months. The policy confabs are held semi-annually. Last time the powwow was in Atlantic City.

Walter A. Buck, RCA Victor vice prexy and general manager, and Paul A. Barkmeier, veepee in charge of the Victor disk division, attended the sessions.



# MARION MORGAN

SINGS

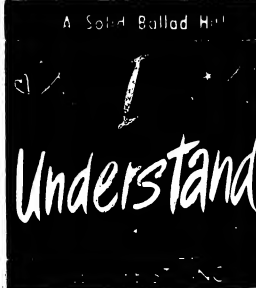
THE LITTLE TRAIN + THERE'S A CLOUD  
A-CHUGGIN' IN MY IN MY VALLEY OF  
HEART SUNSHINE

MGM11219 K11219

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

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WORDS & MUSIC, INC.

## Another BMI Pin-Up Hit!

\* AUF WIEDERSEHN, SWEETHEART

Published by Hill & Range

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- |                                 |            |
|---------------------------------|------------|
| Vera Lynn                       | (London)   |
| Ames Brothers                   | (Coral)    |
| Hugo Winterhalter-Billy Shepard | (Victor)   |
| Champ Butler-Percy Faith        | (Columbia) |
| Guy Lombardo                    | (Decca)    |
| Eddy Howard                     | (Mercury)  |
| De Marco Sisters                | (MGM)      |

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# Another thrilling JANE FROMAN STORY

as told by

**Capitol**  
RECORDS



**THIS ALBUM** introduced millions of people to Jane Froman's dramatic screen biography. Carefully planned with 20th Century-Fox, the timely use of film advertising art, recorded interviews, and dealer previews marshalled all the power of Capitol's entire sales force.

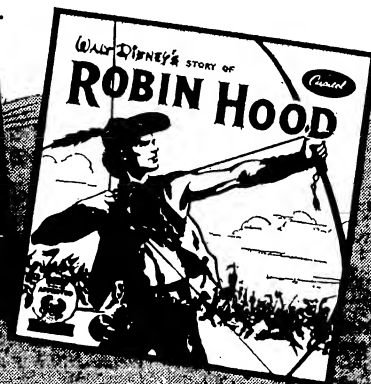
A GREAT MOTION PICTURE and a best-selling record album are the stars of an exciting sales promotion story . . . the story of Capitol's Jane Froman album, how it became a nationwide hit preceding the success of 20th Century-Fox's magnificent film "With A Song In My Heart".

Two weeks after the album was released it appeared on the best-selling polls—and in a brief time was top album in the country!



**MILLIONS OF RECORD BUYERS**, reviewers, disc jockeys, and dealers, were reached by a highly coordinated campaign which proclaimed the beauty and drama of "With A Song In My Heart". Stimulating features in Capitol's widely read publications . . . posters, streamers, hangers, brochures, thousands of window displays — saturated the market with news of the sensational companion hits.

Other  
Capitol  
Albums



JUST  
RELEASED  
Walt Disney  
Robin Hood

MERCURY  
HEAT WAVE  
SCORCHES  
NATION

FIVE TOP HITS!

'AUF  
WIEDERSEHN  
SWEETHEART'

Eddy Howard

No. 5871 and 5871x45

'TAKE MY  
HEART'

Vic Damone

No. 5877 and 5877x45

'ONCE IN  
A WHILE'

Patti Page

No. 5867 and 5867x45

'SO MADLY  
IN LOVE'

Georgia Gibbs

No. 5874 and 5874x45

'NEVER  
LEAVE ME'

'THE MASK  
IS OFF'

Richard Hayes

No. 5872 and 5872x45

RETAIL DISK BEST SELLERS

# VARIETY

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

## Week Ending June 21

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

New York—(Davega Stores)

Chicago—(Hudson Ross)

Los Angeles—(Denel's Mus. Shop)

Boston—(Boston Music Co.)

Omaha—(A. Hospe Co.)

Minneapolis—(Don Leary)

St. Louis—(Ludwig Music House)

Seattle—(Sherman-Clay)

San Antonio—(Alamo Piano Co.)

Kansas City—(Jenkins Music)

Denver—(The Record Shop)

Philadelphia—(A. Williams Co.)

1	4	PERCY FAITH (Columbia)	"Delicado"—39708	3	3	6	3	4	7	3	5	5	4	2	2	85
2	1	AL MARTINO (BBS)	"Here in My Heart"—101	1	1	5	4	9	2	4	1	5	3	75		
3	3	LEROY ANDERSON (Decca)	"Blue Tango"—40220	8	4	3	6	2	2	1	3	3	67			
4	6	JOHNNIE RAY (Columbia)	"Walking My Baby Home"—39750	6	9	8	4	1	8	4	37					
5	7	VERA LYNN (London)	"Auf Wiedersehn"—1227	2	1	3	5	3	5	3	33					
6	2	GEORGIA GIBBS (Mercury)	"Kiss of Fire"—5823	9	8	1	5	2	2	30						
7	5	DON CORNELL (Coral)	"I'm Yours"—60659	7	6	3	9	8	4	29						
8	8	ROSEMARY CLOONEY (Col)	"Half As Much"—39710	4	8	7	6	2	2	28						
9	9	TONY MARTIN (Victor)	"Kiss of Fire"—20-4671	1	1	1	1	1	1	27						
10	9	EDDIE FISHER (Victor)	"I'm Yours"—20-4680	2	3	6	7	26								
11	13	DORIS DAY (Columbia)	"A Guy Is a Guy"—39673	5	6	2	6	25								
12	15	TONI ARDEN (Columbia)	"Kiss of Fire"—39737	1	1	1	1	20								
13A	10	PEGGY LEE-G. JENKINS (Decca)	"Lover"—28215	2	5	15										
13B	12	P. COMO-E. FISHER (Victor)	"Maybe"—20-4744	9	2	7	15									
14	12	ELLA MAE MORSE (Capitol)	"Blacksmith Blues"—1922	6	7	9	10	14								
15A	11	LES PAUL (Capitol)	"Carioca"—2080	10	8	7	9	10								
15B	15	DON CORNELL (Coral)	"I'll Walk Alone"—60659	4	8	10										
15C	15	BOBBY WAYNE (Mercury)	"I'm Sorry"—5819	1	10											
16	15	EDDY HOWARD (Mercury)	"Be Anything"—5815	10	10	4	9									
17	8	KAY STARR (Capitol)	"Wheel of Fortune"—1964	10	10	7	10	8								

## FIVE TOP ALBUMS

1	2	3	4	5
WITH A SONG IN MY HEART	JOHNNIE RAY ALBUM	SINGIN' IN THE RAIN	BIG BAND BASH	AMERICAN IN PARIS
Jane Fromen	Columbia	Hollywood Cast	Billy May	Hollywood Cast
Capitol	CO-6199	M-G-M	Capitol	M-G-M
BDN-309	C2-88	M-G-M-113	KCF-329	E-93
KDF-309	B-2-88	K-113	DCN-329	K-93
L-309		E-113	L-329	M-93

Jocks, Jukes

Continued from page 40

the band with a rhythm vocal that sells. Reverse is a straight instrumental on which Brown demonstrates his variety of orchestral coloring on a fair tune.

Les Baxter Orch.: "Padam Padam"—"Auf Wiedersehn, Sweetheart" (Capitol). "Padam" is another Continental-flavored tune which is stirring some interest on wax. Les Baxter's orch and choral arrangement of this tune is disappointing with its repetitive use of the title words. Vera Lynn's slice for London, however, is first-rate and rates plenty of jock and juke spins. On the Capitol reverse, Baxter's crew delivers an effective version of "Auf Wiedersehn," a British import.

Toni Arden-Jan Arden: "Where Did The Night Go"—"Blow Out The Candle" (Columbia). "Night," from the legit musical, "Wish You Were Here," is a promising entry in the pop sweepstakes. This slice by Toni and Jan Arden bows it strongly with a nicely balanced duet. "Candle," based on a folk theme, is a cute item with a clever lyric. This side could be the big one.

Frances Wayne-Neal Hefti Orch.: "Do You Care"—"Siboney" (Coral). The Wayne-Hefti team has been grinding out a consistently good brand of wax recently. "Care," however, is below their usual standard, the tune getting a routine workover. Miss Wayne and the orch are far more effective in the vivid rendition of the Latin standard, "Siboney."

Jimmy Hilliard, Coral Records artists and repertoire chief, heads to Chicago this week for his initial cuts with Two-Ton Baker, a new pactee.

Connelly's Flying Visit To Audition 'New Faces'

Reg Connelly, head of Campbell-Connelly Music, British publishers, heads back to England today or tomorrow (Thurs.) after a flying visit to the U. S. to see the current Broadway revue, "New Faces." His firm is publishing the score, by Ronny Graham, June Carroll, Arthur Siegel, Sheldon Harnick and Michael Brown.

Bernard Delfont is scheduled to produce "New Faces" in London almost immediately, deal having been agented by the Lew & Leslie Grade agency, hence Connelly's quickie flight to the U. S.

Best British Sheet Sellers

(Week ending June 14) London, June 18, 1952

Auf Wiedersehn... Maurice Blacksmith Blues... Chappell Ay-round The Corner... Dash Never... F.D.&H. Won't Live in Castle Connelly Tell Me Why... Morris Wheel of Fortune... Victoria There's Pawnshop... Cinephonic Cry... F.D.&H. Unforgettable... Bourne Be Anything... Cinephonic Be Life's Companion... Morris

Second 12

At Last... Pickwick Gandy Dancers' Ball... Disney A Guy Is a Guy... Leeds Slow Coach... Sterling Kiss of Fire... Duchess Saturday Rag... Fields Anytime... Victoria Blue Tango... Mills Mistakes... Wright Please Mister Sun... Chappell Dance Me Loose... Magna At the End of Day... Chappell

Hits Staying

Continued from page 41

slowly into a potent entry. An example is "Unforgettable," which got off to a weak start last November but began building via waxes by Nat (King) Cole and Billy May's orch in early January and is still going strong with the jockeys and racking up solid sheet sales.

Top example of a pop entry that's getting a long run is "Wheel of Fortune." Tune broke big via a flock of waxes several months ago and is still riding high. Two of the wax renditions, Kay Starr on the Capitol label and Sunny Gale on the indie Derby, are still racking up big sales on the retail level.

Constant spins by the deejays of the half dozen other platters that covered the song didn't cut short its popularity and helped build strong sheet sales. Along the same lines such tunes as "Blue Tango," "Be Anything" and "That's the Chance You Take" have been running for months with no indication of letting up.

Conkling Heads Polio Fund Drive James B. Conkling, Columbia Records prez, will chairmen the music group entertainment section of the Sister Kenny Foundation's fund-raising campaign this year.

Ruth (Mrs. Dick) Gilbert Killed in Auto Crash

Phoenix, June 24.

Ruth Gilbert, wife of Dick Gilbert, KTYL, Phoenix, disk jockey, was killed instantly June 20, near Whittman, Arizona, when her 1951 Studebaker convertible was demolished in a head-on collision with a car whose two other passengers were killed. As Ruth Wimp, of Gilbert & Wimp, in the early 1930s, they won prominence as a singing act in theatres throughout the east and for three years held the world's record for the greatest number of broadcasts of any radio artists in America. As songwriters they turned out a number of published tunes.

Stepping out of show business, the Gilberts joined the Louisville Times, Mrs. Gilbert doing daily pen and ink portraits to accompany interviews with celebrities written by her husband. She gave up the job to return to New York with Gilbert, who put in the next seven or eight years on VARIETY, Metronome and Popular Songs Magazines.

In recent years, Mrs. Gilbert had been a German shepherd fancier attending leading dog shows coast to coast. She was on her way to a dog show at Long Beach, Cal., accompanied by her obedience-trained German shepherd at time of accident. The dog also died in the collision. The Gilberts moved to Arizona in 1946 after he had turned deejay at WOW and WHN (now WMGM), New York.

Survived by husband, mother and sister.

Bop Arrangements

Continued from page 41

dently written without any reference to plaintiff's song, that the music differed so completely even a trained musician could not detect a resemblance, that the lyric did not convey any impression of similarity, and that the titles were readily distinguishable. Abeles based his right of relief on the song parody cases, that he successfully prosecuted some years ago, in which it was established that the paraphrasing or copying of a lyric of a song with evasion was an infringement, even though there may be little or no conceivable identity between the two songs.

Harry Fox advises that immediately upon the institution of these proceedings, Prestige applied for licenses, and rendered statements and tendered payment, for all recordings made by it to date.

TOPPING ALL LISTS

BLUE TANGO  
By LEROY ANDERSON  
MILLS MUSIC, Inc.

A GREAT NEW RECORD

by

RED FOLEY

On Decca

"SOMEBODY BIGGER THAN YOU AND I"

BULL'S-EYE MUSIC, INC.  
4526 Selma Ave., Hollywood 28

DECCA RECORDS  
America's Fastest Selling Records!



## Big Shrine B.O. Tipoff to Record Summer Season for Miami Cafes

Miami, June 24.

Departure of over 70,000 Shriners following week-long national convention here which saw hotels, cafes, restaurants and other businesses ring up a multi-million dollar take, heralded what most vet observers predict will be the biggest summer season ever, thanks to additional conclaves due and unprecedented advertising campaigns by airlines, railroads and hotels.

Optimism is reflected in fact that only a few hotels closed for the summer; every nitery in town is going, with only Copa City shutting until late fall. Hotels are keeping their amusement facets (lunettes and cafes) fully staffed and bookings for talent is at winter peak, though the payoff factor has been cut down from the snowtime period in some cases.

For first time in several summers, Beachcomber reopened with a show featuring acts from the modest salary bracket, headed by Johnny Howard and Hal Winter and with a Selma Marlowe production. Also reopening after several years of summer hiatus is the former Kitty Davis', which lately has been a Yiddish-American spot but is now going Latin with change of name to El Mamba.

### Clover's Big Budget

Heading up the contingent in way of budget is Clover Club's big (30-people) revue, "A Night in Havana," and with Phil Spitalny and his Hour of Charm group due for a date at week's end. Martha Raye at her Five O'Clock Club is doing socko business, per usual, aided by the Ben Yost singers and the run of the better young comics with Jackie Kannon current. Vagabonds, at their club, keep pulling healthy patronage. In their show case they feature fairly new faces in the supporting slots.

Along the hotel line, the Sans Souci keeps them coming via their established year-round policy featuring recording or fairly well established middle-bracket names. Casablanca is close up on that policy, setting up two shows and two acts, usually a femme for the song end and a comic in the top slot. Current are Sammy Walsh and Phyllis Arnold. Saxony, one of the plushiest of the group, keeps shifting from club-dates to one-week stands, with patronage pull varying.

Nautilus Hotel, with a big room, still can't seem to hit the jackpot, due largely to management's tendency to trying unknowns or local acts for the lures. In weeks where they've booked talent that's worked hereabouts or is established in a video or recording sense, they've seen plenty of pick-up in receipts.

Rest of the ocean-fronters feature bands and Latino dancers, with occasional acts. Late spots such as Dream Bar uptown is one of the more popular for the drink-and-listen set, as is the long established Bar of Music operated by Bill Jordan. Mother Kelly's, landmark along Dade Blvd., is going on a limited budget, with a three-act idea.

The stripies, of which there are many, continue with their wintertime routine of plenty of gals; the femme impersonators are at home at Leon & Eddie's, Jewel Box, Tony Pastor's and the fringe spots that look for the tourist buck. All are going full swing and seem to be holding their own.

## Gracie Barrie, Milt Kafka Buy Celebrity Club, Miami

Miami Beach, June 24. Alan Gale has sold his Celebrity Club here to singer Gracie Barrie and her husband, Milt Kafka. Gale has been operating this room for several years, usually with a show which included singer Freddie Stewart and the Haydocks, dance team. Spot will reopen in the fall. Gale last year operated a Celebrity Room in New York on the site of Dario's La Martinique.

### Jonas-Jacobson Split

Hallie Jonas has severed her partnership deal with Leonard Jacobson in the Popular Concert Artists Bureau.

## Hypnotist Morton's Wow \$25,800 in Toronto 3

Toronto, June 24.

The Great Morton, Australian hypnotist, closed a three-week stand at the Royal Alexandra here with phenomenal grosses of \$6,400, \$8,600 and \$8,800, or \$25,800 for a novelty one-man show that drew "supporting cast" from the audience with plenty of takers. The 1,525-seater was scaled at \$2 top.

Famous Players is now completing details to route Morton across Canada, following his Toronto reception and previous 14 weeks in Montreal. The Aussie has been again pencilled into the Royal Alexandra for four weeks, playing Aug. 18 to Sept. 13 in competition with the Canadian National Exhibition.

## RKO Expands On Legit, Concerts

RKO is slated to spread the spot concert and legit policy into more houses this year. Policy, heretofore on an experimental basis at the RKO Keith's, White Plains, which was taken over for one night weekly by Mrs. Julian Olney for a concert series, will spread to the RKO Boston Theatre, Boston. House has been using spot vaude bookings.

The Boston has set "Don Juan in Hell," with its original cast, starring Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorhead, for a full week starting Nov. 24 and has signed for a single performance of "John Brown's Body," Dec. 17.

The White Plains' house this week renewed its contract with Mrs. Olney for the weekly one-nighters starting in October. Already set for that theatre are the Ballet Theatre, Oct. 14; N. Y. City Opera Co. presentation of "La Tosca," Oct. 28; "Don Juan in Hell," Nov. 17; Philadelphia Orchestra, Dec. 11; "John Brown's Body," Dec. 15; and Koester & Stahl, dance recitalists, March 25.

## MCA'S 3-DAY SHOW FOR SUPERLINER U. S.

Music Corp. of America set a three-day show for the festivities marking the maiden voyage of the new superliner United States.

Margaret Phelan, Russell Swann and Phyllis & Teddy Rodriguez have been signed for the series of parties to be given in the ship's ballroom. Show opened yesterday (Tues.).

## Gayoso, Memphis, Plots Names After Facelift

Memphis, June 24.

The Gayoso, one of Memphis' first downtown hotels, is skedded for a complete facelifting lobby job and a new ballroom for the fall season. Jack and Fred Goldsmith, who o. and o., said that the new ballroom will be extended from the present mezzanine level across the entire lobby.

It is being constructed into two rooms, and plans are in the offing to book name bands and shows in here when the hotel overhaul job is completed. The hotels Peabody and Claridge are currently booking name bands and attractions into their Skyway and Balinese rooms, respectively.

### John Singer's Later Exit

John Singer has resigned from the Ken Later Agency to return to business on his own. He was with the Later office for several months. Singer will not be replaced at that office. Last week, the agency took on Stan Scotland, who will absorb most of Singer's duties.

Bill Bradbeer, who formerly handled Decca publicity and promotion in Canada, has opened a talent agency in Toronto.

## Vic Hyde to U.S. in July

Stockholm, June 24.

Vic Hyde, currently on a vaude and cabaret tour of Scandinavia, sails July 11 for U. S. to complete long list of engagements. He is at the Tivoli here until June 30.

U. S. dates lined up include fairs at Plainville, Conn.; Bapgor, Me.; Presque Isle, Me.; Elmira, N. Y.; and Allentown, Pa. He has a week at Ottawa, Ontario, Aug. 18.

## Par Pact Pulls Hutton From CNE

Betty Hutton has cancelled out as pacted headliner at the Canadian National Exhibition, Toronto, because of Paramount's insistence that she was needed at that time (late August, early September) to start work on a new picture. Miss Hutton was booked for \$50,000 plus 50% of the gross above \$350,000. Last year, Jimmy Durante drew over \$460,000.

It's not yet known who'll succeed Miss Hutton at the CNE. Red Skelton, previously mentioned as a possibility, is reported not available.

There is some likelihood that CNE will try to go without a top-liner for the 24,000-seat grandstand. There has been considerable agitation for an all-Canadian production. Exhibition execs may attempt this if a headliner doesn't become available immediately.

## Judge Whammos 2½ G Fine On E. St. Loo Cafe Three For Low-Proof Bottling

St. Louis, June 24.

District Judge Fred L. Wham, East St. Louis, Ill., last week meted out a total of \$2,500 in fines to J. Fred Koenig, owner of the Playdium, downtown nitery in East St. Louis; his wife, Grace, and manager, Birney T. Havey, Jr., for violation of internal revenue laws by re-using whiskey bottles. He put them on probation for six months.

Trio was convicted by a jury May 21 after internal revenue agents testified they had checked part of the liquor stock in the nitery and found 30 bottles which contained liquor of lower proof than indicated on the high-priced whiskey labels. They were found not guilty on another charge of conspiracy to violate the internal revenue laws. The maximum penalty that could have been assessed was a \$1,000 fine and two years in prison, but Judge Wham fined Koenig \$900 and the others \$800 each.

This was Koenig's second brush with the law, having pleaded guilty to the charge of being a black market liquor dealer in St. Louis in 1944. He formerly was a deputy clerk in the St. Louis Court of Criminal Correction.

## Mpls. Dancer Out on Bail In 'Lewd, Indecent' Rap

Minneapolis, June 24.

Appearing at Phil's nitery billed as "an exotic and character dancer," Jeanie Andrews was arrested by Jake Sullivan and Ray Cronin of the police department morals squad after they witnessed her performance. She was charged with disorderly conduct in a public place and released on \$200 bail.

The policemen stated it wasn't that Miss Andrews was so underdressed but that "certain contortions, which were a part of her dance, were lewd and indecent."

Miss Andrews was rounding out two weeks at Phil's which had picked up her option for another fortnight at the time of the arrest.

The fact that Phil's is located in an uptown business section is believed to have brought the police action. In the loop, the police have been showing more leniency to the same sort of entertainment.

### Sanders Joins MAC

Paul Sanders, who conducted an indie agency in Chicago, has joined the staff of Mercury Artists Corp., N. Y.

Sanders has been in the agency business for a little over 10 years and prior to that was an outdoor organizer for the Actors Federation of America, which later became the American Guild of Variety Artists.

## Hope to Run for AGVA Prexyship In 2-Way Battle With Coast Accent

### Report Harper Quitting As AGVA's Coast Counsel

Hollywood, June 24.

Mort Harper, Coast attorney of the American Guild of Variety Artists, is reported leaving that post. Differences have developed between Harper and Eddie Rio, Coast regional director of AGVA, and latter is said to have asked for Harper's replacement.

Harper and Rio have been fairly close and worked together on the AGVA tele show this past season in which Bob Hope contributed his services. Television Authority, however, ruled that acts must be paid their usual salaries on tele, and the AGVA show had to be cancelled. Harper had been working on a plan under which AGVA could resume its TV shows, but failed to come up with a format that could get around TVA rules.

## AGVA Execs Hit Merger Blueprint

Hollywood, June 24.

Majority of exec board of American Guild of Variety Artists is opposed to final blueprint of plan for five-branch merger, after hearing details of contemplated merger as drawn up by professors from UCLA and Cornell U. Opposition is based chiefly on plan's setting up of locals, with AGVA preferring branch operations. Technical objections were raised also.

Jonas Silverstone, guild counsel from N. Y., explained final draft to the board here last week. Silverstone's views that plan does not draw distinct divisional lines and feeling that "we must explore a means to establish rapport through discussions with the other guilds as quickly as possible, since we all want merger," were shared by board. Latter referred plan to national exec committee, national administrative secretary and merger committee.

It's believed Equity and American Guild of Musical Artists will oppose plan's setup on local operations, since both guilds favor branches, as does AGVA.

## MULL SPOT BOOKINGS IN WB PHILLY HOUSE

With the Earle, Philadelphia, presently closed, possibilities are that the Warner chain may open either the Fox or Mastbaum on a spot vaude booking for a forthcoming tour by Dean Martin & Jerry Lewis. Dates for the comics' jaunt haven't been set yet, pending okay by Paramount studios for the tour. Studio is currently figuring out the duo's schedule and Music Corp. of America will work out the available time.

The Warner chain, which recently closed the Earle, presumably for the summer only, will put other spot shows into one of the two Philly houses, probably on a permanent basis.

The Martin & Lewis tour will encompass the Fox, Detroit, and Philadelphia. Team is also likely to play the Chez Paree, Chicago, and is signed for the Texas State Fair, Dallas, in October.

There's possibility that the team may repeat at the Paramount, N.Y.

### AGVA's Mix Nix

Hollywood, June 24.

Dancers Zarco & D'Loris were pulled from Million Dollar Theatre by Eddie Rio, Coast rep American Guild of Variety Artists, because of union ruling nixing mixing with non-union members. Also yanked was what Rio described as a "monkey act."

Theatre, a Mexican house, has non-union orch. Other acts on bill, from south of the border, were also non-union.

Jackie Kannon is signed for the Five O'Clock Club, Miami, June 25, and follows with the Capitol Theatre, Washington, July 24.

Bob Hope has reversed himself and will actively seek the presidency of the American Guild of Variety Artists. He'll run against the incumbent, George Price. Petitions are currently being circulated to put Hope on the AGVA ballot which is expected to go out shortly.

The two-way race is a result of the proddings of Coast regional director Eddie Rio who appealed to Hope to run for the union's top office. Rio was one of the assistants who worked with Hope and Bing Crosby on the Olympic Fund telethon over the past weekend.

Hope is reported to have originally declined to run on the ground that he would be unable to devote time to the post.

Petitions had already started circulating during the AGVA convention held in Hollywood. It was revealed that many who signed the plea were among those seconding Price's nomination. Those that did both declared they had no idea that Hope would be available for the post.

Price stated that he's happy to see Hope in the race. He said, "I wish more top actors would interest themselves in AGVA and get in there and do some work. I would then feel that the union is in safe hands. If Hope would take an active interest in the union, I would be glad to step down even before the elections."

In some quarters, it's felt that the Coast section of the union would like to see the bulk of union activities emanating from that sector. It's reasoned that if a majority of the union's officers and board are stationed in that area, it's conceivable that Hollywood could be the focal point in the setup.

In order to get Hope's name on the ballot, supporters will have to collect 200 signatures of members in good standing by tomorrow (Thurs.).

## PADDOCK, A.C., FACES LOSS OF LICENSE

Atlantic City, June 24.

Paddock International, mid-city nitery which has had repeated brushes with the law the past dozen years, is in trouble again. Its operators, the M. P. Corp., Morris Perlstein, president, and his wife, Hannah, secretary-treasurer, have been ordered to appear before Alcohol Beverage Control authorities in Newark on Friday (27) to give reasons why their license should not be revoked.

The spot is charged by the ABC with "lewdness and immoral activity in and upon the licensed premises in that female entertainers performed in a lewd, indecent and immoral manner and a male entertainer recited stories having lewd, lascivious, indecent, filthy, disgusting and suggestive import and meaning" on the night of June 10 and morning of June 11.

Club faces suspension if not loss of license at time when biggest crowds are entertained, the 10-week summer season.

## Canadian Coin to Offset New Hampshire Biz Drop

Concord, N. H., June 24.

Two new influences are expected to be felt in the amusement business at New Hampshire's vacation spots this summer.

A loss of business from depressed textile-manufacturing centres is likely to be offset by an influx of newly-prosperous Canadian industrial workers with plenty of coin to spend. Already, Hampton Beach reports that for the first time in history more than 50% of its vacation inquiries have come from over the border in Canada.

Television will be another factor, it has been pointed out by the state's recreational promoters. This will be especially true during the political conventions in Chicago.

In the Hampton area, hotels and guest houses are advertising their television facilities, while most of the North Country resorts remain at a disadvantage in being out of the present range of TV reception.

# ARA Threatens to Put Acts in Middle If AGVA Plays 'Cute' on Franchises

The Artists Representative Assn., organization of agencies, has indicated it goes for the idea of free franchises by the American Guild of Variety Artists. According to ARA attorney Jack Katz, the centers, however, will take AGVA franchises pursuant to terms negotiated on their behalf. Katz stated that the agencies will not take a union franchise, whether it's free or for dough, under terms that are onerous to them, and if AGVA wants to stop its present deal with ARA it had better negotiate new terms immediately or else the agencies will sign acts under conditions that the union may not like.

Katz stated that without a union agreement, some agents may start signing talent at commissions of more than the 10% now allowed, or it may pact them for longer than three-year periods. Katz thinks that the talent may lose some of the advantages they now have if the union abrogates its current agreement with ARA.

Union at its recent convention in Los Angeles passed a resolution granting franchises cutoff instead of the \$50 fee it now gets from the date-diggers. If the agent belongs to ARA or a similar group, franchise is obtained through the organization at no cost. However, there is no saving to the agent since ARA charges its members \$50 annually. This practice has been in effect since ARA was organized in 1940 on the theory that the union would save money by having ARA police its membership.

Katz returned this week from a vacation and is now plotting strategy to be used in the impending battle with the American Guild of Variety Artists. Katz stated that ARA has as yet received no notice that its contract with the union is to be cancelled. Either group, he stated, may give 60 days' notice. Katz said that when and if the notice comes, the union had better have a new contract in the works. AGVA feels that it holds the advantage in this battle because of its contracts with various circuits and niteries which are pledged to use union talent only.

One of the focal points in the ARA strategy is theory that performers will gravitate to those controlling the jobs. Crux of the battle will revolve around strength of the union in controlling its membership.

## More Legit, No Gambling, Otherwise the Same A.C.

Atlantic City, June 24.

This resort's 1952 pattern is pretty much the same as in other years with some exceptions. One is that gambling is strictly taboo and has been for more than a year, since the current probes of municipal affairs got underway. Another is that more legit entertainment is in store (see legit section).

Uptown Boardwalk plays burlesque with Jack Beck as manager of Globe which opened tonight (Tues.). "Ice Capades" again will come into Convention Hall in mid-July for six-week season. "Borscht Capades" replaces "Bagels and Yox" which fooled 'em all and drew good crowds last year into Million Dollar Pier. Revue opens July 2. So far nothing is slated for Chelsea playhouse, in Chelsea Hotel, which last summer housed a theatre-in-the-round and went way into the red.

George Hamid's Steel Pier is again set with name bands and vaude among the many amusements featured. Management spent around \$250,000 during off season in improvements.

Boardwalk is about the same with all hotels of any account playing entertainment and orchs, mostly with no cover, no minimum policy which may shift as the season advances and crowds increase.

Back on the niter scene this year is the Paradise club, slated to make an attempt to break the virtual monopoly enjoyed by the Harlem as the resort's top septa spot. Harlem opens with Larry Steele and acts on Thursday (26) and Paradise starts on Friday.

Paul D'Amico's 500 Club is bringing in names, including Ben Blue, Joe E. Lewis and Sophie Tucker.

## Saxe Appeal

Ottawa, June 24.

Joe Saxe, owner-manager of the "Buburbin Gaiety Club," is using his lined stories in paid space in the local dailies to promote the theatre-restaurant idea.

Odoriferous reputation of night spots of years ago still lingers in some local quarters and Saxe figures special paid ads in weekend editions will waft the remaining aroma away.

## AGVA DEEJAY RULING CUES COAST BLASTS

Hollywood, June 24.

Blasting of American Guild of Variety Artists' new ban on members appearing on disk jockey shows originating from cafes or niteries was immediate followup to national board's okay of ruling, which went into effect yesterday (Mon.). First attack, ironically, came from AGVA board member Irving Grossman of N. Y., who, while on Larry Finley's KFWB airer from "My Own Place," hit heavily at the regulation and said he opposed it all the way.

Finley termed the ban a "threat to free speech," and AGVA Coast rep Eddie Rio got into the act also, saying Grossman had the right to express his opinion, but that AGVA will enforce the ruling. Finley replied he's an American Federation of Radio Artists member and that "AGVA is stepping into radio" by trying to regulate his show, but Rio retorted AGVA has jurisdiction in all cafes and niteries.

Finley labeled move "a moronic ruling" and an "abrogation of freedom of speech."

## Judge Holds Carnival In Texas on Tax Rap

Dallas, June 24.

Federal Judge William H. Atwell has taken over control of a carnival in a tax suit action in district court. The judge signed a temporary restraining order that took the show out of the hands of the Internal Revenue Bureau which held custody of the outfit quartered in Wichita Falls.

The bureau had levied upon the Celebration Shows, Inc., when the carnival failed to pay back taxes, penalty and interest totaling \$44,038. The court order prevents the sale or removal of the carnival until a hearing is held next Monday (30).

## Saranac Lake

By Shirley Houff

(Subbing for Happy Benway)

Saranac Lake, N. Y., June 24.

Saranac Lake Summer Theatre skedded to, open July 1 at remodeled Odd Fellows Hall. Kenneth Packer is producer and general manager. Board of directors consists of Elizabeth Garfield, Ann Metz and Haldum Dorman. First production is "Harvey."

Birthday greetings to Simone Bleuze, laboratory technician for Variety Clubs-Will Rogers Hospital. Ray (ATSE) Van Buren in and out of general hospital where he mastered the bronchoscopy operation. On his arrival back at the Lodge he was greeted by Anna Van Buren and Caroline Finnigan, who shot in from N. Y. for a weekend chat.

Plans are being made for a barbecue party with entertainment to be held on the lawn of the VC hospital on July 4. Every patient that can make it will be permitted to attend. Blowout will be sponsored and financed by Al Brandt.

The painting of the Will Rogers Hospital, discontinued last fall due to cold weather, has been resumed. Write to those who are ill.

Warren, O., 20G Cafe Fire

Warren, O., June 24.

Flash fire caused an estimated \$20,000 damage to the Airdrome niter, near here, last week (18).

The dancehall had just been remodeled at a cost of almost \$4,000, according to operator Mattie Welsh.

Andrews Sisters opened this week in the Mural Room of the Baker Hotel, Dallas.

## Betty George to Repeat 'Kate' on Home Grounds

Gilford, N. H., June 24.

Betty George of Manchester, N. H., who replaced Lisa Kirk on Broadway in "Kiss Me, Kate," will come home to play in "Kate" when it is presented at the Lakes Region Playhouse here, June 30. Summer theatre is opening its third season, with Alton Wilkes as producer.

Miss George, who just completed a nightclub engagement in Washington, will play her Broadway role of Bianca. Others in the cast will include Elizabeth Parrish, Paul Ukena and Frank Derbas.

## Wrestling Phenomenon As Mpls. No. 1 B.O. Lure; \$2.40 Top, 6-10,000 Draw

Minneapolis, June 24.

Minneapolis is a mediocre show town and a poor film, baseball and fight city, but it can boast of one distinction. It's probably the nation's best wrestling town.

Tony Stecher, who stages one grapple a week in the 10,000-seat municipal Auditorium, will wind the current season next month with his biggest profits in the 10 years of his local promotion.

Stecher is about 10% ahead of last season which was the biggest in wrestling history here up to that time. The shows draw from 6,000 to 10,000 at \$2.40 top, with women admitted for a 40c service charge when accompanied by a regular paid admission. The distaffs go for the grunTERS to about the same extent as the males. The number of femme customers has soared since Stecher first permitted several of the prelim matches on each card to be telecast over WTCN-TV with a brewery as sponsor.

Localites take the stuff seriously and the newspapers' sports sections, instead of practically ignoring the shows as in many other large cities, give them considerable advance publicity and cover them the same as other sports events.

On several occasions, the city council, probably prodded by Stecher's publicity man, Jackie Diamond, has threatened summary action to make the wrestlers "behave." The aldermen professedly were aroused by injuries to spectators and damage to the building after rear riots among the audience provoked by the performers' ostensibly "rough" tactics. The city fathers feared the city might be sued by the injured.

Stecher has been the sole local wrestling promoter for a decade and has amassed a fortune from the art. He has all the top talent tied up. There have been only a few occasions when competition was attempted by others desirous of cutting in on what is conceded to be a good financial thing for the promoter. But the "invaders" were usually ignored by newspapers and public and never got anywhere.

While wrestling always has drawn well here during the Stecher regime, television is credited with swelling attendance substantially. But Stecher never allows his main event to be telecast, just two or three of the prelim matches. Viewers are assured they still have time to get down to the Auditorium to catch the main event.

There's an army of season subscribers. Most of them have been on the books for at least eight years and never miss a show, according to Stecher's treasurer, Charles Hough.

## Vaude Cafe Dates

### New York

Gabl, chanteuse who starts a stand at the Palace Theatre, N. Y., Friday (27), is the daughter of Solly Pernick, business manager of Local 1 of the International Alliance of Theatrical Stage Employees and proxy of the Theatrical Fact Finding Committee. Margaret Phelan has been signed for the Persian Room of the Plaza Hotel, N. Y., starting in September. Mel Torme and Joyce Bryant start at La Vie en Rose, Friday (27). Agent Doris Winston back in N. Y. after a booking trip to Florida and Cuba.

Vamp Studio Associates, Inc., chartered in Albany to produce vaudeville acts. Capital stock is 200 shares. John J. Spata, N. Y., was filing attorney.

## Night Club Reviews

### Cafe de Paris, London

London, June 17.

Noel Coward with Norman Hackforth; Sydney Simone and Winston Lee's orchs; \$9 minimum opening night; \$6 thereafter.

When Noel Coward played this niter last year he raised the British flag a little higher by attracting a little higher than the Americans who had come before him. The ropes were out every night for his six weeks' season and a new and somewhat chic audience was being lured to the niter scene, while casual customers were being turned away nightly. Now Coward returns for a month and all the indications are that he will surpass his earlier achievement.

The Coward preem was the first major event since the expiration of court mourning, and a big society and celebrity audience, topped by the Duchess of Kent, jammed the cafe for the occasion. Diners freely encroached on the dancing space and tables were slipped into every available corner. There were almost 500 customers at the opening night minimum of \$9, and as many had been turned away.

The success of Coward is the perfect example of wit, charm and sophistication triumphing over an indifferent singing voice. He makes no pretense at being a classy vocalist. The music is always carefully underplayed and there is little change in his voice expression. But in his own subtle and subdued manner he sharply emphasizes the biting satire of many of his own lyrics.

The act started in an unspectacular way and the first five minutes were taken up with an oddly assorted melange of old-time hits. That opening obviously was little more than a warmer-upper, after which he really got into his stride. Ten numbers followed and although each clicker powerfully, the major ovation of the night went to a new lyric which he has authored for an upcoming West End revue. "Bad Times Are Just Around the Corner" is a brilliant parody on all the songs of the century that try to assure everyone that there is a silver lining to every cloud. He also introduced a song which he penned in Jamaica this year, "Time and Again," and did a delightful French ditty with the "evocative and provocative" title of "Paris." "Nina," a clicker in last year's routine, comes back to hefty returns, and a jazzed-up version of "Loch Lomond" is another winner.

Coward is a real phenom in the world of the theatre. As actor, composer, playwright, author and now cabaret star, he has shown himself to be a jack of all trades. He is master of them all.

Norman Hackforth, who accompanies at the piano, does a first-class job and his backgrounding, in conjunction with the Sydney Simone orch, is correctly unobtrusive.

### Sheraton Plaza, Boston

Boston, June 21.

Nancy Donovan, Nanci Crompton, Johnny Turnbull Orch (6) \$1 cover. Mon.-Thurs., Hub Room; \$1.50 Fri.-Sat., Oval Room.

Final lineup here showcases the talents of two nancies, Donovan and Crompton, both of whom turn in slick stints for solid returns. Following this frame which winds Saturday (28) Oval Room will shutter for summer with activities switching to the smaller Hub Room. Policy will be similar to that of last summer, with dining and dancing sans floorshows, but this season instead of Johnny Turnbull's band, the Paul Clement Trio, an instrumental group that doubles in group vocalizing, will furnish the backgrounding.

The tall, svelte red haired thrush, Nancy Donovan, no stranger here, tops the bill and gives out with a diversified half-hour song stint during which she runs the gamut from the nostalgic "September Song" to a saucy "Calypso Blues" with tom-tom accompaniment. Another nifty is her handling of an early American ballad, "Poor Wayfaring Stranger," backed by celeste.

Balance of stint consists of pops and standards with a couple of Irish tunes, "Same Old Shillelagh" and "Galway Bay," tossed in for good measure. Scores all the way. The diminutive ballerina, Nanci Crompton, also registers strongly with her assortment of fast ballet spins. Youngster has added a nifty routine since last caught, a dream of a secretary which she pantos and interprets via ballet steps. It's a cute gimmick with the ballerina shaping stronger with each outing.

Musical backgrounding by Johnny Turnbull's group is especially slick.

### Hotel Astor Roof, N. Y.

Carmen Cavallaro, Joseph Sudy Orch (12) with Lynn Burns; Alan Holmes Orch (5); \$1-\$1.25 cover.

Now that "Grand Ole Opry" has gone back to the hills after a month's run at the Astor Roof, the room returns to a more normal Broadway groove with headliner Carmen Cavallaro. He's a crafty and popular performer and should easily repair the b.o. damage incurred by the sloo slickers.

Cavallaro is spotted twice nightly and in a 45-minute set displays a solid line of expert keyboard work. He's a flashy stylist and knows how to build excitement via the ivories. It's a special tribute to him that the tablers keep the knife-and-fork symphony down to a minimum while he's on. He holds the crowd from the first key-pound and grabs a big response after each number.

Cavallaro has a well-rounded catalog that's pegged for his top fingerwork. He doesn't let a mood linger too long and changes pace easily but without jarring the listener. His segue into the frenetic Afro-Cuban tune, "Voodoo Moon," after a tender "Intermezzo" is a standout example of his technique. Other big items in his repertoire are "The Man I Love" and the sock "Warsaw Concerto." He's given first-rate backing by Joseph Sudy's orch.

The Sudy crew and the Alan Holmes orch share the podium for the dancing assignments. Lynn Burns whips out the vocals for the Sudy band in an appealing style. Both bands keep the floor busy.

### Crescendo, Hollywood

Hollywood, June 19.

Ella Mae Morse, Freddie Slack Trio, Walter Gross Trio; \$3, \$4 minimum.

For the first time in a considerable period the Sunset Strip is boasting a layout that the blues and boogie addicts can take to wholeheartedly. And since it's good entertainment even for those not in the ranks of the aficionados, Harry Steinman's Crescendo should experience solid business for this fortnight.

Headlining is Ella Mae Morse, who's climbing rapidly back up the ladder after emerging from her retirement. Reunited with her Freddie Slack, with whom she etched the smash "Cow Cow Boogie" disk of a decade ago. The teaming is topnotch.

Miss Morse, one of the best of the current crop of femme blues bawlers, knocks out a strong half-hour stint that includes the inevitable "Cow Cow" and such items as "Buzz Me," "Five By Five," "Pigfoot Pete," "House of Blue Lights" and "Love Me or Leave Me," a jump version of "Old Black Magic" and the current "Black-smith Blues." First-nighters liked the latter so well they made her sing it twice at the same show.

Throughout, Miss Morse gets peak backing from Slack at the piano and from his guitar-drum combo. They're showcased by themselves for a small part of the show and the stint could easily be expanded. Holdover Walter Gross continues to please with the interim music cued to the mood of the room.

Steinman has wisely shifted the stage space to a different wall, heightened the air of intimacy and leaving the south wall free for a view of the city at night. Economically, he's dropped the no-cover-no-minimum policy in favor of a minimum applicable to either food or drink and the switch should make it easier to meet the nut. Room has been open only about six weeks and is still in the throes of either attracting a clientele or starving. At the moment, the chances are better than ever for success.

### Riverside, Reno

Reno, June 19.

Phil Baker, Jerry Bergen & Betty Reed, Mazonne & Abbott Dancers, Paul & Paulette, Riverside Starlets (12), Al Donahue Orch; no cover or minimum.

Nervous and unsure, Phil Baker reproduces the radio show, "Take It or Leave It" for a nightclub audience. The quiz program which he emceed for some seven years has the same format, props and eager contestants.

The idea of a quiz show—especially a radio quizzer—for a niter crowd is an innovation, to say the least. Baker will have given away close to \$2,000 before he leaves this stand—\$16 to each of four contestants in two shows a night. (Continued on page 50)

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## Night Club Reviews

Continued from page 48

### Riverside, Reno

How many other clubs, outside a gambling spot, would be able to afford this is an interesting question. Even at that, it takes a big-hearted gambler to part with this much moola just for a gimmick.

Winning something for answering a few questions is still a good selling point. Result: Better than average crowds, moderate to good reception, decent possibilities of selling this package elsewhere. And with a little more time and effort toward presentation, the show will shape up considerably. Right now, Baker is stuck for confab with contestants except for the usual identification.

Baker has included in this traveling quiz show the excellent little comic, Jerry Bergen. In two brief bits before the quiz, he rocks the restaurant. Best is his violin "solo." In especially fine passages by the orch, he almost lulls himself to sleep while standing. In a brief exchange with Baker, the five-foot comic moves around a bit, comes in from the audience, and departs the same way—with a little ad lib throw-in from the darkened ringside during other parts of show.

Betty Lee, also in the Baker group, is a big blonde who sings and is the butt of Baker-Bergen jokes. In one serious venture, "Embraceable You," she exhibits a pleasant operatic quality.

Mazzone & Abbott Dancers are the Apache troupe who played so long in New York's Latin Quarter. This is an amazing thing to westerners, but before the Paris bistro brawl is over, the customers have grown to like it.

Mazzone and four girls throw each other around, break up the furniture, and in a final blaze of gunfire, one of the girls falls off a high stairway into Mazzone's arms. He hugs her back up the same fight, tears in his eyes, is shot at the top, drops the femme, who slides back to the bottom, and then he falls off the stairs onto a strategically-placed wine keg on a bar, smashing it to bits. It stops everything in the casino, including the roulette.

Paul & Paulette are a trampoline duo who are limited by the height of the Riverside ceiling. However, the act doesn't lack for excitement with some double somersaults and twists thrown in. Sexy Paulette introduces the act as a gym instructor, while Paul is the rube

pupil. He clowns on the canvas for a moment or two then turns in some amazing mid-air gymnastics.

Riverside starlets are fresh and lovely in two new routines, the products of George Moro. He keeps the line interesting with constant change of faces between his two chorus groups in Reno and Las Vegas.

Al Donahue's orch is well received here. Mark.

### One Fifth Ave., N. Y.

Herb Corey, Annette Warren, Bob Downey, Harold Fonville; \$3 minimum.

Bob Downey's experimentation with talent is paying off handily for One Fifth Avenue. It's one of the more prosperous lounge operations in the Greenwich Village sector, and it's high average intake is due primarily to the performers that Downey has developed.

Downey apparently goes for a blend of sophistication superimposed on basically good entertainers. The talent contests he has run has brought to his attention a lot of performers, who have stayed on to become regulars at this spot as well as other intimates.

Herb Corey is one of the winners. He's grown considerably since he debuted there as an amateur some years ago. He has gained in assurance and projection and has added considerable material to his catalog. His stylings are primarily for the intimate rooms. His discourse on the Sears Roebuck catalog, and parody on "Pal Joey" with the theme of the forthcoming elections running through, comprise excellent material that could take him around the chichi circuit handily. He's off to a couple of encores.

Other performer here is Annette Warren, a nice-looking youngster who has made good in the uptown swankeries. Miss Warren has an agile and smooth delivery that makes her look good in contrasting deliveries. On night caught, Miss Warren shifted between sensitive ballads and broad farce. It's an odd combination that fits her. Good writing and arrangements are evident.

The accomp is by Downey assisted by Harold Fonville. The two combine for some fine twin ivorying to warm up the house. Jose.

### Hotel Radisson, Mpls.

Minneapolis, June 21. Maureen Cannon, Ramon Novak Orch (7); \$2.50-\$3.50 minimum.

Tiny, pretty Maureen Cannon, who apparently has enlisted quite a TV following here, dispenses heaps of charm, and, with her proved vocal ability, it's sufficient to make her completely captivating in this personal appearance. Investing her song repertoire with winning exuberance, sparkle, animation and zest and embellishing much of her chirping with amusing bits of business, she is considerable of an asset for this smart, intimate room, providing a superior brand of pleasant singing entertainment. She does so well by her surefire hit parade, familiar musical comedy and old time favorites numbers, frequently heard over the air or elsewhere, that they bear repetition at her hands, and her routine proves entirely acceptable. The highly personable Miss Cannon attempts practically no side excursions into patter, a few brief explanatory introductions to selections being the extent of her vocal interruptions. She makes no ring-side tables tours, either. Instead, she confines herself to a pure-and-simple, unvaried song recital, going straight from one number to another while remaining stationary at the mike. But she is so completely ear and eye intriguing and the numbers are so listenable that the performance never becomes monotonous and is always delightful.

She doesn't need to take a back seat to Vivian Blaine or Carrol Channing for his renditions of "Take Back Your Mink" and "A Little Girl from Little Rock." She's also completely successful with "Gee But You're Swell," "Broken Hearted," "Back in the Good Old Days," "Week End in Havana" and "Row, Row, Row."

Upon its initial appearance here, the Ramon Novak Latin-American crew impresses as an excellent aggregation for this spot, being a novelty as well as topnotch dance and show orchestra, with Novak himself a first-rate singer and snappy, peppy conductor. Room well filled at supper show caught. Rees.

### Bilustrub's, Boston

Boston, June 20.

Patti Page (with Jack Rael), The Riveras (2), John & June Belmont, Lewis & Van, Ted Cole, Johnny Morgan, Michael Gaylord Orch (12), Johnny Gonzales Rhumba Orch (5); \$3.50 minimum.

With a seating capacity of nearly 1,800 in an area covering approximately a city block, Stanley Bilustrub unveils his mammoth nitery with a staunch lineup topped by thrush Patti Page. Current booking is actually a trial run testing the draw of names in this spot, which has built a solid rep for good food with medium budgeted shows and which gets heavy play from organizations, clubs, parties, etc.

Due to space limitations, many potential groups were forced to go elsewhere, which led Bilustrub to enlarge to what is undoubtedly largest nitery in the east. Following current one-week stanza, cafe was to revert to lower budgeted shows until shuttering for summer, but plans are underway to book in stars instead. One advantage bistro has over most others is extremely high ceiling, allowing room to showcase aerial acts which are usually forced to bypass nitery stints.

While accoustical and public address-system bugs were evident at preem, plus seating arrangement deficiencies these will undoubtedly be corrected before fall kickoff.

Patti Page, hand-picked for the shakedown cruise, clicks strongly with a 35-minute stint which includes "Congratulate Me, I'm In Love," "Detour," "Whispering Winds," the special, "Standing Room Only," and the tearjerker, "I'm Glad That You're Happy With Somebody Else," clefted by Hubsters Benny Drohan and Benny McLaughlin. In time element, chirp bypassed "Tennessee Waltz" trademark at opener but has since added it to stanza. Combination of gals nifty appearance and slick pipes result in begoff.

Balance of bill is also solid, with the Riveras scoring strongly by reverse Apache routine, the gal tossing her male partner around with abandon. Also include a fast jitterbug, winding with series of butterflies and double cartwheels. The Belmonts, another terp duo, grab slick reaction with waltz, tango and foxtrox ballroomology and a fast mambo which eases into an Irish jig. Pair is neatly attired for fine visual impact.

Bill tees off with sesh of fast tap and soft-shoe by Lewis & Van, followed by vocal stanza of spot's longtime singer, Ted Cole. Guy effectively baritone songs ballads as "Tenderly," "Be Anything" and "Forgive Me" in casual style for nice mitt reaction.

Layout is emceed by Johnny Morgan, a comic with a potpourri of gags, many of which unnecessary border on the indigo. His best quip, on viewing the vast expanse of the nitery, was "I've played in smaller towns than this." Overall, he drew his share of yocks.

Musical background is supplied by Michael Gaylord's orch, upped by its usual five men to 12, with maestro batoning all but Page stint, which is handled by Jack Rael. The Johnny Gonzales rhumband purveys Latino rhythms between sets. Gaylord's augmented crew is being held over. Biz terrific. Elie.

### Thunderbird, Las Vegas

Las Vegas, June 19.

Jimmy Dorsey Orch (16), Jay Lawrence, Bela Kremono, Sandy Evans, Eleanor Russell, Johnny O'Brien, Christina Carson, Kathryn Duffy Dansations (7); no cover or minimum.

Abundance of everything—music, comedy, novelty—lifts this hour-plus chapter into a first-rate lure for next two frames.

Jimmy Dorsey brought his contingent of tootlers into this wigwam last summer and proved his worth as a draw despite formidable competition elsewhere on the strip. Expert blowing, coupled with his long-standing name in the music biz, marks the J. D. saxaphobia as attention-riveter during his second Thunderbird booking.

Spreads solo work around amongst his corps of solid sidemen. Jimmy Henderson rips into "Lover" on his tram; augmented by some terrific music effects from the brass section. Male vocalist Sandy Evans has a shot at the spot, booming out "Taking a Chance on Love," "Broken Hearted," "Kiss of Fire," for excellent reception. Later, following the Bela Kremono innogy, Dorsey brings on his Dorseyland crew for a driving "South Rampart Street Parade," which merits top mits.

Tiny femme vocalist, Eleanor Russell, takes a tripler of tunes, "Am I in Love," "Warm Hearted Woman," and "Guy Is a Guy," latter with

sidemen inserting some unison warbling. Cute chirp has a big voice, in the Kay Starr range. Dorsey completes his portion of the show with a knocked-out and difficult "Fingerbuster" on alto sax and clarinet.

Jay Lawrence eases on to fracture assembled tablers with his clever satire. Takes it easy with first monology, then begins building with first impress set of Cary Grant, Clark Gable, Gary Cooper, President Truman and Nat Cole. Newsreel with English Channel swimmer bit is riotous, but his topper remains the championship fight with sharp lampoons of Clem McCarthy and Bill Corum. Neat beg-off gag is a honey.

Bela Kremono breaks up the musical forepart of the production with his amazing juggling feats. Uses derby and silk toppers, balls, boxes to wow entire room, receiving salvos from start to finish.

Kathryn Duffy Dansations take a J. Dorsey platter fave, "Wimoweh," for opening routine, setting up bright mood immediately. Finale is whopping dazzler, "Memories of Spain," with applause-ticking stroblight effect. Christina Carson centers with her castenets and fine feeling for the Iberian beat. Johnny O'Brien has his innings as emcee when Dorsey isn't, introing the various band numbers, and also aids closing Duffy rounds with vocals. Will.

### Gatineau Club, Ottawa

Ottawa, June 20.

Jeri Sullivan, Allan Drake, Angela & Eric Wilnow, June Oliver Girls (6), Harry Pozy Orch (8); 75c cover, \$1 Sat.

Smooth, sleek and sophisticated Jeri Sullivan took over the Gatineau Club's spot this week and had a capacity, teqoff house lagging for more with visible effort. Working this vast cafe can be tough for a single, but Miss Sullivan reached every table without trouble and played to a 10-song begoff each show. Best when her tune is bouncy, she still works plenty okay in everything she does, including two she wrote lyrics for—"Rum and Coca Cola" and "Regular Men."

Allan Drake, who also emcees, is an effective gab and tune man but needs better material. Too blue for this location, his opening shows could also stand freshening and addition of more punch for anywhere. Even with weak stuff he collects plenty palming; with suitable gags he could go a lot farther.

Angela & Eric Wilnow, terp team in from Denmark, could eliminate the comic efforts, tighten their routine and thus greatly improve their act. Appearance is good but current offering has rough edges. June Oliver Girls, still looking like they just came from high school, acquiring attractive tan in this country spot. New buff costumes and okay routines add a lot to the show.

Harry Pozy orch kudosed nightly for both showbacks and customer dancing. Johnnie Johnston plays piano and sings in the cocktail lounge. Gorm.

### Bon Soir, N. Y.

(FOLLOWUP)

The Bon Soir has by now become the Greenwich Village edition of the Blue Angel or Le Ruban Bleu. The entertainment is keyed to sophisticates from that sector of town, and talent that have played the uptown swankeries are called upon to work in this hospice.

Negro singer Jimmie Daniels, who fronts and entertains, has a fairly pat formula for selecting talent that looks good here. Whenever he latches onto a suitable comedy team, they stay around for months on end. He had Tony & Eddie on an exceedingly long stretch, and now Kirkwood & Goodman are trying out all their new material for a long term.

Mae Barnes is another longtime entertainer here. Negro singer has one of the more highly developed song styles that accents comedy. There's a good folksy quality in some of her numbers, but her major forte, is the impact with which she puts over a line. She's expert in this direction and stays for a few encores.

The newcomer for this edition is Hamish Menzies, Scottish pianist-singer, who provides an entertaining turn. Menzies is a personable chap who spices his tunes with subtle indigisms. Net effect is fine inasmuch as his catalog is punctuated with sly laughs. Some of the songs are his own. Consequently, he knows how they should be sung and proceeds to do so. He's off to healthy palms.

The Three Flames provide the orchestral background while Garland Wilson works the piano.

Jose.

### Silver Slipper, Las Vegas

Las Vegas, June 20.

Kalantan, Hank Henry, Woo Woo Stevens, Roberto, Isabelle Dwan, Jimmy Cavanaugh, Dolly Dee Line (4), George Redman, Pud Brown's Dixielanders (6); no cover or minimum.

When the Silver Slipper Saloon opened its swinging doors in September, 1950, spot caught on immediately with its "gay '90s" flavoring, flamboyant atmosphere of gas-lit era, and well-planned confusion. Room, located on grounds of the Last Frontier in a re-created early Nevada boomtown, also patterned itself as a period piece show-wise. After a while, booking policy switched to standard intimate nitery format, with result that biz fell off.

Following sale of Last Frontier to new combine, general manager Jake Kozloff turned the Slipper over to former vaude hooper Eddie Fox to book and produce. Budget was upped allowing current galaxy, which should jumpack the 200-seater every show. Continuance of this play is certain to return former SRO status.

Spark of former show cycle was vet comic Hank Henry. Wise move in bringing back the burly buffoon with his seemingly inexhaustible supply of sketches and routines will pay off. Excellent local biz will return, with Henry a big hunk of bait because of his standing as a resident of the town.

Headliner this fortnight is exotic terper Kalantan. No mere stripper, gorgeous brunet with finely wrought frame works in a creative vein to background music of Moises Vivanco, lifted perhaps from the Sumac platters. Word-of-mouth, plus neat buildup here, succeeded in luring the curious who leave the room dazzled by the gal's s.a. impact, sans vulgarity or exhibit of commonplace strippers' stock in trade via bumps and grinds. College of Pacific music major grad, Kalantan (pseudonym for Mary Ellen Tillotson) found herself terping instead of chirping in L. A. Follies line, moved into the spot for solos. Booking in Mexico City, Florida, and recent year's stand at Dan's International in New Orleans prepped her for more extended nitery circuiting.

Woo Woo Stevens enjoys a phenomenal rep in certain haunts for his strictly-for-hunger but highly saleable songwares. He openly admits having one of the comiest acts in the biz, but can do no wrong with his following which happens to be of sizable proportions in Vegas. Trademark is

(Continued on page 52)

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## Night Club Reviews

Continued from page 50

**Silver Slipper, Las Vegas**  
shouting of "woo woo" between ditties, which is picked up by tablers, and echoed throughout his 25-minute stint of old-time and pop laves.

Roberto has an unusual puppeteer act, containing among his dolls an artist that, by adroit string-pulling, sketches upon a miniature pad and easel. Others include a seepa blues shouter, a stripper, and West Indian mambo terpers. Isabelle Dwan belts over a brace of Sophie Tuckerisms in tunes and manner, and grabs heavy mitts with tag moments of energetic high kicks. For a woman of her heft, such athletic diversions seem somewhat astounding.

Jimmy Cavanaugh aids throughout with his warbling, and as stooge for Hank Henry. He was in the original company that opened the Slipper. Dolly Dee's line of four dolls lend the spirit of old-time western frontier saloons with their opening "Can Can," and curtain song and dance.

Pud Brown's Dixielanders, augmented by a local 369 trumpeter and standby 88'er, George Redman, had some difficulties in running down varied scores at first, but will steady in time. Will.

### Bellevue Casino, Mont'l

Montreal, June 20.  
Roger Ray, Fedi Fedi, 4 Phillips, Clef Dwellers (6), Charles Tyrell, Genia Mel, Casino Line (10), Biz Belair Orch (11), Buddy Clayton, Quartet with Ann Somers; \$1 admission.

With the impact of the tourist biz already taking effect around town and grosses up in all the major saloons, manager Harry Holmok is currently getting his share with dividends—for present offering. As usual, the payoff productions are under the firm hand of Mme. Kamarova, who mixes the artistic with banality for big returns. With the exception of the Clef Dwellers and Fedi Fedi, most of the acts have played this room before and all are welcome returns.

Headliner, Roger Ray, back from a hefty session in Australia with a touring "Peep Show" company, is as effective as ever with his corned-up marimba playing and gin sales-man routine. Poorly placed mikes didn't help his gabbing on night caught and guy has same tendency to take umbrage at any patron who doesn't give him full attention.

Baritone Charles Tyrell (New Acts) is standout in the big "Show Boat" spectacle midway through revue, and hoover Genia Mel shows

to best advantage in the finale when she gets a spot that is better suited to her particular style. In earlier moments, the trim performer is hesitant and unsure, as though she were dancing on eggs.

Of the newcomers Fedi Fedi and his gimmicked doll dancers draw a big Bellevue reception. Because of physical position of guy and the one costume (he performs doubled-up, using his arms as femme legs and wearing male and female dummies in Latin outfits on his back), there is little chance for the necessary variations. Act tends to become repetitious despite novelty and guess element for the clientele.

The Clef Dwellers, two gals and four guys, have youth and looks on their side but suffer from over-arranged numbers. Combo also loses overall effectiveness because of poor positioning on bill. They precede the song-heavy "Show Boat" production (which they also appear in) and the seemingly endless vocalizing period is too much for even the most hardened Bellevueite.

The Four Phillips and their amazing Indian chess tossing are surefire for any big layout. Working with speed and finesse, they build easily and wind up with a whirlwind pitch making 12 clubs look like 50.

Despite the comics, the sight acts, et al. the Bellevue line of eight ponies and two well-exposed showgirls still rivets best attention. Part of the appeal, besides the revealing costumes and shapely figures, is probably due to the fact that these dolls can dance and, what's more, they all seem to like the work. Neut.

### El Cortez, Las Vegas

Las Vegas, June 19.  
Jimmy Ames, Noble & King, Instrumentalists (3), Alice Hall Quartet (4); no cover or minimum.

El Cortez Hotel was at one time the rival of the Nevada Biltmore for top name acts in Vegas. Over a decade ago, this hospice was a must for minkey rounders. After the first resort hotel was built (El Rancho Vegas) in 1940 and calamitous howls to the contrary notwithstanding proved that future big biz was headed for wide-open spaces of sage and sand south of Vegas proper, downtown spas declined in popularity.

When the second resort hotel was built and opened in 1942 by Texas theatre biggie, the late R. E. Griffith, fate of Main Stem hotel eminence was definitely sealed. New luxury caravansarie was the Last Frontier. Designer of construction was Bill Moore, Jr., Griffith's nephew. He remained as publicity head and later general manager until the hotel was sold last year to the Katieman-Kozloff-McAfee combine. Moore immediately announced plans for the huge nine-story Caribbean on the Strip to cost \$9,000,000, but instead of waiting for the loot to accumulate from various sources, bought into the El Cortez, owned by J. K. Houssels, Sr., long-time gambling op and resident of Las Vegas.

They sunk \$200,000 into the hotel, which had become a commercial enterprise, and with ingenious architectural replanning and services of decorator Tom Douglas, converted the spot into a luxury stopover point and lure for big-moneyed gamblers.

Opening last Thursday (19) was highly successful. Din from gaming tables, wheels and slots drowned out songstint of Noble & King in the Buccaneer Room adjoining, many times, but could not stop the leather lungs of comic Jimmy Ames.

Somewhat on the pallid side are the duetings of Noble & King. Pair failed to kindle any spark from tablers at show caught, and unless their revitalized repertoire, similar reception will continue. It's a bit on the lifted pinky side as duo warble, "Oh My Darling," "Cockeyed Optimist," "September Song," "When You and I Were Young Maggie Blues," "Hold Me," "No Business Like Show Business" and "We'll Gather Lilies in the Spring Again."

Proceedings take a sharp swing upward when zany Jimmy Ames yelps out his raucous material. No pattern seems to be set as he flings out his unrelated gab, nevertheless winning big yocks. His song bits are funny in the main, "Indian Love Call," and "Cry" being better than average. Best bit is the Ames' standard, tour through audience with saw and hammer, winding up on onstage once more to squeal "Aloha." Exits after "Life Is Just a Bowl of Cherries," to solid mitts. Will.

### Bagatelle, London

London, June 18.  
Hadda Brooks, Arnold Bailey, Swingette, Edmundo Ros Rhumba Band; \$5.75 minimum.

The British cabaret debut of Hadda Brooks doesn't measure up to expectations. Her recent work in Hollywood films gave rise to hopes that the sepi songstress would follow the long line of hit attractions from America and chalk up a personal success.

Gal is a looker, is attractively gowned, and has a fine pair of pipes, but her act is completely unimaginative and frequently dull. It has no spark of originality, with too many conventional arrangements of old-time song hits.

For half the act the chanteuse is self-accompanied. She's an accomplished pianist but tries none of the classical stuff for which she is noted. Instead she offers a boogie interpretation of "Hummoresque."

Filling the standard 30-minute spot, Miss Brooks gets her best reception for a couple of breezy numbers, "I'm the Lonesome Girl in Town" and "Hey Monsieur." The St. Louis Blues" as it might be played in New York's Greenwich Village doesn't mean much to the Londoners in the audience, although it is obviously enjoyed by visiting Yanks.

Act is showcased in straight-forward style by the Arnold Bailey Swingette who provide the terping rhythm with the Edmundo Ros combo. Myro.

### Mapes Skyrmo, Reno

Reno, June 20.  
Beatrice Kay (with Sylvan Green), Artie James, Walton & O'Rourke, Jean Devlin, Skyettes (8), Eddie Fitzpatrick Orch; no cover or minimum.

Beatrice Kay clowns and laughs through a lot of her old standards, but has a load of fine new material. Appearance is no longer in the Gay '90s costume but in a neat white strapless that makes her look like a garden party hostess—but not for long. With husband Sylvan Green at the piano, the red-head delivers a tasty pudding of old tunes, parody, and special material.

Opening with "Mention My Name in Reno" and "Remember It's Our Country That's at Stake," she provides a clue to rest of show. She has removed herself from dependency on double-entendre lyrics and now sells completely with humor and personality. In one fifty interlude, she talks for over five minutes, delivering joke after joke with her w.k. tongue in cheek, down-cast eyes and kick of the leg. In a riotous intro to "Put Your Shoes on Nelly," she gives, dances, does a comic be-hop, and maintains continuous laughter.

Special bits like "Anticipation Is Greater Than Realization" have extremely clever lyrics socked over for all they're worth by her timing and emphasis. Other numbers include, "I Don't Care," "Put Your Arms Around Me," "You Made Me What I Am Today."

Artie James is a smash roller-skating artist. In a noiseless routine, he waltzes and twirls gracefully in the confined area. He spins to a blur on both skates, then on one. Windup is a terrific spin while lighting a cigaret.

Walton & O'Rourke produce a "springtime revue" for marionettes—the cast including two skeletons, a colored porter, a drunken dowager, and singer and pianist. Interesting and clever addition to usual routine is the participation of one or the other of the men in the act with the wooden characters. Gimmick at end of show brings a marionette around to the table to sniff at drinks and converse with costumers. Mark.

### Ruby Foo's, Montreal

Montreal, June 21.  
Paul Villard, Christine Garden, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

Paul Villard's casual manner of putting over his sea songs and off-the-cob bits of poetry is still a heavy draw with patrons of this plush eatery on the outskirts of Montreal.

Garbed in a comfortable seagoin' rig, Villard reprises most of the numbers he has established on previous visits to this room and for local consumption has added a brace of new entries that click. Of these, his interpretation of Henry Drummond's "Wreck of the Julie Plante" with a pseudo-French-Canadian accent picks up biggest yocks and attention. Laced around such items as "Foggy Dew" and an innuendo-laden limerick routine about the love life of a well-traveled sailor are a couple of Masefield poems which may seem incongruous for a saloon, but

with Villard's handling they are surefire.

Villard accompanies all offerings with an agreeably quiet accordion and is generous with his songalot on every showing.

Preceding the salty touches of Villard is the pleasant chirping of Christine Garden who bows into the Montreal scene for the first time and does very nicely. That Miss Garden is a newcomer as a cafe singer is obvious, but there is a forthrightness about her offerings that evidence basic savvy and future possibilities.

Leading off with "Tenderly" she tries a French number, "Dancing With Me," which seems to be a little too much for her in this room, but she recovers neatly with "Sorrento" for plaudits. Gal has the voice plus good appearance; all she needs now are a few original arrangements and a sharper presentation.

Len Berger and Joska de Barbary team up for the piano and violin interludes between shows with 88'er Fred Toldy taking the relief spots. Neut.

### Eddy's, K. C.

Kansas City, June 20.  
Noonan & Marshall, Deane Carroll, Tony DiPardo Orch (8); \$1 cover.

Package which the Eddy Bros. have put together for this fortnight comprises a couple of acts new to this room. Deane Carroll as the muscled styled singer and Noonan & Marshall with their broad comedy antics combine for a 40-minute session that's entertaining throughout.

Blonde, petite Miss Carroll's forte is show favorites sung straight and embellished with personality. She roams the floor with a mike to bring her vocals right to the audience. A bug or two in the mike slowed her opening, but once these were out of the way she built nicely to close with a strong reception.

"Sunny Side Up" and "Granada" in Spanish and "I'll Take Romance" serve to get her stint underway. She blossoms considerably in "Boutonniere" as she gives out carnations to male ringsiders. Montage of muscledome faves, political parody on "Missouri Waltz" and polished vocal on "Deep in My Heart" bring work to close.

As with Miss Carroll, Tommy Noonan & Pete Marshall are new to Kansas City. Their lively comedy pattern is well suited to this room. They get right into the swing with bit of the magic ear-plugs in which neither hears the other without the plugs and only one set between them. Brings good round of chuckles and prepares way for controversial disk jockey, with Marshall handling the mike and Noonan playing the ringside drunk, Dutchman, Irishman and typical cab driver interviewees. It's a good session that demonstrates their versatility.

"Denver Dimples" satirizes the AM hillbillies with Marshall doing the comic monology. "TV Audition" is vehicle for impersonations, Marshall doing Vaughn Monroe and Jack Smith while Noonan pitches in with Gary Cooper and "J. Steadman" who spells his way through the audition. Marshall vocals "Piv Foot Two" straight, and two follow with "The Chef Abern," a sock closer. Quin.

### Dorchester, London

London, June 19.  
Barbara Perry, Cyril Grantham & Dorchester-Arcadians, Johnny Kerrison Orch; \$3 minimum.

Although she has played several theatre dates in London during the past few years, this is Barbara Perry's first cabaret engagement here. Currently she's dancing star in the British musical, "Zip Goes a Million," and thus has a worthwhile following.

Within the accepted time limitation of a solo dancing act, Miss Perry does a slick job. Her routines are original, the program is in neat contrasting style, and she has that wanting-to-please manner which gets the right response.

In the 15 minutes she's on stage the terper gets through five dances, starting off with "In a Country Garden," which is done as a charming, unsophisticated number. By way of contrast, she switches to a routine illustrating how a Spanish girl might react in Harlem, and good comedy effect is her conception of a city girl on a dude ranch. As a spectacular closer she does a lively fire dance.

Miss Perry terps with great confidence and skill and has fashioned an eye-appealing act which receives good customer reaction. Cyril Grantham's combo backgrounds in hep style and also supplies the straight dance music with the Johnny Kerrison band. Myro.

### New Golden, Reno

Reno, June 20.  
Al Morgan, Helen O'Connell, & Step Brothers, Radio Rogues, Terry True Dancers (8), Paul Pendarvis Orch; no cover or minimum.

This show establishes the New Golden as a hot contender in the big race for Reno summer trade. With four top acts booked in the current run, there seems to be no doubt about the intentions of the management—to lure the gambling trade with topflight shows.

Al Morgan headlines this driving, layout. Pint-sized bundle of energy explodes song after song for a full 25-minute stint. Decca recording artist sits at an upright and sets a mike stand between his knees. Then, in a failing of arms, stamping of feet, he keeps patrons clamoring for more.

Morgan cuts loose with such things as "When You're Smiling," "I'll Never Let You Cry Over Me," and a "jealous" medley of "Jealous," "Jealous Eyes" and "Jealous Heart." He is so vigorous in his playing and singing, he cannot be ignored. In addition, he exhibits a great personality and has interesting catch patter between songs.

Helen O'Connell charms via numbers she helped popularize with Jimmy Dorsey and Bob Eberle—"Green Eyes," "Tangerine" and "All of Me." Her fresh, scrubbed good looks would make any sharp patter seem out of place, so she introduces numbers briefly and gets on with the singing. Good returns are scored on "Be Anything" With "Star Eyes" she quiets the place—a difficult job with the restaurant opening on to the casino. The number is done to a nice, soft rhumba background. Best encore is an oldie, "Arthur Murray Taught Me Dancing Is A Hurry."

The Four Step Brothers, in top-hats, white ties, and tails, have flash and sparkle in the teeoff spot. In great precision taps they show originality and clever rousing. Challenges on solo bits keep all hands clapping. They beg off.

Radio Rogues have a great session with impersonations of everyone from Benny, Godfrey and Wallace Beery, to Sinatra, Eckstine, Nat "King" Cole and Harry Truman. Sirring takeoffs on Sinatra, Johnnie Ray and Vaughn Monroe reap good mitts. Best serious bit is Beery in scene from "The Champ." The Terry True Dancers are the best-looking line in the area. Mark.

### Scot Stage-Screen Club in Red

Glasgow, June 17.  
Stage and Screen Memorial Club, social center of show biz people, which opened here last October, may have to shuttles for financial reasons. Club has lounges dedicated to Sir Harry Lauder and Will Fyffe. It owes about \$9,000. Show biz folks offered to raise coin via theatre shows.

Joel Gray and Gelli Galli packed for the July 3 session at the Copacabana, N. Y.

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# JACKIE KANNON

## *Just Concluded* **LATIN QUARTER** **NEW YORK**

My sincere thanks to LOU WALTERS and the rest of the wonderful Latin Quarter crew.

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Voted the "COMEDIAN OF THE YEAR" by the National Association of Gagwriters.

**Paramount, N. Y.**

Les Paul & Mary Ford (4), Ralph Marterie Orch. (16), Joey Bishop, Tommy Edwards, Peiro Bros. (2); "Clash By Night" (RKO), reviewed in VARIETY May 14, '52.

The Par continues to count on disk names for pull. After a smash three weeks with Johnnie Ray, house is following strong with Capitol Records' pace-setting Les Paul & Mary Ford. As an added lure for the teen trade, booker Harry Levine has backed the Paul-Ford combo with two more disk strongos, Ralph Marterie orch. (Mercury) and Tommy Edwards (M-G-M). Coupling of the wax-loaded layout with an adult pic, "Clash By Night," should hypno the b.o. action in the evenings as well as theatres.

The powerhouse platter team of Paul and his frau, Mary, are spotted in the closing niche and hit big on each rendition. They display sock stage savvy by giving the peewhinders the same sound they project on their records. It's done via a specially-constructed guitar that gives the echo chamber effect and the added offstage voice of Carol Ford, (Mary's sister) to assist on the multiple-voiced vocals. Team is rounded out by bassist Wally Kamin who appears on stage with the duo. A showmanly surprise note could be added if they'd permit Carol to come out from behind the curtain for a windup number with her sister.

Paul-Ford register strongly as they reprise their platter clicks. Open with "Mocking Bird Hill," follow with a fast-paced medley, including "In The Good Old Summertime," "How High The Moon" and "I'm Confessin'," and then into a slick workover of "Caroleo," "World Is Waiting For The Sunrise" and "Smoke Rings" are next for big reception. Change pace with a comical "No Place Like Home," which provides opportunity for okay mugging, and wind with a driving "Tiger Rag." They're socko all the way.

The two Peiro Bros. score easily in the leadoff with a crack juggling turn. Duo nabs good 'mitt' throughout and are especially big when they stand next to each other switching cigarettes and ciga-peaux as they simultaneously heave a trio of clubs back and forth.

Tommy Edwards is only mildly effective in the duce. Negro singer, who's a potent lyrical purveyor on records, fails to create much excitement on stage despite a pleasant piping technique. His three tune turn comes to life only in his rendition of "It's All In The Game," his big hit last year. "Chick's Too Young To Fry" and "Paging Mr. Jackson" are mild novelty items with a rhythm styling, but his forte is sentimental ballad and he should try to groove his act along that line.

Comedian Joey Bishop follows with yock patter that's excellently delivered if not too wisely selected. His class timing, however, keeps the customers howling.

Although Marterie's crew is developing as potent entry in the upbeat danceband picture, it's given slight chance to show its wares here. The three rhythm, five reed, and seven brass outfit, with the maestro on trumpet, opens with a neatly arranged "Perdida" and later in the show belts out an okay version of "In A Persian Market." Band provides a workmanly showbacking job. Gros.

**Chicago, Ill.**

Chicago, June 20.

Billy Williams Quartet, Rolly Rolls, Renald & Rudy, Larrie & Trudie Leung, Louis Basil Orch.; "Pat and Mike" (M-G).

Last of the two-week attractions for several months here should be one of the better grossers. Evidently there's some pull in the headlining Billy Williams Quartet as a result of their teevee singing in "Show of Shows," with matinee audience shouting out for tunes they have featured on the program. Rest of the bill is competent backing for the last act.

Not only as a vocal group, but as a mobile, eye-pleasing sight, septia four sock over one song after another. While Williams does the lead chirping at one mike the trio work at the other, always in blend.

With the exception of two pop numbers, "Wheel of Fortune" and "Anytime," most of the other offerings are on the fast, upbeat side, for sock rhythm arrangements. Teeing off with "Red River Valley," they hit again with "After You've Gone" and really rock with "Ride, Red, Ride" which has the leader leaping. For an encore they preview their latest disk, "Azurte," a less frantic but pleasing tune.

Rolly Rolls, also in the musical department, starts off on a serious note but quickly dissipates the classical atmosphere with a flashy

samba. Frenchman gets chuckles with his imitation of a concert pianist's debut racing with the orch. Best of his different types of 88's is the jitterbug pounder, which leads into his boogie woogie composition, solidly played for a hefty getoff mitt. It's too bad that time of management doesn't permit him working with his small concertina, usually an important part of the act and an applause-getter.

Renald & Rudy, attired in white briefs, capture the admirers of the flexing muscle school with some excellent slow-motion balancing. Control is near perfect and the lads build up their puns and lever work with lots of punch, backed by dramatic, classical music. The hand-to-hand work is climaxed by one-hand pushup from prone position.

Larrie and Trudie Leung, young Chinese couple, are an attractive pair who waste a good deal of time before giving out in the last few moments what they are capable of doing. Male has some corny Oriental jokes, bringing chuckles as well as moans. There are some imitations of the pop crooners, which are passable, but now overdone in theatres and video. Lad has pleasant straight voice which he doesn't use except in one tune, and that has a comedy twist, which kills the rendition.

Supposedly depicting a Chinese dance, duo swing into a trucking session. Man breaks away to go into some fine taps and running splits for audience pounding. With more straight vocaling and dancing, this would be a much more potent act.

**Theatre Royal, Glasgow**

Glasgow, June 16.

Stewart Cruikshank presentation of variety-review "Half-Past Eight," stars George Lacy, Stanley Baxter; features Andrew Macpherson. Company includes Bond Rowell, Cicely Hullett, James Heys, Marion Wilson, Four in a Chord, Annette Gibson, Pamela Wardel, Dances arranged by Cherry Willoughby. Orch. under Jack Bolesworth. Produced by Heath Joyce. At Theatre Royal, Glasgow, June 16, '52.

This edition of the annual straw-hat vaude-revue, changing its contents completely each week, has a certain polish and style, but tees off to a very shaky start, the comedy sketch openers being in the un-funny class. Opening scene, too, is in need of re-writing, the introductory chores via lit-up names resulting in confusion to stuholders.

Seenes, well produced by T. Heath Joyce, achieve a good standard. Bright, well-defined decor is noticeable in "A Swiss Romance," in which ex-London Windmill gal Annette Gibson plays The Boy and Joan Gadstern, show's principal dancer, is the little Swiss miss, with Gerald McMorrow a sprightly dancing partner. First half is closed by a "Student Days" sequence, built round the tunes "You Will Remember Vienna," "Students' March," "I Bring a Love Song," and ending on comedy note when George Lacy sings "I Will Remember Vienna."

Best item in earlier half is young Stanley Baxter's soapbox revolutionary, a comedy character in the best traditions. New Scot comic, graduate to vaude from the legit, is visually very funny, and clicks with take-offs of middle-class gentility. Curious fact is that a large number of stuhholders at this theatre fall into every class, the would-be caviar set, whom Baxter tilts at, but ironically they don't associate themselves with his barbs, while at same time laffing at him. Comic has a strong foil in experienced vaude-man Bond Rowell, longtime partner of comedian Jack Anthony.

Pace of show brisks up after the interval, with warmer audience reaction to better comedy material. Sweet thrashing comes from brunet chirper Pamela Wardel, and there's an original "Symphonie on Strings" scene to Kreisler music. Good hand-to-hand music, also, for a "Romeo and Juliet" ballet scene based on Tchaikowsky.

Standout comedy sketch is an item entitled "It Must Be The Heat." Show's two stars, George Lacy and Stanley Baxter, portray respectively an elderly lady and an elderly gent in the lounge of a seaside hotel, recalling happy long-since days in the heat of Poona. Lacy's elderly femme study comes across excellently, and the youthful Baxter's o'd-man characterization hits a high level.

In his second-half solo spot, Stanley Baxter impersonates a housewife who has just collared a 225,000 dollars as a prize in the football pools. It reveals much naive comedy, though with limited dialectic appeal, and is repeated too soon after recent longrun performances in hereabout locations. George Lacy's breezy storytelling is bright, stuffy.

**Palladium, London**

London, June 17.

Jack Benny, Dennis Day, Iris Adrian, Muriel Landers, June Earle, Continental Charivels; Bill Russell; Maj. Britt with Ken Gardner and Douglas Young; Frank Cook, Two Alfieros, Tiller Girls (16), Woolf Phillips Sky-rockets Orch.

For the third time in four years, Jack Benny is a smash at the Palladium. It is as on previous occasions, more than a personal triumph, and as he says in his act, he has a talent for picking talent. In previous years he had Phil Harris, previous years he had Phil Harris, complete change in cast. Dennis Day, his principal aide, receives a top-grade Palladium ovation, and three girls brought over from Hollywood without any advance flack, make a breezy contribution to the comedy appeal of the show.

The Benny technique may be unchanged but his material is entirely new. There is the familiar casual entrance, the prolonged pauses, the quiet and restrained style. For the first 10 minutes he holds the stage solo, delivering his holds in effortless style before introducing Dennis Day, who proves a nifty comedian in his own right as well as a first-class vocalist.

Day kicks off with half a dozen numbers including a couple of sentimental tunes such as "Never" and "Because," but makes his biggest click with an impersonation of Jimmy Durante's "Tinky Dinky Doo" and "Roamin' in the Gloamin'" in the style of the late Sir Harry Lauder. He rates boff reception for an uninhibited rendition of "Sweetheart" a la Johnnie Ray, with Benny and all the orch's violinists winding up on their backs on the stage (as per Benny's TV show in the States).

The gals are brought into the act as a trio being auditioned to accompany Benny on his provincial tour. Muriel Landers, as the heavyweight member, and Iris Adrian, as the tough blonde, collar most of the laughs. June Earle gets fewer opportunities, but does them well.

Act has original and effective ending. Benny is playing his fiddle while his recorded voice expresses the thoughts that run through the minds of American headlines at the Palladium. It's an amusing gimmick which winds the show in great style.

Program opens with the Tiller Girls in a new and pleasing routine, followed by Two Alfieros, a Continental team of equilibrists with a polished act which includes some nifty head-to-head balancing and some original strong-arm precision stuff. Frank Cook, the only other American in the bill apart from the starring combo, comes to the Palladium after two years at the Victoria Palace and gets warm ovation for his simultaneous playing of guitar and a miniature harmonica. Mostly doing pop numbers like "12 Street Rag" and "I've Got Rhythm," he also displays a deft skill at more classical compositions and does a smart job with the overture from "William Tell."

A novelty item in the bill is the Maj. Britt act on a portable ice rink. There is not much appeal, however, beyond the novelty angle. The cramped space does not give the skating star adequate scope and when she's accompanied by her two male partners, the routines have to be reduced to almost elementary level.

Billy Russell, a standard British act, purports to give the working man's point of view on things in general, but too much of his patter is on the vulgar side, and there is not enough of the homely philosophy he does so well.

First-timers at the Palladium, although a big hit when they played London a few years ago, Les Charivels have lost none of the speed and precision which hallmarked their earlier West End success. Their fancy hoofing, split-second timing, and vigorous acrobatic dancing give their act a high gloss to make an excellent finish for the first half of bill.

Apart from another briefie by the Tiller Girls, the Benny aggregation have the second half to themselves. The Skyrockets orch is on stage with them and doing their usual sterling job. Show is in for three weeks and star's wide appeal should leave little doubt of its success.

**Capitol, Wash.**

Washington, June 22.

Don Cornell, Hope Zee, Jack Norton, Four Wades; "Scarlet Angel" (U).

This is most solid lineup Capitol has assembled in recent weeks. Show tees off strong and continues fast pace and appeal throughout. Despite accent on the musical, there's plenty of variety for interest.

Headliner Don Cornell is an un-

usual singing personality, combining a fine set of pipes with a hep style. Despite some obvious wrestling with a sore throat at show caught, he managed some elaborate phrasing and a repertoire of romantic ballads with grace and top showmanship. His slight accent and dashing Italian personality help put him across to almost show-stopping level.

Tees off with "My Blue Heaven," then goes on to his disk hit, "I Walk Alone." Latter impresses as his best bet and is particularly suited to his warm type of voice and tear-in-throat style. Does fine with "Oh Marie," first in traditional Italian and then jived up for the English version. Introduces his latest Coral recording, "This Is Beginning of the End," which garners fine reaction from galleries, though tune has less merit than the others. Winds up with one of his other-side-of-the-record songs, "My Mother's Pearls." Though Cornell lacks the volume and grand opera style, he is somewhat reminiscent of Lanza in his handling of numbers and the sweetness in the high notes. Walks off to a hefty mitt.

Blonde, bouncy Hope Zee, newcomer to the vaude circuit, does a bellinging job in her debut on this stage. Despite the fact that she is the chick of Capitol manager-producer Alan Zee, the 19-year-old chanteuse comes without the usual pre-sold rep of the jukeboxes. Hurdles this handicap from the first with her hoydenish manner and surprisingly big voice.

Youngster shows added polish and know-how since she clicked here last month in a nifty date. She is unusually poised and confident for her years, and exudes the kind of enthusiasm which is contagious. Her junior miss looks and dress, plus a real flare for comedy, catapult her to near show-stopping reception.

Bounces on stage with "It's a Lovely Day," then does zany bonnet for a hillbilly version of "Why Don't You Love Me Like You Used to Do." Changes pace—and bonnet—for a roaring '20s number, "I Wanna Be Loved By You," a la Helen Kane, complete with Charleston. Latter is her best bet and goes over to long mitt activity and appreciative giggles. Winds with "Sing Your Sinners" for hefty sendoff.

The Four Wades, sister and brother musical-terp team, are unusually solid curtain raisers and register in their initial date here. There's virtually a variety show in miniature, with some nice, light touches and a well-tailored routine. Musical combo consists of pair of marimbas, accordion and Hammond organ. Play in various combos, with one of the sisters adding some terp steps for interest. Latter does a novel baton-twirling act, and winds up with a precision terp duet with one of the brothers. Reaction is big.

Jack Norton fills comic slot ably with a fast line of patter and a drunk takeoff. Latter is along gentler lines than most, and clicks, but seems a bit overlong. Closes with a soliloquy on "Water." Customers seem to go for his brand of comedy.

**Pavilion, Gourock**

Gourock, Scotland, June 17.

Colin Dunn, Bertha Ricardo, George Keenan, Alexis Crombie, Gracie Clark & Colin Murray, Alan Shires & Joanna, Eileen Rogan Girls, (with Cliff Stetson), Jack Anthony, George Keenan Orch; produced by Jay Morelle.

Sparked by the infectious comedy antics of Jack Anthony, this is one of the best layouts to hit this Clyde coast theatre in some time. It's a fast-paced show that abounds in rhythm, humor and terps, and is just right for the summertime amusement-seekers at seaside.

Anthony, blond comedian in the top class here, scores solidly in his solo spot. "Creating an Impression," in which he impersonates Danny Kaye (in guttural Scotch), the late Sir Harry Lauder, and Scot comics Tommy Morgan and Dave Willis. Performer has happy, easy style, plus infectious smile, and works well with a new foil, Englishman Cliff Stetson.

Show is strong on comedy. More fun is provided by Gracie Clark & Colin Murray. Exuberant femme plays a gal moppet, kidding her daddy. Act hits solidly.

Vocal chores are nicely handled by tenor Colin Dunn and a blonde looker, Alexis Crombie. Change of pace is supplied by Alan Shires & Joanna, slick dancing team, and by the lineup of Eileen Rogan girls stepping out in good terping. Bertha Ricardo aids in the comedy, feeding chores, and George Keenan, as well as being musical director, doubles by playing pops on the accordion in a stage act.

Show is pleasant and easy on both eye and ear.

**Palace, N. Y.**

Berk & Hallow, Billy Romano, Mimic Men (3), The Glenns (3), Dewey "Pigmeat" Markham (4), Norman & Parker, Benny Meroff, with Kathleen McLoughlin, The Del Rues (2); "Confidence Girl" (UA), reviewed in VARIETY June 4, '52.

The Palace bill this week has its moments although it's not one of the better layouts to hit this house since recent remption of four-day. The level of the acts isn't as high as it has been but it's still a fairly good program.

One of the major points in the show is Benny Meroff assisted by Kathleen McLoughlin. Meroff is a vet performer and an expert comic. At show caught, there were times in which his material was over the head of those attending the dinner show, but his trick instrumentalization with a variety of miniature instruments and some not in the usual orchestral catalog, make for a good applause round-up. Miss McLoughlin stooges well for the comic.

The other major comedy act, Dewey "Pigmeat" Markham, assisted by a femme and two men, comprises a skit somewhat below the level of that usually performed by this Negro entertainer. This particular courtroom scene has essentially good laugh situations, but in its delivery there is more noise than humor. Other comedy note is by the Mimic Men (New Acts).

The novelty section of the bill is led off by Billy Romano, who does fancy balloon blowing. He has a good line of sculpting and a utilitarian bit of gab and does fairly well.

The Glenns, comprising two boys and a girl, show some fancy acrobatics. It's an agile outfit in which three-highs are a major component. The femme is generally in the centre, balancing a male on handstands. It's off to hot mittings.

Berk & Hallow, a cute tap team, show skill at terping. Duo have made frequent appearances at this house. The routines are well designed and the results are fine.

Other acts on this stanza are Norman & Parker and the Del Rues (New Acts). Jo Lombardi provides solid orchestral backing.

**Empire, Glasgow**

Glasgow, June 16.

Lena Horne (with Lennie Hayton), Richard Sisters (2), Two Condons; Nixon and Dixon, Jack Parnell & Music Makers, with Jimmy Watson, Ronnie Scott, Song Pedlars (4), Rudy Bolly, Fred Lovelle, Bill Matthew Orch; twice nightly.

Once again, as in the case of Sophie Tucker, the visit of a top American artist is being spoiled here for vaude lovers by a tedious and weak bill. It's 80 minutes of a layout minus talent in either quality or quantity before the supreme artistry of Lena Horne makes this conventional run of British vaude acts seem mundane, flat and uninspiring.

It's a great pity, for up to lately U. S. topliners have been fortunate to receive good British support. Current trend is to have as many small acts as possible, most of 'em in the silent category, and even to repeat one or two in the second half. It's a short-sighted, money-paring policy which won't pay dividends with Scot audiences who demand satisfying vaudeville.

The Richard Sisters are two nice-looking gals who open the show in conventional style with dance routines, and are brought back as a second-half opener. It's pleasant stuff for the difficult period while stuhholders are settling into seats.

The Two Condons are a male and a femme who do hand balancing, again in conventional style and with minimum of entertainment value. By now vaude fans are expecting that act No. 3 will be something unusual but they are disappointed. Nixon & Dixon, a male and female duo, the one Canadian, the other an Australian, engage in harsh and vulgar cross-talk and at show caught, earned the minimum in mitting. Male has a stage quarrel with the femme, and wanders into auditorium keeping up the fighting fracas, in noisy fashion. Act is definitely n.s.g.

From here on the first half becomes a bandshow, outfit being Jack Parnell & Music Makers, featuring Jimmy Watson and Ronnie Scott. This is a very youthful combo batoned by a pale-faced youngster who happens to be nephew of Val Parnell, Moss' Empires boss. He has a certain charm, and height, but could benefit by using some makeup and not stooping so much over the mike. He is ace drummer who has swapped the sticks for the baton.

(Continued on page 55)





## 'Moon' Backers Share in Coast Co.; Show May Profit No. 3 Production

The Actors Co. production of "Moon Is Blue," opening July 1 at La Jolla, Calif., with David Niven and Diana Lynn costarred, has been financed with profits from the original Broadway company and is using scenery and props from the recently-closed third company. Otto Preminger, who staged the original and the two touring editions of the F. Hugh Herbert comedy, is also directing the La Jolla troupe, which will tour Coast cities after opening the season at the Actors Co. home base.

According to a letter from producers Aldrich & Myers (in association with Julius Fleischmann), the La Jolla version of the play is being bankrolled with \$10,000 of undistributed profits from the original Broadway company. Thus, the original backers became partners in the Coast edition, unless they specifically requested to be excluded. That is in contrast to the setup for the No. 2 and No. 3 companies, which were separately financed, so as not to have to wait for accumulation of profits from the original troupe.

Although the Aldrich & Myers letter to the backers didn't reveal the exact terms of the deal, it indicated that the La Jolla use of the scenery and props from the No. 3 company would involve a "financial arrangement." Such agreements usually involve a flat rental fee or a royalty based on a percentage of the gross. Since the No. 3 edition, financed at \$50,000, broke even on its season's tour, the revenue from the scenery-property deal should bring in a modest profit on the investment.

## SOUTH PIX OPS OFFER POOL FOR LEGIT TOURING

Austin, Tex., June 24. Interstate Theatre Circuit and a few other southern film ops are negotiating a deal to present stage attractions in their houses this coming fall and winter. The plan, in tentative form, calls for several circuits to pool their houses and offer the overall package to touring stage units.

The plan as outlined is expected to appeal to legit show producers, since they can come in for several months of bookings instead of the usual four or five weeks which individual circuits could offer.

In the past, the favored cities for bookings have been San Antonio, Dallas, Fort Worth and Houston. Now the plan will take in several other cities where in the past stage shows have proved successful.

## Show Biz Leaders Aid In Pernick Testimonial

Testimonial dinner was tendered Monday evening (23) to Solly Pernick, business agent of the Stagehands Union, Local No. 1, International Alliance of Theatrical Stage Employees.

AGHU was hosted by the Theatrical Source Club at the Hotel Astor, with George E. Goldsmith, secretary of the Masonic group, as toastmaster. Number of show biz leaders and celebs were on hand, including Morey Amsterdam, Ralph Bellamy, IATSE proxy Richard Walsh, IATSE secretary-treasurer William P. Raoul, Actors Equity execs Arthur Duncan, Television Authority's George Heller, Theatre 10 Mutual Assn. proxy Paul Stahl, American Federation of Musicians' exec Sam Suber, among others. Pernick was given a gold IATSE membership card by the union.

## Lorre as Laurec

Hollywood, June 24. Peter Lorre will star on Broadway next fall in the title role of "Monsieur Laurec," Irving L. Jacobs' production of the Edward Chodorov drama about the crippled French poster artist. Jacobs set the deal with Lorre and the latter's attorney, James Silverstone, over the weekend here.

Silverstone planned east today (Tues.) to set a release deal for the Lorre-produced and directed star, "The Lost One," made in Germany. The German language thriller, with English titles, was booked into art houses.

## Strawhat Reviews

### Count Your Blessings

New Hope, Pa., June 23.

Theron Bamberger production of comedy in three acts (five scenes), by Carl and Dorothy Allensworth. Star, Albert Dekker; features Sara Seegar; directed by Ezra Stone; settings, Jean Laurain. At Bucks County Playhouse, New Hope, Pa.; June 23, 24, 25, 26, 27, 28, 29, 30, 31, 4:30 top.

Annie Kudelka ..... Norma Lehn  
Leo Blumgrudski ..... Jack Klugman  
Ezra Stone ..... Ruth White  
George Caldwell ..... Sara Seegar  
Fred Diefendorf ..... Albert Dekker  
Nancy Diefendorf ..... Judith Leica  
Jimmie Diefendorf ..... Josef Seegar  
Kitty Diefendorf ..... Sue Ellen Blake  
John Gates ..... James Goodwin  
Elmer Price ..... Joseph Foley  
Newton Gates ..... John Shellie  
George Caldwell ..... Ronald Teller  
Hattie Edwards ..... Fay Sappington  
Mr. Fiddler ..... Truman Smith  
Telephon ..... Tom Avera  
Telephone Lineman ..... John Crowley  
Andy Bowen

It seems improbable that a comedy about the installation of city water — and especially indoor toilets — on a farm outside Cleveland, in 1912, would be able to keep anyone indoors after the first act, but "Count Your Blessings," which opened a one-week tryout run at Bucks County Playhouse here Monday night (23), not only holds the audience but sends it home happy.

New comedy by Carl and Dorothy Allensworth, presented by Playhouse producer Theron Bamberger, with Ezra Stone directing, features Albert Dekker as a traveling paint salesman who has settled his family on a farm. As a jingoistic optimist fired by the successful completion of the Panama Canal, Dekker plays a man determined to give his family the comforts of indoor plumbing if it breaks him. Sara Seegar (Mrs. Ezra Stone) plays Dekker's wife with a stature and solid humor that give the show real body. Ruth White, a fine character actress, heads a 15-member supporting cast, which includes Fay Sappington, John Shellie, Joseph Foley (who is very funny), Norma Lehn and Jack Klugman.

Play's success must be attributed to extremely expert, light-handed direction of Stone, who gets effects where least expected — and whose ability to whip a show into presentable shape in only two weeks of rehearsals is highly commendable.

With work on the first act, where the story line is somewhat obscure, "Count Your Blessings" should move very happily into a Broadway niche next fall. It has a bucolic, turn-of-the-century charm that makes it a sort of "Oklahoma" without music. — Ward.

### Carmen Jones

Boston, June 24.

Lee Falk & Al Capp presentation of Dick Campbell production of musical in two acts, with music by Georges Bizet, book and lyrics by Oscar Hammerstein II. Stars: Muriel Lathin, Luthar Saxon, Joe Lindy, Louella, William Warren, Frank Miller, Milton Dillard, Frankie Miller, Theresa Merritte, Rum, George Fisher, Joseph Lewis.

The first stop in what could conceivably be another Broadway revival, this edition of "Carmen Jones" retains the vigor and good-natured spoofing of its operatic counterpart that the original production captured 10 years ago.

While the plot revolves, as a decade ago, around the escapades of gals employed in a parachute factory, and military personnel assigned as guards, plus such diversions as offered by fisticuffers Husky Miller and his entourage, musical remains up-to-date and therefore good entertainment.

Principals Muriel Lathin, Luthar Saxon, Elmer Warren, Audrey Vanterpool, William Dillard and Theresa Merritte, majority of whom were in the original cast, show to good advantage in the vocal department. Ballet diversions, prancing through a hoked bullfight, is an especially strong laugh-getter.

Miss Lathin is sufficiently hard-boiled to be plausible and Saxon is equally proficient as the weak Joe. Miss Merritte scores in the relatively minor role of Frankie while George Fisher (Rum) and Joseph Lewis (Dink) ably support Dillard's Husky Miller.

Costuming by Grace Houston and lighting by Elinor Duvey lend the proper atmosphere. — Curt.

### DES MOINES HOUSE SWITCH

Des Moines, June 27.

The Community Drama Assn. of Des Moines will take over the Tri-States Roosevelt Theatre July 1. Remodeling will start in July, with first day planned for production in October.

## Inside Stuff—Legit

Howard College, Alabama, drama professor John Aldrich Newfield had long planned to give Somerset Maugham's "The Constant Wife" at his Equity Theatre, Pelican Playhouse, at Panama City Beach, Fla. But the recent Broadway success of the play, and Katharine Cornell's subsequent plans to tour with the show next season, balked him. Newfield wrote Miss Cornell, told her his Equity company was the only one for miles around, and that Broadway touring companies rarely came that way. Gertrude Macy of the Cornell office informed Newfield that his arena theatre on the North Florida coast could go ahead with the production, "inasmuch as Panama City Beach is some distance from any town that we will play." Pelican Players open their 10-week season today (Tues.) with "The Constant Wife." Group is in its second season.

Theatre de Lys, which William de Lys plans to open in the fall in the former Hudson Guild Playhouse, Greenwich Village, N. Y., already represents an investment of \$32,539. According to an accounting May 31 the expenses included \$6,047 for office furniture and equipment, \$1,809 for technical equipment, \$8,120 for theatre building improvements, \$3,000 for rent, \$100 for electricity, \$75 for telephone, \$300 for sound equipment, \$1,000 for a curtain, \$485 for seats, \$50 incidental items, \$787 for prepaid insurance, and \$8,882 organization expenses. Opening bill at the spot, scheduled for Sept. 29, will be a musical version of "Frankie and Johnny," written by John Huston in 1932.

## Legit Bits

Nat Karson, who withdrew as stagios producer at the Empire, Leicester Square, London, when the spot changed policy recently, is currently in Rome, where he may remain indefinitely. Mike Sloane, co-producer with Paula Stone (Mrs. Sloane) of "Top Banana," leaves tomorrow (Thurs.) for the Coast to confer with adaptor George Oppenheimer, songwriters Johnny Burke and Jimmy Van Heusen and director Bretaigne Windust on the Stone-Sloane musical version of "Carnival in Flanders." The National, Washington, currently dark, relights July 21-Aug. 2 with "Good Nite, Ladies," before getting "Porgy and Bess" for four weeks starting Aug. 4. George Abbott will direct and partner with Julie Styne in the production of "In Any Language" (formerly "Only Human"), the Ed Bolin-Henry Garson comedy about an American actress in Italy. Rehearsals are scheduled for Aug. 15, with a Broadway opening Oct. 1, after a tryout tour.

Coast producer Gene Mann in New York to negotiate a television deal. Joseph Fields and Jerome Chodorov will write the book for a musical adaptation of "My Sister Eileen," their 1940-41 dramatization of the Ruth McKenney magazine sketches, which Robert Fryer hopes to produce, with George Abbott directing. Pressagent Peggy Phillips has authored a new comedy, "To Charlie, with Love," which may be tried out at the Westport (Conn.) Country Playhouse during September, with William Gaxton as lead. Warren Haro, Theatre Guild-American Theatre Society executive, leaves today (Wed.) on a trip to discuss subscription plans with local representatives in 10 key cities, with time out for a vacation in Alaska.

Tommy Grissold and Joseph Stevens will present the Dutchess Players (from the Six O'Clock Theatre in New York) for a nine-week season at the Cecilwood Theatre, Fishkill, N. Y., under the direction of Fred Stewart. Ann Sloper is pressagent for the spot. Pericles Alexander, amusements editor of the Shreveport, La. Times, and indie pressagent, has been signed to p.a. state and national coverage for the State Fair Musicals in Dallas. Paper granted Alexander a 90-day summer leave.

Carleton Carpenter, on loan-out from Metro, has been set for the male lead opposite Mona Lewis in the Actors Co. production of "Remains to Be Seen" at the La Jolla (Cal.) Playhouse. Dr. Edward W. Borgers, director of the Queens County Playhouse, New York, has been appointed director of the Playhouse of the U. of Kansas City. Dr. Borgers succeeds Dr. John H. Newfield, recently appointed director of the University Theatre at the U. of Kansas, Lawrence. Donald Harrington, director in the drama school at the U. of Washington, will mark his 100th production with "Ring Around the Moon" at the Playhouse, Seattle, Friday (27).

Jerome Whyte, Theatre Guild musical production manager and Rodgers & Hammerstein production aide, was discharged last week from Lenox Hill Hospital, N. Y., after treatment for chronic arthritis. Peggy Doyle, drama critic of the Boston American, in town last week to catch the Broadway shows, Elliot Norton, of the Boston Post, on a similar visit the week before. Now that her older son's school term is over, Martha Scott has moved to New York, so she doesn't have to commute from New Haven for her costarring stint in "Male Animal." But now her husband, bandleader Mel Powell, must commute from

New York for his composition and harmony courses at Yale. Warner Watson, production assistant for the Blevins Davis-Robert Brea revival of "Porgy and Bess," out of the hospital last week after a three-month tussle due to a kickup of an old infection from his GI days. Legit-belle actress Neva Patterson back from a visit to her parents in Elkhart, Ia.

Gertrude Macy and Walter Starcke, who produced "I Am a Camera," out of the Cornell-McClintock office, are taking their own offices for the production of the new John van Druten play, "I've Got Sixpence." Miss Macy, who will continue as general manager for Katharine Cornell, leaves next week for a European vacation. Designers David Folkes and Stuart Hemmings plan a fall production of Maurice Valency's "Thracian Horses," which various managements have had under option in the last several years.

Principal financing for Mike Todd's musical, "Night in Venice," the water show and Sunday night concerts at Jones Beach, L. I., is understood being supplied by stock broker Dudley Roberts, Jr. Checks are reportedly being signed by him or Frank Smith, personal manager for Lowell Thomas, Todd's partner in Thomas-Todd Productions, Inc.

Producer Shepard Traube, whose touring edition of "Bell, Book and Candle" is playing through the summer in Chicago, goes to Fire Island, N. Y., this weekend to spend July and August. "Le Complex de Philemon" Jean Bernard Luc farce which was a Broadway flop last fall in an adaptation titled "Faithfully Yours," by L. Bush-Fekete and Mary Helen Fay, is being produced in Leeds, England, two weeks hence under the title, "The Happy Marriage," adapted by John Clements. The cast will include the adaptor and his wife, Kay Hammond. Jed Harris is to stage Arthur Lerner's proposed production of "Si Je Vouslais" ("If You Want"), by Paul Gerdely and Robert Spitzer. The play was originally produced on Broadway in 1924-25 under the title "She Had to Know," with George Gracie starred. Philip Barry, Jr., and Martin Manulis have acquired Richard Condon's farce, "How to Fly with One Feather," and will try it out week of Aug. 25 at the John Drew Theatre, Easthampton, L. I., with the idea of a Broadway production in the fall. Carol Kyser is the new understudy for Jean Bennett in the Chicago company of "Bell, Book and Candle." Edward Hunt takes over as understudy for the men.

## Current Road Shows

(June 23-July 5)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chicago (23-5).  
"Cal Me Madam"—Philharmonic, L. A. (23-5).  
"Good Night Ladies"—Hanna, Cleve. (23-5).  
"Guys and Dolls"—Shubert, Chicago (23-5).  
"Moon Is Blue" (2d Co.)—Harris, Chi (23-5).  
"Moon Is Blue" (Diana Lynn, David Niven) (3d Co.)—La Jolla Playhouse, La Jolla, Cal. (1-5).  
"Porgy and Bess"—Opera House, Chicago (25-5).  
"Song of Norway"—Curran, S.F. (23-5).  
"South Pacific" (Janet Blair, Webb Thilton)—Capitol, Salt Lake City (23-28); Opera House, S. F. (30-5).  
"Stalag 17"—Biltmore, L. A. (23-5).

# Shows Criss-Cross in N. Haven Area; Biggest Atlantic City Setup in Yrs.

New Haven, June 24.

If the scheduled announcements of strawhats within driving distance of this legit centre materialize, it should turn out to be a sort of sword-crossing season in several quarters.

Both Herbert Kneeter's Norwich playhouse and Lewis Harmon's Clinton Theatre, not too far apart on the barnyard circuit, are due to unfurl "Kiss Me, Kate" for week of June 30. In the two succeeding weeks, Norwich and Clinton, in that order, will play "Remains To Be Seen."

Milton Stiefel's Ivoryton Playhouse, in the middle, geographically, between Norwich and Clinton, hits the duplicate booking situation with Norwich via a Mae West stand on the one side, and with Clinton via "The Happy Time" on the other side.

Other plays announced for these spots include, at Norwich, Lanny Ross in "Tree Grows in Brooklyn," July 21; Alexis Smith and Victor Jory in "Private Lives," July 28; Larry Parks and Betty Garrett in "Anonymous Lovers" (new), Aug. 11, and June Havoc in "Sadie Thompson," Aug. 18.

Clinton's sked adds Edward Everett Horton in "Nina," July 21; Eva Gabor in "Her Cardboard Lover," July 28, and Ilka Chase in "Over 21," Aug. 4.

Ivoryton's list includes Veronica Lake in "Gramercy Ghost," June 30; Zasu Pitts in "Ramshackle" (Continued on page 58)

## Golden Getting Mostly Satisfaction on 'Male' Under Sharing Hookup

Despite healthy grosses for the revival of "Male Animal," current at the Music Box, N. Y., there's understood to be relatively little profit in the operation for John Golden, who took over the N. Y. City Center production and is presenting it for the commercial run. Explanation is that the stars and the Center management get a substantial share of the net, in addition to the regular percentages for the theatre, author and director.

The show reportedly breaks even at around \$13,500, having cost Golden about \$14,000 to acquire and move to a Broadway house. The theatre's 30% share, plus 10% author royalties, 3% director royalty, 20% split between stars Elliott Nugent (who also co-authored the script with James Thurber), Martha Scott and Robert Preston, and 15% to the Center management, leaves Golden only 22% of the operating net. However, since he financed the project himself, he doesn't have to split his share with backers.

## GUILD OFFERS 8 SHOWS TO CHI SUBSCRIBERS

Chicago, June 24.

Chicago Theatre Guild this coming season is offering eight plays instead of the usual six, due to increased interest, according to Miss Harriet Watts, Guild head here. Subscription offering, which opened last week, tees off with "Stalag 17" at the Erlanger Sept. 2 and "Fourposter" at the Blackstone Sept. 22. Next two attractions are "Country Girl" and "Gigi."

The other four selections will be taken from "The Constant Wife," "Jane," "Paint Your Wagon," "Call Me Madam" and "I Am a Camera."

## Buck, O'Brien Again Head Catholic Actors Guild

Gene Buck and Pat O'Brien were reelected prez and veepee, respectively, of the Catholic Actors Guild last week. Jay Jostyn continues as second v.p.

Other officers elected included Ed Begley, recording secretary; Jane Taylor, historian; Frank McNellis, chairman of the exec board; and Ann Sullivan and Madeline M. Larkin, social secretaries. Kirk Brown, Bill Callahan, Frank Campanella, Anne T. Cervato, Audrey Egan, Lillian R. Fallon, Eddie Foy, Jr., Robert Gallagher, Jason Johnson, J. Joseph McDermott, Horace McMahon and Harry B. Oldridge were elected to the exec board.

## Allentuck, Julien Tie Up All-Male 'Fragile Fox'

"The Fragile Fox," Norman Brooks play which the late John Garfield had planned to present with himself as star, has been acquired for production in the fall by Max Allentuck and Jay Julien. Former is general manager for Kermit Bloomgarden, while the latter is an attorney.

The partners are also both married to actresses, Allentuck to Maureen Stapleton, femme lead in "Rose Tattoo" on Broadway and tour last season, and Julien to Julie Harris, currently vacationing as star of "I Am a Camera." However, "Fragile Fox" calls for an all-male cast.

## Early Chicago Curtain On 'Bell' Pays Off; Traube To Continue It on Tour

Chicago, June 24.

On strength of the good attendance at the early performance Tuesday nights of "Bell, Book and Candle" here, producer Shepard Traube plans to continue the practice when the play resumes its tour in the fall. He's convinced that its a boxoffice hypo, particularly in larger cities with residential suburbs, such as Minneapolis, San Francisco, Los Angeles, New Orleans and Washington.

The upbeat trade at the Tuesday performances of the John Van Druten comedy has been consistent from the start, registering a notable jump the third week, when Traube gave the 7:30 curtain extensive plugging in spot announcements on local radio stations. Another week, when the advance sale indicated only mild results for the Tuesday show, a sudden spurt in the window sale, at 6:30 p.m., pushed the night's receipts to one of the highest points of the run.

Despite the success of the early curtain Tuesdays, however, it wouldn't be feasible to extend the policy to other nights of the week. Traube figures. Fact that local department stores are open until 9:30 p.m. Mondays would be an adverse factor that night. The midweek matinee rules out an early start Wednesday night. Thursday might be a possibility, but Friday and Saturday (the latter also being a matinee day) are already big nights, so there's little to be gained then. The producer also feels there's not much potential in the recent suggestion of a few theatre-goers and managers. That there should be an early curtain for mid-week matinees.

The 7:30 performance Tuesdays has been a definite click at "Bell," however. Receipts have invariably topped the Monday figures and have compared favorably with most other nights of the week. For the first week under the new arrangement, the Tuesday receipts were \$1,450. The second week dropped to \$1,239. However, the third week, when radio spots were used, jumped to \$1,781 and the fourth to 1,913. Since then, the low was \$1,558 and the high \$1,983.

# Chi 'Moon' Setting After 61 Weeks; Third Longest Postwar Run There

Chicago, June 24.

## Senate Okays D.C. Child Actors; Need Truman Nod

Washington, June 24.

Bill to permit child actors to appear on D. C. stages received Senate okay over the weekend and now needs only President Truman's signature to make it legal.

Measure amends Washington's child labor law to permit youngsters from seven to 14 to appear on stage. Previously the children had to be 14 or over. The youngsters would be permitted in eight performances per week, and would be allowed to be on stage no later than 11:30 p.m. Requirements for the proper schooling of the children are also included.

Heretofore, shows with young children—such as "Member of the Wedding," "King and I," "South Pacific," etc.—have been barred in effect by the juve ban.

## Swede Lead, Yanks For Aussie 'SP'

Richard Collett, leading baritone of the Swedish Royal Opera Co. the past five years, has been signed by the J. C. Williamson Theatre chain for the lead role of Emili de Becque in the Australian production of "South Pacific." Collett, who's been in America the past few weeks, was auditioned and signed last weekend in N.Y. by Dorothy Stewart, Williamson's U. S. rep. Miss Stewart also paced Mary La Roche for the femme lead of Nellie Forbush; Virginia Paris, for Bloody Mary, and Leonard Stone as Billis. The Lt. Cable role will probably be filled from London and the List part in Australia.

Charles Atkins, of the Rodgers-Hammerstein N. Y. staff, who's been with "South Pacific" for three years here, will go out to Aussie to stage the musical. He'll get an assist from John Casson, resident director for Williamson. "Pacific" is set to open at His Majesty's, Melbourne, Sept. 15 or 20.

Collett, who was an actor before going into opera and starred opposite Ingrid Bergman abroad, auditioned here successfully for Rodgers & Hammerstein a year ago for the London "Pacific," but other commitments then prevented further consideration. Miss La Roche played the lead in "Allegro" on the road and more recently was on the James Melton TV show. Both have been signed for a 12-month period, with options.

Samuel Antek, conductor of the New Jersey Symphony Orchestra and a violinist in the NBC Symphony Orchestra, will be guest conductor of the latter orch for the first time Saturday (28) on NBC.

## Show Finances

### "MOON IS BLUE" (B'way Co.)

Investment	\$75,000
Distributed profit	130,000
Additional profit as of March 29, '52	21,687
Gross for nine weeks ending May 31, '52	139,631
Profit for nine weeks ending May 31, '52	13,453
Less N. Y. State unincorporated business tax	2,449
Assets as of May 31, '52	32,691

### "MOON IS BLUE" (2d Co.)

Investment	\$60,000
Distributed Profit	55,000
Additional profit as of March 29, '52	13,095
Gross for nine weeks ending May 31	102,424
Profit for nine weeks ending May 31	3,341
Less provision for retroactive royalties, etc.	2,224
Assets as of May 31, '52	14,202

(Note: Production is closing in Chicago Saturday night (28), probably resuming tour next fall.)

### "MOON IS BLUE" (3d Co.) (Closed)

Investment	\$50,000
Returned to backers	50,000
Assets as of March 29, '52	6,454
Gross for tour's final 6 weeks, as of May 10, '52	65,917
Net loss for tour's final 6 as of May 10, '52	3,312
Income from souvenir program sales	502
Closing expenses	726
Provision for retroactive royalties, etc.	2,918
Balance	Nothing

(Note: There may ultimately be a modest profit from incidental future income, including lease of scenery, props, etc.)

The closing of the Chicago company of "Moon Is-Blue" at the Harris this Saturday (28) will give the comedy the third longest postwar run of any attraction here, doing 61 weeks. "South Pacific" and "Voice of the Turtle," with 66 weeks each, surpassed the play's stand. Only seven runs have exceeded this stint in the past 30 years. One of the quickest road companies formed, only starting six weeks after the New York success, it has been a critical and financial boxoffice success through most of its engagement. It grossed more than \$1,000,000 and will have played 487 performances to more than 440,000 customers.

Original cast with Leon Ames and Maggie McNamara stayed with the show until June 1, but the juvenile Murray Hamilton left the cast about six months ago and Biff McGuire took over the role, after several others tried the part for short stints. Ames left to do picture work and Miss McNamara transferred to the New York cast three weeks ago. They were succeeded by Hiram Sherman and Marcia Henderson.

During last summer, the play had a phenomenal b.o., doing as much as \$20,000 weekly at the 1,000-seat house and seldom falling below the \$18,000 mark. Production breaks at about \$10,000. While grosses had been slipping in recent months, business took an abrupt drop in the last few weeks (Continued on page 58)

## Lewis & Young to Enter Concert - Lecture Field With Anderson 'Readings'

San Francisco, June 24.

Legit producers Russell Lewis and Howard Young enter the concert-lecture field this fall with the presentation of Judith Anderson in a program of solo dramatic "readings." They also plan other more or less similar projects for next spring.

Miss Anderson will appear in a 70-minute version of "Medea," plus a short scene from "Tower Beyond Tragedy," both adapted by Robinson Jeffers from the original dramas in which the star previously appeared on Broadway. Unlike the "Don Juan in Hell" program starring Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, Miss Anderson will use a full stage and no microphone for the performance.

The program, which was tested recently at the Ojai Music Festival near here, is slated to tour four weeks before Christmas and six weeks after New Year. Moss & Haymon will book the first part and James Davidson & David Liblins the latter portion.

Lewis & Young, currently operating the second summer season of the Sacramento Music Circus, have produced several shows on Broadway and have presented a number of touring shows.

## 'WEDDING' PAYS \$22,500; TOTAL NOW \$316,124

Another dividend, amounting to \$22,500, was paid last week on "Member of the Wedding," bringing the total profit on the Carson McCullers drama to \$316,124 thus far. There is still about \$10,000 in undistributed profits, plus possible income from the show's share of the net from the Stanley Kramer film version, stock and foreign rights, etc.

The Robert Whitehead production, which recently closed after nearly two years' run in New York and more than a season on tour, was financed at \$75,000.

## Salmaggi Sets 5th Opera Season at N. Y. Triboro

Impresario Alfredo Salmaggi is prepping his fifth open-air opera season at Triboro Stadium, Randall's Island, N. Y. Season begins July 12 with "Aida," at a \$2 top. Salmaggi is also rehearsing for the first New York performance of Alberto Franchetti's opera, "Christopher Columbus."



# 'Moon' Backers Share in Coast Co.; Show May Profit No. 3 Production

The Actors Co. production of "Moon Is Blue," opening July 1 at La Jolla, Calif., with David Niven and Diana Lynn co-starred, has been financed with profits from the original Broadway company and is using scenery and props from the recently-closed third company. Otto Preminger, who staged the original and the two touring editions of the F. Hugh Herbert comedy, is also directing the La Jolla troupe, which will tour Coast cities after opening the season at the Actors Co. home base.

According to a letter from producers Aldrich & Myers (in association with Julius Fleischmann), the La Jolla version of the play is being bankrolled with \$10,000 of undistributed profits from the original Broadway company. Thus, the original backers became partners in the Coast edition, unless they specifically requested to be excluded. That is in contrast to the setup for the No. 2 and No. 3 companies, which were separately financed, so as not to have to wait for accumulation of profits from the original troupe.

Although the Aldrich & Myers letter to the backers didn't reveal the exact terms of the deal, it indicated that the La Jolla use of the scenery and props from the No. 3 company would involve a "financial arrangement." Such agreements usually involve a flat rental fee or a royalty based on a percentage of the gross. Since the No. 3 edition, financed at \$50,000, broke even on its season's tour, the revenue from the scenery-property deal should bring in a modest profit on the investment.

## SOUTH PIX OPS OFFER POOL FOR LEGIT TOURING

Austin, Tex., June 24. Interstate Theatre Circuit and a few other southern film ops are negotiating a deal to present stage attractions in their houses this coming fall and winter. The plan, in tentative form, calls for several circuits to pool their houses and offer the overall package to touring stage units.

The plan as outlined is expected to appeal to legit show producers, since they can come in for several months of bookings instead of the usual four or five weeks which individual circuits could offer.

In the past, the favored cities for bookings have been San Antonio, Dallas, Fort Worth and Houston. Now the plan will take in several other cities where in the past stage shows have proved successful.

## Show Biz Leaders Aid

### In Pernick Testimonial

Testimonial dinner was tendered Monday evening (23) to Solly Pernick, business agent of the Stagehands Union, Local No. 1, International Alliance of Theatrical Stage Employees.

Afdr was hosted by the Theatrical Source Club at the Hotel Astor, with George E. Goldsmith, secretary of the Masonic group, as toastmaster. Number of show biz leaders and celebs were on hand, including Morey Amsterdam, Ralph Bellamy, IATSE prexy Richard Walsh, IATSE secretary-treasurer William P. Raoul, Actors Equity execs Arons Duncan, Television Authority topper George Heller, Theatre Mutual Assn. prexy Paul Stahl, American Federation of Musicians' exec Sam Suber, among others. Pernick was given a gold IATSE membership card by the union.

## Lorre as Lauree

Hollywood, June 24. Peter Lorre will star on Broadway next fall in the title role of "Monsieur Lauree," Irving L. Jacobs' production of the Edward Chodorov drama about the crippled French poster artist. Jacobs set the deal with Lorre and the latter's attorney, Joseph Silverstone, over the weekend here.

Silverstone planned east today (Tues.) to set a release deal for the Lorre-produced and directed star, "The Lost One," made in Germany. The German language thriller, with English titles, will be booked into art houses.

## Strawhat Reviews

### Count Your Blessings

New Hope, Pa., June 23.

Theron Bamberger production of comedy in three acts (five scenes) by Carl and Dorothy Allensworth. Stars Albert Dekker; features Sara Seegar; directed by Ezra Stone; settings, Jean Laurain. At Bucks County Playhouse, New Hope, Pa.; June 23, 24, 25, 26, 27.

Annie Kudejka.....Norma Lehn  
Leo Blalgrudski.....Jack Klugman  
Emma Defendorf.....Ruth White  
Espie Defendorf.....Donald Teifer  
Fred Defendorf.....Albert Dekker  
Nancy Defendorf.....Judith Leita  
Jimmie Defendorf.....Joel Seegar Stone  
Kitty Defendorf.....Sue Ellen Blake  
John Gates.....James Goodwin  
Elmer Price.....Joseph Foley  
Newton Gates.....John Shelle  
George Defendorf.....Ronald Telfer  
Hattie Edwards.....Fay Sappington  
Mr. Fiddler.....Truman Smith  
Helter.....Allen Kramer  
Teleph. Lissman.....Tom Avery  
Andy Bowen.....John Crowley

It seems improbable that a comedy about the installation of city water — and especially indoor toilets — on a farm outside Cleveland, in 1912, would be able to keep anyone indoors after the first act, but "Count Your Blessings," which opened a one-week tryout run at Bucks County Playhouse here Monday night (23), not only holds the audience but sends it home happy.

New comedy by Carl and Dorothy Allensworth, presented by Playhouse producer Theron Bamberger, with Ezra Stone directing, features Albert Dekker as a traveling paint salesman who has settled his family on a farm. As a jingoistic optimist fired by the successful completion of the Panama Canal, Dekker plays a man determined to give his family the comforts of indoor plumbing if it breaks him. Sara Seegar (Mrs. Ezra Stone) plays Dekker's wife with a stature and solid humor that give the show real body. Ruth White, a fine character actress, heads a 15-member supporting cast, which includes Fay Sappington, John Shelle, Joseph Foley (who is very funny), Norma Lehn and Jack Klugman.

Play's success must be attributed to extremely expert, light-handed direction of Stone, who gets effects where least expected — and whose ability to whip a show into presentable shape in only two weeks of rehearsals is highly commendable.

With work on the first act, where the story line is somewhat obscure, "Count Your Blessings" should move very happily into a Broadway niche next fall. It has a bucolic, turn-of-the-century charm that makes it a sort of "Oklahoma" without music. — Ward.

### Carmen Jones

Boston, June 24. Lee Falk & Al Capp presentation of Dick Campbell production of musical in two acts with music by Warren Carthage and lyrics by Oscar Hammerstein II. Stars Muriel Rahn. Staged by Campbell. Set by George Sastrom; dances, Sheldon Hoskins; musical director, Bert Rivett. At Boston Summer Theatre, Boston, June 23, '52.

Carmen.....Muriel Rahn  
Joe.....Luther Saxon  
Cindy Lou.....Elton Warren  
Husky Miller.....William Dillard  
Rum.....Theresa Merritte  
Frank.....George Fisher  
Dink.....Joseph Lewis

The first stop in what could conceivably be another Broadway revival, this edition of "Carmen Jones" retains the vigor and good-natured spoofing of its operatic counterpart that the original production captured 10 years ago.

While the plot revolves, as a decade ago, around the escapades of gals employed in a parachute factory, and military personnel assigned as guards, plus such diversissements offered by fisticuffert Husky Miller and his entourage, musical remains up-to-date and therefore good entertainment.

Principals Muriel Rahn, Luther Saxon, Elton Warren, Audrey Vanterpool, William Dillard and Theresa Merritte, majority of whom were in the original cast, show to good advantage in the vocal department. Ballet diversissements in Act Two, with terrors prancing through a hoked bullfight, is an especially strong laugh-getter.

Miss Rahn is sufficiently hard-boiled to be plausible and Saxon is equally proficient as the weak Joe. Miss Merritte scores in this relatively minor role of Frankie, while George Fisher (Rum) and Joseph Lewis (Dink) ably support Dillard's Husky Miller.

Costuming by Grace Houston and lighting by Elinor Duvey lend the proper atmosphere. — Curt.

### DES MOINES HOUSE SWITCH

Des Moines, June 27.

The Community Drama Assn. of Des Moines will take over the Tri-States Roosevelt Theatre July 10. Remodeling will start in July, with first day planned for production in October.

## Inside Stuff—Legit

Howard College, Alabama, drama professor John Aldrich Newfield had long planned to give Somerset Maugham's "The Constant Wife" at his Equity Theatre, Pelican Playhouse, at Panama City Beach, Fla. But the recent Broadway success of the play, and Katharine Cornell's subsequent plans to tour with the show next season, balked him. Newfield wrote Miss Cornell, told her his Equity company was the only one for miles around, and that Broadway touring companies rarely came that way. Gertrude Macy of the Cornell office informed Newfield that his arena theatre on the North Florida coast could go ahead with the production, "inasmuch as Panama City Beach is some distance from any town that we will play." Pelican Players open their 10-week season today (Tues.) with "The Constant Wife." Group is in its second season.

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Coast producer Gene Mann in New York to negotiate a television deal. Joseph Fields and Jerome Chodorov will write the book for a musical adaptation of "My Sister Eileen," their 1940-41 dramatization of the Ruth McKenney magazine sketches, which Robert Fryer hopes to produce, with George Abbott directing. Pressagent Peggy Phillips has authored a new comedy, "To Charlie, with Love," which may be tried out at the Westport (Conn.) Country Playhouse during September, with William Gaxton as lead. Warren Caro, Theatre Guild-American Theatre Society executive, leaves today (Wed.) on a trip to discuss subscription plans with local representatives in 10 key cities, with time out for a vacation in Alaska.

Tony Griswold and Joseph Stevens will present the Dutchess Players (from the Six O'Clock Theatre in New York) for a nine-week season at the Cecilwood Theatre, Fishkill, N. Y., under the direction of Fred Stewart. Ann Sloper is pressagent for the spot. Pericles Alexander, amusements editor of the Shreveport, La., Times, and indie pressagent, has been signed to p.a. state and national coverage for the State Fair Musicals in Dallas. Paper granted Alexander a 90-day summer leave.

Carleton Carpenter, on loan-out from Metro, has been set for the male lead opposite Monica Lewis in the Actors Co. production of "Remains to Be Seen" at the La Jolla (Cal.) Playhouse. Dr. Edward W. Borgers, director of the Queens County Playhouse, New York, has been appointed director of the Playhouse of the U. of Kansas City. Dr. Borgers succeeds Dr. John H. Newfield, recently appointed director of the University Theatre at the U. of Kansas, Lawrence. Donald Harrington, director in the drama school at the U. of Washington, will mark his 100th production with "Ring Around the Moon" at the Playhouse, Seattle, Friday (27).

Jerome Whyte, Theatre Guild musical production manager and Rodgers & Hammerstein production aide, was discharged last week from Lenox Hill Hospital, N. Y., after treatment for chronic arthritis. Peggy Doyle, drama critic of the Boston American, in town last week to catch up on the Broadway shows, Elliot Norton, of the Boston Post, on a similar visit the week before. Now that her older son's school term is over, Martha Scott has moved to New York, so she doesn't have to commute from New Haven for her co-starring stint in "Male Animal." But now her husband, bandleader Mel Powell, must commute from

New York for his composition and harmony courses at Yale. Warner Watson, production assistant for the Blevins Davis-Robert Brea revival of "Porgy and Bess," out of the hospital last week after a three-month tussle due to a kickup of an old infection from his GI days. Legit-tale actress Neva Patterson back from a visit to her parents in Elkhardt, Ind.

Gertrude Macy and Walter Starcke, who produced "I Am a Camera," out of the Cornell-McClintock office, are taking their own offices for the production of the new John van Druten play, "I've Got Sixpence." Miss Macy, who will continue as general manager for Katharine Cornell, leaves next week for a European vacation. Designers David Flocks and Stuart Hemmings play a fall production of Maurice Valency's "Thracian Horses," which various managements have had under option in the last several years.

Principal financing for Mike Todd's musical, "Night in Venice," the water show and Sunday night concerts at Jones Beach, L. I., is understood being supplied by stock broker Dudley Roberts, Jr. Checks are reportedly being signed by him or Frank Smith, personal manager for Lowell Thomas, Todd's partner in Thomas-Todd Productions, Inc.

Producer Shepard Traube, whose touring edition of "Bell, Book and Candle" is playing through the summer in Chicago, goes to Fire Island, N. Y., this weekend to spend July and August. "Le Complex de Philemon," Jean Bernard Luc farce which was a Broadway flop last fall in an adaptation titled "Faithfully Yours," by L. Bush-Fekete and Mary Helen Fay, is being produced in Leeds, England, two weeks hence under the title, "The Happy Marriage," adapted by John Clements. The cast will include the adaptor and his wife, Kay Hammond. Jed Harris is to stage Arthur Lesser's proposed production of "Si Je Vouslais" ("If You Want"), by Paul Gerald and Robert Spitzer. The play was originally produced on Broadway in 1924-25 under the title "She Had to Know," with George Grac starred. Philip Barry, Jr., and Martin Manulis have acquired Richard Condon's farce, "How to Fly With One Feather," and will try it out week of Aug. 25 at the John Drew Theatre, Easthampton, L. I., with the idea of a Broadway production in the fall. Carrol Kyser is the new understudy for Joan Bennett in the Chicago company of "Bell, Book and Candle." Edward Hunt takes over as understudy for the men.

## Current Road Shows

(June 23-July 5)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Selwyn, Chicago (23-5).

"Cal Me Madam"—Philharmonic, L. A. (23-5).

"Good Night Ladies"—Hanna, Cleve. (23-5).

"Guys and Dolls"—Shubert, Chicago (23-5).

"Moon Is Blue" (2d Co.)—Harris, Chi. (23-5).

"Moon Is Blue" (Diana Lynn, David Niven) (3d Co.)—La Jolla Playhouse, La Jolla, Cal. (1-5).

"Porgy and Bess"—Opera House, Chicago (25-5).

"Song of Norway"—Curran, S.F. (23-5).

"South Pacific" (Janet Blair, Webb Tilton)—Capitol, Salt Lake City (23-5); Opera House, S. F. (30-5).

"Stalag 17"—Biltmore, L. A. (23-5).



# Shows Criss-Cross in N. Haven Area; Biggest Atlantic City Setup in Yrs.

New Haven, June 24.

If the scheduled announcements of strawhats within driving distance of this legit centre materialize, it should turn out to be a sort of sword-crossing season in several quarters.

Both Herbert Kneeter's Norwich Playhouse and Lewis Harmon's Clinton Theatre, not too far apart on the barnyard circuit, are due to unfurl "Miss Me, Kate" for week of June 30. In the two succeeding weeks, Norwich and Clinton, in that order, will play "Remains To Be Seen."

Milton Stiefel's Ivoryton Playhouse, in the middle, geographically, between Norwich and Clinton, hits the duplicate booking situation with the Norwich via a Mae West stand on the one side, and with Clinton via "The Happy Time" on the other side.

Other plays announced for these spots include, at Norwich, Lanny Ross in "Tree Grows in Brooklyn," July 21; Alexis Smith and Victor Jory in "Private Lives," July 28; Larry Parks and Betty Garrett in "Anonymous Lovers" (new), Aug. 11, and June Havoc in "Sadie Thompson," Aug. 18.

Clinton's sked adds Edward Everett Horton in "Nina," July 21; Eva Gabor in "Her Cardboard Lover," July 28, and Ilka Chase in "Over 21," Aug. 4.

Ivoryton's list includes Veronica Lake in "Grimy Ghost," June 30; ZaSu Pitts in "Ramshackle" (Continued on page 58)

## Golden Getting Mostly Satisfaction on 'Male' Under Sharing Hookup

Despite healthy grosses for the revival of "Male Animal," current at the Music Box, N. Y., there's understood to be relatively little profit in the operation for John Golden, who took over the N. Y. City Center production and is presenting it for the commercial run. Explanation is that the stars and the Center management get a substantial share of the net, in addition to the regular percentages for the theatre, author and director.

The show reportedly breaks even at around \$13,500, having cost Golden about \$14,000 to acquire and move to a Broadway house. The theatre's 30% share, plus 10% author royalties, 3% director royalty, 20% split between stars Elliott Nugent (who also co-authored the script with James Thurber), Martha Scott and Robert Preston, and 15% to the Center management, leaves Golden only 22% of the operating net. However, since he financed the project himself, he doesn't have to split his share with backers.

## GUILD OFFERS 8 SHOWS TO CHI SUBSCRIBERS

Chicago, June 24.

Chicago Theatre Guild this coming season is offering eight plays instead of the usual six, due to increased interest, according to Miss Harriet Watts, Guild head here. Subscription offering, which opened last week, tees off with "Stalag 17" at the Erlanger Sept. 2 and "Fourposter" at the Blackstone Sept. 22. Next two attractions are "Country Girl" and "Gigi."

The other four selections will be taken from "The Constant Wife," "Jane," "Paint Your Wagon," "Call Me Madam" and "I Am A Camera."

## Buck, O'Brien Again Head Catholic Actors Guild

Gene Buck and Pat O'Brien were reelected prez and veepee, respectively, of the Catholic Actors Guild last week. Jay Jostyn continues as second v.p.

Other officers elected included Ed Begley, recording secretary; Jane Taylor, historian; Frank McNellis, chairman of the exec board; and Ann Sullivan and Madeline M. Larkin, social secretaries. Kirk Brown, Bill Callahan, Frank Campanella, Anne T. Cervalo, Audrey Egan, Lillian R. Fallon, Eddie Foy, Jr., Robert Gallagher, Jason Johnson, J. Joseph McDermott, Horace McMahon and Harry B. Oldridge were elected to the exec board.

## Allentuck, Julien Tie Up All-Male 'Fragile Fox'

"The Fragile Fox," Norman Brooks play which the late John Garfield had planned to present with himself as star, has been acquired for production in the fall by Max Allentuck and Jay Julien. Former is general manager for Kermit Bloomgarden, while the latter is an attorney.

The partners are also both married to actresses, Allentuck to Maureen Stapleton, femme lead in "Rose Tattoo" on Broadway and tour last season, and Julien to Julie Harris, currently vacationing as star of "I Am A Camera." However, "Fragile Fox" calls for an all-male cast.

## Early Chicago Curtain On 'Bell' Pays Off; Traube To Continue It on Tour

Chicago, June 24.

On strength of the good attendance at the early performance Tuesday nights of "Bell, Book and Candle" here, producer Shepard Traube plans to continue the practice when the play resumes its tour in the fall. He's convinced that its a boxoffice hypo, particularly in larger cities with residential suburbs, such as Minneapolis, San Francisco, Los Angeles, New Orleans and Washington.

The upbeat trade at the Tuesday performances of the John Van Druten comedy has been consistent from the start, registering a notable jump the third week, when Traube gave the 7:30 curtain extensive plugging in spot announcements on local radio stations. Another week, when the advance sale indicated only mild results for the Tuesday show, a sudden spurt in the window sale, at 6:30 p.m., pushed the night's receipts to one of the highest points of the run.

Despite the success of the early curtain Tuesdays, however, it wouldn't be feasible to extend the policy to other nights of the week, Traube figures. Fact that local department stores are open until 9:30 p.m. Mondays would be an adverse factor that night. The midweek matinee rules out an early start Wednesday night. Thursday might be a possibility, but Friday and Saturday (the latter also being a matinee day) are already big nights, so there's little to be gained then. The producer also feels there's not much potential in the recent suggestion of a few theatre-goers and managers, that there should be an early curtain for mid-week matinees.

The 7:30 performance Tuesdays has been a definite click at "Bell," however. Receipts have invariably topped the Monday figures and have compared favorably with most other nights of the week. For the first week under the new arrangement, the Tuesday receipts were \$1,450. The second week dropped to \$1,239. However, the third week, when radio spots were used, jumped to \$1,781 and the fourth to 1,913. Since then, the low was \$1,558 and the high \$1,983.

# Chi 'Moon' Setting After 61 Weeks; Third Longest Postwar Run There

## Senate Okays D.C. Child Actors; Need Truman Nod

Washington, June 24.

Bill to permit child actors to appear on D. C. stages received Senate okay over the weekend and now needs only President Truman's signature to make it legal.

Measure amends Washington's child labor law to permit youngsters from seven to 14 to appear on stage. Previously the children had to be 14 or over. The youngsters would be permitted in eight performances per week, and would be allowed to be on stage no later than 11:30 p.m. Requirements for the proper schooling of the children are also included.

Heretofore, shows with young children—such as "Member of the Wedding," "King and I," "South Pacific," etc.—have been barred in effect by the juve ban.

## Swede Lead, Yanks For Aussie 'SP'

Richard Collett, leading baritone of the Swedish Royal Opera Co. the past five years, has been signed by the J. C. Williamson Theatre chain for the lead role of Emil de Beque in the Australian production of "South Pacific." Collett, who's been in America the past few weeks, was auditioned and signed last weekend in N.Y. by Dorothy Stewart, Williamson's U. S. rep. Miss Stewart also paced Mary La Roche for the femme lead of Nellie Forbush; Virginia Paris, for Bloody Mary, and Leonard Stone as Billis. The Lt. Cable role will probably be filled from London and the Liat part in Australia.

Charles Atkins, of the Rodgers-Hammerstein N. Y. staff, who's been with "South Pacific" for three years here, will go out to Aussie to stage the musical. He'll get an assist from John Casson, resident director for Williamson, "Pacific" is set to open at His Majesty's, Melbourne, Sept. 15 or 20.

Collett, who was an actor before going into opera and starred opposite Ingrid Bergman abroad, auditioned here successfully for Rodgers & Hammerstein a year ago for the London "Pacific," but other commitments then prevented further consideration. Miss La Roche played the lead in "Allegro" on the road and more recently was on the James Melton TV show. Both have been signed for a 12-month period, with options.

Samuel Antek, conductor of the New Jersey Symphony Orchestra and a violinist in the NBC Symphony Orchestra, will be guest conductor of the latter orch for the first time Saturday (28) on NBC.

## Show Finances

"MOON IS BLUE" (B'way Co.)	
Investment	\$75,000
Distributed profit	130,000
Additional profit as of March 29, '52	21,687
Gross for nine weeks ending May 31, '52	139,631
Profit for nine weeks ending May 31	13,453
Less N. Y. State unincorporated business tax	2,449
Assets as of May 31, '52	32,691
"MOON IS BLUE" (2d Co.)	
Investment	\$60,000
Distributed Profit	55,000
Additional Profit as of March 29, '52	13,095
Gross for nine weeks ending May 31	102,424
Profit for nine weeks ending May 31	3,341
Less provision for retroactive royalties, etc.	2,224
Assets as of May 31, '52	14,202
(Note: Production is closing in Chicago Saturday night (28), probably resuming tour next fall.)	
"MOON IS BLUE" (3d Co.)	
(Closed)	
Investment	\$50,000
Returned to backers	50,000
Assets as of March 29, '52	6,454
Gross for tour's final 6 weeks, as of May 10, '52	65,917
Net loss for tour's final 6 as of May 10, '52	3,312
Income from souvenir program sales	502
Closing expenses	726
Provision for retroactive royalties, etc.	2,918
Balance	Nothing
(Note: There may ultimately be a modest profit from incidental future income, including lease of scenery, props, etc.)	

Chicago, June 24.

The closing of the Chicago company of "Moon Is Blue" at the Harris this Saturday (28) will give the comedy the third longest postwar run of any attraction here, doing 61 weeks. "South Pacific" and "Voice of the Turtle," with 66 weeks each, surpassed the play's stand. Only seven runs have exceeded this stint in the past 30 years. One of the quickest road companies formed, only starting six weeks after the New York success, it has been a critical and financial boxoffice success through most of its engagement. It grossed more than \$1,000,000 and will have played 497 performances to more than 440,000 customers.

Original cast with Leon Ames and Maggie McNamara stayed with the show until June 1, but the juvenile Murray Hamilton left the cast about six months ago and Biff McGuire took over the role, after several others tried the part for short stints. Ames left to do picture work and Miss McNamara transferred to the New York cast three weeks ago. They were succeeded by Hiram Sherman and Marcia Henderson.

During last summer, the play had a phenomenal b.o., doing as much as \$20,000 weekly at the 1,000-seat house and seldom falling below the \$18,000 mark. Production breaks at about \$10,000. While grosses had been slipping in recent months, business took an abrupt drop in the last few weeks (Continued on page 58)

## Lewis & Young to Enter Concert - Lecture Field With Anderson 'Readings'

San Francisco, June 24.

Legit producers Russell Lewis and Howard Young enter the concert-lecture field this fall with the presentation of Judith Anderson in a program of solo dramatic "readings." They also plan other more or less similar projects for next spring.

Miss Anderson will appear in a 70-minute version of "Medea," plus a short scene from "Tower Beyond Tragedy," both adapted by Robinson Jeffers from the original dramas in which the star previously appeared on Broadway. Unlike the "Don Juan in Hell" program starring Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, Miss Anderson will use a full stage and no microphone for the performance.

The program, which was tested recently at the Ojai Music Festival near here, is slated to tour four weeks before Christmas and six weeks after New Year. Moss & Haymon will book the first part and James Davidson & David Liblind the latter portion.

Lewis & Young, currently operating the second summer season of the Sacramento Music Circus, have produced several shows on Broadway and have presented a number of touring shows.

## 'WEDDING' PAYS \$22,500; TOTAL NOW \$316,124

Another dividend, amounting to \$22,500, was paid last week on "Member of the Wedding," bringing the total profit on the Carson McCullers drama to \$316,124 thus far. There is still about \$10,000 in undistributed profits, plus possible income from the show's share of the net from the Stanley Kramer film version, stock and foreign rights, etc.

The Robert Whitehead production, which recently closed after nearly two years' run in New York and more than a season on tour, was financed at \$75,000.

## Salmaggi Sets 5th Opera Season at N. Y. Triboro

Impresario Alfredo Salmaggi is prepping his fifth open-air opera season at Triboro Stadium, Randall's Island, N. Y.

Season begins July 12 with "Aida," at a \$2 top. Salmaggi is also rehearsing for the first New York performance of Alberto Franchetti's opera, "Christopher Columbus."

## Shows Criss-Cross

Continued from page 37

Inn," July 7; Halla Stoddard and Reginald Owen in "Affairs of State," July 14; Vincent Price in "Goodbye Again," July 21; Ilona Massey in "Angel in Paris," July 28, and Joanne Dru and John Ireland in "Petticoat Fever," Aug. 4. Jack Quinn opens another season at Southbury with the current (24-29) stand of "Here Today." Also on the agenda are "Silver Whistle," "The Happy Time" and "Suds in Your Eyes."

Milford Playhouse, a community project strawhat that attained some prominence in its initial season last year, goes into a second stanza July 1 with "Male Animal" and follows with "Stage Door," "For Love or Money," "Two Blind Mice," "Ah, Wilderness," "The Women," "Light Up The Sky" and "Roberta." Spot will also break in a new play week of Aug. 19.

### Active Shore Area

Atlantic City, June 24. The resort area will have more legitimate theatres this season than any time in the past dozen years. Summer stock by the Pleasant Mills Players, an Equity company, will be offered three days each week for an eight-week season in the resort and three days in Pleasant Mills, some 25 miles from here.

The old Gateway Casino, one-time night club, is being renovated as a summer theatre and is scheduled to open with "Brigadoon" July 2. Spot is in suburban Somers Point, some 10 miles from the city, and its backers hope to draw from all South Jersey's resort section by offering top musical shows. Jonathan Dwight will operate with five musicals and four straight plays skedded.

The Million Dollar Pier will offer some more borscht circuit legit, this time "Bagels & Minx," which gets under way July 2. Burlesque starts today (24) in the rebuilt Globe Theatre, its uptown home for years. Spot was badly damaged this past winter by a severe fire.

Gianni Pitale, of Hammonton,

and Mrs. Ada Fenno, of Swarthmore, Pa., are producers of the Pleasant Mills Players. Resort theatre is the Quarterdeck Playhouse of Hotel Morton in midcity, near the Steel Pier. Cast of nine players will be seen in the eight productions, under direction of Sam Wren, of New York.

Noel Coward's "Tonight at 8:30," tees off July 3-9.

Mary and Paul Gillespie, of Elwood, will be music and production managers of the Pleasant Mills Playhouse. Miss Barbara J. Whiting, of New York, will be stage manager.

### Cameo's Healthy Teeoff

Miami Beach, June 24.

The Cameo Playhouse, new stock spot here, has gotten underway with two healthy productions. The 950-seat house, with a \$3 scale, drew \$10,300 for its opening bill, Franchot Tone, Betsy von Furstenberg and Lawrence Tierney in "Petrified Forest." Gross was \$10,000 for the second offering, Luther Adler, Uta Hagen, Herbert Berghof, Paula Laurence and Romney Brent in "Tovarich."

Cast for the latter revival was held over and is appearing this week in "Play's the Thing," staged by Brent.

### Carlisle-Lady' \$6,800, Bucks

New Hoe, Pa., June 24.

"Lady in the Dark," Kitty Carlisle starrer which played unprecedented two weeks as Bucks County Playhouse opener, closed Saturday night (21) after a sellout run which grossed \$6,800 in its final stanza. Gross in 432-seater with \$3.40 top beat house record set in 1950 by Miss Carlisle in "O Mistress Mine."

Show goes to Westport, Conn., and Dennis, Mass., where Miss Carlisle leaves it. Future plans are undecided, according to Moss Hart, author of the show and husband of Miss Carlisle. However, a possible London production has been mentioned as a starring vehicle for Miss Carlisle.

Current bill at the Playhouse is "Count Your Blessings," new comedy by Carl and Dorothy Allensworth, which opened last night

(Mon.). If it looks promising, producer Theron Bamberger and director Ezra Stone plan to take it to Broadway in the fall.

### Blondell-Sheba' 'G, Olney

Olney, Md., June 24.

Despite a generally favorable press and audience reaction, Olney Theatre went into the red with Joan Blondell in "Come Back, Little Sheba," its second show of the season. Actually, the \$7,000 take would generally be considered comfortable for the 700-seat house, but unusually high nut for this one hurt. Show had a very slow start, but wound up with capacity weekend.

"Happy Time" preems tonight, (Tues.) with light advance. In contrast, the Slavenska-Franklin-Danilova ballet troupe, due in next Tuesday (1), is already a virtual sellout. Sidney Blackmer in "Second Threshold" has been inked for week of July 8.

## Chi 'Moon'

Continued from page 37

with the advent of the summer box-office slump.

Management last week dropped the Sunday showings and instituted a Wednesday matinee, with the idea of drawing femme summer conventioners. However, first matinee last week (18) was a flop, and it was decided to shutter and possibly tour next fall in the mid-west and Texas, hitting the spots that the Coast company with Diana Lynn and David Niven won't make.

Sherman will play a part in the "Wizard of Oz" at the Dallas State Fair July 28 for two weeks and do summer stock and television, and Miss Henderson leaves for the Coast and video work. Biff McGuire returns to New York for teevee work. Richard Skinner, company manager, also returns east.

With "Moon" vacating the Harris this week, "Bell, Book and Candle" moves there next Monday (30) from the Selwyn next door. Reason for the shift, involving modest expense, is that the former house has a better cooling system than the Selwyn, and is thus more desirable for the scheduled summer run of "Bell."

## Plays Abroad

### The Trap

Glasgow, June 17.

Henry Sherek production of drama in three acts by Ashley Dukes, from the original by Ferdinand Bruckner. Stars Mai Zetterling, Herbert Lom, Betty Ann Davies; features Lana Morris, Bill Owen. Directed by Julius Gellner. Setting, Anthony Holland. At King's, Glasgow.

Herbert Lom.....Lana Morris  
Betty Ann Davies.....Mai Zetterling  
Mrs. Pless.....Hermione Hannon  
Brother.....Noel Howlett  
Lorens.....Bill Owen  
Police Officers.....R. Ford, L. Parker

Even a good cast cannot lighten or make entertaining this sombre, inconclusive drama set in a small farmhouse in a remote district of northern Scandinavia. It is a too familiar plot, of suspected murder and with the central characters a grim gentleman farmer and a beautiful, but simple maidservant who is in love with her employer.

The illiterate beautiful, blonde maidservant, Mai Zetterling is expecting a baby by her employer. The gentleman farmer commands her to keep quiet about the baby. They will journey into town, he says, and see a certain lady about it. But the naive, honest girl believes it her duty to inform her mistress. The wife takes the news calmly, since she has come to expect any amount of philandering on her husband's part. Later she is found shot, and the husband is taken into custody.

Before his arrest, he is visited by the wealthy widow, Betty Ann Davis, sophisticated lady of riches, who has plans to take over his heavily-mortgaged acres. Slowly, the grim depressing tale, completely minus any humor, is worked out to a not very clear ending.

Despite the material, there are several good studies in this psychological drama. Herbert Lom, British pix actor, is strong as the churlish farmer. He scores in a longish part. Miss Zetterling, comely Swedish actress of such films as "Frenzy" and "Frieda," provides a subtle study of the headstrong, illiterate servant gal.

The interfering maid is adequately played in a strong Londonish accent by Lana Morris, young starlet of British films. The gay, amorous widow is done with suitable lightness by Miss Davies. Bill Owen, Broadway actor, copes well with the most unconvincing part

of the play, that of Lorenz, an assistant stationmaster.

Anthony Holland's farmhouse setting is atmospheric. The piece, however, here on tuneup before London stand, doesn't appear too likely a bet. It seems too grim and slow despite marquee value of star names.

### Dial 'M' for Murder

London, June 20.

James P. Sherwood production of new drama in three acts by Frederick Knott. Stars Jane Baxter and Emrys Jones. Directed by John Fernald. Settings, Paul Mayo. At Westminster, June 19, '52; \$2 top.

Shelia Wendice.....Jane Baxter  
Max Halliday.....Alan MacNaughtan  
Tony Wendice.....Emrys Jones  
Captain Lesgate.....Olaf Pooley  
Chief Insp. Hubbard.....Andrew Cruickshank

Having scored a bullseye when it was screened recently on TV, "Dial 'M' for Murder," a first play by Frederick Knott, has now been brought to the West End. The thriller loses nothing by its transition to the stage, but, with the denouement being familiar to upwards of 2,000,000 viewers, much of the excitement and suspense is missing. It is nevertheless a good switch on the whodunit theme and has a reasonable chance at this intimate theatre.

Play is crisply written, apart from a slack first act, and the five characters are intelligently drawn. John Fernald has directed with an eye to suspense.

Principal character in the yarn is Tony Wendice, a tennis star, who plots the murder of his rich wife when he learns of her infidelity. The scheme is carefully worked out. Wendice will telephone from a stag dinner at 11 p.m. and a hired accomplice will strangle the wife while she is answering the call. The idea comes to grief when the accomplice gets killed instead, but the would-be murderer sees the realization of his project when his wife is convicted of murder.

The play is neatly dovetailed into three acts. In the first, the murder is being planned and the accomplice hired. The second sees the plot go awry while the third results in the chance trapping of the slayer. Atmosphere is effectively captured and the five-character

(Continued on page 60)

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# B'way Eases, Despite Weekend Lift; 'Sing' \$20,700, 'Fourposter' \$17,300, 'Camera' \$14,400, Big 3 Still Solid

Legit attendance on Broadway last week followed the traditional pattern for the season, slipping a bit below the previous stanza. Trade started a bit more slowly than the week before but varied normal summer conditions by picking up briskly on the weekend, when the weather was cool and threatening. Several under-capacity draws, notably "Top Banana" and the closing "Stalag 17" had turnaround houses Saturday night (21). "Guys and Dolls," "King and I" and "Pal Joey" continue as solid sellouts.

The total gross for all 15 shows last week was \$409,600, or 78% of capacity. Week before last the total for all 15 entries was \$416,400, or 79% of capacity, a jump of 9% from the preceding week.

A year ago last week the total for all 20 shows was \$536,600, or 74%, a drop of 2% from the week before.

Last week's sole closing was "Stalag 17." Future scheduled closings are "Point of No Return" Saturday (28) and "Mrs. McThing," July 19, both due to reopen. "Wish You Were Here" opens tonight (Wed.).

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).  
Other parenthetical designations refer, respectively, to top price; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (35th wk) (C-\$4.80; 1,012; \$24,996) (Betty Field, Burgess Meredith). Over \$17,300 (previous week, \$17,600).

"Guys and Dolls," 46th Street (83d wk) (MC-\$6.00; 1,319; \$43,904). Same as ever; \$44,400.

"I Am a Camera," Empire (30th wk) (CD-\$4.80-\$6; 1,082; \$24,908). About \$14,400 (previous week, \$15,100).

"King and I," St. James (65th wk) (MC-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). As usual, over \$51,700; (Coleste Holm takes over as star next Tuesday (1) for six weeks, while Miss Lawrence vacations).

"Male Animal," Music Box (8th wk) (C-\$4.80; 1,012; \$25,903) (Elliot Nugent, Martha Scott, Robert Preston). Nearly \$17,900 (previous week, \$19,600).

"Moon Is Blue," Miller (68th wk) (C-\$4.80; 920; \$21,586) (Don-

ald Cook, Barry Nelson, Maggie McNamara). About \$11,600 (previous week, \$12,800).

"Mrs. McThing," Morosco (18th wk) (CD-\$4.80; 912; \$26,800) (Helen Hayes). Almost \$21,800 (previous week, \$22,600); shuttering July 19 to play an engagement at Central City, Col., after which it will resume its Broadway run.

"New Faces," Royale (6th wk) (R-\$6; 1,035; \$30,600). Off slightly at the midweek matinee only; \$30,100 (previous week, \$30,800).

"Of Thee I Sing," Ziegfeld (7th wk) (MC-\$3.60; 1,628; \$31,000) (Jack Carson, Paul Hartman). Nearly \$20,700 (previous week, \$19,700).

"Paint Your Wagon," Shubert (32d wk) (MC-\$6; 1,361; \$41,770) (Eddie Dowling). Over \$26,200 (previous week, \$27,800).

"Pal Joey," Broadhurst (25th wk) (MC-\$6.60; 1,160; \$39,602). Over \$40,000 again.

"Point of No Return," Alvin (28th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Over \$23,200 (previous week, \$23,500); shutters Saturday (28) for five-week layoff.

"South Pacific," Majestic (166th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$44,100 (previous week, \$44,600).

"Stalag 17," 48th St. (59th wk) (C-\$4.80; 12; \$21,547). Almost \$13,600 (previous week, \$13,600); closed Saturday night (21) after 471 performances (financial details in separate story).

"Top Banana," Winter Garden (34th wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$32,600 (previous week, \$33,100).

**OPENING THIS WEEK**

"Wish You Were Here," Imperial (MC-\$7.20; 1,400; \$51,847). Leland Hayward & Joshua Logan production of a musical version of Arthur Kober's 1936-37 hit, "Having Wonderful Time," adapted by the author and Logan, with songs by Harold Rome; venture financed at \$250,000, production cost about \$230,000 (plus about \$20,000 in bonds and deposits; operation about broke even on three-and-a-half weeks of paid previews, for a total of about \$80,000 gross) and has a break-even point of around \$30,000 gross; opens tonight (Wed.).

Members of the Pelican Players Equity company at Panama City Beach, Fla., are William J. Harahan, Barbara Howe, Marjorie Klovile, Peggy Lippe, Ted Nordman, Luke Bragg, Ted Gunther and John Aldrich.

## 'Moon' Booking Tees New Frisco Legit Operation

San Francisco, June 24.  
Year-round legit operation will be launched at the Fox West Coast United Nations Theatre July 8 by Alcazar Theatre Associates, who will offer "The Moon Is Blue" as the initial venture of the booking-producing combine. "Moon" is slated for a five-week run.

House will resume the name Alcazar which it bore in the days before World War II, when it was a legit. Reconversion of the 1,147-seater now is underway.

Randolph Hale, head of ATA, currently is in Hollywood attempting to line up talent for productions which the group will essay. H. already has a commitment with Edward Everett Horton for "Nina."

## 'Italian' \$700, Brattle

Boston, June 24.  
"The Italian Strawhat" ended its second week Saturday (21) at the Brattle Theatre with a miserable \$700. House, a 454-seater, is scaled at \$3 top. "Lillom" bowed in last night (Mon.) for a fortnight. Incidentally the stock spot has been overquoted recently.

Strawhat season got underway here last night with "Carmen Jones" bowing in for two-week stint at Boston Summer Theatre, and "Annie Get Your Gun" prying the lid off the South Shore Music Circus, Cohasset, Mass.

## Plays Abroad

Continued from page 58

**Dial 'M' for Murder**  
cast bring a sense of realism to the plot.

Jane Baxter gives a smooth and satisfying performance as the wife. Emrys Jones plays the husband with polished conviction, changing his mood from the crafty schemer to the solicitous husband with easy facility. Alan MacNaughton, as the lover, Olaf Pooley, cast as the hired murderer, and Andrew Cruickshank, the detective, round out a good compact team.

Myro.

## Hamlet

Dublin, June 10.  
Dublin Gate Theatre (Hilton Edwards, Michael MacLiammoir, Dennis Brennan, Michael O'Herlihy, At Opera House, Cork).

Hamlet..... Micheal MacLiammoir  
Ophelia..... Hilary Dwyer  
Polonius..... Eithne Dunne  
Gertrude..... Christopher Casson  
Horatio..... Coraile Carmichael  
First Gravedigger..... Gerard Healy  
Laertes..... Patrick Bedford

Invited by the Danish government to present "Hamlet" in the courtyard of Kronberg Castle at the annual Elnor Festival, June 12, for 12 performances, Dublin Gate Theatre is trying it out here and in Limerick before the Denmark date. Production is given a rapid pace in a simplified setting of two side screens, with a platform between, and steps beside and before the platform. Despite this economy and speed, every scene is clearly registered by players who react well to pace which director Hilton Edwards gives the piece.

Edwards himself plays a gross, virtue-lacking Claudius, while co-producer Michael MacLiammoir's Hamlet is in the classical tradition, with the actor making it clear that he was distraught but not mad. It's one of the finest performances he has given in the role. It's matched by most of the other players sketched for the Denmark trip, particularly by Eithne Dunne, whose graceful Ophelia, without props or trimmings, carries the tragedy of her part to its fullest point.

Stage groupings and closing of play on "Good-night, sweet prince," line are most effective, with audiences chilled to silence by the playing. This is unusual for Cork, where "Hamlet" has never before been more than a split-week presentation. SRO notices went up each night.

## Barter's 'Kilgo' Preem

Abingdon, Vt., June 24.  
Barter Theatre here will present a premiere next Monday night (30) in Arnold Sundgaard's "The Kilgo Run." Richard Carlyle and Brooke Fleming will play the leads.

Comedy, staged by the author, will run a week.

Pocono Playhouse, Mountain-home, Pa., under management of Rowena Stevens, was selected by the Voice of America for a broadcast on contribution of strawhats to smaller communities. Tape recordings were made last week.

# Dat Ol' Summer Misery Hits Chi; 'Guys' \$48,600, 'Bell' 14 1/2 G, 'Moon' Folds

## 'Porgy' Record \$93,042 In Dallas Fortnight

Dallas, June 24.  
"Porgy and Bess," the Blevins Davis-Robert Breen revival of the George and Ira Gershwin-Du Bose and Dorothy Heyward folk opera, broke all boxoffice records for the Starlight Operetta series here last week, getting \$50,327 for the second stanza of a fortnight stand at the 4,000-seat State Fair Auditorium. Added to the unprecedented \$42,715 opening week, that gave the show a total of \$93,042 for the stand.

The production opens tomorrow night (Wed.) at the Civic Opera House, Chicago, then plays Pittsburgh and Washington before going to Berlin and Vienna under State Dept. sponsorship and then to London for an indefinite run.

## 'SALLY' NICE 37G, ST. L., DESPITE MIXED PRESS

St. Louis, June 24.  
Despite mixed reviews, "Sally" wound up its one-week frame Sunday night (22), at Municipal Theatre Assn's Alfresco Playhouse in Forest Park with a good b.o. record. Fine weather prevailed. Seven performances drew 53,000 payees and a gross of approximately \$27,000 for the fourth local revival of piece.

Jerome Kern's "Cat and the Fiddle" started a one-week stand last night (Mon.) to a draw of 7,500 and an estimated gross of \$3,000.

## 3 Openings Perk L. A.; 'Norway' \$53,200 Finale

Los Angeles, June 24.  
Legit biz perks here this week with three new shows arriving in the biggest spurge of activity in some time. One, "Christopher Columbus Brown," all-Negro musical fantasy which opens tomorrow (Wed.) is a premiere. Others are "Call Me Madam," which bowed into the Philharmonic Auditorium last night (Mon.) as the second show on the Civic Light Opera season, and "Stalag 17," due at the Biltmore Thursday (26).

Civic's initial musical offering, "Song of Norway," wound Saturday (21) with a close-to-capacity \$53,200 for the final frame, giving it a hot \$207,600 for the four weeks. Over 60% of the take was on subscription. Show goes to San Francisco and then takes to the road for a brief tour.

## 'Pacific' Hefty \$38,200 In Repeat Week, Omaha

Omaha, June 24.  
"South Pacific" played a potent repeat stand at the 2,800-seat Paramount here last week, grossing nearly \$38,200 for eight performances. Opening night came directly on the heels of the hottest June weather on record. "Temperatures topping 100 degrees daily for a week had people in anything but a theatre mood. Opening night was played to a little over 1,700 people. But starting the next night the weather chilled and trade zoomed thereafter.

Top was \$4.40.

## 'Blondes' \$41,800, Wash.

Washington, June 24.  
"Gentlemen Prefer Blondes" wound up a three-week stand at the National Theatre Saturday night (21) with a strong \$41,800 for the finale. Take built during each week of the stay.

National is dark until late July.

Chicago, June 24.  
In contrast to the American Medical Assn. convention here previous week the American Furniture meeting here last week was almost a complete dud for legit with the delegates doing most of the spending in "strip" bistros. All local shows took a dive with sultry weather also withering business the early part of the week. Final notice went up on "Moon Is Blue," with the comedy due to end a 61-week run next Saturday (28). "Porgy and Bess" opens tomorrow (Wed.) for a run of three-and-a-half weeks at the Chicago Civic Opera House. After that, nothing more is scheduled until Sept. 1, when "Stalag 17" is pencilled for the Erlanger.

**Estimates for This Week**  
"Bell, Book and Candle," Selwyn (17th wk) (\$4.50; 1,000). Still drawing well at over \$14,500.

"Guys and Dolls," Shubert (17th wk) (\$6; 2,100). Has eased lately, but still plenty potent at nearly \$48,600.

"Moon Is Blue," Harris (60th wk) (\$4.40; 1,000). Closes this week after a bonanza run; has withered lately, with a meagre \$7,400 last week.

## London 'SP' Grosses 840G in 32 Weeks; St. John Out

London, June 24.  
"South Pacific," riding along to mop-up business at the Drury Lane, has piled up a gross of over \$840,000 for its 32 weeks through June 14. It shows no sign of tapering off.

Betta St. John, who leaves the cast this week because of the refusal of the Labor Ministry to renew her working permit, will be succeeded by Chin Yu, a British subject who understudied her in the original Broadway company. Miss Yu signed for the run of the musical here, plus eight weeks on tour. Archie Savage is also leaving the cast and his part is being written out.

Other U. S. members of the show are expected to be allowed to remain. Application for renewal of their permits has been made, and the management expects no hitch. It had previously been feared that, except for Mary Martin, the star, permits for the others would not be renewed, and the show might be forced to close.

## They Liked 'Madam,' K.C.; \$32,600 Gross in 7 Perfs

Kansas City, June 24.  
Five-day engagement of "Call Me Madam" in the Fox-Midwest Orpheum Theatre was sock all the way, to wind up last Friday (20) with over \$32,600 gross. Five nights were virtual sellouts, while Wednesday and Thursday matinees had heavy play. Top was \$4.88 for nights and \$4.27 for matinees.

Musical is the only legit the town has had in many weeks, with nothing upcoming. The 1,900-seat house went dark following this date, likely to remain so until fall.

## FAIRFAX BURGER

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in

"CALL ME MADAM"

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## JOB OPPORTUNITY !!

Richmond, California, rapidly expanding, progressive community of 100,000, located in San Francisco Bay Area, seeks top-notch manager with plenty of "know-how" and imagination to operate most beautiful and functional auditorium in the West. An all-purpose auditorium with a seating capacity of 3,000. Facilities are provided to serve a wide variety of cultural and recreational uses.

MINIMUM REQUIREMENTS: Five years' experience in public relations or promotional work in the entertainment field, or three years as an Assistant Auditorium Manager.

SALARY: Open-Minimum \$500 per month.

APPLY: Room 328, City Hall, Richmond, California, before July 11, 1952.

## Literati

### Beef on N. Y. Times Hike

Hike in the price of the N. Y. Times Sunday edition Sunday (22) from 15c to 20c touched off a series of squawks from newsdealers around New York. Dealers in the Times Square area and in some other sections of the city refused to accept delivery of the sheet. Dealers' beef was based on the decrease in their percentage of profit. According to Maj. Gen. Julius Ochs Adler, general manager of the Times, the paper had increased the newsdealers' share from 4c to 4½c, which apparently isn't satisfactory.

The N. Y. Herald Trib. competition paper, will boost its Sunday edition price from 15c to 20c next Sunday (29).

### Dakin As Collier's Ed

Roger Dakin is reported taking over as editor of Collier's, succeeding the recently-resigned Lou Ruppel. Dakin, onetime N. Y. Daily News and PM staffer, moved over as feature editor of the Woman's Home Companion. With Edward Anthony, publisher of both mags, preoccupied lately with Collier's, Dakin reportedly had more important duties at the Companion, which he filled successfully, and as reward, got the Collier's editorship.

Ken Purdy, editor of True, among others, had been importantly sought for the Collier's post, but turned the bid down.

### New 'Women Confidential'

next in the series will be titled "Women Confidential."

It will be a roundup "in the customary Lait-Mortimer fashion of females in politics, amusements, literature, teaching, propaganda, subversion, crime, vice, spying; on the campus, in prisons, shady professions, Government bureaus and state and municipal jobs."

### Eire Bans Flynn Novel

"Showdown," recently published novel by screen thesp Errol Flynn, was banned in Ireland Monday (23) on grounds that it was "indecent and obscene."

Tome concerns an Irish pilot who ferries a flock of flimfores to the Far East, where they are shipwrecked on a desolate shore.

### 'Anne Frank' Draw

"Anne Frank," the diary of the adolescent girl who spent two years hiding out from the Nazis, is proving the hottest item Double-day has published in some time. Book Find Club has made it its September selection and Omnibook will condense it the same month. First edition of 5,000 was sold out in a couple of days, with another printing of 15,000 coming off the presses. Volume has also brought inquiries from four Broadway producers, television shows and Hollywood.

New York Post starts syndication today (Wed.).

### Vanderbilt's Newsletter

Cornelius Vanderbilt, Jr., who had for years written a syndicated newspaper column and a weekly magazine pillar, is launching a newsletter, which he will publish on a semi-monthly or weekly basis. First will probably come from Chi during the politico conventions next month. Initial issues will be cufto, but subsequent ones will carry a small price tag.

Vanderbilt will run the publication from his new house-trailer, "The Commodore."

### Socialite Booklegging

Making the rounds of the plush bistros, pubs and clubs in New York is a new book, "Lese Majesty," ascribed to Norman Lockridge (said to be a non-de-plume), which treats frankly and not too kindly with the Duke and Duchess of Windsor.

It is published by Boar's Head Press, and for some reason the New York book stalls have a hands-off policy towards it, hence the booklegging because of its cafe society overtones.

### Earle's 'Long Shadows'

Jack Earle, eight-and-a-half foot giant who formerly toured with Ringling Bros.-Barnum & Bailey as the "tallest man in the world," has written a series of mood poems titled, "Long Shadows," which have just been published.

Earle, now a sales rep for Roma Wines in his native El Paso, has also won note as an artist and sculptor.

### CHATTER

Kenneth S. Ginzler back from a two-month literary scouting trip through Europe for Prentice-Hall. Pete Martin's profile on Shelley

Winters, "Hollywood's Blonde Pop-Off," in current (28) Satevepost.

Carey Wilson appointed editor-in-chief of the Screen Producers Guild Journal, to be published monthly.

The American Weekly will devote the entire issue of Aug. 31 to the film industry, according to editor Ernest V. Heyn.

J. Bryan III, ex-Satevepost associate editor and staffer, exiting Government work to resume writing but will continue on a consultative basis.

Pamela Hansford Johnson's "Catherine Carter," novel about actors, with the London theatrical world of the 1880s as background, will be published by Knopf July 21.

Leo Lerman's "The Many Faces of ANITA," John Crosby's "TV Backstage," and a 17-page spread on American designers, in the upcoming July issue of Mademoiselle.

In heralding Lillian Ross' "Hollywood Book," for January ('53), Rinehart states that the current New Yorker series is a "condensed" version, and that it has been expanded for the \$3.50 book publication.

Two staffers of attorney-author Morris L. Ernst's lawfirm, Harriet Pipel and Theodora Zavin, have also caught the writing bug and their book, "Your Marriage and the Law," will be published this fall by Rinehart.

"Chef's Holiday," humorous novel of a chef in France, by Idwal Jones, will be published in October by Longmans, Green. Author is now finishing historical novel of Victorian days in Mexico, "Galleon Port," dealing with an exile ship bound for California.

Bill Orstein, Metro trade press contact, sold several short stories, "The Pigeons," to Kansas magazine; "Diamond in the Loaf," to Prairie Schooner; "The Crime of Harlem Acres," to New Story, and "The Three Mosquitoes," and "The Understanding Dr. Pink," to American Jewish Times Outlook.

A publisher's blurb on "A House Is Not a Home," by Polly Adler, discloses that "the most famous madam of modern times... now in her middle fifties... is studying for a long-wanted college degree in California." Rinehart, the publisher, accents that Miss Adler's memoirs represent more an aspect of the '20s, '30s and '40s than anything else. Retail price will be \$3.75, when published next January.

## Foreign Grosses

Continued from page 1

have been providing 40% or more of total income, and any serious sag would result in battered earnings statements for the companies.

Elked O'Seas Take Cheers Metro

Greatly increasing importance of the foreign market was mirrored this week in reports that Metro's domestic billings currently are running at the \$1,200,000 per week level, compared with \$1,000,000 for foreign. Fact that the coin from abroad was almost equal with the domestic gross is significant in that M-G's overall money for years had been on the basis of 75% from the home territory (U. S. and Canada) and 25% from overseas.

Also seen as meaningful is the boost in the take from Canada. Before the big dip in U. S. b.o., Canada represented 4% of the entire North American business. Now it's up to 10%.

Rise in non-U. S. percentage figures reflect either a steadiness or upbeat in the foreign markets in the face of the downbeat at home.

## Outlook for Barns

Continued from page 1

also in the potency of most author names and the apparent quality of the scripts. For the occasional Joseph Kramm, Edward Caulfield, etc., there's an overabundance of Joe Blows. As always, virtually all the new plays are announced as prospects for Broadway, but that ballyhoo no longer misleads even the local yokels. Of course, some of the shows may actually get to New York — it has happened, in rare instances, with favorable result.

On the basis of reports from the few spots that are already operating, business omens are dubious. In each case there has apparently been some special rationalization for the downbeat biz. But a sea-

son's profits aren't composed of excuses, and no manager worries about explanations when grosses are strong. There doesn't appear to be any basic reason for dire predictions for the summer, but the feeling seems to be general—even the stars' agents sound only mildly bullish.

### Stars' Terms

Terms for some of the principal touring names are as follows (subject to occasional reduction in cases where special conditions prevail, or the management is a tough bargainer): Mae West, \$3,500 a week, plus 50% over the break-even point; Joan Blondell, \$2,500, plus 50%; Victor Jory and Alexis Smith, \$2,500 total, plus 50%; June Havoc, \$2,000, plus 50%; Jackie Cooper and Fran Warren, \$2,000 total, plus 50%; Melvyn Douglas, \$2,000, plus 50%; Roddy McDowall and Peggy Ann Garner, \$1,500 total, plus 50%; Veronica Lake, \$1,500, plus 50%; ZaSu Pitts, \$1,100, plus 33½%; Jeffrey Lynn, \$1,000, plus 50%; Arthur Treacher, \$1,000, plus 33½%; Edward Everett Horton, \$1,000, plus 33½%; Eva Gabor, \$1,000, plus 3%, and Carol Bruce, \$3,200 for a musical package, plus 50%; Constance Bennett is reportedly getting \$3,100 for her three-actor package, or \$2,000 plus a percentage personally at spots with a capacity of over \$12,000.

Principal reasons for the dearth of top stars is figured to be the reluctance of many of them to pass up possible television guest spots. And in Hollywood, where an increased number of players are now freelance, there's an apparent desire to stick close to the scene, in case a picture bid comes along.

## AT&T's Slake

Continued from page 1

the Bell System is rigging up a special message centre to make certain that telephone calls and messages to the political biggies are delivered. If a person cannot be located by the usual paging facilities, his name will be flashed on a special motion picture screen via a teletypewriter arrangement. If that doesn't do the trick, walkie-talkies will be used to reach him.

AT&T is adding 5,000 miles of micro-relay and coaxial cable channels to its facilities by convention time in linking the 10 new cities, which will up its total interconnected mileage to about 29,500. New cities include Miami, New Orleans, Dallas, Fort Worth, Houston, San Antonio, Oklahoma City, Tulsa, Phoenix and Seattle, leaving Albuquerque the only TV city with no live facilities. In addition, radio stations or theatre circuits in Denver, Fresno and Portland, none of which yet has a TV station on the air, are planning special closed-circuit facilities for the public to view the conventions on specially-installed receivers.

Illinois Bell engineers report the 1952 conventions will require 75% more telephone service than their predecessors. Besides the TV facilities, some 1,000 telephones, 20 private switchboards, 30 telephoto and 215 radio channels and 70 visual and audio TV channels will be used by the newspapers, wire services, radio and TV broadcasters.

## Globetrotters

Continued from page 2

play in all dates, two referees, two coaches, two bus drivers, two equipment men, a secretary, a press rep and six entertainers.

Luggage comes to 54 pieces with six complete court floors that are constantly being sent on ahead of the group to always keep the carry under their feet. They also carry their own baskets and glass backings. They can set up anywhere from a beach to a bullfight arena.

Variety acts include Jack Gordon, unicyclist and juggler; Ray Wilbert does trickery with hoops; Bev and Les Ferris, acros; Sally Baudendistel, an acrobatic dancer, Basketballer Tony Lavell doubles with the Celtics and does a commendable stunt on the accordion.

Hadda Brooks, who was with the show in London, was picked up on the strength of her warbling for a top spot at the Bagatelle in London. Miss Brooks had been married to one of the Globetrotters who died in 1934. Coincidentally Saperstein took over her contract from MCA in '52 and added her to the tour roster.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

"What are you pitching for?" Mme. Scully mumbled as we emerged from the ABC news room in Hollywood. We had come from a KECA seminar on the Sauerian saga.

"You phrased things with such measured discretion," continued Mme. Scully. "I thought you were grooming yourself for Secretary of State in the next administration. Ike has a lot to learn, and in the field of politics he could learn more from you than you'll ever learn from him."

By golly, she was right. On the California ballot I had got myself (on merit, of course) placed to the right of Sen. William Knowland and right below Sen. Estes Kefauver. We all got elected with sweeping majorities.

Of course, I ran ahead of these two characters and incidentally ahead of 13 others in my own particular field. Where they said nothing at length, I said nothing at all. Years ago I billed myself as the Left Wing Coolidge running for the lowest office in the lowest deliberating body in the world and just low enough to make it.

I have never opened my mouth since and each election I get a bigger vote. It's beginning to teach me something about still waters and their impressive depth. This election a bunch ganged up to ride me out on a rail. They circularized all the voters and even got chaps like Bryan E. Foy, Ronald Reagan and Roy M. Brewer to shill for them and by inference against me.

But you can't beat a somebody with a lot of nobodies anymore now than you could before. Besides you can't beat the guy whose name is the first on the ballot and who can write "Incumbent" after his name. This is a swell combination anywhere and just about unbeatable in California.

### Hon. F. S. Incumbent

Indeed the word "Incumbent" is such a surefire vote-getter in California that long before I became an incumbent I thought of going to Arizona, changing my name to Frank Scully Incumbent and returning to California like a certain general returning to Luzon.

I've often wondered why Dale Carnegie didn't follow his "How To Win Friends and Influence People" with another volume entitled "How To Run For Office and Get Elected." To such utilitarians as exemplified by Carnegie, what's the point of winning friends unless you're going to use them, and what better use to make of them than as step-ladders so you can rise above them? At their expense, of course. It requires a singular skill to get people to vote for their own ultimate rooking and I realized long ago I didn't have that skill. That's why I now run only for non-profit offices.

Though Percy Kilbride made a good point in arguing that actors are singularly innocent and vulnerable and for that reason ought to stay out of political or religious controversies, it sometimes happens that they are not good enough actors to make great success in the profession and yet have learned how to think and act on their feet, which is the first requirement for success in the political field. I have seen several who have made a success in this direction. They go all the way from Charles Conrad, Hollywood Assemblyman, to John Lodge, Governor of Connecticut.

On the other hand I've seen very good actors say goodbye to all that, plunge wholeheartedly into the political arena and come out more mauled than a babe in a bullring. Two of these had a measure of success in politics and if the republic were more grateful, some recognition of this would have come to them long ago.

### How To Lose a Nest Egg

They were Albert Dekker, who gave up a \$50,000 a year contract at Par to take on a \$1,200 a year job as a California legislator. It was soothingly explained to him that the job would only take two months out of every two years, but what wasn't explained to him was that sometimes the sessions would be prolonged from 60 days to six months and, at the caprice of the governor, legislators could be called back for special sessions, thereby lousing up their old careers completely.

Dekker gave Hollywood a most magnificent representation. He was a brilliant legislator. He knew where everybody was buried and could sidestep the greased palm of a lobbyist with the skill of a Red Grange running in an open field. Each week he reported at length with high humor and amazing candor to his constituents. He told all.

But at home he had a wife and three children to support, and since they had been raised to a certain standard of living, it was pretty tough for them to drop from \$50,000 a year to \$1,200 a year. So when it came time for reelection, Albert Dekker declined with thanks.

And did Hollywood reward him with a new contract at a higher figure? Au contraire. Even producers sharing his own particular political bias couldn't even seem to find bit-parts for him. So he retreated to a previously unprepared position and grabbed off what parts he could in legit. He appeared this winter in the Broadway show that opened and closed so fast the management must have used folding chairs instead of folding money.

More recently another carrying political scars on her well-formed body opened in a Broadway revival of the Katherine Dayton-George S. Kaufman political satire, "First Lady." That was Helen Gahagan Douglas. Her rise and fall carries for me a measure of sadness, because I feel I was a bit responsible for her leap into the political arena. I showed how easy it was to do back in 1938 and she was among those showpeople closest to me when I did it. But I was a writer, not an actor. That is to say, my career was not limited to 10 or 20 years. Neither was my earning power based on pulchritude, which has a way of fading despite, preservatives.

### Footnote To Futility

She plunged into a tough district and emerged successfully as the first congresswoman from Hollywood. At the time Clare Booth Luce was a darling of the opposition, and the two major national conventions were highlighted by keynote speeches delivered by these charming gals. I thought Miss Douglas showed better delivery than Mrs. Luce, but both were several cuts above the foghorn characters who made life miserable for sound engineers.

But Mrs. Luce, being an author, could drop politics before politics dropped her, and go back to her writing without an appreciable loss in income. The same, however, wasn't true of Mrs. Douglas. After a few terms in the lower house she decided to try for the U. S. Senate. She put on a brilliant campaign, but her backers didn't have the coin of the opposition, and she was swamped in a flood of billboards and ended with more debt than a moth-eaten monarchy on either side of the Iron Curtain.

Again Hollywood showed no sense of gratitude. No producer rushed to her with contracts. Her husband, too, seemingly suffered and found that he had to retreat to Broadway to hold the family nest together. In the end they had to sell their home and both are back now practically to where they began far away and long ago.

It may be deduced from this melancholy tale that idealism doesn't pay. But that isn't the whole answer. It doesn't pay trouper because like ballplayers their big earning years are very limited, and for one Ethel Barrymore or Satchel Paige I can name you 100 stars whose brilliance was as ephemeral and evanescent as a skyrocket. Atomic energy channeled into peaceful pursuits may change all this, but until that day comes, actors would do better to confine their political activities to the secrecy of the polling booth. R.I.P.

## Broadway

Marlon Brando left yesterday (Tues.) for Culver City to take a top spot in Metro's "Julius Caesar."

Larry Weingarten, Metro producer, due in from the Coast next Tuesday (1) for a homeoffice visit.

Marge and Gower Champion in town to launch a promotional tour for "Lovely to Look At," Metro pic in which they appear.

Film actress Geraldine Fitzgerald, radio emcee Bob Hawk and John Gutman, Metopex exec, en route to Europe on the America.

Jack Benny's Irving Fein postcards from Glasgow, "Here to tell the Scots about Jack Benny who really knows how to pinch a shill-ling."

Leon Roth, assistant publicity director of United Artists, and Jeff Livingston, Universal's eastern ad manager, vacationing in Nova Scotia.

United Paramount president Leonard Goldenson and wife leave on the Queen Mary today (Wed.) for a European vacation, returning in August.

Jane Froman, named honorary chairman of the National Nephrosis Foundation, Inc., to be cocktail-partied at the Biltmore, tomorrow (Thurs.).

Claude Kingston, director of J. C. Williamson Theatres' Melbourne branch, who came in from London Sunday (22), leaves end of the week for Australia.

Spyros Skouras, 20th-Fox prez, named chairman for the film industry in a special financial drive being conducted in behalf of the National Assn. for Mental Health.

Motion Picture Division of the Joint Defense Appeal will be headed by Leon Goldberg, v.p. and treasurer of Universal, and Edward L. Fabian, exec of Fabian Theatres.

Francis Robinson, Met Opera boxoffice head and tour director, is leaving July 12 for a five-week European trip to Italy, France and Germany, and will take in several music festivals.

Columbia short, "High Steppin' Trotters," filmed recently at Yonkers Raceway, will be shown at the regular monthly luncheon of the U. S. Harness Writers Assn. tomorrow (Thurs.) at Toots Shor's.

George Lourau, prez of Filmsonor, French production-distribution company, returns to Paris Friday (27) after a one-month stay in New York. He was in the U. S. primarily to make release deals for his product.

William Perlberg and George Seaton are due in July 8 from the Coast en route to Paris. They're at work on the preliminaries for "Little Boy Lost," which they'll lens in Hollywood and France for Paramount.

Ed (Peggy) Fitzgerald made the "shake-down" cruise of the new SS U. S. over the weekend, and the radio-TV Mr. & Mrs. couple will be on the maiden voyage overseas July 3, along with RCA board chairman David Sarnoff and his wife.

Australian Prime Minister Robert Menzies and wife, Australian Ambassador to the U. S. Sir Percy Spender and wife, and Aussie Consul General Kenneth Smart to see "Mrs. McThing" Friday night (27) and then meet Helen Hayes backstage.

Earl Wilson and Paul Sann (N. Y. Post), Douglas Watt (News), Max Youngstein (United Artists) and Lester Gottlieb (CBS), plus their wives, are added starters among newspaper and showbiz folk joining the Publicists Guild outing at Bernie Kamber's Wayne Country Club in Pennsylvania this weekend.

## Las Vegas, Nev.

By Bill Willard

Desert Inn pulling 'em via Mitzi Green and Jackie Miles.

Olsen & Johnson set for three weeks at Flamingo starting today (Wed.).

Lorraine Cugat pulls into the Last Frontier Friday (27) for month with her orch.

Jimmy Dorsey orch, Jay Lawrence and Bela Kremo are current marquee lures at Thunderbird.

The Eisenhower whirlwinded into town Sunday (22) for quickie confab with GOP headlines here.

Hoagy Carmichael plays El Rancho Vegas for two frames, abetted by Condos & Brandon on bill.

Gig Young, Denise Darcel, Jan Murray, Hugu O'Brien making up a party for Hank Henry's return to Silver Slipper.

Stan Irwin begins chores of flacking and booking for midsummer Sahara opening with Morolandis line already inked.

Les Baxter skied in for day's rehearsal with the Al Jahns musicrew at Thunderbird to prep his date in that spot, July 3.

Martin Black, local deejay, and Chuck Maxon, windjammer with

Carlton Hayes orch, sponsored "First Annual Jazz Concert" in City Hall auditorium Sunday (22), spotting Maynard Ferguson, Jimmy Dorsey band and 88'er Joe Rotundi band. House band of Local 369 toolsters backed vocalists Johnny Johnston, Merv Griffin, Claire Hogan and Kay Brown.

## Paris

Danny Kaye sandwiching Paris between USO tours of U. S. Army camps in Europe.

Elvire Popesco linked to appear in a pic version of her successful legster Andre Roussin's, "Nina."

Danny Kaye in from his German GI camp tour for a look at New York City Ballet, and then off to London.

Billy Wilder and William Holden off to Germany on preparation of Paramount pic with a German background.

Gene Van Dee in from Rome to handle Motion Picture Assn. of America office here until new Paris rep Ted Smith arrives.

Leonide Moguy in to get his film award for "Tomorrow Is Too Late," and then off to Rome to line up production on his new Columbia production deal.

Gunther Stapenhorst, German pic producer, interested in buying film rights to Georges Bernanos play, "Dialogues of the Carmelites," Paris click at Hebertot Theatre. It would be filmed in Germany as spectacle.

Gerard Philippe setting up own film production outfit in conjunction with Ariane Films with a version of "Till Eulenspiegel," to be made in color early in 1953. Rene Wheeler is scripting with Christian-Jaque set for direction job.

Peter Ustinov, over for confab with Paramount, may aid in writing of untitled Billy Wilder script to be filmed in Germany. Ustinov has a new comedy for London next season. His "Love of Four Colors" completed 14 months in British capital.

Albert Lewin to write, direct and produce "Saadia" pic, based on novel by Francis d'Autherville, for Metro. Lewin will fly to Africa for background material, and then return here to write screenplay. Elizabeth Taylor and Vittorio Gassman likely will star.

## New Hope, Pa.

By Allen Ward

Pat Hurley, of St. Petersburg (Fla.) Operetta, home for the summer, says plans for a similar deal at Memphis may yet be worked out for 1953.

The Philip Bourneufs left Monday to play "Heartbreak House" at Martha's Vineyard barn. Show eventually will play Westport and perhaps here.

Moss Hart to New York this week to begin casting the as yet untitled adaptation of Edgar Mitchellholzer novel, "Shadows Move Among Them."

Comedian Lee Davis makes his legit debut at the Music Circus, Lambertville, in "Roberta" tonight. Nightclub performer will play the Huck Haines role.

Tom Ewell, back from Tokyo, where he made a film, decided to stay here instead of moving to Hollywood as planned. Visitor at the Ewells is Lily Dervas.

Joe Fields due here this week to work with Jerome Chodorov on a musical version of "My Sister Eileen." The Chodorovs, incidentally, report the addition of a baby girl.

Carl and Dorothy Allensworth, authors of the new comedy, "Count Your Blessings," now playing a tryout week at Bucks County Playhouse, are visiting the Sol Jacobsons.

Felix Holt, whose novel, "The Gabriel Horn," will be shot as a Burt Lancaster starrer this fall (by Harold Hecht Productions at WB), is halfway through another historical novel.

## Washington

By Florence S. Lowe

Vocalist Jack Lawrence current at Club Kavakos.

John Shulman, copyright lawyer in the music field, on past week's visitor's list at Library of Congress.

Hazel Markel, femme commentator for Mutual and WDCB, awarded American Red Cross Certificate of Honor for her work on behalf of organization's '52 fund drive.

Louis Calhern and Marge & Gower Champion representing studio at Friday night's Loew's Palace preem of "Washington Story" and pre-screening reception in honor of Speaker of the House Sam Rayburn.

Charles A. Brind, Jr., counsel for N. Y. State Board of Regents, will discuss problems of film censorship and the recent Supreme Court decision on "The Miracle" at closing luncheon of town's Motion Picture Council, Saturday (28).

## London

Pete Kameron in city setting up a concert and variety tour for the Weavers.

Ben Goetz tossed a cocktail party for Gene Tierney, here to make a British pic.

Harry Foster to Dublin for Danny Kaye's opening at Theatre Royal June 23.

Harry Morris extended the Jane Morgan run at the Colony and Astor from four to six weeks.

Saul Grauman and Co., booked for the Olympic revue, Stockholm, for six weeks with option.

Simone Dolphén has quit the cast of "Latin Quarter" because of ill health, and returned last week to Paris.

Orson Welles stars in a new Harry Lime series which is to be aired via British Broadcasting Corp. beginning July 3.

Danny Kaye invited by Field Marshal Lord Montgomery to attend the El Alamein reunion at Albert Hall in October.

Sophie Tucker elected to the Liverpool Press Club creating a precedent by being first femme member of organization.

Walt Disney's British film, originally called "When Knighthood was in Flower," retitled "Sword and Rose," Lensing starts in August.

Walter Kennedy hopped over from Paris to catch Hadda Brooks opening at the Bagatelle; then planned to Antwerp to join the Harlem Globetrotters.

William Keighley inked British actress Beatrice Campbell for femme lead opposite Errol Flynn in the WB's British production of "Master of Ballantrae."

The Charlives, currently featured on the Jack Benny program at the London Palladium for three weeks, double the last two weeks into the Savoy hotel; then they are off to tour Beirut, Lebanon.

Nat Deverich, senior executive of Music Corp. of America, settled in the London office and expects to stay there for 12 months. Patrick Kelly, exec of MCA tele selection, also here to look over the British TV situation.

## Atlantic City

By J. W. Walker

Yvonne and Yvette "Siamese twins," into Million Dollar pier.

Tony Grant show, featuring mostly local talent, opened for season on Steel Pier, Saturday (21).

Danny Rogers and Tony Farrell featured at 500 Club with Lee Henderson girls an added attraction.

Steel Pier celebrating its 55th anni next week. Myron Cohen headlining in vaude with Blue Barron orch in ballroom.

H. C. Roesch spending to advertise his new Beachcomber club in Wildwood which opens July 4 with name band. Spot seats about 2,000.

## Chicago

Dorothy Gish currently at Sal Creek sileer in "The Man."

Edgar Bergen in for Northwestern Univ. class of '27 reunion.

Mrs. Kay Ashton Stevens off to New York for huddles on TV program.

Jack Burnett and George Woods in for the Jimmy Durante opening at Chez Paree.

Glenn Rose planed in last week to do flack duties for Larry Parks & Betty Garrett at the Chicago.

"Bell, Book and Candle" makes its third house switch in four months when it goes into the Harris June 30.

Danny Newman takes over from Bill Doll as publicist on "Porgy and Bess." Doll continues as general representative.

## Minneapolis

By Les Rees

Prom Ballroom had Russ Morgan for one-nighter.

Art Hodes & Back Room Boys into St. Paul Flame.

"Hamlet" repeating at U. of Minnesota Playhouse.

Edyth Bush Little Theatre holding over "Two Blind Mice."

Weela Gallez holding over indef at Hotel Minnesota Panther Room.

St. Paul Heinie's has jungle dancer Taika and magician Carazini.

Hotel Radisson Flame Room holding over singer Maureen Cannon.

"The Curious Savage" season's second offering of Old Log straw-hatter.

Minneapolis Flame doing Rudolph Frim vignettes and Schiek's offering capsuled edition of "Brigadoon."

Robert Snook pactd as stage director for Pine Beach Playhouse and Paul Bunyan Theatre, northern Minnesota strawhatters.

Katherine Rawls and Bruce Harlan inked as stars of 13th annual

"Aqua Follies," July 16-27. Stage performers will include Johnny O'Brien and Lida Dadele.

Gary Morton, Four Lads, Bill & Cece Robinson, Wells & Four Fays and Joe Reisman to appear in stage show with Johnnie Ray at Radio City week of July 4.

## Honolulu

By Walt Christie, Jr.

Gall Patrick vacationing.

Louis B. Mayer scheduled here soon.

Nob Hill Trio and Joe Cappel continuing at Waikiki's South Seas.

Dorothy Maynor, soprano, a brief stopover visitor, en route to Australia for concerts.

Al Karasick's daughter promoting Civic Auditorium wrestling while he's mainland.

Gwynne Austin reported lining up pro Hawaiian entertainment for newly-enlarged Kona Inn.

Photographer Russ Warner planed in from U. S. to get mag cover shots of Rex Ravelle.

Indle station KIKI getting solid Saturday night response to its "Stan and Jim," disk jockey show.

Paul Marques of Royal Amusements, Ltd., now a member of American Society of Cinematographers.

Robert Shaw guest-conducting amateur Gleemen of Hawaii and also staging choral clinic at U. of Hawaii.

Burl Ives cut quite a figure in kilts as he stepped off a British Commonwealth Pacific Airlines plane, Aussie-bound.

Ex-film actor Leslie Vincent home on biz in connection with Palmyra Atoll, chain of islets about 900 miles south of Hawaii which his mother owns.

## Portland, Ore.

By Ray Feves

The Four Knights headlining Castle Club.

Harry James orch played one-niter at Jantzen Beach Ballroom (21).

Ellen Sutton, Burton's Birds, and the O'Dells in at Amato's Supper Club for two weeks.

Cleve & Marilynne, Tiny Grant, and Irene Cromwell opened at Clover Club, Monday (23).

Louis Jordan Tympany Five inked into McElroy's Ballroom for one-niter tomorrow (Thurs.). Tiny Hill orch played the spot last week (20-21).

## Ottawa

Ottawa Summer Theatre teeling with "Happy Birthday."

Stan Kenton band into Auditorium for show and dance.

Beniamino Gigli on Capitol Theatre stage for one night.

Sir Arthur Elton, United Kingdom film producer, in town.

Alex Jelnic orch pactd for summer at Lakeside Gardens.

Campbell MacDonald, CFRA news director, back from junket to Canadian forces in Europe.

Jackie Winston, Helen Curtis closed socko run at Gatineau Club, followed by Jeri Sullivan.

Len Hopkins orch out of Chateau Laurier Canadian Grill and into Jasper Park Lodge in the Rockies for summer season. Cliff Tripp replacing here.

## Philadelphia

By Jerry Gaghan

Chick Meier orch into C. R. Club for summer.

Marge & Gower Champion in to plug "Lovely to Look At."

Ace Harris, after 16 years with Erskine Hawkins, is now a single.

Club Harlem shuttered suddenly (21), a week earlier than announced.

Bud Brees, WPEN singing d.j., making personal appearances at Brookline-on the Boulevard.

Perry Como, Bob Hope and Ed Sullivan, will participate in a benefit golf match at Whitemarsh Country Club, July 5.

John D. Scheuer, Jr., operations assistant to general manager of WFIL and WFIL-TV, named chairman of public relations committee of Central Philly Red Cross.

## Scotland

By Gordon Irving

Folies Bergere set for Empire, Glasgow, week of July 7.

Greta Lauder, niece of the late Sir Harry, opening several garden fetes here this summer.

Wilson Barrett Co. staging "June Mad" family comedy of youth, by Florence Ryerson and Colin Clements.

A. Donnan, of Glasgow, elected new prexy of Britain's National Assn. of Theatrical and Kine Employees.

Eddie Fraser radio program paid tribute to songsmith Irving Berlin in 60-minute stanza to salute composer's birthday.

## Hollywood

"Al Horwitz back at his UI desk after two weeks in N. Y."

Patricia Neal leaves July 12 to entertain troops in Korea.

Louis D. Snader returned from business sessions in N. Y.

Norman Kerry hospitalized for a checkup in Santa Barbara.

Lloyd Bacon to Guaymas, Mexico, for a month's vacation.

Gloria Swanson returned from a cross-country ballyhoo tour.

Elizabeth Fraser finalized her divorce from Ray McDonald.

William Perlberg and George Seaton sail for France July 11.

Denise Darcel will get her U. S. citizenship papers next month.

Bill Barnes ankled the Wynn Rocamora Agency to open his own.

Richard Ney in from Europe to huddle with his agent, Paul Small.

Y. Frank Freeman hosted Mohammed Ali, Pakistan envoy to the U. S.

Herbert Marshall in from N. Y. trouper, in town to visit his son, Walt.

Wilbur Clark east to round up talent for the Desert Inn at Las Vegas.

Johnny Green checked in at Metro after six weeks in London and Paris.

Lauritz Melchior accepted invitation to sing at Republican national convention.

Society of American Magicians holds its annual dinner-dance July 19 at Ciro's.

Dick Haymes heading for Hawaii when he completes his film role in "All Ashore."

Gloria Swanson being sued for \$13,989 by James H. Kendel, Jr., for legal services.

Johnny Johnston and Shirley Carmel set June 28 as their Mexican wedding day.

Loretta Young made a trailer for the Boston Variety Club's cancer research program.

Walter Wanger rounded up 250 donors for the Red Cross bloodmobile at Castaic.

Coleen Gray and Preston Foster to Houston to appear at opening of a dual-screen drive-in.

Rhonda Fleming and Dr. Lewis Morrill announced their engagement to wed in August.

Lazlo Benedek tossed a cocktail party for the foreign press after showing "Storm Over Tibet."

William Dieterle going to Tel Aviv in February to direct two plays for the Habimah Players.

Tom Hernandez will play Don Diego for the first year in San Diego County Fair's "Fiestacade of 1952."

Jesse L. Lasky reported improving in Cedars of Lebanon Hospital but will remain there for several more weeks.

## Genoa

Tenor Beniamino Gigli booked at Augustus for single performances of "Pagliacci" and "Cavalleria Rusticana."

U. S. passenger turnover in port of Genoa already has set alltime high, with seasonal peak not yet reached.

Open airer, first of its kind in Italy on such a large scale, being readied for summer season at Sestri Levante, nearby Riviera Summer resort.

As in other Italian cities, "Rommel" (20th) pic ran into some initial trouble from local agitators opening day. With added police protection, pic is now continuing showings unmolested.

"Finishing School" location unit due here soon for some seaside shooting. A Riviera production it is directed by Bernhard Vorhaus, stars Anna Maria Ferrero, Susan Stephen, Jacques Sernas and others.

## Tokyo

La Guta and Leslie, ballroom team in from Switzerland, for dates at Nipponese niteries.

K. K. Fernandez All-American circus, sponsored by Daiet Studios, wound up 20-day show in Nishinomiya, southern Japan.

Marian Anderson due in Japan Oct. 27 for one-month tour under joint sponsorship of RCA-Victor and Broadcasting Corp. of Japan.

Nippon Columbia, local Col subsidiary, has released Johnnie Ray's "Cry" ("Nake") in Japanese this month with initial pressing of 15,000.

Japan film studios going abroad to film pix. "Challenge to the Amazon" is now being filmed in Brazil with stars Isamu Kosugi and Den Oninata. This is in commemoration of the 40th anni of Japanese emigration to Brazil.

Overseas location plans include Tokyo's "Tedium of Journey" to be shot in France; Shochiku's "Japane-Filipino friendship bid to be made in Manila by producer Eiga'shi Yamamoto, and Radio Eiga's "Wish of Two Flowers" to be done in Formosa.



# OBITUARIES

## RUTH GILBERT

Ruth Gilbert, former vaude performer and wife of Dick Gilbert, TYL, Phoenix, disk jockey, was killed in an auto crash June 20 near Wittman, Ariz. As Ruth, she and her husband Vimp, formed a vaude team in the early 30s billed as Gilbert & Wimp. Details in Music section.

## SAMUEL W. GUMPERTZ

Samuel W. Gumpertz, 84, veteran showman and one-time v.p. and general manager of Ringling Bros. and Barnum & Bailey Circus, died June 22 in Sarasota, Fla. Gumpertz began his show biz career at age nine when he joined the Jackley family of acrobats in San Francisco. He later became a rough rider with the Buffalo Bill show and then managed a circuit of theatres in Chicago and New Orleans. In 1894, while operating a vaude show on ocean liners, Gumpertz gave Florenz Ziegfeld his show biz start by hiring him as manager.

In 1897, Gumpertz managed Harry Houdini, and in 1903 he was employed to build the Coney Island Dreamland, which he managed until it burned in 1911. Later he helped develop Long Beach, Cal., and Brighton Beach, Brooklyn. He was general manager of the Ringling circus from 1932 until 1937 and for several years, starting in 1938, was general manager of the Million Dollar Pier, Atlantic City, for George A. Hamid, who now operates Steel Pier there. His wife survives.

## BILLY WALSH

Billy Walsh, former vaude and nitery comedian, died June 16 in Brooklyn. He managed entertain-

George and Florence Wright, also were vaude performers.

In addition to her husband, a son, a sister and a brother survive.

## RALPH CARLSON

Ralph Carlson, 47, singer and radio personality, died in Des Moines June 16. He was a member of the Norden Singers, Swedish men's chorus, and for the past three years had been emcee on "Northern Lights" over KWDN, Des Moines. Surviving are his wife, son, mother and a sister.

## LAWRENCE E. BERNHARDT

Lawrence E. Bernhardt, 56, veepee of Community Concerts, a division of Columbia Artists Mgt., died June 14 in Evanston, Ill. Bernhardt, who was eastern manager of Community Concerts, had recently been promoted to the Chicago office as v.p.

Surviving are his wife, a son and a twin brother.

## LEW WELCH

Lew Welch, 67, former legit actor, died June 22 in Miami. He was a member of the Miami Beach Boxing Commission.

Welch appeared in several comedies in the 1920s and '30s, including "Abie's Irish Rose," "Gentlemen Prefer Blondes," "Potash and Perlmutter" and "Bulls, Bears and Asses."

## ERNIE MARKS

Ernie Marks, 74, youngest of six Canadian brothers who all had their separate dramatic companies and toured North America for decades, died in Oshawa, Ont., June 21. Survived by wife, Kitty Marks.

## CHARLES P. HAMMOND

June 30, 1950

ment in various spots in upstate New York and in Brooklyn around World War I. He later toured the Keith circuit for many years in acts known as Walsh, Reed & Walsh; Walsh, Daly & Walsh, and Walsh Bros. His brothers, Joseph and John, appeared with him at various times.

Walsh also played in the old Keystone comedies and at one time had his own radio show, "Hale and Hearty," in which he partnered with Fred Whitehouse. He and his brother, Joe, were part of the original Three Little Saxes, vocal trio.

In addition to his brothers, three sisters survive.

## B. J. SAVAGE

B. J. Savage, 69, Albany attorney and vice president and director of the Champlain Valley Broadcasting Co., owners of WXXW, and the Meredith Champlain Television Corp. (applicant for a local TV license), died June 1 in Albany. He was chairman of the board of directors of First Trust Co., in whose building WXXW has studios, and was law partner of Edward S. Rooney, president of the bank and also a WXXW official. Wife survives.

## WILLIAM PAWLEY

William Pawley, 47, film and legit actor, died June 15 in New York. Pawley appeared on Broadway in "Holy Terror," "Four Walls," "Bad Girl" and "Gentlemen of the Press."

Among his numerous-pic credits were "Robbers' Roost," "Gabriel Over the White House," "Grapes of Wrath," "Johnny Apollo," "The Great Profile," "Double Alibi" and "The Great American Broadcast." A brother survives.

## JOHN Q. HALL

John Q. Hall, 58, pioneer radio entertainer, died in San Francisco June 15. He launched KYA's "Keep Smiling Revue" in 1928, then moved to KTAB with a talent show that star-busted many bright youngsters, including Ralph Edwards and Tommy Harris.

He joined CBS sales in 1935 and became sales rep for Western Radio Sales in 1945. His wife survives.

## OLIVE WRIGHT DE SALVO

Mrs. Olive Wright DeSalvo, 52, former vaude performer, died June 17 in Norwalk, Conn. She was featured in John B. Hymer's act on the Keith-Orpheum circuit from 1916 to 1920. She later formed a

vaude team with her husband, Arthur DeSalvo. Her parents, who was his leading lady; son and daughter.

## REV. LUCY SMITH

Rev. Lucy Smith, 82, broadcast-ing pastor and founder of the All Nations Pentecostal Church, Chicago, died in Chicago June 18. For the past 25 years she had conducted services over WGES there. Survived by daughter and two sons.

## WILLIAM D. MATTHEWS

William D. Matthews, business manager of WBEZ, New Orleans, died in that city June 19. He was formerly a staff member of KSKY, Dallas. Survived by his wife and a brother.

## JOAQUIN ELIZONDO

Joaquin Elizondo, 56, formerly Mae Murray's dancing partner, died June 15 in Hollywood. He had been connected with the film industry for 25 years. His wife and daughter survive.

## LOU KUTINSKY

Lou Kutinsky, 64, veteran RKO New York exchange salesman, died of a heart attack June 14 in Brooklyn. He joined RKO in 1923. Survived by wife, a daughter and two sons.

## MORRIS SMALL

Morris Small, 63, Hollywood talent agent since 1926, died June 17 in Long Beach, Cal. His brother is Edward Small, film producer.

John F. Fitzgerald, 55, chief of the motor carrier bureau of the New York State Public Service Commission and one-time theatre circuit district manager in the New York area, died June 19 in Albany. Wife, daughter and twin sons survive.

Mother, 62, of Sylvia Fine (Mrs. Danny Kaye), writer, died June 22 in Beverly Hills, Cal. Also surviving are another daughter and a son, Robert Forest, of WCAU, Philadelphia.

Father of Milford Fenster, film director of WOR-TV, N. Y., died in Brooklyn June 22.

Louis C. Dobelin, 72, retired actor, died June 13 in Hollywood. He trouped with Nat Goodwin and

the Barrymores and in recent years had been a vocal coach.

Carl A. Klein, 53, owner of Klein's Attractions, died of a heart ailment, June 19, in New Waterford, O. His wife, a daughter and a son survive.

Wife of Louis K. Ansell, co-owner of Empress Theatre, St. Louis, and a string of indie nabes, died June 18 at her St. Louis County home.

Francis Y. Joanne, 70, scenic designer and architect, died in Branford, Conn., June 21. Surviving are his wife, a daughter and a brother.

Harry E. Houk, 49, projectionist at Paramount, died June 18 in Hollywood. He had been a Paramount employee for 30 years.

James Henry McCarthy, 68, captain of the 20th-Fox studio fire department for 21 years, died June 16 in Los Angeles.

Gene Roderick, 52, advertising manager of Metronome and Music Dealer, trade mags, died June 5 in Tenafly, N. J.

Ken Mann, 51, sales representative for United Artists, died in Leeds, England, June 13. He had been with UA for 20 years.

Carl L. Gass, 46, screen and radio-TV writer, died in St. Louis June 20. His wife survives.

Maurice Lavigne, 65, veteran legit-TV character actor, died June 24 in New York.

Ray Fletcher, owner of the Ashland Theatre, Ashland, Ill., died June 5 in St. Louis.

Mrs. Dorothy W. Lewis, 81, retired actress, died June 16 in Hollywood.

## MARRIAGES

Mrs. Gerald Mayer to Hal Elias, Beverly Hills, Cal., June 15. She's the widow of former Metro studio manager; he's assistant to Fred Quimby, Metro shorts chief.

Pat (Corrigan) Barrett to Tom Gleba, Columbus, June 21. Bride is hostess on WBNS-TV's "Look to Lazarus," groom is station's emcee and announcer.

Leila Sackett to Layne Britton, Los Angeles, July 14. She's a studio secretary; he's a makeup man at RKO.

Paula Arnoff to Irwin Kurtz, Beverly Hills, Cal., June 22. She's the daughter of Maxwell Arnoff, Columbia pix exec; he's in the advertising business.

Elisabeth Fraser to Charles K. Peck, Jr., Beverly Hills, Cal., June 21. She's an actress; he's a screen writer.

Anne Inman Sharp to Robert O. Juergens, New Salem, N. Y., June 14. Both are actors. Groom's father, the Rev. Arthur H. Juergens, of Buffalo, performed the ceremony.

June Ferguson to John Raymond, Ridgefield, Conn., June 24. Bride is daughter of Robert Ferguson, veepee of Columbia Artists Mgt.

Martha Rountree to Oliver Presbrey, Tucson, June 18. Bride is co-producer and moderator of NBC-TV's "Meet the Press," groom is of the Cecil & Presbrey ad agency.

## BIRTHS

Mr. and Mrs. Bob Lemond, son, Hollywood, June 16. Mother is the former Barbara Brewster, actress; father is KNX announcer.

Mr. and Mrs. Joseph Field, son, June 19, New York. Father is publicity director of Compton agency; mother formerly was scripter-director with Voice of America.

Mr. and Mrs. Roberto Rossellini, twin daughters, June 18, Rome. Mother is screen star Ingrid Bergman; father is Italian film director.

Mr. and Mrs. James Cahill, son, Brooklyn, June 22. Mother is daughter of the late vaude agent, Billy Jackson; parents are with the Standard News.

Mr. and Mrs. Tommy Summers, son, Los Angeles, June 19. Father is stand-in for comic Jerry Lewis.

Mr. and Mrs. Mike Levin, son, New York, May 27. Father is radio-television head of Erwin Wasey Agency.

Mr. and Mrs. Pat Bishop, son, Hollywood, June 14. Father is newscaster at KFI.

Mr. and Mrs. Richard English, son, Hollywood, June 19. Father is a screen writer.

Mr. and Mrs. Curtis Biever, son, New York, June 19. Mother is violinist Hinda Barnett; he's a composer-conductor.

Mr. and Mrs. Lou Levy, son, New York, June 19. Father is Leeds Music topper.

## Radio-TV's Non-Support

Continued from page 2

tightened as the maximum population is reached.

Group of 38 Variety members, including the hospital board, made an inspection trip to the institution Friday (20). They were guests over the weekend at the Al-Bur-Norm Hotel on Schroom Lake, which is near the hospital. Hotel is owned by Herman Robbins, prez of National Screen Service, and a member of the hospital board. All-day meeting on fiscal and other problems of the institution was held by the group at Al-Bur-Norm on Saturday.

## Christmas Salute Reprise

It was decided to continue the Christmas Salute, through which 94,000 film industries contributed \$65,000 in 1950 and \$91,000 in 1951. Experiments which Loew's started with coin boxes in theatres will also be continued and extended.

Another fund-raising device to be tried will be to suggest to recipients of season passes that they make a contribution. As a more permanent means of getting coin, board will ask film companies and other potential contributors of large amounts to sponsor each of the 100 rooms at \$2,000 per year. Twentieth-Fox distribution chief Al Lichtman immediately volunteered to sponsor a room.

In the making, beyond that, is a plan suggested by theatre op Si Fabian by which the hospital could obtain group insurance for members of the industry. They'd be asked to make the hospital beneficiary of at least half this insurance, with policies generally running around \$40,000 coverage. No physicals would be required and premium on this basis would be less than a \$20,000 policy would ordinarily cost. Thus a large endowment fund can eventually be built up at no actual expense to the contributors.

Keeping a patient at the hospital costs it about \$63 a week. All have private rooms. There's a staff of 46, including three resident doctors and nine nurses. Budget runs about \$170,000 yearly, plus \$20,000-\$30,000 for the lab, which has been installed since Variety took over just three years ago.

## Improvements

There were only 30 patients when Variety moved in and the building itself was something of a shambles. A tremendous number of improvements have been made, such as new kitchen equipment, new mattresses and a paint job. A master radio-TV antenna and new decorations are now about to be installed.

While 119 patients have been admitted since Variety assumed responsibility, 68 have been discharged. Of that number, 90% were completely cured.

New treatment and drugs—in development of which the hospital is playing a part—are responsible for the high cure rate and quick turnover. Most patients remain for six months to 24 months.

Recent stories of the "miracle" drug, rimifon, have been a source of headache both to the medical staff and the fund-raisers. Both patients and potential contributors got the idea that there was an easy cure.

Dr. Edgar Mayer, medical adviser to the board and one of the top TB experts in the country, and Dr. George E. Wilson, medical director of the hospital, dispelled the "miracle" idea for the board members. They said that in an average of six weeks a patient develops an immunity to rimifon and it no longer helped. Streptomycin, a drug called "PAS" and surgery were still the best solutions, the medicos declared, although extensive experiments in attempting to combine rimifon treatment with the other drugs are going on.

Hospital is still plenty needed, Dr. Mayer pointed out. While the TB death rate is way down, the number of people getting the scourge has greatly increased.

Unveil Will Rogers Capt Unveiled during the visit of the board was the original plaster cast of the statue of Will Rogers that is in his hometown of Claremore, Okla. Sculptor Jo Davidson, who modeled it in Paris in 1938, had expressed the desire that the cast go to the hospital and his executors presented it following Davidson's recent death.

During a luncheon for guests and patients, Sam Switow, Louisville circuit operator and exhib

chairman of last year's Christmas Salute, was presented with a silver bowl. It came from Pat Payne, 22-year-old daughter of Switow's general manager, Earle Payne. She's been in the hospital for the past year and will leave cured in a couple months.

Charles K. Feldman, Universal sales chief, who served as distrib chairman of the Christmas Salute, was presented with a similar bowl by another femme patient, Eugenie Reed, daughter of an actress.

## Lie Detector

Continued from page 1

sota's Protection and Investigation Dept., and now president of Busch, Inc., a private agency engaged in giving such tests in connection with its investigation work.

Loevenger had his client take the test after counsel for the defendants declined the plaintiff's challenge to have Workman, principal defense witness, undergo it with Lebedoff. In rejecting the lie detector test for Workman, the defense lawyers pointed out it devolves upon Judge Nordbye to determine the various witnesses' veracity.

The challenge was issued after Loevenger received the defense answering brief which accused Lebedoff of committing perjury.

In his present brief accompanying the Rime affidavit and his own, Loevenger asks the court to strike from the case's records the defense's answering argument and brief on the grounds that "it is saturated with libelous, scandalous, vituperative and impertinent matter."

Loevenger's own affidavit to Judge Nordbye reveals that he sought to have the Minneapolis police department administer the lie detector test to Lebedoff, but that it declined in view of the fact that there had been no request from the court or opposing counsel, and that, instead, it informed him there are a number of private agencies here qualified to perform the function, whereupon he engaged Rime.

## Testimony Repeated

During the trial, Lebedoff had testified that Workman told him to submit low grosses in order to justify film rental reductions and adjustments that had been agreed on, in order that the homeoffice would be more likely to fall in line. Called for re-direct examination, Workman, on the stand, emphatically and unequivocally denied this.

During the lie detector test, this was one of the questions again put to Lebedoff and he repeated the testimony, which registered truthfully on the Keeler Polygraph (lie detector machine), according to the Rime affidavit.

In his affidavit, Rime avers that the test was given Lebedoff privately, with his attorney Loevenger in another room at the time. He also relates the method of administering the test and specifies the questions asked of Loevenger.

"It is my expert opinion, based upon my personal examination of Mr. Lebedoff, that so far as the matters touched upon in the questions are concerned, the answers set out by Mr. Lebedoff are truthful answers," said Rime.

In giving Lebedoff a "clean bill of health" and, in effect, testifying in the affidavit that the defense witnesses were untruthful, Rime explains to the court that the Keeler Polygraph, "popularly known as the lie detector," has verified accuracy of over 85%.

The Lebedoff suit charges a conspiracy among the defendants that deprived their local neighborhood Homewood theatre of its area first-run and gave it to a competing independent theatre, that resulted in clearance discrimination in affiliated circuit theatres and against the Homewood, and that also damaged the Homewood because of admission price-fixing and other illegal trade practices.

Trial of the suit before Judge Nordbye and without a jury consumed six weeks last year. Since then there have been briefs and reply briefs filed. The transcript now totals thousands of pages and before the judge takes the case under final consideration it's expected he'll call for oral arguments.

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